



Seal Album
Takes Off
On Wings
Of 'Batman'
Soundtrack
SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 15, 1995

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HONKY-TONK BEAT: NASHVILLE'S LOWER BROADWAY

Tootsie's Back Room On Front Burner

BY CHET FLIPPO

NASHVILLE—The joint is jumping, the room is packed. The Back Room at Tootsie's Orchid Lounge is vibrating to a strange new sound that was actually last heard in this room some



CARROLL

40 years ago. Welcome to honky-tonk beat, the subculture that has led the way in Nashville's burgeoning Lower Broadway scene downtown. History hangs heavy in this joint, and Tootsie's legend is a big reason for this scene.

Holding court are singer Greg Garing and his band, who have revitalized

mer that the same sort of phenomenon was going on night after night with BR5-49 three doors down at Robert's Western World (see story, this page).

A new scene has developed on its own in Music City, away from the usual alternative music venues, away



GARING

Dial BR5-49 For Alternative Country

BY JIM BESSMAN

NASHVILLE—They're doing what countless guitar-toting dreamers have been doing since the glory days of the old Ryman Auditorium: playing pure, hardcore country music for tips at one of the decrepit bars bordering the former home of the Grand Ole Opry in Nashville's Bowery—Lower Broadway.

Except that the Ryman's been restored, the tip jar's full, and so is Robert's Western World, home of BR5-49, a band that has single-handedly transformed Lower Broadway into the hippest place in Music



BR5-49

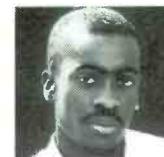
City. Every week, Wednesdays through Saturdays, from 10 p.m. to 2 p.m. and with no breaks, the quintet—garbed in thrift store Western outfits and named after the consistently flubbed phone number in the late "Hee Haw" great Junior Samples' comic car-salesman routine—packs a capacity crowd of 200 wildly ecstatic fans into

(Continued on page 89)

Beenie 'Blessed' With Island Debut

BY ELENA OUMANO

Brayed in a hoarse, boombox voice, "God Kno-o-o-w!" can mean only one thing in Jamaica: Top reggae rapper



BEENIE MAN



Beenie Man is in the house.

Beenie is making a strong bid for the North American audience with his Island/Jamaica debut, "Blessed," a col-

(Continued on page 97)



SEE PAGE 45

Maverick Finds Smooth Going For Morissette's 'Pill'

BY CARRIE BORZILLO

LOS ANGELES—While many new female singer/songwriters offer frank tales of love, sex, and betrayal, Alanis



MORISSETTE



Morissette's U.S. debut, "Jagged Little Pill" (Music To My Ears, Billboard, May 13), goes far beyond

(Continued on page 16)

God Save The Queen: U.K.'s Christian Music To Dance To

BY TONY CUMMINGS

LONDON—The sacred and the secular are standing together before the musical altar here, as gospel and dance music tie the knot to produce one of the most unlikely musical fusions.

The sanctified dance scene has thrown up a clutch of new dance artists, underground club hits, and, with artists like Spirits and the massively successful Eternal, even occasional mainstream pop.

The movement has a dual thrust,

with dance artists like the World Wide Message Tribe, 65dBA, and the Wades coming from the U.K.'s small but growing contemporary Christian

music scene, while Christian artists such as Eternal, Nu Colours, and TRUCE are recording dance music with specifically gospel lyrics for mainstream companies. It's a scene that crosses all the

dance subgenres: house, techno, R&B, hip-hop, rave, and even jungle, as Christians increasingly perceive

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Buffalo Tom

sleepy eyed

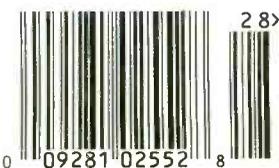
THE NEW ALBUM FEATURING "summer"

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IN THE NEWS

Justice Dept. Drops Ticketmaster Probe
SEE PAGE 3



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Original Motion Picture Soundtrack in stores July 18. Featuring new music from:

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VELOCITY GIRL
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MUSCIOUS JACKSON
BEASTIE BOYS
JILL SOBULE
LIGHTNING SEEDS
SMOKING POPES

Clueless

Soundtrack Album produced by Karyn Rachtman and Tim Devine. © 1995 Capitol Records, Inc. TM & Copyright © 1995 by Paramount Pictures. All rights reserved.

Clueless

**THE SHOW MAY BE OVER,
BUT THE APPLAUSE CONTINUES...**

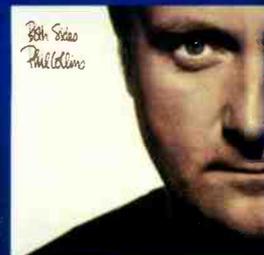
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U.S. Drops Probe Of Ticketing Business

Justice Dept. Finds No Fault; Ticketmaster Prevails

BY ERIC BOEHLERT

NEW YORK—By ending its yearlong investigation into the ticketing business, the U.S. Justice Department effectively named Ticketmaster the winner in its highly contentious heavyweight bout with Pearl Jam. Few should be surprised that even after the final bell rang, supporters in both corners were still fighting it out.

"It makes Ticketmaster stronger to have weathered this storm," says one concert executive. "I think it's a damn shame," counters another. "It's not a level playing field, and the hope was Justice would make it one."

One thing is for sure: The battle royal will not soon be forgotten. By pitting the world's hottest rock band—Pearl Jam—against the concert circuit's most entrenched player—Ticketmaster—the music industry enjoyed ringside seats to an unusually public and freewheeling business dispute (Billboard, July 8).

According to Attorney General Janet Reno, the Justice Department's announcement, which had been expected for weeks, was driven by the fact that new businesses were entering the marketplace. That, she says, convinced Justice officials "this was not an appropriate time to bring a case."

"Just because someone develops software and technology capabilities . . . does not mean competition in an industry is possible," says Ray Garman, president of Fillmore Mercantile, a majority shareholder in ETM, the new national ticketing company that handled ticket sales for Pearl Jam's truncated 1995 tour.

The battle began in May 1994, when Pearl Jam complained to the Justice Department that Ticketmaster, through its vast network of exclusive contracts with concert venues, enjoyed a monopoly. Within weeks, the Justice Department announced it would investigate the ticketing industry. Pearl Jam then announced it would tour in '95 without Ticketmaster.

Both endeavors have come to abrupt conclusions: On June 24, Pearl Jam effectively canceled its Ticketmaster-less summer tour (three dates were subsequently reinstated), and on July 5, the Justice Department effectively canceled its Ticketmaster investigation. (The department says it will "continue to monitor competitive developments in the ticketing industry.") Some suggest the timing is not coincidental.

Sources say that the Justice Department,

like all high-profile Washington, D.C., institutions, by necessity possesses a well-tuned political antenna and that staffers may have detected important shifts in the wind.

The first is that Pearl Jam, by canceling and reinstating shows at a dizzying speed last month, coupled with talk of lead singer Eddie Vedder's health woes, simply became an unattractive and unreliable vehicle for the Justice Department to rally around. (Last summer band members were stars of a congressional hearing on the ticketing industry.)

A second force possibly at work was the Republican landslide last November. Capitol observers suggest it wasn't so much that newly empowered conservative legislators were fiercely in Ticketmaster's corner. Rather, ever since last fall, when Rep. John Dingell, D-Mich., introduced legislation re-

quiring disclosure of service fees on tickets, as well as calling for a Federal Trade Commission inquiry into the ticketing business, Capitol Hill's silence on the ticketing issue has been deafening.

"If Democrats were still in [control], I have no doubt something would have happened on the Hill to [prod] the Justice Department," says an industry veteran.

According to those in contact with department investigators, following a wintertime lull, the Ticketmaster probe regained momentum this spring when a new batch of interviews were ordered with artist managers, box-office bosses, and ticketing executives. The information gathered—focusing on contracts and the economics of service fees—was brought back and presented to senior Justice Department officials. They

(Continued on page 97)

Warner Answers Morris Suit, Cites Atlantic CD Scandal

BY DON JEFFREY

NEW YORK—Warner Music Group plans to file a countersuit against fired executive Doug Morris, charging that he was dismissed because he was co-chairman of Atlantic Records when the alleged illegal sale of CDs occurred at the label.

In documents filed July 5 by Warner Music with the New York State Supreme Court, the company states that Morris was fired because of "improper sales practices" at Atlantic. Referring to statements in Morris' June 23 lawsuit against Warner that he had been "shocked" by the firing and that he had not been given "cause" for it, Warner's legal memorandum says he was "well aware of the underlying reasons for his termination."

The court papers claim that during contract negotiations last December on Morris' appointment as chairman/CEO of Warner Music U.S., the domestic arm of the record company, he knew about the illegal CD allegations but "made no mention" of them.

Warner Music, according to the document, will seek to recover more than \$10 million that it says it paid to Morris since the employment contract was signed Dec.

5, 1994. The compensation package included a \$5.5 million signing bonus, a guaranteed annual salary and bonus of nearly \$5 million, stock options, a deferred-compensation package, and such perks as a personal chauffeur and use of a company jet.

Morris, according to the lawsuit filed two days after he was fired, is seeking \$50 million in damages and compensation that he claims he would have received over the five-year life of the contract.

When Warner Music Group chairman Michael Fuchs fired Morris on June 21, he said in interviews that he had taken action to end the turmoil that had wracked the record company for the past year (Billboard, July 1). Fuchs made no mention of the CD scandal and told Billboard that he would not comment on internal matters. But, as reported by Billboard, some sources said the issue was central to Morris' termination.

Allegations made late last year of stolen CDs led the company to hire independent investigators. As a result of their probe, 10 people were fired (Billboard, Feb. 11). Morris himself was interviewed Feb. 8. Sources have said he initiated the investigation when he learned of the abuses. But

(Continued on page 97)

THIS WEEK IN BILLBOARD

AUDIOBOOKS IN THE RECORD STORE

Up to now, most music stores have been reluctant to carry audiobooks, but that attitude may be changing with the debut of three audiobook labels that have strong ties to the music business. Staff reporter Trudi Miller Rosenblum reports. **Page 61**

GOING GLOBAL AT JBL

JBL Professional has a new president and an increasingly global orientation in marketing new products as it prepares to celebrate its 50th year in the loudspeaker industry. Pro audio editor Paul Verna has the story. **Page 76**

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Investment Plans Nixed For Warner/Chappell

■ BY IRV LIGHTMAN

NEW YORK—Time Warner has apparently decided to drop plans to sell an interest in the earnings of its huge music publishing entity Warner/Chappell Music.

According to sources close to the matter, the publisher's parent, which had sought such a deal to help pay off its \$15 billion debt, had concluded that the move had created the "wrong" perception. That is, Time Warner had inadvertently raised the possibility that all of Warner/Chappell's assets would be sold, although there was never any intent to sell the company or ownership in any portion of its catalog. Time Warner was perceived to be "offering things that were not for sale," the source adds.

However, the source notes, Time Warner's actual concept was to form another company whose divi-

dends to investors would be based on Warner/Chappell earnings. "Unfortunately, this was not made clear," says a source, adding that "we received many unsolicited offers" for the company.

A buyout of the company's entire song catalog would well surpass the \$1 billion mark, while the arrangement envisioned by Time Warner was said to be worth about \$500 million (Billboard, May 27). Many music publishing executives said at the time that it was unlikely a major publishing operation would buy the ability to earn monies from the catalog without owning or controlling copyrights involved in such an investment. Others felt that Time Warner had, by the very act of proposing a nonownership arrangement, also set in motion a sale of all of Warner/Chappell's copyright assets.

(Continued on page 16)

Court Blocks Challenge To Anti-Porn Act

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court has upheld an appeals court ruling that clears the way for enforcement of government-imposed record-keeping and disclosure requirements on X-rated material, including home video.

The law at issue, the controversial Child Protection Restoration and Penalties Act of 1990, is designed to prevent the use of children in material that depicts sexually explicit conduct.

Felony penalties of up to two years in jail apply to retailers and distributors as well as producers of such material.

Challengers to the child protection act, including the Video Software Dealers Assn., have warned that the law would have an impact on a "vast number of visual materials" that appear in galleries, movie theaters, public libraries, and video stores.

The groups argued that the law would also abridge the freedoms of producers of sexually explicit material in which all performers are adults and no minors appear.

At press time, VSDA had not commented on the June 26 Supreme Court action and its implications.

As to whether enforcement policy will be immediately triggered by the Supreme Court decision, a Justice Department spokesman says, "Right now, all we can say is that we're in favor of it. We will be revising our regulations soon."

Under the law, pre-1990 explicit material is exempt, as is disclosure information on product packaging prior to May 1992, when an injunction against enforcement of the law was granted. Still unclear is an exemption for material created between 1992 and the date of the Supreme Court decision.

The ruling applies to material in which there is actual (not simulated) sexual conduct; this includes intercourse, bestiality, masturbation, and sadistic or masochistic abuse. Producers of such material are required

(Continued on page 87)

MTV, EMI Link For Licensing Deal Label Drops From Channel's European Suit

■ BY JEFF CLARK-MEADS

LONDON—A second major record company has forged a worldwide video licensing deal with MTV.

EMI Music's agreement means that, like Sony Music late last year, it has switched from confronting the broadcaster in court to embracing it as a business partner.

Indeed, the EMI/MTV deal is so comprehensive that it includes an agreement to jointly produce compilation albums.

The deal was foreshadowed in Europe, where EMI's name disappeared from documentation surrounding two parallel cases in which MTV is challenging the majors' right to license videos collectively through the U.K.'s Video Performance Ltd.

MTV's challenge to VPL is being considered by the European Commission—the administrative arm of the European Union—whose decision will have implications for licensing/collecting societies across

the EU. MTV and the labels have presented their arguments and are awaiting a decision, which is expected to be delivered in the fall.

The case is also before the British courts, but has become entangled in a complex legal debate as to whether it should proceed here before a wider European decision is forthcoming. The next round in the

battle over whether it should go ahead—as MTV has pressed for it to do—will be heard July 17 in the Court of Appeal. The case is currently halted, pending the Court of Appeal result.

However, at the next hearing, only the names of PolyGram, Warner Music, and BMG will appear opposite that of MTV.

A prepared statement from EMI makes no mention of why it has followed the same route as Sony (Billboard, Nov. 12, 1994) in coming to an

agreement with MTV.

In the statement, EMI president/CEO Jim Fifield says, "We're happy to be taking these steps towards creating a stronger relationship with MTV. MTV is one of the most creative forces today in the world of music."

We have seen many of our artists benefit from their exposure on MTV's various channels around the world, and we hope to continue to find new ways to work together."

One of those ways is a series of compilation albums for the European market covering such categories as top 40, metal, and dance. Released at the rate of two titles per year starting this year, the albums will contain "the best repertoire Europe has to offer."

Bill Roedy, president of MTV Networks International, says in a statement, "We are looking forward to

(Continued on page 91)



Grammy Gold. Executives of NARAS and Sony Music celebrate the success of "1995 Grammy Nominees," the debut release of Grammy Recordings, which has been certified gold in the U.S. and gold or platinum in nine other countries. Shown, from left, are Danny Yarborough, president, Sony Music Distribution; Rob Senn, senior VP/GM, NARAS; Craig Applequist, senior VP of sales, Sony Music Distribution; Mel Ilberman, chairman, Sony Music International; Michael Greene, president/CEO, NARAS; Mel Lewinter, president/COO, Warner Music U.S.; and Joel Katz, chairman, NARAS.

Major Executive Changes Made At EMI, BMG In U.K.

■ BY ADAM WHITE

LONDON—While British prime minister John Major was reshuffling his cabinet, two U.K. music majors—EMI and BMG—were redefining the duties of a number of key personnel.

Coincidentally, both companies have created new units and given the jobs of running them to up-and-coming executives: Jeremy Marsh at BMG and Roger Lewis at EMI.

At EMI, president/CEO Jean-Francois Cecillon has created a new label group, EMI Premier, which takes over most of the functions of the firm's strategic marketing division. The division has been scrapped, and its managing director, Andrew Pryor,

has departed after nine years with EMI.

Premier will handle core catalog, MOR repertoire, and specialized labels—including Capitol/Nashville, the Christian Music Group, and the Hemisphere world music imprint—as well as the activities of EMI Classics and Virgin Classics.

Lewis becomes managing director of EMI Premier; he was head of the U.K. company's classical division. Previously, Lewis held a senior management post at the BBC's national pop music station, Radio 1. Among other Premier-related moves, Tris Penna is named director of A&R and Thierry Pannetier is appointed direc-

(Continued on page 91)

Wolfman Dies 'On Cusp Of Greatness' Oldies Show, Autobiography Were Well-Received

■ BY PHYLLIS STARK

The death of legendary radio personality Wolfman Jack July 1 came, ironically, at a time when he seemed poised for a major career comeback.

His weekly, syndicated oldies show had grown to 79 affiliates, and the show's syndicator, Digi-Net Syndication, had just reached a deal to launch a country version for Astor Broadcast Group stations KIKF/KYKF Los Angeles and KOWF San Diego. That deal had not yet been announced.

In addition, he had just completed a 20-day tour to promote his autobiography, "Have Mercy! Wolfman Jack: The Original Rock'n'Roll Animal," published last month by Warner Books.

"The book was out and doing well, and there was a sense of being on the cusp of greatness," says Digi-Net president Greg Morey.

Wolfman Jack, 57, died of a heart attack at his home in Belvidere, N.C.

With his distinctive raspy voice and trademark howl, Wolfman Jack was known to a generation of radio listen-

ers all over the country, partly because of his broadcasts on Mexican border station XERF. That station, located in Ciudad Acuna, Mexico, near Del Rio, Texas, had a 250,000-watt clear-channel signal that covered much of North America.

Born Robert Smith in Brooklyn, N.Y., in 1938, he had been working in radio since the age of 19. Among the stops in his colorful career were WYOU Newport News, Va. (where he was known as Daddy Jules); KCLJ Shreveport, La.; WNEW and WNBC New York; XERB, XPRS, and XTRA San Diego; Los Angeles stations KDAY, KRTH, and KRLA; and Armed Forces Radio.

He is credited with being the first radio personality to bring contemporary R&B music to a national audience. During his stint at WYOU in 1961, he opened an interracial dance club, sparking an incident in which

the local chapter of the Ku Klux Klan burned a cross on his lawn.

While working south of the border in Mexico, Wolfman also ran a mail-order business selling glow-in-the-dark baby Jesuses and sugar pills that supposedly helped with sexual arousal problems, according to the Los Angeles Radio Guide.

He played himself in the 1973 hit George Lucas film "American Graffiti," and his numerous television credits included an eight-year stint as host of NBC-TV's "Midnight Special."

During his career, Wolfman Jack was the subject of at least three records that charted on the Hot 100 Singles chart, including the Guess Who's "Clap For The Wolfman."

Recently, he had been hosting an oldies show syndicated by Digi-Net and produced by Liberty Broadcasting. The four-hour weekly show on Friday nights, originating from Planet Hollywood in Washington, D.C., had been available on satellite since November 1994. It was heard on flagship WXTR Washington and 78 other

(Continued on page 87)



WOLFMAN JACK

Thais Bow To The Pressure Of IFPI To Control Piracy

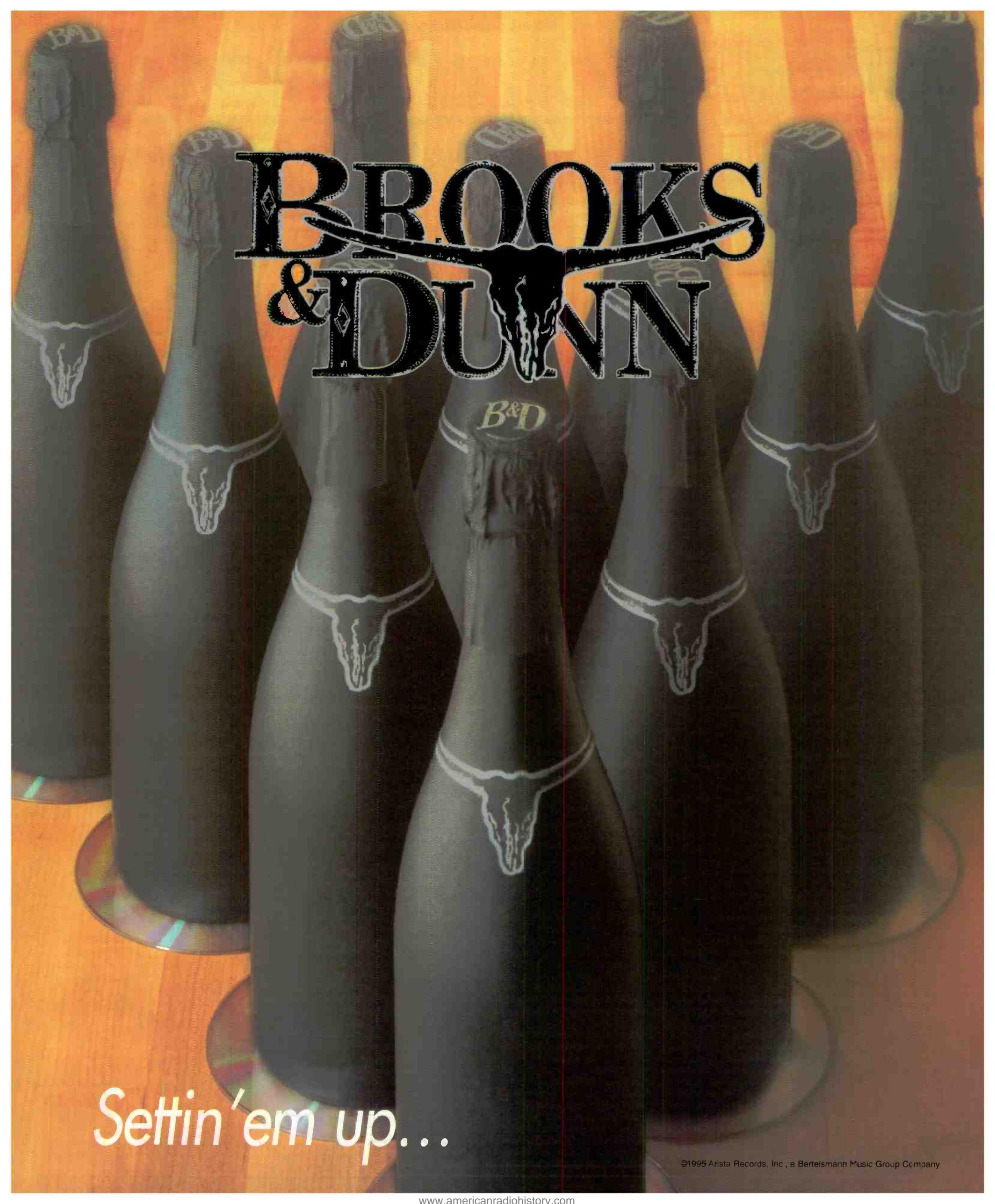
■ BY JEFF CLARK-MEADS

LONDON—International labels body IFPI is suspending its official complaint against Thailand after effective action by the authorities there to clamp down on piracy.

In 1991, IFPI complained to the European Commission, which is the administrative arm of the European Union, about piracy rates, which account for approximately 90% of total sales in Thailand. Nic Garnett, director general of the London-based IFPI, says that the country's enforcement agencies now have the problem in hand.

Garnett visited Bangkok, Thailand, to meet with government and record company representatives and the head of the EU mission there. He also visited areas

(Continued on page 16)



BROOKS & DUNN

Settin' em up...

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Commentary

Corporations Must Decide Own Philosophies

BY DAVID A. HELFANT

In today's complex and challenging times, the morality and political sensibilities of the public influence the goals and directives of corporate America. In the recording industry, how does one balance the ever-changing moralities of society against the desire to make money and provide an open forum for artists to creatively express themselves?

This difficult and controversial issue is a constant balancing test for record companies. On one hand, labels want to promote an open forum for creative recording artists to affirmatively and, at times, aggressively take positions on issues that may not be popular or embraced by the masses. In fact, many cutting-edge artists have been catalysts in the evolution of the music industry, among them the Doors, Jimi Hendrix, Bob Dylan, Jane's Addiction, 2 Live Crew, Ice-T, and Nine Inch Nails. These artists, in turn, attract new acts to their labels.

Juxtaposed with this creative balance of artistic freedom and First Amendment expression is the practical reality that every record company is running a business, the success or failure of which rests upon the record-buying public and its perception of the label's image and artist roster. When parents decide to buy an album released on Walt Disney Records, they have a good idea of what the substance of the material will be. Should the public be allowed to force Disney to put out gangster rap because it feels that Disney's product is too juvenile and clean? The answer is obvious.

However, the answer becomes less obvious when politicians and influential public figures apply pressure to a record company by requesting that it stop distributing product that is potentially offensive to a portion of society. Naturally, adults can make objective decisions about the content of the music that they want to listen to or purchase. The lines are blurred when the record buyer is young, naive, or not knowledgeable about the content of the record. Who should be socially responsible for our children? Is it the obligation of corporate America, the government, or the children's parents?

These threshold issues have taxed the minds of brilliant thinkers for years without resolution. The forefathers of our country encouraged free speech to such an extent that the First Amendment is a brick in the foundation of our existence as a democratic society. Yet the courts have carved out certain exceptions to the First Amendment, usually utilizing a larger public policy rationale; for example, the decision that screaming words in a crowd in order to incite a riot is not protected speech.

Frankly, I do not believe that the First Amendment is the real issue. When politicians and public figures approach a corporation with complaints or criticisms about the content of its products, free speech is not being challenged. Since there is no pending legislation regulating the lyrical content of records, this issue is really about the public's ability to influence or attempt to control the type of product released by corporate America. The issue is free enterprise versus social responsibility.

In a free market economy, every company must independently determine the di-

rection of its entrepreneurial intuition. Gangster rappers sell a tremendous volume of records today; however, so do children's artists. Since each corporation determines its own philosophies, ideals, and directives, the decision to sign artists who may be perceived as controversial is up to the particular record company. But the bottom line is



The issue is free enterprise versus social responsibility.

David A. Helfant is a Los Angeles-based entertainment attorney with the firm of Berger, Kahn, Shafton, Moss, Figler, Simon, & Gladstone.

still selling records.

If there were no market for gangster rap or children's records, the companies that sell these types of product would be out of business or would discontinue the sale of

these albums.

The president of a major record company in Los Angeles told me, "If the records do not sell, the label will change the scope and direction of its artist roster. It's that simple!" The executive went on to state that "the public at large should not tell a record company what type of product it can or should release." I surmise that the opinion of most record company presidents is identical. In fact, some would undoubtedly be angered by the suggestion that a sector of the public is trying to dictate the lyrical content of its product or the A&R direction for his or her label.

This debate continues to invoke a passionate response from many people today. Certain individuals or interest groups want to dictate policy and influence corporate America. Conversely, corporate America simply wants to engage in free enterprise.

If a segment of society wishes to affect the policies of Corporate America, its members should voice their opinion by boycotting the product or products perceived to be offensive. In that regard, each corporation should independently decide whether the product it intends to release will alienate or enhance its share of the marketplace.

LETTERS

CONCERNS ABOUT BLACK MUSIC

I read Billboard's spotlight on black music (Billboard, June 3) with much interest, and I'd like to make some additional points.

First, why is it that first-tier black artists receive all the press, with no mention of second-tier black artists? We have Anita Baker, Janet Jackson, Whitney Houston, and Boyz II Men, who can charge \$50 for tickets and fill stadiums, and we have unproven new acts who have to settle for doing \$15 gigs at local discos just to eat! But where is the second tier of black artists who have established themselves as proven performers and still sell over 500,000 units per album? Artists like Vanessa Williams, Jody Watley, and Teddy Pendergrass. This area of the market is underrepresented, and the consumer is on the losing end.

Second, where is the new talent being heard? In 1995 we've heard fresh sounds from several different sources: Brandy, Brownstone, Dionne Farris, Soul For Real, and Des'ree. Each of the named artists has a chance at making a long-term investment in the music business. But so many of the sounds you hear on black radio are sounds of the moment: Will Adina Howard and Montell Jordan be big news in five years?

Lastly, there is a lack of vision on the part of the record companies. Rap music sells millions and the record companies get paid, but it's cheap labor! They know it and they exploit it, while real black singers have to beg to get and keep a "cheap recording contract" at the Big Six. This is not the case in country music; why is that? Is black music of lesser value to the record companies? We cannot afford to let the success of a few songwriters and producers cloud the issue and make us blind to the big picture.

Stan Brooks
 Aquarian Archer Music Publishing
 Oxford, N.C.

MARKET IS HEALTHY IN CHILE

We would like to comment on claims made

by EMI Chile's managing director Luigi Mantovani that appear in an article on Chile by John Lannert (Billboard, May 6).

Mantovani says that he found Chile's retail structure in shambles and that "stores were poorly stocked and managed by personnel who did not understand the rudiments of retailing." He further states that "the main buying power are women between 14 and 18 years old." In addition, he says FERIA Del Disco owns 55% of the domestic market and asks, "What happens if they go bankrupt?"

We fully disagree with Mantovani, who, with less than a year in our country, could not fully know our market.

The market is not in ashes, but growing steadily. This does not mean that there are not some retailers and labels that have problems, but we cannot conclude from this that the market is unhealthy.

All 10 FERIA Del Disco stores are very well located, have a large variety, and are very well stocked. Fewer than 5% of our sales come from women between 14 and 18 years old, and the 55% market share Mr. Mantovani claims refers only to the metropolitan area. In the total country, our share is much less.

FERIA Del Disco has been in the record business in Chile for more than 38 years. Our financial strength is self-evident. It is not by chance that our net sales proceeds have been growing at an accumulated annual rate of 40.8% in real terms in the last five years. Our network includes 10 strategically located stores—good neighborhoods and high traffic. We are executing a \$2 million investment (totally financed by our own capital). We had 135 employees just five years ago; now we have more than 350.

We can assure you that all of us who work in FERIA Del Disco will do our best to keep the music playing in Chile.

Rodrigo de la Fuente
 Managing director
 FERIA Del Disco
 Santiago, Chile

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Artists & Music

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Williams Hopes To Land Fans For Parachute Debut

BY TERRI HORAK

NEW YORK—Mercury Records is taking the slow road on its drive to build a following for singer/songwriter Jane Kelly Williams.

The Georgia native's major-label debut, "Tapping The Wheel," is due Aug. 22 from Mercury's Parachute imprint. The label is counting on Williams' charisma and evocative lyrics as the major elements of its low-key marketing campaign.

"She is the type of artist that has to grow organically, and by touring and establishing a radio base, we will . . . allow her to get some momentum," says Tom Vickers, senior director of A&R at Mercury and head of the Parachute imprint (Billboard, Oct. 23, 1993).

"Basically the whole concept of Parachute is long-term artist development, and that's what we're doing

with Jane," says product manager Bigi Ebbin. "Touring is going to be a very important component of the project because people really need to see her and connect with her."



WILLIAMS

To that end, Williams will play "any place we can have some people in front of her," Ebbin says. That includes branch offices, which Mercury hopes will provide an

important layer of support. "Anyone that meets Jane is going to love her, so I want her to establish a rapport with our field people," Ebbin says.

Exact dates have not been set, but Ebbin expects a tour to begin (Continued on page 96)

Seal Album Takes Off On 'Bat' Wings Hit Soundtrack Boosts Sales Of Sire Set

BY J.R. REYNOLDS

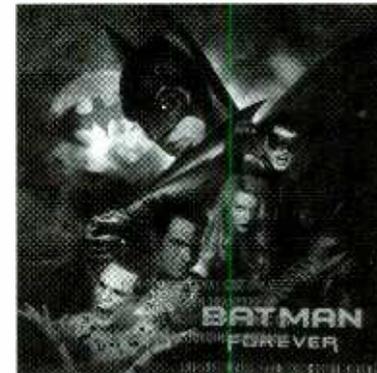
LOS ANGELES—The self-titled sophomore album by Sire/Warner Bros. artist Seal has quietly sold 994,000 copies since its June 18, 1994, release, according to SoundScan.

Now, with some help from the Caped Crusader, the U.K. alternative-slanted performer is poised for greater mainstream attention.

His current single, "Kiss From A Rose," which is featured on the "Batman Forever" soundtrack, has become a music video and multiformat radio favorite.

The haunting and romantically urgent "Kiss From A Rose" is No. 25 on this week's Hot 100 Singles chart. The success of the single has re-energized sales of Seal's album, which debuted and peaked at No. 20 on June 18, 1994.

Nearly a year later, on June 3, "Seal" re-entered The Billboard 200 at No. 193 and has since rebounded to



"Kiss From A Rose," which is featured on the latest Seal album, left, and the "Batman Forever" soundtrack, right, has become a music video and multiformat radio favorite.

No. 50.

Throughout the month of May, "Seal" was selling about 5,000 copies a week, according to SoundScan. After the May 23 release of the "Kiss From A Rose" music video and the

June 6 release of the single, sales jumped to 11,000 units for the week ending June 11 and 15,000 units per week for the weeks ending June 18 and June 25.

(Continued on page 96)

Yab Yum/550's Jon B. Proves More Than 'Someone To Love'

BY CARRIE BORZILLO

LOS ANGELES—At 19 years old, rising star Jon B. has already made a name for himself as a recording artist, songwriter, and producer.

As an artist, he's scoring big with his first single, "Someone To Love," a duet with Kenny "Babyface" Edmonds, which is No. 11 with a bullet on the Hot 100 Singles chart and No. 8 on the Hot R&B Singles chart this week.

His Yab Yum/550 Music debut album, "Bonafide," moves from No. 97 to No. 88 this week on The Billboard 200. The album, which was released May 23, has sold more than 58,000 units, and "Someone To Love" has sold more than 169,000 units, according to SoundScan.

As for his other credits, Jon B. co-wrote and co-produced a song with Babyface for Toni Braxton's forthcoming LaFace/Arista album, due Oct. 18 (Billboard, May 13). He has written and produced songs for upcoming albums by After 7, New Edition, Color Me Badd, Dee Dee O'Neal, and Rotae.

His songwriting abilities also landed him an invitation from Peter Gabriel to a "recording week" in Bath, England, July 24-29, during which artists, writers, and producers from all over the world will write and record an album together for Gabriel's Realworld label.

"The depth he has as an artist in terms of his songwriting ability is truly amazing," says Michelle Santosuosso, PD at top 40/rhythm KMEL San Francisco. "The thing that separates

him from new artists is that he's a songwriter and there's so few and so few that are this good. The emotional impact it makes is like the first time I heard Mariah Carey's first album. I knew listening to it that it's real and that she would be a megastar, and I get the same feeling about Jon."

Jon B., whose last name is Buck, became a Heatseekers Impact Artist on Saturday (8), when "Bonafide" reached No. 97 and cracked the top half of The Billboard 200 after three weeks at No. 1 on the Heatseekers chart.

When Jon B. signed to Yab Yum (Continued on page 27)



Jon B. displays his Popular Uprisings T-shirt, commemorating the success of his Yab Yum/550 Music debut, "Bonafide," which spent four straight weeks at No. 1 on the Heatseekers chart.

Napolitano Makes Warner Her Pretty & Twisted Nest

BY CRAIG ROSEN

LOS ANGELES—After Concrete Blonde played its final live show a few years ago, Johnette Napolitano wasn't quite sure what she wanted to do. Nonetheless, the singer/songwriter found a supporter in Danny Goldberg, then a senior VP of Atlantic Records.

"He said, 'I don't care what you do or when, as long as you do it for me,'" says Napolitano, who found the offer too good to refuse. When Goldberg was named chairman/CEO of Warner Bros. Records in November 1994, he was able to take Napolitano with him.



PRETTY & TWISTED

"I've been a fan of hers for a long time," Goldberg says. "I loved Concrete Blonde."

Goldberg is also pleased with the results of his deal with Napolitano. What originally began as a solo project evolved into Pretty & Twisted, a trio that includes former Wall Of Voodoo guitarist Marc Moreland and drummer Danny Montgomery.

The group's self-titled debut will be released Aug. 8. "She is the kind of artist you have to believe in and let her do her thing," says Goldberg, "and she exceeded my wildest expectations in terms of the depth and quality of the record that she made."

Now the challenge for Warner Bros. is to let the public and tastemakers know that Pretty & Twisted is Napolitano's new project. The label will attempt to do that with a postcard campaign to key retail and radio outlets, pointing out that Pretty & Twisted features Napolitano and Moreland.

The second in the series of postcards will be shipped to modern rock, album rock, and triple-A radio on July 18 along with the CD single of "iRide!," a song Napolitano wrote with onetime Saints member Chris Bailey.

A videoclip for the track directed by Jane Simpson, who shot many of Concrete Blonde's videos, is in production.

"This is definitely going to be a top priority," says Goldberg. "She does (Continued on page 39)

Jobim Boxes: Double-Barreled Bossa Nova Almost Complete Catalog To Be On Verve, Warner Sets

BY CHRIS MORRIS

LOS ANGELES—The late Brazilian composer/musician Antonio Carlos Jobim, who pioneered the seductive style known as bossa nova, will be feted this fall with simultaneous boxed-set compilations of his work from Verve and Warner Bros.

The two labels plan to release the sets almost simultaneously in late September or early October. They hope to reap the same heightened awareness that greeted Blue Note and Verve boxes devoted to pianist Bud Powell when they were issued at the same time late last year (Billboard, Oct. 1, 1994).

Since Jobim's death on Dec. 8 (Billboard, Dec. 24, 1994), his music has become a fixture on Billboard's Top Jazz Albums chart. Joe Henderson's "Double Rainbow: The Music Of Antonio Carlos Jobim," a recital of the musician's works in the manner of the tenor saxophonist's

Grammy-winning homages to Miles Davis and Billy Strayhorn, has been in the top 10 on the chart since its debut the week of April 8. The Verve album stands this week at No. 8.

Henderson has toured the U.S. in support of the album in recent weeks, performing with a Brazilian band—guitarist / musical director Oscar Castro-Neves, bassist Nico Assumpcao, drummer Paulo Braga, and pianist Helio Alves—assembled specifically to play the Jobim material.



JOBIM

"The Girl From Ipanema: The Antonio Carlos Jobim Songbook," which collects renditions of Jobim's work by various Verve artists (including the composer himself), spent four weeks in

the top 25 on the chart in June and July. While it hasn't appeared on the published chart, a "Verve Jazz Masters" set devoted to Jobim has hovered in the top 50 on the Top Jazz Albums chart in recent weeks.

The current Jobim-related jazz hits and the forthcoming boxed sets mark a major renewal of interest in Jobim's celebrated bossa nova compositions, which sparked an international craze in the early '60s.

In 1962, "Jazz Samba," a Verve album by tenorist Stan Getz and guitarist Charlie Byrd, rose to the top of the charts, with the Jobim composition "Desafinado" (Out Of Tune) ascending into the top 20 of the Hot 100 Singles chart. "Getz/Gilberto," the 1964 album on which Jobim appeared with Getz and fellow Brazilian musicians João and Astrud Gilberto, peaked at No. 2; it notched a No. 12 hit on the Hot 100 Singles chart (Continued on page 75)

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1st Half '95 Platinum Certs More Than Doubled Over '94

■ BY CHRIS MORRIS

LOS ANGELES—Multiplatinum and platinum album certifications soared during the first six months of 1995, according to midyear figures from the Recording Industry Assn. of America.

In June certifications, the Eagles' Elektra collection "Their Greatest Hits 1971-1975" rose to second place in the all-time best-sellers column: The album, at 22 million units, now stands behind only Michael Jackson's "Thriller," which is certified for sales of 24 million.

The six-month RIAA tally indicates that the number of multiplatinum albums more than doubled in the first six months of this year: 168 albums were certified vs. 76 during the same period last year. Platinum albums were up 47.8%—105 this year vs. 71 during the same period in '94. Gold albums slipped slightly: Through June, 141 were certified as opposed to 154 in the first six months of '94.

In the June highlights, the Eagles' "Their Greatest Hits" became the best-selling rock album and best-selling greatest-hits collection of all time.

The Eagles' closest competition in certified sales are Fleetwood Mac's "Rumours" (17 million), Boston's self-titled debut album and Bruce Springsteen's "Born In The U.S.A." (15 million), and the Eagles' "Hotel California" and the soundtrack for "The Bodyguard" (14 million). "Hotel California" reached its new high-water mark in June.

With certified sales of 56 million, the Eagles now stand third on the list of artists with the greatest aggregate certified sales. Leading the Eagles are the Beatles (70 million) and Billy Joel (58 million); just behind the Eagles are Garth Brooks and Barbra Streisand (52 million) and Elvis Presley (48.5 million).

Country star Brooks added to his lode with the June certification of "The Hits" (Liberty) at 6 million. The set is tied with Madonna's "The Immaculate Collection" as the best-sell-



THE EAGLES

ing hits compilation of the '90s.

Pearl Jam's 1991 Epic debut, "Ten," climbed to the 9 million plateau in June, becoming the best-selling bow of the '90s, as well as the best-selling alternative album.

Country singer John Anderson, English punk rock unit the Clash, R&B phenom Brandy, and the late guitarist Stevie Ray Vaughan all collected their first multiplatinum

(Continued on page 87)

Escobedo Seeking Crossover Success

Virgin Album's Pop/R&B Is Not For Latinos Only

■ BY JOHN LANNERT

Cleto Escobedo reckons that if it were not for Paula Abdul, he would be in his hometown of Las Vegas "singing 'I Wanna Sex You Up' at the bar in Caesar's Palace."

Instead, the expressive saxophonist and soulful backing vocalist on Abdul's 1992 Under My Spell tour is stepping into the spotlight with his solo album, "Cleto." Due Aug. 3 on Abdul's Captive label through Virgin, "Cleto" is a pop/R&B effort featuring 14 tracks, four of which are Spanish-language versions of the English-language titles. Escobedo and Virgin executives are hoping the album will achieve the crossover success of Latino stars such as Gloria Estefan and Jon Secada.

Escobedo, 28, figures that his set will appeal to many "people like me"—second- and third-generation Latinos whose primary language is English and whose musical prefer-

ences often lean toward a blended pop/R&B sound.

"All of my friends are not Latino," adds Escobedo, who is of Spanish-Mexican heritage. Still, he admits that latter-day Latino immigrants who continue to assimilate into the U.S. mainstream "need Latino role models and heroes."

A host of well-known producers and songwriters—including Sheila E., Brian Mc Knight, and Robbie Nevil—contributed tracks to "Cleto." Escobedo also wrote five of the album's songs.

Though Escobedo plays sax on all of the album's tracks, he downplays his instrumental work, noting that "I want to put emphasis on my career as a vocalist."

Escobedo's label bow also launches

the inaugural entry into the Latino market by Virgin, which does not have a Latino imprint. According to Eric Ferris, Virgin's director of product management, the company's strategy is to set the table for Escobedo's entry into the Anglo market by establishing his presence in the Latino arena.

Two months ago, Virgin began working "Si Supieras Tú," the Latino counterpart to his first Anglo single, "If You Had A Clue," which was slated to be released in early August. Virgin enlisted the services of Los Angeles-based promotion company Uno Productions to promote the Spanish-language single to Latino radio in the U.S. and Puerto Rico.

"Si Supieras Tú" and "If You Had A Clue" were later released to retail as part of a double-A-sided single that includes "Always Wanted" and "Te Quiero Para Siempre."

Virgin bolstered the release of the

(Continued on page 87)



ESCOBEDO



Maysa's New Label. Recording artist Maysa, former lead singer of Incognito, celebrates her signing to the newly relaunched Blue Thumb label. Her label debut is due out Aug. 29. Shown, from left, are artist manager Patrick Spinks; Maysa; Tommy LiPuma, president, GRP Recording Co.; and Carl Griffin, VP of A&R, GRP Recording Co.

Little Stands In The Way Of Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The record industry's digital performance right bill, which won unanimous approval April 29 from the Senate Judiciary Committee, is on a fast track toward congressional passage, according to Capitol Hill sources.

A compromise forged June 27 between the Recording Industry Assn. of America and the National Music Publishers' Assn. was crucial to the committee's vote (Billboard, July 8). It resulted in amendments to the bill that removed concerns voiced by music publishers and songwriters that their existing rights could be trampled by the new digital performance right.

Following Senate floor action and expected House committee and floor approval, final passage could come

later this summer, insiders say.

The Senate bill, S. 227, now awaits full Senate passage. The House bill, H.R. 1506, could get a markup to a full Judiciary Committee vote as early as July 27 if the Senate amendments are accepted.

The only possible hitches, sources say, is that a member of the House Intellectual Property Subcommittee might voice further concerns or try to modify the Senate amendments. But the earlier compromise makes major modifications unlikely.

However, a subcommittee member could try to attach an amendment dealing with another issue to the House bill. While Hill staffers say that isn't expected to happen, a similar parliamentary tactic almost scuttled the bill's June 29 approval by the

(Continued on page 87)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Kevin Carter is named managing editor of Top 40 Airplay Monitor in Los Angeles. He was most recently national director of promotion for Spinnage Marketing and was GM of the trade publication Hitmakers from 1990-95.

RECORD COMPANIES. Kevin Evans is appointed senior VP of the black music division of the RCA Records Label in New York. He was president of the black music division of Scotti Bros. Records.

Atlantic Classics, formerly Elektra International Classics, in New York announces two new divisions. Arthur Moorhead is named VP of the Erato/Finlandia/Teldec division. He was senior director of operations for Elektra International Classics. Peter Clancy is named VP of the Nonesuch division. He was VP of marketing and creative services for Nonesuch label operations. Additionally, Atlantic Classics names



CARTER



EVANS



MOORHEAD



SPOONER



CAULTON



BENTLEY



CONNONE



MURPHY

Glenn Roskein director of national sales in New York. He was field sales manager of special products for WEA's Chicago branch.

I.R.S. Records promotes Bill Spooner to senior VP of finance in Los Angeles and Jonathan Grevatt to VP of publicity and video promotion in New York. They were, respectively, VP of finance and senior director of publicity/video promotion.

Jeremy Caulton is appointed VP of vocal A&R for Sony Classical in New York. He was director of opera planning at the English National Opera.

Reprise Records in Los Angeles names Bill Bentley VP/director of media relations and Yvonne Garrett senior director of media relations. They were, respectively, VP/director of publicity for Warner Bros. and VP of Susan Blond Inc.

Dale Connone is promoted to VP of singles promotion for Epic Records in New York. He was senior director of singles promotion.

Gareth Hopkins is appointed VP of legal and business affairs, Europe, for EMI International in London. He was director of business affairs at EMI

Records U.K.

Gaby Sappington is promoted to director of international media relations for BMG International in New York. She was manager of international press and promotion.

Jason Ricks is named director of rap promotions for Arista Records in New York. He was director of promotions and marketing for Noo Trybe/Virgin Records.

Tony Pellegrino is named VP of sales for Sonic Underground in Erial, N.J. He was regional marketing manager for Elektra Entertainment.

DISTRIBUTION. Jeff Murphy is promoted to VP of the Western division of Uni-Distribution Corp. in Burbank, Calif. He was regional sales manager for Northern California/Northwest.

PUBLISHING. Dan Wilson is promoted to VP of creative services at Sony Music Publishing Nashville. He was director in the creative services department.

RELATED FIELDS. Tim Sullivan is promoted to VP of marketing for TDK Electronics in Port Washington, N.Y. He was national promotions manager.

**DAVE KOZ
LUCKY MAN**

GOLD

**AFTER RELENTLESS TOURING,
NUMEROUS TV APPEARANCES,
AND TOO MANY REEDS TO COUNT,
DAVE KOZ HAS PROVEN
WHAT WE KNEW ALL ALONG.
LUCK HAD NOTHING TO DO WITH IT.**



Produced by: Dennis Lambert, Jeff Koz, Jeff Lorber, Carl Sturken & Evan Rogers, Dave Koz.
Executive Producer: Bruce Lundvall • Career Direction: Shelly Heber & Leanne Meyers for Vision Management.



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Smith Goes 'Home' For Reunion

Set Targets Both Christian, Pop Markets

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith fans will gather in 800 Christian retail outlets across the country to celebrate the Aug. 22 release of "I'll Lead You Home," one of the most anticipated releases in contemporary Christian music this year. With a strong push toward garnering early sales, Reunion and Arista executives are hoping the project will make a big splash on both Christian and mainstream charts.

According to Ben Howard, Reunion's VP of marketing and sales, on July 10 Christian retailers will receive Michael W. Smith pre-release promo packages that will include posters, ad slicks, and other in-store marketing materials for the four- to six-week campaign.

"The campaign will culminate with the pre-release parties in stores on Aug. 21," Howard says. "People will be able to pre-reserve copies and pick them up at the parties the day before the album releases. When they order their copy, they'll get information on the party at their local retailer."

The parties will be held in 800 Christian retail outlets across the country. The promotion will include a live radio broadcast from one of the events, where Smith will talk about the record and take phone calls from fans. The stores will also premiere Smith's initial video from the album.



SMITH

"We are geared toward a huge push out of the box. Obviously, one of our big reasons for that is to make an impact on SoundScan," Howard says. "We certainly want to ship out, both markets combined, over 500,000 units. Our goal is very simple—to make this the best-selling Christian record ever."

After nearly a decade in Christian music, Smith's last album, "Change Your World," propelled him into the pop arena with the success of the singles "Place In This World" and "I Will Be Here For You" (which peaked at

No. 6 and No. 27, respectively, on the Hot 100 Singles chart). Smith's initial pop success came via a deal with Geffen that exposed him to the mainstream. Later, when BMG bought 50% of Reunion, RCA New York worked with Reunion to promote its artists to the mainstream market.

There seems to be little doubt that the new album, like Smith's previous releases, will be a major seller in the Christian market. However, with Arista and Reunion still settling into their working relationship following BMG's purchase of the remaining 50% of Reunion (which made Reunion part of the Arista/Nashville family), and

(Continued on page 15)



Feels Like Home. Linda Ronstadt, third from left, makes herself at home following a performance at New York's Radio City Music Hall. The singer is on tour in support of her current Elektra album, "Feels Like Home." Shown, from left, are Lisa Frank, VP of marketing, Elektra; Alan Voss, senior VP of sales, Elektra; Ronstadt; Greg Thompson, senior VP of promotion, Elektra; Suzanne Berg, VP of adult format promotion, Elektra; and Steve Kleinberg, senior VP of marketing, Elektra.

Warner Live Set Reflects EVIL STIG's Good Intentions

BY CHRIS MORRIS

LOS ANGELES—Warner Bros. hopes to lend a hand in solving the murder of Seattle musician Mia Zapata with the Aug. 22 release of "EVIL STIG," a collaboration between Joan Jett and the remaining members of Zapata's band, the Gits.

Proceeds from the album will be used to pay for the ongoing investigation of the crime.

Warner product manager David Kim says. "It's a project that's designed to help out by raising funds and increasing awareness... The guys who were in the Gits have been funding a private investigator since the police gave up on this investigation."

Zapata, who was the vocalist and principal songwriter for the Gits, was raped and murdered in Seattle on July 7, 1993. The hunt for the killer has proven frustrating for investigators and for Zapata's former bandmates.

After hearing that Jett had dedicated to Zapata the video for "Go Home"—a song Jett co-wrote with Bikini Kill's Kathleen Hanna for her Warner debut, "Pure And Simple"—Gits drummer Steve Moriarty wrote Jett a letter asking if she would participate in a benefit.

Moriarty says, "She wrote back a couple of weeks later a really nice letter from a hotel in Germany, saying that she'd love to do anything to help and to contact her management immediately. So I did, and one thing led to another, and we decided it would be easiest for her to come out to Seattle, and we would in essence form a band with her and do some benefit shows."

Performing as EVIL STIG ("Gits Live" backward), Jett, Moriarty, bassist Matt Dresdner, and guitarist Andrew Kessler played two shows in



EVIL STIG ALBUM ART

Seattle and one in Portland, Ore., in March; the sets were made up largely of Zapata-penned material.

Jett's manager Kenny Laguna arranged for a 24-track live recording of shows at Seattle's RKCNDY and King Theater; the sets were videotaped as well. "EVIL STIG" is a post-produced distillation of the shows.

"We took the basic tracks from the live recordings, but the rest of it's studio," Moriarty says. "It's kind of a cross between the two. It has the live energy that Kenny wanted to capture, but also has the attention that we were able to pay by going back in the studio and redoing stuff and fine-tuning and adding backing vocals and things."

Promotion of "EVIL STIG" begins with the July 18 release to college radio of a 7-inch single, "Bob"/"Spear And Magic Helmet." The single will be issued on Revenge Records, the indie label that also put out an EP and album by the Gits' current lineup, Dancing French Liberals Of '48. Warner will release "Bob" to commercial alternative and rock radio on Aug. 8.

(Continued on page 17)

Beggars Banquet, Thirsty Ear Part Ways; Ringo And Monkees Pitch For Pizza Hut

BEGGARS CAN BE CHOOSERS: On Aug. 1, Beggars Banquet will open its own U.S. office in New York. Previously, the U.K.-based label has utilized Thirsty Ear Communications for its U.S. operations.

Thirsty Ear Communications, which is best known for its same-named label, will continue to act as a record company, marketing firm, and radio syndicator.

"We just decided it was time for a very amicable split," says Beggars Banquet's Lesley Bleakley. Bleakley, who will run the Beggars Banquet U.S. office, has been with Beggars for seven years in the U.K.

Thirsty Ear head Peter Gordon agrees that the time was right. "We'd been working with Beggars Banquet for 10 years and had taken them from a small import here to one of the most prominent U.K. indies in America. There reaches a time when both labels need to reinvent themselves and try new directions."

The labels do seem to be growing in opposite ways. Thirsty Ear ended its distribution deal with Columbia last year and now goes the indie route through Koch International. In 1993, Beggars signed a deal with Atlantic to release its bigger projects, such as Buffalo Tom, the Charlatans, and Peter Murphy. Other efforts go through WEA's indie distribution arm, ADA.

Thirsty Ear staffers who had been working on both Beggars Banquet and Thirsty Ear releases will stay with Thirsty Ear. Bleakley says she expects to hire a product manager and an assistant as soon as her office is up and running. In addition to helming the U.S. office, she will act as a U.S. A&R director. "We've signed U.S. acts, but we've never had an A&R rep here," she says. She notes acts that go through Atlantic will continue to operate that way. "But for smaller acts like Sundial or Polyphemus, that wouldn't make sense. They'll continue to go through ADA, and we can have a two-tiered label that operates from here."

Gordon says Thirsty Ear also plans to expand its roster. "It's just a wonderful time to be an indie label. We've been a marketing company for the last 18 [years] and a label for the last three or four, and we're looking to sign more acts all the time." Among the acts on Thirsty Ear, which released the very successful Victoria Williams tribute album, "Sweet Relief," are Caspar Brotzmann Massaker and Paul K & the Weathermen.

THIS & THAT: Chick Graning of A&M band Scarce has been hospitalized because of a brain hemorrhage. The band's label debut, originally slated for July 25, has been postponed until he recovers...

Among the acts signed on for LIFEbeat's second the Beat Goes On concert are Gloria Estefan, Sarah McLachlan, Chris Isaak, the Dave Matthews Band, and Isaac Hayes. The benefit, to be held at New York's Beacon Theatre on Thursday (13), will air on VH1 in August... Radio City Music Hall Productions will produce the halftime show for Super Bowl XXX, slated for Jan. 28, 1996. An estimated 1 billion people in more than 150 countries watch the football game. Radio City also produced the halftime show in

1993... Ringo Starr and former Monkees Micky Dolenz, Davy Jones, and Peter Tork will shill for Pizza Hut in an amusing new TV commercial that hints at—and dismisses—a Beatles reunion... If the summer heat has you drooping, now's the time to plan a Labor Day trek to the North Pole for the Molson Ice Polar Beach Party weekend. Slated to play the event are Metallica, Hole, Veruca Salt, and Moist

... Entertainment memorabilia company Musicom International has signed an exclusive deal with Guns N' Roses.

The Bottom Line has kicked off its fifth year of the "In Their Own Words" series. This wonderful program features singer/songwriters in an acoustic setting performing their own material or works that have influenced them. Host Vin Scelsa has passed the baton to radio personality David Dye... LaBatt USA is sponsoring a battle of the bands contest in Cleveland, Seattle, Boston, and Albany, N.Y. The grand-prize winner will get two of its songs placed on a six-song sampler released by I.R.S. Records... 1-800-Prime CD has just released "The Postcrypt," a collection of performances commemorating 30 years of concerts at Columbia University's Postcrypt Coffeehouse. Among the artists appearing on the collection are the Nudes, Dar Williams, Ellis Paul, and Cliff Eberhardt... Is it just me or does it seem a little odd that the Nashville Network's promo for its oldies show "Yesteryear" features pictures of Richard Nixon and Adolf Hitler as the voice-over invites viewers to return to "the good old days"?

ON THE ROAD: Brother Cane and the Nixons are on a club tour throughout the rest of the month... Health & Happiness Show and Butch Hancock headed out on a monthlong tour July 5. In addition to opening the show, Health & Happiness also acts as Hancock's band... Chicago hits the road Wednesday (12) in El Paso, Texas... Morbid Angel starts a national tour Saturday (15) in Orlando, Fla.

TOBY KEITH

SONGWRITER
SINGER
MUSICIAN
ENTERTAINER

FROM THE CHILDHOOD IDEAS OF "SHOULD'VE BEEN A COWBOY" TO THE ADULT HEARTBREAK OF "HE AIN'T WORTH MISSING," "WISH I DIDN'T KNOW NOW" AND "WHO'S THAT MAN" AND FROM THE DISILLUSIONMENT OF LIFE IN "UPSTAIRS DOWNTOWN" TO THE WRYNESS OF "YOU AIN'T MUCH FUN." TOBY HAS CRAFTED SIX MUSICAL TREASURES AND ACHIEVED CHART-TOPPING SUCCESS.

DYNAMIC LIVE PERFORMANCES OF SONGS LIKE "A LITTLE LESS TALK AND A LOT MORE ACTION" AND "BIG OL' TRUCK" WHILE ON TOUR WITH REBA MCENTIRE, BROOKS & DUNN, AND SAWYER BROWN HAVE EARNED TOBY A MULTITUDE OF DEDICATED FANS.

TOBY'S SECOND ALBUM, BOOMTOWN, HAS ALREADY ATTAINED GOLD STATUS AND HIS DEBUT, TOBY KEITH, HAS SOARED TO PLATINUM HEIGHTS AND BEYOND.

A CONSUMMATE ARTIST



Summer's Hot In Brazil

DONNA SUMMER SRO BRAZIL TOUR

MAY 23, 24, 29 SÃO PAULO
MAY 26, 27 RIO DE JANEIRO
MAY 28 RIBEIRÃO PRÊTO
MAY 31 BELO HORIZONTE
JUNE 2 SALVADOR
JUNE 3 RECIFE
JUNE 6 FORTALEZA
JUNE 8 SÃO LUÍS
JUNE 9 BELÉM
JUNE 10 MANAUS

Obrigada Brasil!



DONNA SUMMER

THE ENDLESS SUMMER '95 HEAT WAVE CONTINUES AT HOME

July 1	Danbury	July 14	Memphis	July 26	Holmdel	August 9	Chicago
July 3	Philadelphia	July 15	Atlanta	July 28	Washington	August 10	Milwaukee
July 5-9	Trump Plaza	July 20	Wantaugh	July 29	Boston	August 11	Minneapolis
July 11	Cleveland	July 22	Kiamesha	August 3	San Diego	August 27-29	Ledyard
July 12	Detroit	July 25	Wallingford	August 4	Los Angeles		

DC SET
PRODUÇÕES
BRASIL

BOB SHEA/STAN MORESS
management

WILLIAM MORRIS AGENCY

Inbreds Square Off With The Power Of Two On TAG Debut

BY DAVID SPRAGUE

NEW YORK—Power trios have traditionally done well in the rock marketplace, but power duos? TAG will test those waters when it issues "Kombinator," the Stateside debut of Ontario twosome the Inbreds on Aug. 22.

"Kombinator," which the duo recorded on a shoestring budget before signing to new Atlantic imprint TAG, deftly melds considerable power pop savvy with a decidedly low-fi aesthetic. The end result—as evidenced by each of the album's 14 short, sharp songs—is minimal, but satisfying, lying somewhere between Pavement and the Lovin' Spoonful.

"We started jamming together and had every intention of finding more people," says drummer Dave Ullrich, who formed the band three years ago with bassist/vocalist Mike

O'Neill. "But we kept at it for a while, and people started telling us it was working fine just the way we were."

The band first garnered widespread attention through airplay on Canadian Broadcasting Co.'s "Brave New Waves" show, which aired several of the singles the Inbreds released on their own PF label (an imprint that also will appear on the band's TAG releases).

"This is a band with a very strong grass-roots image, which we want to do everything possible to maintain," says Leyla Turkkan, TAG executive VP/GM. "We introduced them with a vinyl 7-inch EP that went to radio and retail in May. At the same time, we went to local shows with a video [for the song "You Will Know"] that they did on their own."

Turkkan says the label will begin its campaign in earnest with a version of the single "Any Sense Of

Time" remixed by Jim Rondinelli (Sloan, Lotion). "We're going to work that very aggressively at both college and commercial alternative," she says. "And ADA [WEA's independent distribution arm] has a very strong retail campaign worked up."

In an effort to establish a profile at retail, TAG and ADA are using a number of less-traditional tools, including calendars that use the school year as the template. "We've also gone multimedia with Spew, our newsletter," she says. "We'll be sending out 'Spew Vision,' a video version, and 'Spew Plus,' a CD Plus for in-store use. The September issue will have a lot on the Inbreds."

Since the band established a beachhead in Ontario through tireless touring ("It's pretty easy for the two of us . . . we're about as mobile as it gets," says Ullrich), TAG intends to exploit this ability in the States as well, with tour plans including jaunts with Jale and the Tragically Hip.

"We'll have them out a lot this



THE INBREDS: Mike O'Neill and Dave Ullrich.

summer," says Turkkan, pinpointing July's inaugural Macintosh Music Festival in New York as the kickoff for an August deluge that will lead to a series of early fall residency tours. "We're trying to work in afternoon in-store performances in as many cities as possible. I think people will walk away amazed that two guys just did all that."

Ullrich downplays the novelty aspect of the band's lineup, insisting the focus has always been squarely on O'Neill's hooky songwriting. "Even when we were recording on 4-track, you could hear those classic pop things—the Beatles, R.E.M.—in Mike's songs," he says. "I don't know how far we actually get toward capturing that sound, but that's definitely the spirit."

"Kombinator" is slightly more successful in capturing that sound than the band's charming-but-spotty 1993 debut, "Hilario," which compiled several singles and EPs. By melding swooning pop nuggets like "Don't Try So Hard" with more obtuse pieces like "Scratch" and "Amelia Earhart," the duo has carved itself a timeless pop niche.

"We're concerned enough about tradition that we write pop songs that have structure," says Ullrich. "But we might borrow things from [Kentucky minimalists] Slint or some new wave thing from when we were kids. It doesn't make any difference to us."

amusement		business		BOXSCORE	
		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Robert F. Kennedy Memorial Stadium Washington, D.C.	June 24-25	\$3,334,273 \$32.50	102,593 two sellouts	Cellar Door Concerts Metropolitan Entertainment
R.E.M. LUSCIOUS JACKSON	Madison Square Garden New York	June 22-24	\$2,208,645 \$50/\$35	56,694 three sellouts	Delsener/Slater Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	June 16-17	\$1,065,877 \$36.50/\$28/\$23.50	45,178 two sellouts	PACE Concerts
R.E.M. LUSCIOUS JACKSON	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	June 10	\$606,763 \$37.50/\$27.50	22,567 22,573	PACE Concerts DiCesare-Engler Prods
R.E.M. LUSCIOUS JACKSON	Knickerbocker Arena Albany, N.Y.	June 20	\$464,180 \$24.50	16,287 sellout	Delsener/Slater Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Blockbuster Pavilion Charlotte, N.C.	June 5	\$442,848 \$36.50/\$26.25/\$21.25	18,661 sellout	PACE Concerts
MELISSA ETHERIDGE PAULA COLE	Jones Beach Theatre Wantagh, N.Y.	June 27	\$431,870 \$50/\$35	11,825 sellout	Delsener/Slater Enterprises
PHISH	Waterloo Village Stanhope, N.J.	June 23	\$377,400 \$25/\$22.50	16,440 sellout	Delsener/Slater Enterprises
806 BEE BASH, KT, REAL MCCOY, DA BRAT, CRYSTAL WATERS, 89 BOYZ, CYNTHIA, TECHNOIDROMIC, GEORGE LAMOND, GILLETTE, & OTHERS	World Music Theatre Tinley Park, Ill.	June 24	\$256,503 \$22.50/\$12.50	20,917 25,000	Tinley Park Jam Corp.
YANNI	Blossom Music Center Cuyahoga Falls, Ohio	June 21	\$344,927 \$48.75/\$30.75/\$17.75	13,948 18,781	MCA Concerts

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SMITH GOES 'HOME' FOR REUNION

(Continued from page 12)

with the album's evangelical lyrical content, the record's potential impact on the mainstream market is uncertain (Billboard, Oct. 8, 1994.)

"It's pretty much a Christian record," Smith says. "I struggle with the labels anyway. There's a part of me that wishes it didn't have any label on it and I could just make the record. And I think that's what I did. That's the way I looked at the whole thing—just make a record, just be who you are. This is a real reflection of my heart and what's been going on in my life for the last three years."

Despite his record's religious leanings, Smith believes there may be room on pop radio for some of the tunes. "I think there are songs on there that could be played on pop radio, but I'm not going to worry about that. Today, who knows what pop radio is anymore? It's a little tough, and I think people are finding more creative ways to sell records that just through radio."

Reunion president Terry Hemmings says Smith made the album without calculating where it would fit in a marketing sense. "The notion that he has to tailor his music for one market or the other is a flawed notion," he says. "He made a record that reflects where he is personally and artistically for now, and, to me, has made the finest Michael W. Smith record so far. I don't see why we can't work this at radio to any format."

Arista/Nashville president Tim DuBois is enthusiastic about the project and Smith's commitment to his artistic vision. "I love the record," DuBois says. "And this is the album Michael wanted to make. I think one of the problems artists run into sometimes is when they start trying to second-guess the marketplace and try to figure out what will work and what won't work. They almost fall into that making a record by committee kind of thing. I think he's made one from the heart."

"We're currently in the process of

deciding what singles to take to the mainstream," Mike Dungan, Arista/Nashville's senior VP sales and marketing, says. "We feel he has already reached the mainstream audience, and we're going to market him as a mainstream act. It will be a joint venture between Arista/Nashville and Reunion."

Dungan concedes that lyrically the album is "clearly aimed at the Christian marketplace," but he says that doesn't mean it can't be worked at pop radio.

The question that remains is who will work the selected singles to pop radio.

"We're in a new world here," DuBois says. "We're dealing with two things. We've just received the completed album, and you're also dealing with a company that has pieces of the puzzle missing. We're looking at a move from Reunion being a free-standing record label that was a joint venture with BMG and under RCA's control to a situation where they've now become part of the Arista/Nashville family and we still have a lot of things we're working out on all fronts . . . But I can assure you we realize we have a very important economic event happening in the life of our family right here, and by the time it's necessary, we'll have the answers to that question."

Though the project's reception at pop radio could go either way, there's no doubt Christian radio is geared up for Smith's release. "I'm looking forward to it," says Melanie Morgan, morning show co-host/producer and music manager for KLTY Dallas. "It's going to be a great project. Hopefully, it's going to be another step in furthering what we're [the Christian music industry] about and what we're doing."

Morgan says Smith, Amy Grant, Kathy Troccoli and others who've attained mainstream visibility have helped increase Christian music's acceptance, and she thinks pop radio will continue to be interested in Smith. "I think he's piqued their curiosity," she

says. "So if it's serviced right and the quality is as good or better than 'Change Your World,' I don't think there'll be any problem with [the] mainstream embracing it."

Smith worked with former Madonna producer Patrick Leonard on the album. Leonard was already familiar with Smith's music and had even arranged some of his songs for the youth choir to perform at the church he attends in California.

"He's a big reason why the record sounds different," Smith says. "This is the first time I've let someone else take control, which was hard for me . . . but it was a good experience. I think it's still trademark Smitty [Smith's nickname], but there's some changes. It's not tech, computer, and drum machine. It's real pure with live instruments—a lot of piano and a lot of guitars."



10 Million And Counting. Garth Brooks, left, presents "CBS Morning News" reporter Mark McEwen with a plaque celebrating worldwide sales of 10 million units of Brooks' latest album, "The Hits."

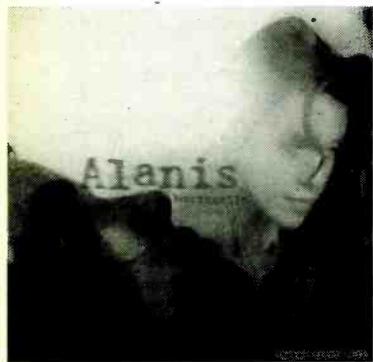
MAVERICK FINDS SMOOTH GOING FOR MORISSETTE'S 'PILL'

(Continued from page 1)

those themes with lyrics so strikingly personal that they seem more suited for a therapist's ears than for millions of strangers.

For instance, in "You Oughta Know," the first track serviced to radio from the Maverick/Reprise album, Morissette, 21, sings about being dumped for an older woman: "'Cause the joke that you laid in the bed that was me, and I'm not gonna fade as soon as you close your eyes and you know it/And every time I scratch my nails down someone else's back I hope you feel it . . . Well, can you feel it?"

The song, which features the Red Hot Chili Peppers' Flea on bass and David Navarro on guitar and the



Heartbreakers' Benmont Tench on organ, is No. 2 with a bullet this week on the Modern Rock Tracks chart. Its video is a Buzz Clip on MTV. (The label has blurred an expletive for the clip, as well as for the radio version.)

The anger of "You Oughta Know" is just one of a multitude of emotions dealt with on the album.

"Perfect" delves deep into not living up to a parent's expectations, with such lines as "Don't forget to win first place/Don't forget to keep that smile on your face." Another track, "Right Through You," is a pissed-off look at a May-December relationship, in which Morissette sings, "You took me out to wine,

dine, 69 me/But didn't hear a damn word I said."

This week, "Jagged Little Pill," released June 13, leaps 47 positions to No. 43 with a bullet on The Billboard 200. Morissette became a Heatseekers Impact Artist on Saturday (8), when the album broke into the top half of The Billboard 200, moving 117-90. It debuted at No. 2 on the Heatseekers chart on July 1.

According to SoundScan, the album has sold more than 48,000 units in the U.S.

The voice of the Ottawa-born, Los Angeles-based singer comes across with invigorated passion and angst because most of the songs were recorded in one take.

"When I was writing it, it was so subconscious," says Morissette, whose first moment in the spotlight came on Nickelodeon's "You Can't Do That On Television" in the mid-'80s. "I wasn't aware of what was coming out of me. The floodgates were just wide open. I'd go into the booth when the ink wasn't even dry yet on the paper and sing it. It was very accelerated. I'd listen the next day and not really remember it."

Natalie Waleik, senior buyer at the 14-store Newbury Comics chain based in Boston, says she rarely sees a "total unknown sell like this out of the box."

"People are really asking for this," she says. "I doubled my order before it came out because there was a big radio buzz on it."

99X'S MOST REQUESTED SONG

"You Oughta Know" is certainly striking a chord with listeners. According to Brian Philips, PD at modern rock WNNX (99X) Atlanta, "You Oughta Know" is the most requested song in the three-year history of the station.

"She's got a great touch with lyrics," says Philips. "It's very mature—she cuts right to the bone. She played here acoustically, and as we were watching we got the sense that she will be a force to be reckoned with. We all just thought, 'Wow, this is a moment we'll all remember.'"

Philips says "You Oughta Know" isn't attracting attention just because of its bluntness. It's the edgy lyrics coupled with producer Glen Ballard's "very palatable pop arrangement" that makes it stand out.

Ballard, who is known for writing and producing for such pop stars as Michael Jackson and Paula Abdul, produced the album and composed the music with Morissette, who says, "This is another side of Glen that people don't know about."

Lisa Worden, music director at modern rock KROQ Los Angeles, which was the first station to air the song, says "You Oughta Know" was "huge instantly" and garnered No. 1 phones the week after it debuted as Jed the Fish's "Catch Of The Day" in May. The label wasn't officially going for radio play until June 5.

"Just as KROQ began playing it, we had two small shows with her in L.A. at the Dragonfly and Luna Park," says Abbey Konowitch, GM of Maverick. "KROQ jumped on

these dates as a result, and now this 20-year-old woman was under the pressure of a major showcase. It looked like part of a master plan, but it wasn't."

Konowitch was instantly impressed with Morissette from the day Guy Oseary, Maverick's VP of A&R, and attorney Ken Hertz played "Perfect" for him in the office. Yet, he assumed that the record would be difficult to promote.

"We took a very aggressive setup approach," says Konowitch. "We got her on the road to perform acoustically for WEA branches. We got her out to radio and retail and kept it very grass-roots."

'As we were watching, we got the sense that Alanis will be a force to be reckoned with'

Morissette embarked on the promotional tour May 5 in Calgary, Alberta, and ended in London June 15, while hitting Chicago, Toronto, Atlanta, New York, Dallas, Washington, D.C., Hamburg, Amsterdam, and Paris in between.

On Monday (10), she heads out on another radio and retail promotional tour through August in the U.S. and continuing in Europe through September.

At that time, Konowitch expects to release another track to radio. The label is considering "Hand In My Pocket," which KROQ has al-

THAIS BOW TO PRESSURE TO CONTROL PIRACY

(Continued from page 4)

known to be piracy hotbeds, but says he found no unlicensed product.

"At the moment, sound-recording piracy in Thailand is firmly under control, and I applaud the government's determination to eliminate the problem," says Garnett. "The fact that Tower Records has opened up a megastore in one of Bangkok's key commercial centers is a very significant sign."

Garnett adds that he believes the time is right for a conditional suspension of the IFPI's complaint.

The body's trade-policy complaint to the European Commission four years ago led to the establishment of a consultation forum between the EU and the Thai government. In October 1992, the government tackled the problem; the number of pirate recordings was reduced by 50% within a year.

Though the IFPI complaint remains nominally active, the Thai government's swift action means that the EU has taken no further action against the country. However, the IFPI's suspension of its complaint does not remove the EU's obligation to continue monitoring the piracy situation.

ready played on its morning show, and "All I Really Want."

GLOBAL FOCUS

"Jagged Little Pill" has also received a strong response from Warner Music International companies in Europe, where Morissette played a series of showcases during June.

"You Oughta Know" was released by WEA Records U.K. on July 3. Radio 1 in England has placed the song on its playlist.

Meanwhile, Canadian broadcasters have already begun playing "You Oughta Know," which Steve Margo, VP of international at Warner Bros., says received an incredible response in its first week at radio and at Toronto-based music video network MuchMusic.

Warner Bros. began international setup for the album even before its U.S. campaign by presenting tracks to a meeting of its managing directors in Europe, held in February to preview upcoming releases.

"All we had was the music," says Margo. "I put it right in the middle of the presentation, and everyone was interested. There are so many layers and textures to this album. I haven't been so affected by a record in a long time."

Konowitch says "Jagged Little Pill" has sold 25,000 units outside the U.S., including 5,000 in Canada.

Morissette is not unknown to the Canadian music market. She has recorded two dance-oriented albums for MCA/Canada. Her 1991 debut, "Alanis," earned her a Juno Award for most promising female artist and was certified platinum in Canada (100,000 units sold). Her 1992 follow-up, "Now Is The Time," was certified gold there (50,000 units).

Prior to those releases, Moris-

sette pressed 2,000 copies of her song "Fate Stay With Me" and released it on her own label, Lamor Records. The tape landed in the hands of John Alexander, executive VP of creative services for North America at MCA Music Publishing, who signed her to a publishing deal when she was 14.

"I started with a clean slate in many ways for this album," says Morissette. "I used different collaborators. I think on the first two [albums], I wasn't as fearless or secure a person. It takes a certain amount of fundamental strength to disclose these things 'cause you're naked in front of the world . . . I didn't share as much on those albums. I think I tapped into maybe 2% of myself."

The singer admits she had a "certain amount of trepidation" in writing as honest and bold an album as "Jagged Little Pill," but decided that anything less would be "half-truths."

"This is like a snapshot of where I was at the time," she says. "We laugh and shake our heads because I really only scratched the surface. I could've kept going."

Oseary says part of the connection Morissette is making with listeners is due to her age. "She just turned 21, and she speaks for her generation," he says. "She's able to really articulate what people her age are feeling."

Assistance in preparing this story was provided by Thom Duffy in London.

WARNER/CHAPPELL

(Continued from page 4)

It is unclear what role the recent upheaval in Warner Music Group management had in the decision to abandon the Warner/Chappell plan. The publishing operation reported directly to Robert Morgado, the former Warner Music Group chairman who was replaced in May by Michael Fuchs, chairman of Time Warner's HBO division. More recently, Fuchs fired Doug Morris, chairman/CEO of Warner Music U.S. It is understood that Morris, without direct responsibility for the publishing wing, knew little of Time Warner's plans, and that Morgado had "kept [plans of the deal] close to the vest." Fuchs is reportedly among those who held that "perceptions" about how far Time Warner really wanted to go with Warner/Chappell were wrong.

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Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

DENVER: Musical autonomy is a top priority for Celeste Krenz, the self-described "alternative country" artist who has released two critically praised CDs in less than two years. The latest, "Slow Burning Flame," on Krenz's own Emergency Records imprint, has received medium to high rotation on nearly 170 radio stations nationwide. Most of this airplay has been on Americana-styled and public radio formats, which have reacted enthusiastically to her infectious blend of sweet vocals, story-based lyrics, and acoustic sensibilities.



KRENZ

Broadcast highlights include a performance on National Public Radio's syndicated "E-Town" program and regular airplay on the nationally syndicated "Acoustic Woods." In support of "Slow Burning Flame," which has sold nearly 6,000 units since January, Krenz will begin a national tour in August. She has already appeared at the Kerrville (Texas) Folk Festival and Strawberry Days in California, as well as a series of industry showcases in Nashville. Krenz's touring trio—or its seven-piece incarnation, the **Goodbye Band**—has opened for such artists as **Robert Earl Keen** and **Leo Kottke**. When Krenz is not performing,

she is busy pursuing a career as a freelance songwriter; publishing company Bug Music is currently shopping her material to Nashville artists. Contact: Ginny Ragsdale, 303-331-8822. PETER M. JONES

ANN ARBOR, MICH.: "What people notice most about us is the variety of styles in our music," says singer/lyricist Jason Magee of the **Restroom Poets**. "Every song sounds different, which is something that we consciously try to do." The band, originally from Adrian, Mich., consists of Magee, who also plays guitar, **Ben Lorenz** on drums, **Brian Poore** on bass, and latest addition **Brad Skinner** on guitar. The Poets' new self-titled CD blends folk, blues, jazz, rock, and even a little country into a unique sound fueled by Magee's dense, literate lyrics and passionate voice. Not only does the band have a dedicated live audience, its self-released effort has been gathering momentum in sales and radio interest, as well as a slightly bemused critical approval in reviews. "The critics seem to like us, but they don't quite know why—maybe that should be our marketing strategy," says Poore, laughing. While the Poets intend to concentrate their major push on the college market this fall, the CD has been doing a brisk business at shows (necessitating a reorder) and most particularly at Tower Records in Ann Arbor, where it has become a semi-permanent fixture in the top 25 chart. Says **Ann Delisi**, music director at the triple-A CIDR (the River) Detroit, "These guys are *very* good, very captivating songwriters. It's exciting to see how much they've grown, and I really hope to see this CD take them to the next level." Contact: Brian Poore, 313-480-4134. KAREN KOSKI



RESTROOM POETS

ORLANDO, FLA.: It's hard to be a swinging hep cat rocker in the town that Mickey Mouse built, but the members of **Rocket 88** manage to be authentic from their standup bass down to their two-tone shoes. "We were all playing in rock and blues bands and were dissatisfied with it," says lead singer **Michael Bales**. "Getting back to rockabilly music roots was the only thing we could all agree on." Since Bales hooked up with songwriter/guitarist **Marko Zayas**, bassist **Chuck Zayas**, and drummer **Steve Plotnik** 2½ years ago, Rocket 88 has become known as one of the best live acts on the circuit, regularly selling out the 500-capacity Sapphire Club. Singles from the band's self-produced CD "Rock Around" began charting within a week of release at No. 1 and 2 on University of Central Florida station WUCF. The 15-track CD, released in February, has already sold more than 500 copies. A 1994, four-track vinyl EP, "Mission To Mars," sold out its initial printing of 1,000 copies, and two cuts from it were released in Europe and Japan on a British compilation called "Stateside Rockabilly." "We're keeping the original material based on traditional rockabilly song structures," says Marko. "Keeping up with the whole image, from instruments to clothing, has become a sick addiction." The band has been making successful forays into regional touring, hitting Georgia, the Carolinas, and South Florida. "The hardcore rock clubs aren't sure what to make of us," Bales admits, "but the blues clubs have the doors wide open." Contact: Space Fish Records, 407-931-0164. SANDRA SCHULMAN



ROCKET 88

OOPS! The correct contact number for the **Paul Durham Band**, featured in the July 1 edition of the Continental Drift, is 510-893-4705.

WARNER LIVE SET REFLECTS EVIL STIG'S GOOD INTENTIONS

(Continued from page 12)

The album package for "EVIL STIG" will include information contained in a wanted poster that the band has circulated for the case.

Kim says, "All the other art that we're doing in support of the record—merchandising, advertising, all that stuff—is based on the wanted poster, which gives you all the information... Even if people don't buy the record, if you see a wanted poster hanging in a record store, you're probably going to take the time to look at it."

"EVIL STIG" is just the latest fundraising effort organized by the band since Zapata's death. After hiring private investigator Leigh Hearon in August 1993, the surviving members of the Gits organized a series of benefit shows in the Northwest to fund the hunt for the killer.

"We didn't feel like the Seattle Po-

lice Department was doing enough," says Moriarty. "We wanted results, so we decided to organize the rock community."

Zapata had close ties to the Seattle music community, and several local artists have donated their talents. Nirvana played one of the earliest benefits, and ex-Nirvana drummer Dave Grohl's new band, Foo Fighters, performed its first set at a Portland benefit. Seven Year Bitch, Love Battery, and Steel Pole Bath Tub also contributed their services at concerts.

Much to the band's disappointment and despite tremendous support from the rock community, there are still few clues about the crime.

"We at this point still have no witnesses," says Dresdner. "There's unfortunately very little physical evidence. It's been an extremely difficult

case. Our private investigators have come up with 80% of everything that the police know."

Awareness of Zapata's case could be raised by more EVIL STIG dates. Kim says, "They are planning on doing more benefit shows. I don't know if it's going to be an entire tour or if it's going to be select dates, but currently the plan is for them to do more benefit shows."

Says Moriarty, "Personally, we all hope to do some more shows, because we all had such a good time."

Moriarty adds the band is hopeful that an "America's Most Wanted" segment scheduled for broadcast Saturday (8) will result in fresh leads in the case. Anyone with substantive information about the murder of Mia Zapata is encouraged to contact Hearon at 206-324-0335.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	8	2	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98)	FROGSTOMP
2	1	31	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
3	2	3	FUGAZI DISCORD 90 (7.98/11.98)	RED MEDICINE
4	6	2	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE
5	5	3	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS
6	4	6	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
7	19	2	TRIPPING DAISY ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
8	29	3	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
9	28	2	FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98)	DEADLY GROUNDZ
10	10	3	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
11	—	1	NUTTIN' NYCE POCKET TOWN 41525/JIVE (10.98/15.98)	DOWN 4 WHATEVA'
12	33	2	PERFECT STRANGER CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
13	—	1	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
14	—	1	IAN MOORE CAPRICORN 42038 (10.98/16.98)	MODERNDAY FOLKLORE
15	16	8	JOAN OSBORNE MERCURY 526699 (10.98 EQ/15.98)	RELISH
16	7	23	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
17	22	6	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
18	35	2	TOADIES INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
19	12	8	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
20	17	51	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES

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. © 1995, Billboard/BPI Communications and SoundScan, Inc.

21	18	6	DIANA KING COLUMBIA 64189* (10.98 EQ/15.98)	TOUGHER THAN LOVE
22	24	89	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
23	20	4	CATHERINE WHEEL MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
24	14	40	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
25	36	17	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICNESS
26	9	8	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
27	30	8	KORN IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
28	13	22	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
29	32	5	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS
30	—	1	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
31	—	1	SHANE MACGOWAN AND THE POPES WARNER BROS. 45821 (10.98/15.98)	SNAKE
32	25	11	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
33	15	9	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
34	26	11	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
35	21	6	URBAN KNIGHTS GRP 9815 (10.98/16.98)	URBAN KNIGHTS
36	23	25	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
37	11	12	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
38	34	19	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
39	—	1	SPEARHEAD CAPITOL 29113 (10.98/15.98)	HOME
40	39	6	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'

POPULAR UP RISINGS

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

THEIR TIME IS NOW: Rounder Records has kicked its marketing efforts into full swing for the Hoboken, N.J.-based duo the Delevantes.

The band is led by brothers Bob and Mike, and the album features the E Street Band's Garry Tallent on bass and the Heartbreakers' Benmont Tench on piano and organ.

Tallent also co-produced

The band will appear Friday (14) on Public Radio International's "Mountain Stage" radio program with John Prine. It will also appear Aug. 1 on "Late Night With Conan O'Brien."

Meanwhile, the Delevantes have been on the road opening for such artists as Freedy Johnston, Alison Krauss, and Marshall Crenshaw.

With all this going on, Rounder has decided to hire the independent Hard Core Marketing to work the album to retail. In addition, the label is servicing "Pocket Full Of Diamonds" to country and triple-A radio in early July. A video is also being shot for the song.

"Last time we hired a marketing company," recalls Brad Paul, VP of national promotion and publicity at Rounder, "was probably in 1985 with Nanci Griffith. This was a situation where initially we weren't sure how things were going to go with the Delevantes. We didn't want to pour a lot of money up front and hope it happens. We wanted to go slower and more grass-roots."

Hard Core Marketing launched a retail-awareness campaign for the Delevantes June 12 at 400 stores. The campaign, which promotes in-store play of the CD, runs through July 14.

The group kicked off a tour



Souful & Sultry. Soultry, first seen singing in the "Always Coca-Cola" commercial last year, makes its debut July 25 with its self-titled set on Motown. The R&B quartet embarks on a radio promo tour late this month to support its first single, "I'll Get Mine," produced by Quincy Jones' son QDIII. Mint Condition also produced songs on the album.

Rounder's anniversary celebration, wraps up with three dates opening for Junior Brown Aug. 21-23.

NO FLUKE: One of Canada's hottest new rock bands, Rusty, is beginning to make some inroads on this side of the border.

Modern rock stations WDRE Long Island, N.Y., WNNX (99X) Atlanta, CIMX (89X) Detroit, KROQ Los Angeles, and WMMS Cleveland

starting playing the first single, "Wake Me," in April. It's off the band's self-titled import EP on Handsome Boy. The video for the song is getting played on MTV's "120 Minutes."

Now, the band is signed to TAG, and its debut, "Fluke," is due Tuesday (11). The album, which is a Handsome Boy/TAG release, includes remixes of the songs on the EP plus five new songs.

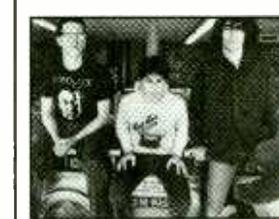
"We've had a stunning first few weeks at radio," says Craig Kallman, president of TAG. "We have a really intense street-marketing campaign being launched. We released the album on vinyl on Handsome Boy, the album's in listening stations, and we're doing consumer advertising in Rip, Cake, Alternative Press. The Collective Soul tour will be fantastic for

them, too, with two solid months of touring."

The band, which hails from Toronto, will tour with Collective Soul July 11 through Labor Day and play 500- to 1,000-seat venues and 5,000- to 10,000-seat festivals.

TAG plans to service "Wake Me" to album rock radio in late July.

Since the band has been together for less than a year,

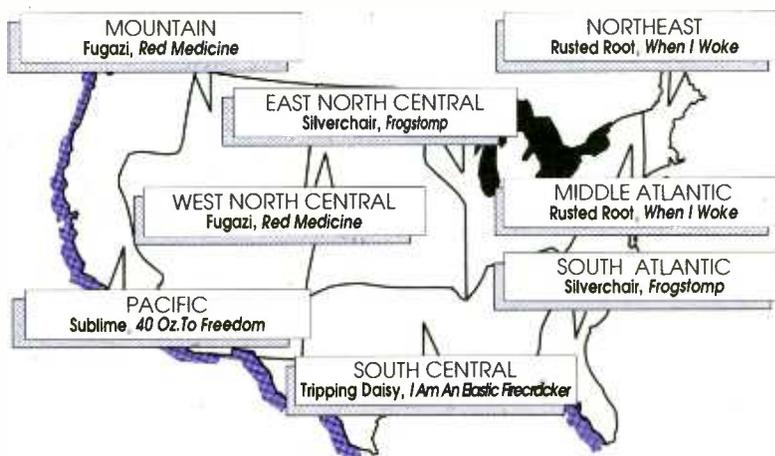


All Smiles. Smile's debut "Maquee," which was originally out September 1994 on Headhunter/Cargo, is due July 18 on Headhunter/Atlantic. The first single, "Staring At The Sun," is getting spins on modern rock WKQX (Q101) Chicago. The San Diego trio is touring with Inch July 1-21.

singer Ken MacNeil says the name of the album is quite appropriate.

"Things happened so fast in a short time," he says. "It's ironic. A local paper in Toronto basically said we were losers 'cause it's true. We were all in bands around town for years and nothing really happened, then we get together, break up, get back together, and all this happens."

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Silverchair, Frogstomp	1. Silverchair, Frogstomp
2. Fugazi, Red Medicine	2. Sean Levert, The Other Side
3. Nicki French, Secrets	3. Albita, No Se Parece A Nada
4. Sean Levert, The Other Side	4. Rusted Root, When I Woke
5. Hum, You'd Prefer An Astronaut	5. Lorenzo, Love On My Mind
6. Rusted Root, When I Woke	6. Fugazi, Red Medicine
7. Nuttin' Nyce, Down 4 Whateva'	7. MoKenStef, Azz Izz
8. Crime Boss, All In The Game	8. Mad Lion, Real Ting
9. Subway, Good Times	9. The Canton Spirituals, Live In Memphis II
10. 4 Runner, 4 Runner	10. Nuttin' Nyce, Down 4 Whateva'



On Their Own. The Verve's second full-length album, "A Northern Soul," released June 20 on Vernon Yard/Virgin, bowed July 8 at No. 9 among Heatseeker titles in the West North Central region. The British band is on tour July 18-Aug. 1. Modern rockers WFNX Boston and WDRE Long Island, N.Y., are airing "On Your Own."

the Delevantes' debut, "Long About That Time," with Mike Porter and Mike Clute (who has worked with Diamond Rio and Black-Hawk) and occasionally plays bass on tour with the group.

Three months after the album's release, the group, which mixes country with roots rock, is about to be heard by more than fawning critics.

July 1 at the High Sierra Music Festival in Bear Valley, Calif., which will become part of a two-hour National Public Radio special on Rounder's

25th anniversary, due to air twice by the year's end.

The tour, which includes an Aug. 4 date at New York's Lincoln Center for

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Brother Cane's self-titled debut album sold 250,000 copies and gave them the #1 AOR track "Got No Shame." The band has toured with the likes of Aerosmith and Robert Plant, making friends and fans at every turn with their lean and hungry live shows.

Welcome to the follow-up. And the touring is just beginning.

JULY	7 Indianapolis IN	14 Louisville KY	21 Toledo OH
	8 Milwaukee WI	15 Nashville TN	22 Rock Island IL
	9 Dayton OH	16 Pittsburgh PA	23 Evansville IN
	11 Grand Rapids MI	18 Fond Du Lac WI	28 Atlanta GA
	13 Cincinnati OH	20 Chicago IL	and much more to come

Produced by Matt Frederiksen and Brother Cane. Mixed by Tim Palmer for World's End (America), Inc.
Management: Corrad Rafield and Jay Wilson for New Era Management, Inc.
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Virgin

Luciano Reviving Spiritual Reggae Successful Island Artist Sets Sights On U.S.

BY ELENA OUMANO

NEW YORK—Singers and “conscious” lyrics are on the rise in reggae music, restoring balance to a dancehall dominated in recent years by DJs and rappers with gun and *punny* talk. Currently, the singer who matters most in Jamaica is 31-year-old Rastafarian Luciano, whose Island/Jamaica debut, “Where There is Life,” drops Aug.



LUCIANO

22. The first single, “It’s Me Again Jah,” has become Jamaica’s anthem for its return to roots rock and its task of social transformation.

Hip-hop/R&B remixes may have motored reggae’s recent U.S. mainstream chart breakthroughs, but North American venues often fill for classic-styled artists even without the benefit of major-label support.

“He is the singer in Jamaica right now,” says New York WNWK DJ Karl Anthony. “Everybody in the States who loves cultural reggae

music wants to see Luciano here.”

Luciano fever also runs high at home in Jamaica, and his blazing live performances—in desert wanderer garb, with staff and Bible in hand—continue to be well-received.

“More than virtually anyone else on today’s reggae scene, Luciano harkens back to the ’70s reggae heyday with universally applicable themes and lyrical contexts,” says Island marketing director Andrew Kronfeld. “Therefore, it’s most important to make people aware of what he stands for and what he’s singing about—not guns, violence, and drugs, but life and spirituality.

“We have to explain and present Luciano to the American audience as what he is, a very spiritually conscious artist,” Kronfeld says.

Reggae has been looking for its new singing prophet since Bob Marley. The pain of Marley’s loss was compounded late last year with the tragic passing of Garnett Silk.

Island plans to bring Luciano, born Jephther Washington McClymout, to the U.S. this fall for extensive visits within the grassroots/ethnic reggae community at radio, retail, and press levels and for promotional and concert tours.

“First and foremost, we have to solidify the American reggae community’s belief in him,” says Kronfeld. “We want people here to know him as he is accepted in Jamaica. He is personally what he stands for on his album: a unique artist in the reggae world.”

The label plans to work the single “It’s Me Again Jah” around Luciano’s U.S. presence at radio and clubs and to issue various point-of-purchase items to the North American retail community. After a few months of diligent effort in the grass-roots sector, Island believes a naturally expanding awareness, aided by a cappella and instrumental mixes of “It’s Me Again Jah,” will cross Luciano to a more mainstream audience via mainstream

(Continued on page 23)



Made With The Shades. ASCAP R&B/hip-hop representative Alonzo Robinson, center, stands with winners of ASCAP’s eighth annual Rhythm & Soul Music Celebration, held recently at New York’s Supper Club. The event honored songwriters and publishers of the most performed R&B, reggae, rap, and dance songs in ASCAP’s 1994 repertoire. Pictured with Robinson are honoree DJ Battlecat, left, and Devante, who was named ASCAP songwriter of the year.

Aceyalone Bounces Onto Capitol With Debut Release

BY DARREN HARTLEY

Capitol Records has launched an unorthodox promotional campaign to match the unorthodox freestyle poetics of L.A. rapper Aceyalone. In addition to exposing the debut artist to urban formats, Capitol is aiming at alternative and college radio in an effort to introduce a broad audience to Aceyalone’s music.

Aceyalone stormed the L.A. underground circuit last year with several tracks on the Afterlife Records compilation album “Project Blowed,” which brought together more than 25 rap artists. His solo debut, “All Balls Don’t Bounce,” is due Aug. 29 from Capitol.

“With this album, we definitely want to break down the walls of today’s formats,” says Clark Staub, Capitol’s senior director of alternative marketing. “Aceyalone doesn’t fit into the industry mode of a rapper. With this campaign, we want to reinforce Acey’s originality.”

“We’re having him perform in places in the alternative world as well as the hip-hop world,” says Angela Thomas, Capitol’s VP of urban music. Thomas says that trail-blazing hip-hop acts, such as Public Enemy, Cypress Hill, Ice Cube, and A Tribe Called Quest, bridge the gap between alternative and urban music. Capitol wants the same type of success for Aceyalone. “We’re doing it slowly, because it doesn’t happen overnight. But we want this album to be seen as good music instead of cat-

egorized music.”

Aceyalone co-produced “Project Blowed” with fellow freestyler Abstract Rude and performed with artists like Nefertiti, Micah 9, KoKo, Jupiter, and Ganjah K. He also appears as a member of Freestyle Fellowship on the current “To Whom It May Concern,” a collaborative effort on Capitol.



ACEYALONE

“Freestyle Fellowship as a collective had one idea: a group of individuals coming together for a specific cause,” says Capitol VP of A&R Kim Buie.

“What you’re seeing now is Acey as an individual.”

On “All Balls Don’t Bounce,” Aceyalone fuses freestyle lyrics, jazz-laced instrumentation, and hip-hop grooves. Cuts such as “Mr. Outsider,” “B Boy Kingdom,” and “Mic Check,” the debut single due to hit stores Monday (10), contain traditional hip-hop beats, breaks, and vibes. However, the tracks “Makeba,” “Headaches And Woes,” and “Keep It True” have jazzy bass lines and swing currents that blend with Aceyalone’s rapid-fire freestyle flow. “Acey is like a jazz drummer that falls off a rhythm and comes back. I feel people are going to respond to [his style],” says Buie.

“My whole concept, the whole idea of

(Continued on page 26)

Writing One’s Own Global Business Ticket; Don’t Miss Boat On Left-Of-Center Artists

ALL ABOARD: Are you thinking globally? R&B music is one of the most marketable music forms on the planet, yet most black executives, managers, and artists regard record buyers outside America’s borders as secondary consumers.

Numerous opportunities exist for African-American business people to tap into this rich revenue resource. As the Internet continues spinning its communication web throughout the world, larger markets have become available, creating chances to increase artist audience share.

However, only a handful of forward-thinking African-Americans seem to be boning up on Chinese language skills, studying international law, and conducting consumer research in a quest for the global mother lode. As usual, we’re going to be on the late freight as the information highway continues widening its lanes of opportunity.

Rest assured, *someone* will be exploiting R&B across the waters. The question is, will African-Americans be in the game? Or will we still be munching sour grapes, complaining about how our music keeps getting ripped off?

All it takes to play is a few tools: knowledge of the rules (we all know plenty of lawyers), a financial plan (how many black accountants work at labels?), a management team (plenty of entrepreneur-oriented execs exist), quality product (how many singers do you know?), access to online computer services (we got that), and the most important tool—ambition.

Want a taste of the global community? Then check out International Assn. of African-American Music’s Global Tour to London Oct. 1-8. The annual event presents an ideal scenario to begin planting the seeds of business relationships with U.K. and other foreign counterparts.

R&B is already an important global music influence: Sensitive Music, a French R&B label, recently signed with Barclay/PolyGram for distribution of its new R&B, rap, and hip-hop releases. According to the label, its first release is “New Jack Swing,” a compilation

featuring 10 of France’s best R&B acts.

The future is beginning to happen. Let’s not miss the boat on fantastic financial opportunities emerging for R&B-related businesses. Remember what happened for guys like Russell Simmons in the early days of rap?

BY THE WAY: R&B radio continues to sleep on Seal and other so-called black alternative acts, depriving listeners of some extremely talented, albeit different sounds.

MCA ARTIST Vesta—whose debut MCA set, “Changes,” is scheduled for release in late fall or early 1996—displayed her stunning new figure, a sizzling stage show, and ever-powerful vocals to

rivet guests at the National Task Force on AIDS Prevention’s second Founder’s Dinner, held June 22 at the Mark Hopkins Hotel in San Francisco.

The evening—which included a reception, silent auction, and awards show recognizing leaders in communities of color fighting the HIV epidemic—was produced by Kenneth R. Reynolds and raised more than \$70,000.

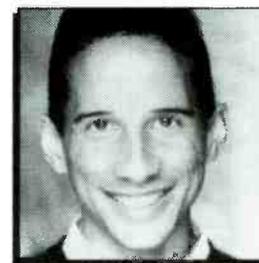
HOMELESS HELP: Capitol artist Bonnie Raitt will serve as honorary chairperson of the first Joy Community Outreach to End Homelessness Celebrity Auction and Billiards Tournament, to be held Friday (14) at the Hollywood Athletic Club in Universal City, Calif.

Auction memorabilia of musical interest includes Berry Gordy’s autographed bibliography, an autographed poster of Harry Connick Jr., and Bette Midler’s “Tchotskie.” Other items include a basketball shoe from Magic Johnson, Sharon Stone’s “Basic Instinct” script, and a weekend stay at the New York Four Seasons Hotel.

Joy Community Outreach was founded in 1986 by Dr. Mabel John to improve the lives of homeless and mentally ill adults and children in South Central Los Angeles. For more information, phone 213-766-0792.



by J. R. Reynolds



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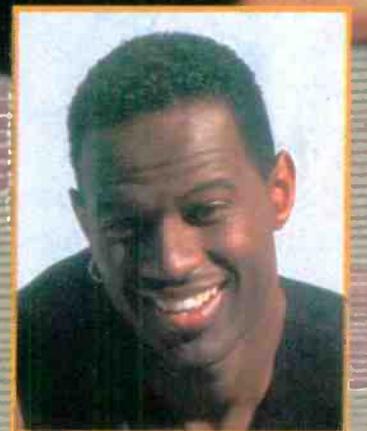
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TRAIN
LADY OF SOUL
AWARDS**

Debbie Allen

The 1995 Lena Horne Award for outstanding career achievements in the field of entertainment.

Salt-N-Pepa

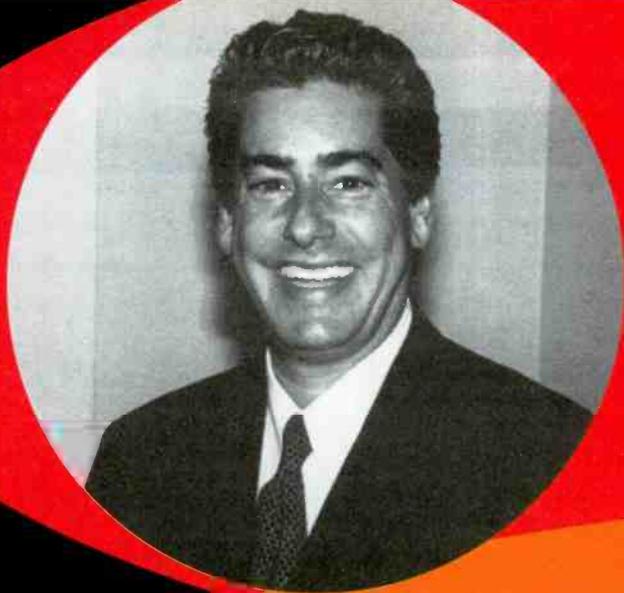
The 1995 Lady of Soul "Entertainer of the Year" Award for outstanding achievements in the field of entertainment during the past year.



To order preferred seating/after party tickets, please call 310 859-1633

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 82 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	2	16	BEST FRIEND	BRANDY (ATLANTIC)	38	36	22	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
2	1	21	WATER RUNS DRY	BOYZ II MEN (MOTOWN)	39	48	4	SPRINKLE ME	E-40 (FEATURING SUGA T.) (SICK WID' IT/JIVE)
3	3	13	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	40	39	16	SHY GUY	DIANA KING (WORK/COLUMBIA)
4	5	15	WATERFALLS	TLC (LAFACE/ARISTA)	41	45	29	BABY	BRANDY (ATLANTIC)
5	4	15	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	42	43	3	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
6	11	8	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	43	61	2	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTH-LESS/RELATIVITY)
7	8	6	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	44	40	31	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
8	6	14	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (YAB YUM/550 MUSIC)	45	57	2	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
9	17	8	BOOMBASTIC	SHAGGY (VIRGIN)	46	44	31	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
10	9	14	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)	47	47	14	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
11	18	6	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)	48	46	7	MIND BLOWIN'	SMOOTH (T.N.T./JIVE)
12	12	7	SCREAM	MICHAEL JACKSON & JANET JACKSON (EPIC)	49	50	18	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
13	16	9	FREEK 'N YOU	JODECI (UPTOWN/MCA)	50	63	3	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
14	7	24	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)	51	54	3	MY UP AND DOWN	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
15	10	16	I'LL BE THERE... /YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	52	52	12	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
16	15	9	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)	53	51	4	AFFECTION	JODY WATLEY (AVITONE/BELLMARK)
17	19	21	I LIKE	KUT KLOSE (KEI/ELEKTRA/EEG)	54	53	9	PUT YOUR BODY WHERE YOUR MOUTH IS	SEAN LEVERT (ATLANTIC)
18	14	22	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)	55	71	2	BE ENCOURAGED	WILLIAM BECTON & FRIENDS (INTERSOUND)
19	13	23	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)	56	73	4	FREAK ME BABY	DIS 'N' DAT (EPIC STREET/EPIC)
20	24	6	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)	57	49	21	DEAR MAMA	2 PAC (INTERSCOPE)
21	22	5	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)	58	—	1	THERE IT IS	BARRY WHITE (A&M/PERSPECTIVE)
22	26	9	YOU BRING ME JOY	MARY J. BLIGE (UPTOWN/MCA)	59	72	2	FOE LIFE	MACK 10 (PRIORITY)
23	27	7	BROWN SUGAR	D'ANGELO (EMI)	60	—	1	LISTEN ME TIC (WOYOI)	INI KAMOEZE (EASTWEST/EEG)
24	20	24	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	61	56	10	LOVE TODAY	VERTICAL HOLD (A&M/PERSPECTIVE)
25	25	7	SO MANY TEARS	2 PAC (INTERSCOPE)	62	62	5	I'M WHAT YOU NEED	CHANTE MOORE (SILAS/MCA)
26	21	17	EMOTIONS	H-TOWN (LUKE)	63	75	2	I LIKE IT (I WANNA BE WHERE YOU ARE)	KRANY PUBA (ELEKTRA/EEG)
27	23	24	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	64	—	4	HOW DEEP IS YOUR LOVE	PORTRAIT (CAPITOL)
28	34	7	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)	65	65	4	TOMORROW ROBINS WILL SING	STEVIE WONDER (MOTOWN)
29	37	9	NEVER GONNA LET YOU GO	TINA MOORE (STREET LIFE/SCOTTI BROS.)	66	74	2	LOVE DON'T LOVE NOBODY	PHIL PERRY (BLUE THUMB/GRP/MCA)
30	29	12	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)	67	67	41	GOING IN CIRCLES	LUTHER VANDROSS (LJ/EPIC)
31	38	2	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)	68	70	31	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
32	42	6	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)	69	60	6	SO IN LOVE WITH YOU	U.N.V. (MAVERICK/WARNER BROS.)
33	28	25	THINK OF YOU	USHER (LAFACE/ARISTA)	70	—	1	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
34	32	17	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	71	—	1	LOVE AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)
35	31	12	FIRE	SUBWAY (BIV 10/MOTOWN)	72	—	1	TWISTED	PO, BROKE & LONELY? (BIG BEAT/ATLANTIC)
36	35	15	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)	73	—	1	THE MANY WAYS	USHER (LAFACE/ARISTA)
37	30	39	JOY	BLACKSTREET (INTERSCOPE)	74	—	1	COME ON HOME	THE WHISPERS (CAPITOL)
					75	—	1	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZ/ATLANTIC)

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	—	1	CANDY RAIN	SOUF FOR REAL (UPTOWN/MCA)	14	10	2	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
2	—	1	COME ON	BARRY WHITE (A&M/PERSPECTIVE)	15	18	31	WHEN CAN I SEE YOU	BABYFACE (EPIC)
3	2	3	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	16	13	22	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
4	1	4	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)	17	14	20	HERE COMES THE HOTSTEPPER	INI KAMOEZE (COLUMBIA)
5	3	6	CREEP	TLC (LAFACE/ARISTA)	18	20	12	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
6	4	8	I WANNA BE DOWN	BRANDY (ATLANTIC)	19	11	16	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
7	6	13	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	20	25	42	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
8	5	7	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	21	12	37	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
9	8	11	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	22	17	13	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
10	—	1	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)	23	16	21	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
11	7	6	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)	24	21	41	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	9	16	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	25	15	26	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
13	19	35	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)					

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

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

43	AFFECTION	(A Diva, BMI/Rightsong, ASCAP/Binocular, ASCAP)
69	ALL GLOCKS DOWN	(Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM
29	ASK OF YOU (FROM HIGHER LEARNING)	(PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
49	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Peot, ASCAP) WBM
7	BEST FRIEND	(Human Rhythm, BMI)
50	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) HL
3	BOOMBASTIC	(LivingSting, ASCAP/Malaco, BMI) HL
6	BROWN SUGAR	(Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
12	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL
74	CHAMPION	(Songs Of PolyGram, BMI/Germaine, BMI/Epic, SOCAN)
68	COLORS OF THE WIND (FROM POCAHONTAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
19	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
32	CRIMINOLOGY/GLACIERS OF ICE	(Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI)
64	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
2	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/No Rhythm Aid Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/L Cool J, ASCAP) HL/WBM
27	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
78	ENJOY YOURSELF	(816, ASCAP/Steve Harvey, BMI/Odie Mae, BMI)
14	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
17	FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM
15	FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
42	FIRE	(Dimky B, ASCAP/BMD, ASCAP)
45	FOE LIFE	(Real An Ruf, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
48	FOR YOUR LOVE	(Stevland, ASCAP) WBM
31	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI)
39	FREAK ME BABY	(Pottsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
81	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjo, BMI/Butter Jinx, BMI) HL
5	FREEK'N YOU	(EMI April, ASCAP/DeSung Mob, ASCAP) HL
25	FROGGY STYLE	(Taking Care Of Business, BMI)
37	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
89	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
90	GOOD THANGZ	(Ma'Phil, ASCAP)
24	GRAPEVYNE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
6	HE'S MINE	(Ma'Phil, ASCAP/Mo Ken, ASCAP/All Init, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) WBM/HL
80	HEY ALRIGHT	(Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP)
65	HEY LOOKAWAY	(FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
51	HOW DEEP IS YOUR LOVE	(Gibb Brothers, BMI/Careers-BMG, BMI)
84	HOW MANY TIMES	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
46	I CAN LOVE YOU LIKE THAT	(Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
63	I CAN'T TELL YOU WHY	(Jeldra, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)
71	I'D RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
87	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
22	I GOT 5 ON IT	(Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O'Bo'itself, BMI/Second Degree, BMI) WBM
77	I LIKE IT (I WANNA BE WHERE YOU ARE)	(Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
20	I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
9	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Blaze, ASCAP/Ramecca, BMI) HL/WBM
88	I'M GOIN' DOWN	(Duchess, BMI) HL
62	I'M WHAT YOU NEED	(Irving, BMI/Nu Soul, BMI) WBM
61	THE I.N.C. RIDE	(DAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI/PolyGram Int'l, ASCAP)
70	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avd One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
18	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
92	(I WANT TO) THANK YOU	(Bary's Madies, ASCAP/PolyGram Int'l, ASCAP/Orshea, ASCAP/Warner Bros, ASCAP) WBM
83	I WISH	(Orange Bear, BMI)
47	JOY	(Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Miac, BMI/Warner-Tamerlane, BMI) WBM
34	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
76	LIFESTYLES OF THE RICH AND SHAMELESS	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL
57	LISTEN ME TIC (WOYOI)	(Irving, BMI/Rondor, BMI)
73	LOVE AMBITION (CALL ON ME)	(Human Rhythm, BMI)
59	LOVE DON'T LOVE NOBODY	(Warner-Tamerlane, BMI)
66	LOVE TODAY	(Chrysalis, ASCAP/Kharatroy, ASCAP/B.Black, ASCAP) WBM
56	THE MANY WAYS	(WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP)
91	MIND BLOWIN'	(Vertical City, BMI/PMA, BMI)
35	MIND BLOWIN'	(Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Airhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
41	MY UP AND DOWN	(Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
82	NEVA GO BACK	(Promuse, BMI/Special Ed, BMI/Howe, Tee, BMI)

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	4	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY) 4 wks at No. 1	38	—	1	MY UP & DOWN	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
2	3	10	BOOMBASTIC	SHAGGY (VIRGIN)	39	40	13	THE I.N.C. RIDE	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
3	2	12	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)	40	43	4	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZ/ATLANTIC)
4	5	6	FREEK'N YOU	JODECI (UPTOWN/MCA)	41	42	11	LIFESTYLES OF THE RICH & SHAMELESS	LOST BOYZ (UPTOWN/MCA)
5	7	6	WATERFALLS	TLC (LAFACE/ARISTA)	42	47	6	PUT YOUR BODY WHERE YOUR MOUTH IS	SEAN LEVERT (ATLANTIC)
6	4	10	I'LL BE THERE... /YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)	43	41	12	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
7	8	3	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)	44	39	19	DEAR MAMA	2 PAC (INTERSCOPE)
8	12	6	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)	45	62	4	LISTEN ME TIC (WOYOI)	INI KAMOEZE (EASTWEST/EEG)
9	9	6	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)	46	36	16	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
10	14	6	I GOT 5 ON IT	LUNIZ (NOO TRYBE)	47	46	9	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
11	—	1	CRIMINOLOGY/GLACIERS OF ICE	RAEKWON (LOUD/RCA)	48	38	26	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	6	5	SCREAM	MICHAEL JACKSON & JANET JACKSON (EPIC)	49	48	4	THE MANY WAYS	USHER (LAFACE/ARISTA)
13	13	7	<						

New Zine Ego Trip Crosses Music Genres

Puffy Revamps Blige Tracks; Groove Theory Bows

TRIP-HOP: "It's not some trendy hip-hop slang phrase... it's timeless," says **Sacha Jenkins**, describing the name of his neat New York-based publication, *Ego Trip*.

Jenkins is editor in chief of the mag, while his partner **Elliot Wilson** serves as managing editor.

Covering alternative rock, hard-edged rap, and more, *Ego Trip* is more universal and wide-ranging than most black-backed underground teen-music zines. "There's a strong parallel between the two styles," says Wilson, explaining the rock/hip-hop mix. "Also, we listen too different forms of music."

Jenkins and Wilson started *Ego Trip* one year ago. With contributions from such veteran scribes as **Michael Gonzales**, **Brian Cross**, and **Lisa Leone**, the writing in *Ego Trip* is crisp, creative, and tight, as well as informative.

In the spring 1995 issue, there's a poetic eulogy to **Eric "Eazy-E" Wright**, as well as a humorous essay about the origin and meaning of the urban term "chicken-head," to which the **Notorious B.I.G.** refers at the top of *Total's* "Can't You See?"

Unlike many low-budget publications, *Ego Trip* doesn't swim in typographical errors and the like. "It's difficult work doing a quality indie publication," says Jenkins. "But all our work is starting to pay off—people are starting to notice and respect this."

HIP-HOP RAP: Bad Boy main-man **Sean "Puffy" Combs** has completed several remixes for tracks from **Mary J. Blige's** reflective uptown album "My Life." They are "I Love You," featuring **Smif-N-Wes-sun**; "Mary Jane (All Night Long)," featuring **L.L. Cool J.**; and "Be With You," featuring **Lauryn Hill** from the **Fugees**. "I Love You" can be heard on mix-tapes 'round town and several radio stations, including WPGC Washington, D.C. Keep an ear out!... After taking time out to give birth to her baby girl, **Sky** (that's a fly name!), **Mel Larieux** rejoins **Groove Theory**, which will fi-



by Havelock Nelson

nally debut Aug. 29 with its moody, freshly crafted Epic set. On its lead single, "Tell Me," **Larieux** blows sweet-everythings, such as "You got more appeal than any man in this whole world" and "You're the perfect find," to a sugar-pie guy over a thick, bopping groove. The song is driven by heavy piano chords chasing an upright **Mary Jane Girls** "All Night Long"-like beat, and features muddy wah-wah guitars and jinglin' baby bells to keep heads ringin'. The group's other member is **Bryce Wilson**, a trackmaster who was last seen rapping in front of cyberfunk master **Kurtis Mantronik**... All hip-hop DJs betta recognize **D'Angelo's** bubbling "Brown Sugar," which floats brilliant metaphors for his attraction to marijuana trees. This slithering, laid-back track was co-produced by the artist and **Ali Shaheed** from **A Tribe Called Quest**... **Plug Won** and

Plug Two's remix of **Omar's** sly "Saturday" (RCA) slithers and bounces like a funky snake on the prowl. On the track, the performer probably winks as he debonairly demands, "I want the stuff that's made for birds and bees/A lover dressed in rubber would be fine"... **Papa Son's** "People R U Ready," whose reggae chat aims for fun, comes in two versions: one with a chirpy, computerized bed; the other jacks the groove from **Tom Tom Club's** "Genius Of Love."

L'I'L BIG MAN: Throughout the video of his upcoming **Rap-A-Lot/Noo Trybe/Virgin** first single, "Who's The Biggest?," 4-foot-8-inch rapper **Bushwick Bill** from the **Geto Boys** gets feisty and stands up to the big boys in his 'hood and everywhere else. In one line, **Bill** says he's "runnin' big and tall fools like pantyhose."

At the end of the clip, he makes a strong political statement by flicking a lighter under a "Dole for President" poster and igniting it. He says, "Dole's attack [on rap] affects me politically as well as emotionally."

Bill's album, "Phantom Of The Rapra," was released July 4.

ACEYALONE BOUNCES ONTO CAPITOL

(Continued from page 20)

music, is that it needs to be original," says **Aceyalone**. "There's not necessarily a formula that everybody should be using." Although he remains true to what he calls "innovative progressiveness," **Aceyalone** respects each artist's right to express his or her views in his or her own style. "I'd like to open the public up to different views and different types of hip-hop," he says. "But I don't get mad at anybody for doing what they're doing."

Buie, who signed **Aceyalone** to Capitol in 1993, believes **Aceyalone's** "jazzy, political, eclectic, intelligent urban poetry" will attract attention throughout the hip-hop community. "Acey, as an artist, is willing to take a risk. Even musically, he steps out," says **Buie**. "I think the more he gets out there—the more that he's exposed—he will have the ability to turn people on and turn their heads."

Aceyalone hit the road in May for a five-week van tour, sponsored by the *Source* magazine, with **Delicious Vinyl** rapper **Masta Acee**. Traveling in a van equipped with a 5,000-watt sound system, the two artists generated street awareness of their music at malls, night clubs, and colleges and to local distributors.

The van tour included stops in Los Angeles, Houston, Phoenix, the San Francisco area, San Diego, Long Beach, Calif., Las Vegas, and Albuquerque, N.M.

"There was a lot of energy here," says **Bill Wisener**, owner of **Bill's Records** in Dallas, which the tour visited on June 6. "It was very positive. I was glad to bring them in."

"There was a question of whether or not the van tour would be helpful," says

Buie. "But this was a great set-up tour. Today, there are fewer and fewer hip-hop acts going on the road. I couldn't ask for a better situation. Right now, to find a tour would be next to impossible." During the tour, 15,000 promotional stickers and 500 T-shirts were distributed, along with 12-inch promotional **Aceyalone** samplers.

According to **Staub**, **Capitol** is targeting its alternative promotional efforts at triple-A and college stations, as well as small distributors. "Ultimately, we would like to crossover to the urban format and [the] broader scope of alternative formats. But the question we're asking ourselves is 'How do we cross him over to the triple-A format?'" **Capitol** will have to wait until it receives feedback from alternative radio later this month to answer that question.

In addition to the van tour, **Capitol** is sponsoring a remix contest for the debut single, "Mic Check." Fliers have been distributed soliciting prospective remixes. "Instead of just taking it to one [remixer], we want to open it up to everybody," says **Aceyalone**. "It's cool, people really responded. We've gotten a lot of entries." The three best remixes will be used on a 12-inch vinyl release. The grand-prize winner will receive \$1,000; second- and third-place winners will receive \$250 each.

Aceyalone is already in the studio preparing his second solo album and part two of "Project Blowed." "I plan on having a long line of material. This album doesn't represent all that I have," says **Aceyalone**. "This is just the starting point. That's why I'm starting with 'Mic Check.' You know, I check a mike, and then I just proceed."



Wish Granted. Bad Boy Entertainment president **Sean "Puffy" Combs**, right, meets with 15-year-old aspiring producer and cancer patient **Paulus Boler**, who "wished" to meet the producer/executive. The encounter was coordinated through the Atlanta-based **Children's Wish Foundation International**, a nonprofit organization established in 1985 to fulfill the wishes of seriously ill children.

Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	4	ONE MORE CHANCE (C) (D) (M) (T) (X) (V) DEF JAM/RAL 1878/ISLAND	THE NOTORIOUS B.I.G. 4 weeks at No. 1
2	2	11	I'LL BE THERE...YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE
3	3	5	FEEL ME FLOW (C) (T) (X) TOMMY BOY 682	NAUGHTY BY NATURE
4	4	7	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	LUNIZ
5	5	6	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	E-40 (FEATURING SUGA T)
6	18	14	SO MANY TEARS (C) (M) (T) (X) INTERSCOPE 98145/AG	2PAC
7	10	9	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS 'N' DAT
8	6	4	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	DR. DRE
9	7	10	MIND BLOWIN' (C) (T) (X) T.N.T. 42286/JIVE	SMOOTH
10	11	8	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
11	8	5	GIVE IT 2 YOU (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	DA BRAT
12	23	2	SUGAR HILL (C) (T) (X) EMI 58407	AZ
13	9	12	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	OL' DIRTY BASTARD
14	12	11	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	MOBB DEEP
15	16	13	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
16	17	13	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55096/MCA	LOST BOYZ
17	15	13	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
18	20	24	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	HEATHER B.
19	14	15	BIG POPPA/WARNING (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
20	13	19	NEVA GO BACK (C) (T) (X) PROFILE 5433	SPECIAL ED
21	21	12	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	SKEE-LO
22	19	16	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	QUESTIONMARK ASYLUM
23	27	48	HEY ALRIGHT (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN	ROTTIN RAZKALS
24	26	23	CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND	BUJU BANTON
25	25	22	THE POINTS (M) (T) (X) MERCURY 6937*	VARIOUS ARTISTS
26	22	26	LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND	MENTALLY DISTURBED
27	30	32	DEATH BE THE PENALTY (C) (T) PENALTY 7152	SHABAZZ THE DISCIPLE
28	29	25	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	DJ SMURF AND P.M.H.I.
29	24	20	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	DOMINO
30	36	44	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	MIC GERONIMO
31	39	37	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
32	28	28	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
33	45	34	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
34	40	2	DUNKEY KONG (C) (T) (X) WRAP 319/ICHIBAN	KILO
35	34	27	U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	SAM SNEED FEATURING DR. DRE
36	46	29	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	OL' DIRTY BASTARD
37	49	35	ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385*/ISLAND	THE TWINZ
38	38	38	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131*/EEG	GRAND PUBA
39	47	42	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	MAD LION
40	NEW	1	CAUGHT UP IN THE GAME (C) (D) (T) PALLAS 357183	BUSHWACKAS
41	41	40	GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	CRAIG MACK
42	31	39	CRAZIEST (M) (T) (X) TOMMY BOY 670*	NAUGHTY BY NATURE
43	32	41	KEEP IT REAL (C) (M) (T) (X) CAPITOL 58405	MILKBONE
44	44	3	BUS STOPS (C) (T) WILD WEST 17883/AMERICAN	THE NONCE
45	RE-ENTRY	12	ELEVATION (FREE MY MIND) (C) (D) (T) PRIORITY 53176	THE B.U.M.S
46	35	31	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 0250/MOTOWN	ROTTIN RAZKALS
47	RE-ENTRY	2	SUMMERTIME IN THE L.B.C. (D) (M) (T) G FUNK 9383*/ISLAND	DOVE SHACK
48	42	30	AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0302/MOTOWN	SCARFACE
49	RE-ENTRY	20	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
50	33	36	ROCK ON (C) (T) IMMORTAL=PIE STREET 77799/EPIC	FUNKDOOBIEST

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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.



STATUS QUO: There isn't any movement in the top five on the Hot R&B Singles chart this week. "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) continues to hold at No. 1. In fact, it re-bullets because of a big surge in sales from the Fourth of July holiday and a healthy increase in airplay, which together give it the largest increase in points on the chart. "Boombastic" by Shaggy (Virgin) also has big increases in sales and airplay, and it has the second-largest increase in total points. However, it hasn't managed to move "Don't Take It Personal" by Monica (Rowdy/Arista) out of the No. 2 slot yet. "Boombastic" remains at No. 3.

MOVERS AND SHAKERS: "He's Mine" by MoKenStef (Outburst/RAL/Island) zooms into the top 10, rising 14-9. Moving at this speed, "He's Mine" has the markings of a No. 1 record. Not far behind is "You Used To Love Me" by Faith (Bad Boy/Arista) at No. 11. "You Use To" is No. 1 at WUSL Philadelphia and KJLH Los Angeles and is top five at three other stations. "Feels So Good" by Xscape (So So Def/Columbia) breaks into the top 20 this week with strong gains in both airplay and sales. "Feels So Good" is receiving top 10 action at WGZB Louisville, Ky., WEDR Miami, WQUE New Orleans and WOWI Norfolk, Va. It ranks No. 1 at WQQK Nashville. "Brown Sugar" by D'Angelo (EMI) could end up being the sleeper hit of the summer. This single has had steady increases in sales and airplay since its debut eight weeks ago. This week, "Brown Sugar" is top five at seven stations, including KTOW Tulsa, Okla., WTMP Tampa, Fla., and WPLZ Richmond, Va.

GREATEST GAINERS: "So Many Tears" by 2Pac (Interscope) takes the Greatest Gainer/Sales award on the Hot R&B Singles chart this week. This surge in sales moves it 44-18 on the Hot R&B Singles Sales chart and 30-23 on the Hot R&B Singles chart. At radio, "So Many Tears" is top 10 at WEJM Chicago, WJMI Jackson, Miss., WCDX Richmond, Va., and KMJJ Shreveport, La. "You Bring Me Joy" by Mary J. Blige (Up-town/MCA) earns the Greatest Gainer/Airplay honors. It is No. 1 at WOWI Norfolk, Va., and is top five at WIZF Cincinnati, WFXA Augusta, Ga., WAMO Pittsburgh, and WOLF Syracuse, N.Y.

BURNIN': "Criminology/Glaciars Of Ice" by Raekwon (Loud/RCA) makes an impressive entry on the Hot R&B Singles chart. It debuts at No. 32 and wins the Hot Shot Debut honors. This debut is notable because it is based almost totally on sales, since both sides of this double-sided single are receiving very limited airplay at this time. Raekwon is a member of the Wu-Tang Clan, and his video of "Criminology" has really had an impact on sales of the single.

UP AND COMING: "We Must Be In Love" by Pure Soul (Step Sun/Interscope) steps up the pace in airplay this week. It is No. 1 at WHUR Washington, D.C., and is top 10 at WOWI Norfolk, Va., WMYK Norfolk, Va., WVEE Atlanta, WQOK Raleigh, N.C., and WWIN Baltimore. Adina Howard hits the Hot R&B Singles chart with her second single, "My Up And Down" (Mecca Don/Elektra) at No. 41. This single is in line with her bad girl image. It is top 10 in its first week at WOWI and WMYK.

YAB YUM/550'S JON B. PROVES MORE THAN 'SOMEONE TO LOVE'

(Continued from page 8)

Records and its publishing arm, Yab Yum Music, he started writing and producing for other artists before sitting down to work on his own album.

"Jon came to us seeking a publishing deal," says Tracey E. Edmonds, president/CEO of Yab Yum Entertainment and wife of Babyface. "We were so amazed by the depth of his music and his talents, we immediately wanted to sign him as an artist."

Edmonds says she wanted Jon B. to work with other artists in order to establish his credibility as a writer and producer. She shopped his publishing catalog of 50 songs and quickly landed him work.

"We knew we'd need this credibility as a marketing tool because he's a white guy doing R&B music," says Edmonds. "We thought there would be some resistance from urban radio because he's white. That's also one of the reasons we decided to release 'Someone To Love' first to help open the door for Jon at black radio. Putting it on the 'Bad Boys' soundtrack also helped."

Edmonds says another key tool in helping to establish Jon B. in the urban music community was an electronic press kit, which was serviced to radio, retail, and press in March.

The EPK featured such artists as Babyface, New Edition, and Bootsy Collins, who appears on the album's retro-tinged "Simple Melody" talking about Jon B.'s impressive writing and vocal skills.

The plan worked, and R&B and top 40/rhythm radio programmers welcomed "Someone To Love" with open arms. In fact, stations began playing the song off the "Bad Boys" soundtrack on Work/Columbia before Yab Yum/550 released it as a single on April 25.

The same is happening now with the second single, "Pretty Girl," which was penned by Babyface. The label hasn't even set a release date for the single, yet it's receiving 266 spins on nine top 40/rhythm stations, including KBXX Houston and KMEL and KYLD (Wild 107) San Francisco, according to Broadcast Data Systems.

"We were actually concerned about that. We believe that 'Pretty Girl' will be a big hit, too, but we wanted to keep the focus on 'Someone To Love' for now," says John Doelp, executive VP of 550 Music and senior VP of Epic Records Group. "Some [programmers] heard 'Pretty Girl' and felt strongly about it. But radio is staying committed to 'Someone To Love' and playing 'Pretty Girl' at the same time. Some have been there for a while and wanted something new to freshen it up."

Santosuosso agrees with Doelp that "Pretty Girl" will be as successful as "Someone To Love."

"The first single was a No. 1 record for us across the board," she says. "You don't see that happen a lot, when it's a 100% mass-appeal record. 'Pretty Girl' is also solid and has really strong hooks, and that's why we're so early out there with it."

David Watland, music buyer at Amarillo, Texas-based Anderson Merchandisers, says he closely followed radio airplay in making his purchasing decisions on "Bonafide."

"We're close to 1,500 stores now,

and we're learning that you have to micro-market records," he says. "So, we are micro-marketing this record and putting it in markets that had the strongest BDS [reports] off the single. Even though our buy was light, it did what we expected and there's a strong base out there."

Jon B., who moved from Rhode Island to Pasadena, Calif., 15 years ago, says he looks to Babyface as a mentor.

"I think we both take things from each other. I really listen when he talks, and the same goes for him," says Jon B., who cites such varied influences as Duran Duran, the Beatles, Marvin Gaye, and Stevie Wonder. "Getting to do a duet with Babyface was like the height of everything. After we did it, it was like a dream—doors started opening. I thank him in many ways, and one is to keep my music real."

In addition to strong radio play, album sales have been fueled by video exposure and a June 20 performance on "The Tonight Show With Jay Leno."

"The 'Tonight Show' performance came at a time when ['Someone To Love'] hit that sweet spot at radio and MTV stepped up rotation and BET had been very solid with solid requests," says Polly Anthony, president of 550 Music. "That visual component was incredibly important."

That's when all the dots are connected."

The next phase of the label's marketing efforts for Jon B. will be on an international level.

"We truly believe he can be an artist who is not just successful in the U.S., but on a global level as well," says Anthony. "This isn't just about a song or a duet with Babyface. It's about an artist with a rich repertoire who has written and produced a very deep album."

The label is in the midst of mapping out international marketing plans. Anthony says Jon B. will embark on a major fall promotional tour focusing on Europe and the Far East, in which he'll do as much TV and press as possible. A date for the album's release overseas had not been set at press time.

Doelp says the label is considering servicing "Pretty Girl" as the first single for international radio because Babyface will not be able to travel to help Jon B. promote "Someone To Love."

"It will also keep us in sync with what we're doing in the U.S.," adds Doelp.

After the international trek, Jon B. will likely hit the road in the U.S. in early 1996.

As for future collaborations, Jon B. says he hopes to work with Duran Duran and Brandy. "I'm just waiting for the right time," he adds.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	COME AND TAKE A RIDE	MAD CJ MAC (RAP-A-LOT/NOO TRYBE)	14	—	1	I'LL SEND YOU ROSES	KENNETH MANGRAM (QWEST/WARNER BROS.)
2	2	7	LOLLIPOP	MENTALLY DISTURBED (SO-LO JAM)	15	10	4	LET'S DO IT AGAIN	TAMI (STREET LIFE/SCOTTI BROS.)
3	—	1	MVP	BIG L (COLUMBIA)	16	—	2	SUMMERTIME IN THE LBC	DOVE SHACK (DEF JAM/RAL/ISLAND)
4	9	2	YOU BRING THE FREAK OUTTA ME	SEXK (PENDULUM/EMI)	17	—	1	ALL OUT OF LOVE	COZETTE MORGAN (NINA)
5	8	3	DEATH BE THE PENALTY	SHABAZZ THE DISCIPLE (PENALTY)	18	16	2	DUNKEY KONG	KILO (WRAP/ICHI/BAN)
6	4	6	CIRCUMSTANCE	WAYMAN TISDALE (MOJAZZ/MOTOWN)	19	23	2	CRUNCH TIME	PRINCE MARKIE DEE (MOTOWN)
7	—	1	FROM THE FOOL	IV XAMPLE (MCA)	20	—	2	ROUND & ROUND	THE TWINZ (DEF JAM/RAL/ISLAND)
8	6	4	I BELIEVE	BLESS'D UNION OF SOULS (EMI)	21	—	1	CAUGHT UP IN THE GAME	BUSHWACKAS (PALLAS)
9	15	9	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)	22	22	6	SHINE EYE GAL	SHABBA RANKS (EPIC STREET/EPIC)
10	11	10	OWN DESTINY	MAD LION (WEEDEE/NERVOUS)	23	13	10	KEEP IT REAL	MILKBONE (SET IT OFF/CAPITOL)
11	12	10	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)	24	—	1	MAKE A MOVE	ADT (TECHNIQUE)
12	—	1	TELL ME	GROOVE THEORY (EPIC)	25	19	3	BUS STOPS (WHERE THE HONEYS...)	THE NONCE (AMERICAN/WARNER BROS.)
13	7	6	SOME COW FONQUE (MORE TEA, VICAR?)	BUCKSHOT LEFONQUE (COLUMBIA)					

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

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'Fallin' In Love' With La Bouche Male-Female Duo Redoes Pop Chestnut

BY MICHAEL PAOLETTA

NEW YORK—Frank Farian is at it again. The producer who masterminded the careers of mid-'70s act Boney M and late-'80s duo Milli Vanilli appears to have resuscitated his own career with his latest German-based export—La Bouche.

Not only is it a comeback of sorts for



LA BOUCHE

Farian, but also for an almost-forgotten pop tradition: the male-female duo. And what better way to usher in a comeback, as well as a new act, than with a cover of a pop chestnut. The cover in question is Hamilton, Joe Frank & Reynolds' No. 1 hit from the summer of 1975, "Fallin' In Love." According to the two members of La Bouche—vocalist Melanie Thornton and rapper Lane McCray—it was Farian's idea to cover this particular song. "Frank saw it as a good way to introduce us to the U.S. market," says Thornton.

Logic Records, the act's stateside home, agrees. Kelly Schweinsberg, national director of promotion and marketing for the label, says that releasing a cover of a once-popular song will help La Bouche break into the pop market. "Even though there are a lot of remakes currently in the marketplace, we feel that the production on this record is better than most and that Melanie's vocals are great," says Schweinsberg. "When the remakes are weeded out, I believe this is the one that people will continue to play. And people, especially women, who are now in their 40s fondly remember this song from when it was a hit in the '70s."

Though virtually unknown in this country, La Bouche (French for "mouth") is widely known throughout many territories of Europe. The act has topped the pop charts in Sweden, Italy, Greece, Austria, France, Switzerland, Brazil, and Canada, and has earned two gold singles in Germany: "Sweet Dreams" and "Be My Lover," which recently spent four weeks at No. 1 there.

Fate appears to have played a large

part in the duo's chance meeting in Frankfurt. Thornton, a native of South Carolina, went to live with her transplanted sister in February 1992. McCray, a military brat born in North Carolina and raised in Hawaii, Germany, and Anchorage, Alaska, found himself in back in Germany in 1991 as a member of the American Air Force.

Within moments of being in Germany, Thornton acquainted herself with local musicians, joining the pop/R&B band Groovin' Affairs in the process. McCray, filling in for one of the band's vacationing musicians, ended up becoming a permanent member. Thornton and McCray became friends. While gigging with the band in various parts of Germany, Thornton also did studio session work for several production companies. Among them was Click Productions, for whom she demoed the songs "Sweet Dreams" and "Tonight Is The Night."

"Both songs started out as studio projects with hopes of getting them signed to a record company," says Thornton. In the end, "Sweet Dreams" went to Farian's MCI label, and "Tonight Is The Night," was issued on Logic Records in Germany under the band name Le Click. The latter track was eventually released last March by Logic in the States under the same name.

"It just so happens that 'Dreams,' released in May of last year, really took off," says Thornton. "And Frank [Farian], wanting a male-female duo, asked me if I knew of a rapper who would want to join the act. I mentioned Lane's name and the rest is history."

La Bouche's full-length debut, "Sweet Dreams," which will be issued in early September as a joint venture between Logic and RCA Records, is a collection that McCray describes as "a funky, fresh blend of Euro-dance, pop, R&B, hip-hop, and house."

"It's definitely a pop-driven record," Schweinsberg says. "Though there are a few songs—I'll Be There' and 'Nice N' Slow'—that have an urban, funky feel, the majority of it is uptempo Euro-dance. Basically, it's a pop record, and we'll be treating it as such."

"Fallin' In Love" is getting positive response from such crossover and top 40 stations as KLRZ New Orleans, WWKX Providence, R.I., and WPOW Miami. The total number of stations spinning the track at press time was 22.

"But we're not stopping at radio," notes Schweinsberg, who says that club play is equally important to the success of the song. "We've had tremendous support at the club level. It's the perfect record for gay, straight, any kind of club."

I.R.S. Wunderkind Club 69 Grows Up On 'Adults Only'

NEW YORK—Although Austrian *wunderkind* Peter Rauhofer is the mastermind of countless colorful club acts including Sax Machine and Danube Dance, he is currently focusing most of his creative energy on his group, Club 69, and its debut album, "Adults Only," an internationally revered groove concoction that has found a long-sought stateside home on Tribal America/I.R.S. Records.

By weaving a pop-infused house-music sound that owes a hefty nod to the disco era, Rauhofer is out to prove that there is more to European dance music than rave/NRG-rooted acts like Corona and Real McCoy. The Club 69 sound plugs into dance music's history—combining its kitsch elements with a cutting-edge '90s attitude.

"My productions have always come up in the clubs, especially the gay ones. Actually, my songs tend to have a special kind of sexual feeling that attracts gay people," says Rauhofer, who, since the early '80s, has been manning the turntables at Vienna's Club U4. Always busy, he also handles international A&R for Austria's independent label, GIG Records, working with a roster of talent that includes Falco, Edelweiss, and Beat 4 Feet.

"I always try to have something special or something memorable in my tracks. Songs with nice feelings and

harmonies work well," he says. "Strange and sexy lyrics work well, too. When you hear them, you say, 'What's that?' And since I am always thinking of many different countries [when recording], I try to make the lyrics easy to understand and unique to every language."

Rauhofer also capitalizes on this quirky approach to making music with his choice of Long Island, N.Y.-native Kim Cooper as the act's primary vocalist. She intertwines each song with an edge that is reminiscent of Grace Jones.



RAUHOFFER

But Cooper is not alone. Joining her and Rauhofer on "Adults Only" are a number of dance music mainstays: Jocelyn Brown, Janet Wright, Connie Harvey, Annette Taylor, Carole Sylvan, and Lee John. On the production end, Rauhofer looks to New Yorker Eric Kupper and Johnny Dynell for assistance on several tracks.

With all of the creative pieces in place, the next order of business is marketing the project for U.S. consumption—especially in light of the fact that "Adults Only" has been actively played in various parts of the country on European import for roughly one year.

"It's been a pleasant surprise, [since] we had some reservations about releasing a year-old record, especially a project with such a focused market," says Rob DiStefano, director of label operations/A&R at Tribal America. "We've never been a label that has crossed over to the pop market. And I thought that some of our core audience might have been whittled away from sales of the import, but that does not appear to be the case."

Before Di Stefano scheduled "Adults Only" for release here, he chose to alter the contents slightly. He says the set needed a slightly more underground house-music tone, in line with the label's well-respected image. Some of the changes include remixes of the songs "Unique" and "Let Me Be Your Underwear," as well as a previously unavailable cover of the Normal's "Warm Leatherette." The tracks "Pretty Boys" and "I Got The Feeling" have been removed from the domestic pressing of the album, but will resurface on the flip sides of future singles.

Activity at crossover radio level has been gradually building for the first single, "Diva." Several major-market stations, including WQHY New York and WXKS Boston, are currently testing the track and playing it during mix shows.

As for the immediate future of Club 69, two more remixes of "Diva" by Rauhofer are imminent, and the label is readying "Sugar Pie Guy" and "Warm Leatherette" as a double-sided 12-inch release later this season.

"This record is a real test for both Tribal and I.R.S.," DiStefano says. "It's a true pop album, which is something we've never had before."

MICHAEL PAOLETTA

Strictly Rhythm's Morel Means Business

BY LARRY FLICK

NEW YORK—The time has come for George Morel to take a well-deserved bow under the center stage spotlight.

While the standard mode of operation among producers in clubland is to jockey for constant attention—even when the work does not merit a cursory nod—the brash 27-year-old has been

gradually sharpening his skills and building a solid reputation that has quietly placed him among the most reliable young composers and producers in dance music. On "Morel, Inc.," his full-length debut on Strictly Rhythm Records, he is poised to gather a lion's share of props.

From the first bars of the set's gospel-charged opening cut, "Why Not Believe In Him," it is evident that Morel has been working overtime. The underground groove savvy of his previous dub records remains intact, as do the ear-catching keyboard loops that have fueled his respected "Morel's Grooves" EP series. The difference is the maturity in his approach to melody and lyrics. In fact, much of the album embodies the type of hooks and sing-along phrases that not only draw applause from the dancefloor, but from the crowded pop mainstream.

"It was important to me that this album be a departure from the records that I've put out in the past," he says. "I wanted to show people that there was more to my creative potential than dubs."

The New York-based producer/writer is joined by a robust troupe of vocalists on "Morel, Inc.," each of whom brings a different stylistic color to the table. CeCe Rogers is a familiar and beloved voice to house music diehards, as is

Andrea Tafuri, whose alto tones have graced many an underground club hit. Rogers whips through "Hollar" and "Let The Rain Come Down" with pulp-pounding power, while Tafuri's cuts, "Right On Time" and "Running On Empty," pop with anthemic drama.

"We met a couple years ago and did [the dub track] 'Unnecessary Changes' for Strictly Rhythm," Tafuri says. "The chemistry was clearly there. It made sense for us to reconnect and do more work together."

Morel also showcases several promising newcomers on the set. Russel jacks and jumps through "Move Your Bumpa" with raw ragamuffin toasting, while Lilia White earns her diva stripes on the garage-driven "I Know." Rounding out the vocal lineup are M.J. White, who soars with a glass-shattering falsetto on the disco-minded "Real Love," and Mr. Mike, who exudes R&B bravado on "Time Waits For No One."

As "Running On Empty" gathers support from club DJs, Morel is dividing his time between weekly DJ gigs overseas and operating his own indie label, Groove On Records. He is also considering assembling the album's vocalists for a club tour that would begin midsummer. And if that is not enough, he's developing his image as a remixer, having added his perspective to current singles by Joi Cardwell and Clubland.

"It's nice to reap the rewards of all my hard work through the years," he says. "But in a way, this feels like the beginning. There are still so many mountains to climb. In a way, I'm really just getting started."



MOREL

Billboard **Dance** **HOT Breakouts**

FOR WEEK ENDING JULY 15, 1995
CLUB PLAY

1. YEHA-NOHA SACRED SPIRITS VIRGIN
2. HEART OF GLASS BLONDIE BRILLIANT/CHRYSALIS
3. SCATMAN SCATMAN JOHN RCA
4. MAGIC CARPET RIDE THE MIGHTY DUB KATS SMILE
5. I WANT U ROSIE GAINES MOTOWN

MAXI-SINGLES SALES

1. MY UP AND DOWN ADINA HOWARD MECCA DON/EASTWEST
2. HEART OF GLASS BLONDIE BRILLIANT/CHRYSALIS
3. HE'S MINE MOKENSTEF OUTBURST/RAL
4. GHETTO HORN TOM BROWNE HIP BOP
5. MIC CHECK ACEYLONE CAPITOL

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

TO OUR READERS

The Dance Trax column will return next week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	3	4	SCREAM EPIC 78001 1 week at No. 1	◆ MICHAEL JACKSON & JANET JACKSON
2	3	7	7	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
3	4	8	8	THE FEELING AQUA BOOGIE 012	SUGAR
4	8	12	6	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
5	1	2	9	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
6	6	10	8	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
7	15	20	6	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
8	11	16	7	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
9	5	1	9	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
10	13	15	9	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
11	16	18	7	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
12	17	25	5	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
13	14	17	7	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
14	7	5	11	TOO MANY FISH VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
15	24	33	3	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
16	22	29	5	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
17	12	14	8	SPIRIT INSIDE MCA 55036	◆ SPIRITS
18	9	4	12	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
19	23	27	8	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
20	10	6	10	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
★ ★ ★ Power Pick ★ ★ ★					
21	34	—	2	RELAX MERCURY 2061	CRYSTAL WATERS
22	18	11	11	BABY BABY EASTWEST 66138/EEG	◆ CORONA
23	21	24	8	DO ME RIGHT EMOTIVE 775	BUTTER
24	32	35	4	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/I.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
25	36	44	3	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
26	42	—	2	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
27	19	13	12	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
28	38	47	3	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
29	43	—	2	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
30	20	9	12	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
31	35	39	3	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
32	33	37	4	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
33	31	34	5	BETTER DAYS AHEAD BRILLIANT!/CHRYSALIS 58371/EMI	◆ THE TYRREL CORPORATION
34	44	—	2	SET URSELF FREE RADIKAL 15035	LIZ TORRES
35	40	41	3	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
36	37	40	4	FIRST LOVER RAGING BULL 8013	◆ THE GAP BAND
37	46	—	2	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/200	◆ MAX-A-MILLION
38	25	19	15	MOVE IT TO THE RHYTHM SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
39	27	23	15	LET THE BEAT GO ON LOGIC 59010	◆ DR. ALBAN
40	28	30	11	PICK IT UP KING STREET 1026	CAROLYN HARDING
41	47	—	2	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
42	29	28	13	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
43	45	46	3	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
★ ★ ★ Hot Shot Debut ★ ★ ★					
44	NEW ▶	1	1	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
45	NEW ▶	1	1	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
46	26	21	12	WELCOME TO THE FACTORY HOTN'NSPYCY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
47	48	36	6	LOSIN' IT POLYDOR PROMO	◆ UNDERGROUND LOVERS
48	NEW ▶	1	1	DON'T GIVE ME YOUR LIFE FFRR 120 071	ALEX PARTY
49	NEW ▶	1	1	DIVA TRIBAL AMERICA 58308/I.R.S.	CLUB 69 FEATURING KIM COOPER
50	41	26	14	OPEN YOUR HEART EPIC 77867	◆ M PEOPLE

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability, (T) Vinyl maxi-single availability, (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	4	ONE MORE CHANCE (M) (T) BAD BOY 7-9032/ARISTA	4 weeks at No. 1 ◆ THE NOTORIOUS B.I.G.
★ ★ ★ Hot Shot Debut ★ ★ ★					
2	NEW ▶	1	1	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64375/RCA	◆ RAEKWON
3	5	—	13	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
4	2	2	5	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
5	6	—	6	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	◆ SHAGGY
6	4	3	11	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
7	15	7	4	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
8	3	5	12	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) RQWDY 3-5041/ARISTA	◆ MONICA
9	NEW ▶	1	1	SUGAR HILL (T) (X) EMI 58407	◆ AZ
★ ★ ★ Greatest Gainer ★ ★ ★					
10	33	—	2	RELAX (T) MERCURY 2061	CRYSTAL WATERS
11	9	4	4	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
12	7	8	6	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
13	10	11	5	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
14	13	42	3	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
15	8	6	3	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH
16	18	14	5	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
17	12	10	19	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
18	17	12	5	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
19	14	9	7	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
20	21	19	5	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
21	16	17	9	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
22	29	30	6	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
23	11	20	3	FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA	◆ LA BOUCHE
24	20	18	4	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T)
25	NEW ▶	1	1	MVP (T) (X) COLUMBIA 77894	◆ BIG L
26	24	25	26	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
27	NEW ▶	1	1	BUILD IT WITH LOVE (T) RADIOACTIVE 55052/MCA	LONDONBEAT
28	27	—	6	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	◆ JAMIROQUAI
29	NEW ▶	1	1	MADE IN ENGLAND (T) (X) ROCKET 2093/ISLAND	◆ ELTON JOHN
30	40	37	3	YOU NEVER LOVE THE SAME WAY TWICE (T) (X) EPIC 77917	◆ ROZALLA
31	NEW ▶	1	1	FAITH (T) (X) PENDULUM 58412/EMI	◆ LORDS OF THE UNDERGROUND
32	32	28	19	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
33	30	32	6	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
34	34	16	3	CHAMPION (T) LOOSE CANNON 6981/ISLAND	◆ BUJU BANTON
35	47	—	8	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
36	48	36	4	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
37	NEW ▶	1	1	SEXY DANCE (T) TRIBAL AMERICA 58385/I.R.S.	DEEP DISH PRESENTS QUENCH
38	RE-ENTRY	4	4	THAT'S WHAT I GOT (T) TRIBAL AMERICA 58362/I.R.S.	LIBERTY CITY
39	38	—	7	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
40	26	29	4	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
41	19	22	6	NEVA GO BACK (T) (X) PROFILE 7433	◆ SPECIAL ED
42	35	—	8	OPEN YOUR HEART (T) (X) EPIC 77867	◆ M PEOPLE
43	46	49	12	TOO MANY FISH (T) (X) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
44	22	15	22	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN
45	RE-ENTRY	6	6	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY	◆ VANESSA WILLIAMS
46	25	33	10	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
47	23	13	15	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
48	43	46	7	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE	◆ SMOOTH
49	45	—	2	AS LONG AS YOU'RE GOOD TO ME (T) (X) BRILLIANT! 58406/EMI	JUDY CHEEKS
50	RE-ENTRY	4	4	A FEELIN' (T) BASEMENT BOYS 002/LIAISON	DJ SPEN PRESENTS JASPER STREET COMPANY

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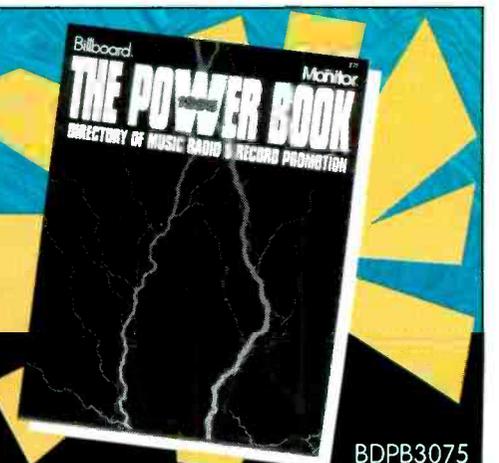
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BDPB3075

Ty Benefits From Brooks Boost England's Debut Helped By Garth Tours

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to breaking new artist Ty England, RCA VP Tommy Daniel says the label had the luxury of taking a “marketing 101” approach, because after six years touring with Garth Brooks, England was already a visible performer.

“People know who Ty England is,” Daniel says. “They’ve known that for a long time. There’s a lot of anticipation on this artist, and our single sales are starting to show that.”

Daniel says that because of his years with Brooks, country consumers are already familiar with England, making it easier to market his August debut for the label. “We have an artist who knows who he is and has great music. We’ve got a great album and he’s got a built-in fan base, and it’s just about making sure people meet him in terms of radio, media, and the critical press . . . Our special promotion is to aggressively establish Ty’s name and background with radio, really drawing on the fact that he has that equity with Garth Brooks.”

England and Brooks met while attending Oklahoma State University in

Stillwater, Okla., and they began playing in a band together. Later, after Brooks moved to Nashville and got his record deal, he called England to be in his band. For the next six years England played acoustic guitar and hammed it up with Brooks on stage in front of sold-out crowds all over the world.



ENGLAND

“Our whole attitude about going onto a stage was to have a good time with it,” England says, “because that’s what music was before we did it for a living. We did it all the time for fun. So why should anything change because you’re getting paid for it?”

He says that from the beginning Brooks knew about and encouraged his desire for a solo career. It was just a matter of determining the right time to make his move. “I left it up to Garth as much as myself,” he says. “He invited me along, and I wasn’t going to leave him hanging if I could help it. Up to four years ago we had offers for [re-

cording] deals on me, but Garth was still in that explosive state and it didn’t seem like a good time to get off.”

The wheels began turning for England’s solo career when he met Garth Fundis, a veteran producer who has worked with Keith Whitley and Don Williams. Fundis produces Trisha Yearwood and had come out to see her open for Brooks.

A few years later, Brooks told England he was going to back off from touring as heavily as he had been and said it might be the time to make his move. England began talking to Fundis again. They went into the studio in December 1993 to cut demos, and England wound up with a deal with RCA.

(Continued on page 32)



Osbornes Honored. Orlando, Florida-based Pinecastle/Webco Records recently held a listening party for The Osborne Brothers’ new release “The Ernest Tubb Song Folio, Vol. 1” at the newly opened Ernest Tubb Texas Troubadour Theatre in Nashville. Pinecastle/Webco president Tom Riggs, left, presented Bobby Osborne with a framed print of Ernest Tubb by artist Frederick H. Carlson. The Osbornes were also presented with medallions recognizing their Grammy nomination this year for “When The Roses Bloom In Dixieland.”

Fiddles, Songs, And Friends On Berline’s Sugar Hill Set

BY TERRI HORAK

It’s pretty hard to upstage Vince Gill, but when he appears on an album that also features Bill Monroe and Earl Scruggs recording together for the first time since the late ‘40s, it is a fait accompli.



BERLINE

The album, “A Fiddle & A Song,” is the latest solo release from Byron Berline, a legend as a versatile Los Angeles session player and a straight-ahead bluegrass fiddler.

“A Fiddle & A Song,” due Aug. 22 from Sugar Hill Records, presents an assortment of musicians from across the country spectrum. “All my solo albums have been instrumentals, and I thought, ‘Wouldn’t it be a neat thing to get some of my friends and people I’ve worked with to sing,’” Berline says. “Before I knew it I had a whole album’s worth, and you know I could do two or three like this.”

“A Fiddle & A Song” captures the historic reunion of mandolinist Monroe with banjoist Scruggs, one of the most definitive of Monroe’s Blue Grass Boys, on the track “Sally Goodin.” Their sons James Monroe on bass and Randy Scruggs on guitar provide the rhythm section.

A traditional fiddle tune, “Sally Goodin” has the open-ended, exciting feel of a jam session, which was by design. “Bluegrass is fun, and I wanted to have fun with this,” says Berline, who produced the album.

“The main thing I wanted to do was

get just those two playing together, which I did” at the beginning of the tune. “After that, I didn’t care what I did,” Berline says. “It was really a dream come true to get those two in there.”

Berline and Gill first worked together when Gill joined Berline’s band Sundance in 1977. On “A Fiddle & A Song,” Gill sings Monroe’s standard “Rose Of Old Kentucky” and delivers a heart-wrenching version of “Sweet Memory Waltz,” a poignant old melody of Berline’s with lyrics added later by Jack Skinner (also a member of Sundance and a guest on the album).

“A Fiddle & A Song” also features individual players including Mason Williams, Jann Browne, Rick Cunha, and the groups such as California, the Doo Wah Riders, and the Sherman Oaks Presbyterian Church Quartet. “I wanted it to be an entertaining album, and I think it is,” Berline says. “There’s something for everybody.”

Sugar Hill’s still-evolving marketing strategy includes positioning “A Fiddle & A Song” as a “landmark recording,” according to Bev Paul, Sugar Hill’s director of sales, marketing, and promotion.

Sugar Hill will advertise in specialized publications and service bluegrass and country-leaning triple-A radio stations.

At retail, the label is offering co-op advertising in bluegrass-friendly markets. Blockbuster Music will feature the album in its ongoing “Sound Traditions” promotion, which includes end-cap placement, according to Paul.

For an independently released fiddle album, the Berline title is receiving an

(Continued on page 32)

Lots Of Events, Courtesy Of T.J. Martell; Teeing Off With Vince & Searching For Elvis

IN THE WAKE of the dedication of the new Frances Williams Preston Laboratories division of the T.J. Martell Foundation at the Vanderbilt Cancer Center here, the Martell Foundation’s remaining 1995 events have been announced.

They include a National Assn. of Music Merchants convention silent auction and a late-summer release for the annual “Best Of Carl P. Mayfield” album. Also, there will be a Dream DISCOVERY Song Contest, Gibson Guitars’ second Riverfront Park concert July 15, a September T.J. Martell concert, a BMI reception at the Hard Rock Cafe on Sept. 29, a celebrity tennis tournament on Sept. 1, a celebrity golf tournament on Oct. 1, a bowling bash on Oct. 2, and the fifth annual Turkey Bowl on Nov. 4.

LINKS LINEUP:

Vince Gill’s little golf party for just a few friends has blossomed into a major event and a significant pro-celebrity charity golf tournament. His first two “Ninny” golf tournaments raised more than \$200,000 to benefit Tennessee Junior Golf and the Charles Davis Foundation for programs for inner-city youth. His third Vinny gets underway July 11 at the Golf Club of Tennessee in Kingston Springs with an impressive lineup. Pro golfers include John Daly, Lanny Wadkins, Tom Purtzer, Kriss Tschetter, Lee Janzen, Bob Wolcott, and Andy Bean.

The music business will be represented by the likes of Gill, Amy Grant, Faith Hill, Billy Dean, Chet Atkins, Suzy Bogguss, Cleve Francis, B.J. Thomas, Daniel Winans, Mark Collie, Tracy Lawrence, John Michael Montgomery, Rick Pitino, Gerry House, and Dean Dillon.

COUNTRY MUSIC’S flirtation with multimedia gets serious July 26 in the Loews Vanderbilt Plaza Grand Ballroom. “Music & Multimedia 101” will be a one-day forum sponsored by the Nashville chapter of NARAS, the recording academy, with BMI, ASCAP, and Third National Bank. BMG Entertainment’s Strauss Zelnick will be keynote speaker, and NARAS president/CEO Michael Greene will serve as moderator. Panelists will include Mike McGraw of New Media Directions, David Gales of RCA Label Group, Randy Castleman of ASCAP, Bob Barone of BMI, Allise Kingsley from Warner Bros., and Bernie Leadon

of InterAccess.

NEWCOMER NEWS: The Nashville Entertainment Association’s fifth annual showcase of new artists for industry executives will be held Tuesday-Wednesday (11-12) at 328 Performance Hall. “Music City Music ‘95” is sponsored by WSIX Nashville and will feature 10 performers culled from the more than 200 entries the NEA received. NEA executive director Sherry Bond notes that previous label signings stemming from the annual showcase have included Pearl River, Joy White, and Dean Miller. The 10 acts chosen are Tory Bailey from Lynchburg, Va., J.T. Blanton of Nashville, Cimmaron from Roanoke, Va., Ron Cole from Fort Worth, Texas, Claire Davidson of Nashville, Julie Doyle from West Bridgewater, Mass., Jagged Moon from Los Angeles, Gary Kraen from Buffalo, Wyo., Diana Rae from Montreal, and Shane Teeters from Brown’s Summit, N.C.

Event co-chair Ted Hacker of International Artist Management said the performers run the gamut, from bluegrass to folk, Western swing, pop, rock, and traditional. Special guest will be songwriter and artist Skip Ewing. Tickets at \$6 for one night or \$10 for both nights.

IN SEARCH OF . . . I don’t know about you, but the cool place to be from Aug. 6-11 will be in Oxford, Miss. The University of Mississippi’s Center for the Study of Southern Culture is convening the first scholarly 1995 International Conference On Elvis Presley, “In Search Of Elvis; Music, Race, Religion, Art, Performance.” The conference will explore “new methods and issues for the study of Southern culture, American culture, modernity, and post-modernity through the creative examination of all that intersects with the life, career, name, and phenomenon of Elvis.” The event will gather Elvis scholars, country historians such as Bill Malone; Elvis impersonators (including El Vez, the Mexican Elvis, as well as the world’s seventh-ranked top impersonator); folk artist Howard Finster, whose painting of Elvis as a child is world famous and who will preach a sermon on Elvis; Elvis’ personal jewelry-maker; and various other Elvis students, friends, fans, devotees, aficionados, and just plain wackos.



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 15, 1995

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

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/GREATEST GAINER ***			
1	3	3	29	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 29689 (10.98/15.98) 16 weeks at No. 1	THE HITS	1	
2	1	1	14	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
3	2	2	21	SHANIA TWAIN ● MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	2	
4	4	4	21	ALISON KRAUSS & UNION STATION ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
				*** Hot Shot Debut ***			
5	NEW		1	LORRIE MORGAN BNA 66508 (10.98/16.98)	GREATEST HITS	5	
6	5	6	67	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
7	6	5	77	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
8	7	7	56	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
9	8	9	41	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
10	9	8	62	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2	
11	10	10	53	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1	
12	11	12	60	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
13	13	17	40	BROOKS & DUNN ▲ ⁷ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
14	12	11	6	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8	
15	30	—	2	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	15	
16	14	13	34	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
17	15	14	40	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	
18	17	18	20	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
19	18	25	74	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
20	16	19	75	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
21	32	41	3	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21	
22	19	15	74	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6	
23	29	31	23	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
24	27	27	40	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
25	20	16	11	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9	
26	23	22	49	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
27	25	24	26	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19	
28	24	26	75	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
29	21	23	46	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2	
30	22	21	23	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
31	34	35	39	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8	
32	28	30	55	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
33	26	20	45	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
34	37	36	56	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
35	31	33	17	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24	
36	33	28	92	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
37	36	29	17	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	32	39	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
39	43	42	3	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
40	60	—	2	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	40
41	42	43	62	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
42	46	47	50	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
43	35	37	12	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
44	52	52	7	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	44
45	39	38	37	VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
46	40	34	13	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
47	45	44	24	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
48	49	45	157	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
49	47	51	50	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
50	51	49	146	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
51	54	50	203	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
52	50	48	13	HIGHWAYMEN CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
53	41	39	8	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) HS	4 RUNNER	27
54	48	46	143	ALAN JACKSON ▲ ⁵ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
55	44	40	40	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
56	68	—	2	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	56
57	56	55	123	BROOKS & DUNN ▲ ⁵ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
58	58	59	138	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
59	53	62	41	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
60	55	53	40	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
61	57	54	86	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
62	62	58	16	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
63	63	60	14	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
64	59	57	34	JOHN ANDERSON BNA 66417/RCA (9.98/15.98)	COUNTRY 'TIL I DIE	43
65	65	64	21	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
66	66	63	94	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
67	NEW		1	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98)	JEFF CARSON	67
68	64	65	5	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) HS	DAYS GONE BY	64
69	61	56	23	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
70	67	61	54	LARI WHITE ● RCA 66395 (9.98/15.98) HS	WISHES	24
71	73	72	146	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
72	RE-ENTRY		238	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	1
73	RE-ENTRY		109	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
74	74	75	42	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
75	75	68	15	TANYA TUCKER CAPITOL NASHVILLE 28943 (10.98/15.98)	FIRE TO FIRE	28

○ 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 multimillion sellers 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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

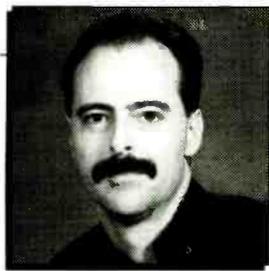
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING JULY 15, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 185 weeks at No. 1	GREATEST HITS	217
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	31
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	215
4	5	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	69
5	4	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	23
6	7	BILLY RAY CYRUS ▲ ⁸ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	8
7	9	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	217
8	12	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	9
9	6	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	202
10	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	217
11	10	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	87
12	8	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	25
13	15	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	215

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	89
15	14	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	71
16	19	THE BELLAMY BROTHERS MCA 42298 (4.98/11.98)	GREATEST HITS VOL. III	24
17	18	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	22
18	16	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	5
19	20	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	56
20	23	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	50
21	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	8
22	21	REBA MCENTIRE ● MCA 8034 (10.98/15.98)	REBA LIVE	4
23	17	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	8
24	—	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	11
25	24	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	34

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

HITS AND HATS: Garth Brooks' limited-edition best of set, "The Hits," returns to No. 1 on the Top Country Albums chart (92,500 units), interrupting a 13-week stay atop that chart by John Michael Montgomery's self-titled Atlantic album (No. 2, 73,000 units). The Brooks title spent 15 weeks at No. 1 after debuting there the fourth week of December 1994. Albeit temporarily, it was the Montgomery album that ended Brooks' No. 1 reign 13 weeks ago. Capitol Nashville GM Walt Wilson says all remaining orders for the Brooks collection were due June 30, although shipments will be staggered over the next few months. "The Hits," which was recently certified at six times platinum, wins Greatest Gainer honors on both Top Country Albums and The Billboard 200 (20-8) with an increase of more than 49,000 units over the previous week (a 114% gain). Capitol hosted a publicity event June 30 at its Hollywood offices, where Brooks was awarded a star on the legendary Walk of Fame. During the ceremony, the Grand Ole Opry member buried the master recording of "The Hits" beneath the star. In a statement, Charles Koppelman, chairman/CEO of EMI Records Group North America, said he hopes "the limited-time offer has made [The Hits] a very precious collection for" Brooks' fans.

MILESTONE: Lorrie Morgan takes the Hot Shot Debut award on Top Country Albums for her "Greatest Hits" package (BNA), which pops up at No. 5. This marks not only Morgan's highest album debut to date, but is the highest peak-position for any of Morgan's sets. Morgan's debut RCA title, "Leave The Light On," reached No. 6 on Top Country Albums in 1990 and was previously her highest-charting album, while 1989's "Something In Red" (RCA) and last year's "War Paint" (BNA) both reached the top 10 (Nos. 8 and 7, respectively). Morgan's "Greatest Hits" debuts on The Billboard 200 at No. 54 and contains three new tracks, including "I Didn't Know My Own Strength," which moves 14-12 on Hot Country Singles & Tracks. BNA has released a more expensive limited-edition version of the new Morgan set, "Greatest Hits/Reflections," which features a more elaborate package and biography. Song selection on the two sets is identical.

STRANGERS & FRIENDS: Perfect Stranger's "You Have The Right To Remain Silent" (Curb) wins the percentage-based Pacesetter award on Top Country Albums for an increase of more than 40% over the previous week, while the cassette single of the title track jumps 9-3 on the Top Country Singles Sales chart. The group's debut project also jumps 33-12 on the Heatseekers chart. Narrowly missing Pacesetter honors is "One," the George Jones & Tammy Wynette reunion project (MCA), which vaults 30-15 on Top Country Albums and 164-117 on The Billboard 200, with an increase of more than 35% over its debut-week sales.

ON THE AIR: John Michael Montgomery's "Sold (The Grundy County Auction Incident)" (Atlantic) remains at No. 1 on Hot Country Singles & Tracks for the third consecutive week, while Hot Shot Debut honors are awarded to "Don't Stop," the new song by Wade Hayes (Columbia), at No. 54. Meanwhile, Bluegrass loyalist Alison Krauss (Rounder) continues making mainstream inroads as she debuts at No. 68 with "Baby, Now That I've Found You."

TY BENEFITS FROM BROOKS BOOST

(Continued from page 30)

England credits Fundis with helping him create the kind of album he'd always wanted to record. "He finds the best songs," England says. "That's where it all starts for me. It has to be a song I can relate to and I can feel. That's what Garth Fundis does. He finds out who I am, and he goes and finds songs for me. Then when we get in the studio, he makes them hits."

His debut single, "Should've Asked Her Faster," is climbing Billboard's Hot Country Singles & Tracks chart, and England is on the road launching his solo career. "Ty has an aggressive tour schedule in place [that] we're going to capitalize on as he hits the road," Daniel says.

England says people who come to see him perform have some "preconceived notions. One major concern of mine early on was, Are they gonna expect me to be Garth? Are they gonna expect me to come out and be what Garth has been? I don't want to have to try to be Garth. There's probably not gonna be a rope in these clubs that I'm gonna go out and swing from. I'm just gonna go out and be Ty."

Another misconception England has been battling is that some people are confusing him with Ty Herndon in the wake of Herndon's recent arrest in Texas on charges of indecent exposure and drug possession. "A lot of people think I'm not Ty England," he says. "For seven years there was only one 'Ty' in country music and that was me. Then another company beat us out with somebody named Ty and kind of capitalized on the name, and it's really confused a lot of the country audience. A lot of them think I'm him. A lot of them think he's me. That's just one of those things. I can't do anything about it. I can only go out one show at a time and be me. That's the only way I know how to attack it."

England says that prior to each of his club dates people have bombarded the venues with calls asking if he was the guy arrested in Texas. "I don't know anything you can do," he says. "I don't want to condemn what he did. I don't want to prejudge that guy at all. At the same time, it was bad press, obviously. I don't want it to hurt what I'm trying to do."

Immediately after the news broke, England says several stations played his single and said he was the one who

had been arrested. "I've only been aware of one station that said they weren't going to move me up because of all this," he says.

England says he doesn't think the situation has hurt his single. Daniel agrees, saying, "When we have heard confusion coming up, we have called [to say] that this is Ty England. He has his own identity, and that's going to be es-

tablished as people get to know Ty England. That's part of having a hit record. We've dealt with each of those situations one on one. There were a few of those initially, but in the last few weeks, nothing's come up. And nothing's come up in terms of resistance with radio. They're still moving forward. We feel like it's passé at this point."

FIDDLES, SONGS, AND BERLINE

(Continued from page 30)

unusual amount of attention from mainstream media. Footage of the Berline/Monroe/Scruggs recording session was featured on "TNN Country News" in March, and an updated segment will air upon release of the album. The album also will be reviewed in Entertainment Weekly.

"We know there is interest in this project beyond the normal bluegrass world, so we're hoping to expose this to folks that are not normally exposed to this kind of music through other broader-based national outlets," Paul says. "Because of Byron's ties to Hollywood, we're going to try to exploit that market as well."

Berline moved to Los Angeles in 1969 and promptly launched a prodigious career as a session player. Having done "two or three [sessions] a week for 26 years," Berline has participated in a

vast number of film and TV recordings, in addition to his music industry projects.

The ultimate utility player, Berline's soundtrack credits range from the 1976 film "Stay Hungry" (Arnold Schwarzenegger's first feature) to the score of the TV show "Northern Exposure." His music credits stretch from the Rolling Stones to Olivia Newton-John. He has also fronted his own bands and has been a member of such acts as the Flying Burrito Brothers, Dillard & Clark, and Country Gazette.

"I just love playing the fiddle, and it's fun to be able to play different styles of music," Berline says. "I remember, years ago some old-time fiddlers heard me playing bluegrass and one of them said, 'You keep playing that bluegrass, it's going to ruin your fiddle playing,' and I said, 'Well, that's possible.'"



A Berry Good Time. Capitol/Nashville artist John Berry, center, recently stopped by the Country Music Assn., where he provided the staff with lunch and performed a few songs. He's pictured here with CMA executive director Ed Benson, left, and Capitol/Nashville VP of promotions Bill Catino. (Photo: John Lee Montgomery III)

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
43 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	ASCAP/Avalon Way, ASCAP) WBM
56 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)	ASCAP/Acuff-Rose, BMI) WBM/HL
11 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL	64 FEMALE BONDING (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI)
2 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM	40 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL
68 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP)	25 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM
72 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI)	60 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
75 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI)	48 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
13 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	57 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
70 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	65 HELLO CRUEL WORLD (PolyGram Int'l., ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL
71 DALLAS DAYS AND FORT WORTH NIGHTS (Club Zoo, BMI/Black Eyed Susan, BMI/Rain Crow, BMI)	41 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL
5 DARNED IF I DON'T (DANCED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL	12 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
51 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL	46 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
54 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI)	10 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
37 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL	58 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
55 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors,	15 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/

66 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL	59 PARTY ALL NIGHT (Shabloo, BMI/Max Lafts, BMI)	3 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL
69 I LIKE THE SOUND OF THAT (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP)	8 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	19 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
23 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL	27 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)	49 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housesnotes, BMI) HL
42 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	61 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farruff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM	20 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
22 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM	32 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM	63 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL
45 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM	62 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL	28 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyama, BMI) WBM
29 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM	1 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM	53 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)
50 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l., ASCAP) HL	36 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM	34 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
31 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM	47 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)	4 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
14 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	52 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL	35 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM
18 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL	39 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	38 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
67 MY GIRL FRIDAY (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/HL	30 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	24 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI) HL
17 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL	73 SWINGIN' ON MY BABY'S CHAIN (Mike Curb, BMI/Congregation, SESAC/Letterp, ASCAP)	16 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
26 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM	6 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL	
44 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM	21 TEXAS TORNADO (Sony Tree, BMI) HL	
74 ONE (Home At Last, BMI/Boca Grande, BMI/Just A Secretary, ASCAP/Copyright Management, ASCAP)	33 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL	
	7 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI)	

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JULY 15, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

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	11	SOLD (THE GRUNDY COUNTY...) S.HENDRICKS (R.FAGAN,R.ROYER)	3 weeks at No. 1 ♦ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
2	2	7	10	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	♦ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	2
3	3	3	12	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	♦ NEAL MCCOY ATLANTIC ALBUM CUT	3
4	5	8	10	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	4
5	7	10	13	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON)	♦ SHENANDOAH (V) CAPITOL NASHVILLE 18484	5
6	4	2	14	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	♦ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
7	9	9	14	THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK)	♦ BLACKHAWK (V) ARISTA 1-2813	7
8	10	11	18	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	♦ DAVID LEE MURPHY (C) (V) MCA 54977	8
9	6	6	16	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	♦ KENNY CHESNEY (C) (V) BNA 64306	6
10	11	12	10	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	♦ ALAN JACKSON (V) ARISTA 1-2830	10
11	12	14	8	AND STILL T.BROWN,R.MCINTIRE (L.HENGBER,T.L.JAMES)	♦ REBA MCENTIRE (V) MCA 55047	11
12	14	16	11	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BYRNE)	♦ LORRIE MORGAN (C) (V) BNA 64357	12
13	17	21	11	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	♦ RICK TREVINO (C) (V) COLUMBIA 77903	13
				*** AIRPOWER ***		
14	18	23	9	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	♦ LEE ROY PARNELL (V) CAREER 1-2823	14
15	8	5	15	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859	4
				*** AIRPOWER ***		
16	22	33	6	YOU'RE GONNA MISS ME WHEN I'M GONE S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)	♦ BROOKS & DUNN (V) ARISTA 1-2831	16
17	16	18	11	MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH)	♦ CLAY WALKER (C) (V) GIANT 17887	16
18	15	15	13	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	♦ JOHN ANDERSON (V) BNA 64274	15
				*** AIRPOWER ***		
19	19	25	12	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	♦ JAMES HOUSE (C) (V) EPIC 77870	19
				*** AIRPOWER ***		
20	20	27	7	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	♦ TRACY BYRD (C) (V) MCA 55049	20
21	13	4	14	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	♦ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
22	25	29	7	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALONSO)	♦ PAM TILLIS (V) ARISTA 1-2833	22
23	21	26	8	I'M IN LOVE WITH A CAPITAL "U" J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	♦ JOE DIFFIE (C) (V) EPIC 77902	21
24	26	31	14	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	♦ PERFECT STRANGER (C) (V) CURB 476956	24
25	28	30	9	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	♦ DIAMOND RIO (V) ARISTA 1-2739	25
26	33	37	7	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	♦ JEFF CARSON (C) (V) MCG CURB 76954	26
27	39	54	3	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	27
28	32	36	10	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	♦ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	28
29	36	35	6	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	♦ TY HERNDON (C) (V) EPIC 77946	29
30	24	13	15	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK (V) RCA 64281	1
31	48	63	4	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	31
32	40	47	6	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	♦ TY ENGLAND (V) RCA 64280	32
33	37	41	10	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	♦ RHETT AKINS (C) (V) DECCA 55034	33
34	30	19	17	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	♦ TOBY KEITH (C) (V) POLYDOR NASHVILLE 851 728	2
35	23	24	12	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	♦ TRISHA YEARWOOD (C) (V) MCA 55025	23
36	41	45	10	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	♦ BRYAN WHITE (C) (V) ASYLUM 64435	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	44	48	5	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	37
38	29	17	18	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	♦ PATTY LOVELESS (C) (V) EPIC 77856	5
39	35	32	20	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	♦ JOHN BERRY (V) CAPITOL NASHVILLE 18401	2
40	43	46	8	FIND OUT WHAT'S HAPPENIN' J.CRUTCHFIELD (J.CRUTCHFIELD)	♦ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT	40
41	42	40	20	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	♦ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728	1
42	34	22	18	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	♦ WADE HAYES (C) (V) COLUMBIA 77842	4
43	46	44	17	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019	3
44	64	—	2	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK (V) RCA 64381	44
45	59	—	2	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHULTZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	45
46	47	42	18	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	♦ SAWYER BROWN (C) (V) CURB 76936	4
47	53	57	4	SOMETIMES I FORGET J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	47
48	61	—	2	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	48
49	54	56	5	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	♦ MARK COLLIE (C) (V) GIANT 17855	49
50	57	59	4	JUST MY LUCK R.BENNETT (K.RICHEY,ANGELO)	♦ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	50
51	55	55	7	DON'T MAKE ME FEEL AT HOME K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS)	♦ WESLEY DENNIS (C) (V) MERCURY NASHVILLE 856 834	51
52	31	28	12	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	♦ LITTLE TEXAS WARNER BROS. ALBUM CUT	27
53	62	66	3	WHY WALK WHEN YOU CAN FLY J.FENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	53
				*** HOT SHOT DEBUT ***		
54	NEW	1	1	DON'T STOP D.COOK (C.RAINS,T.SHAPIRO)	♦ WADE HAYES (C) (V) COLUMBIA 77954	54
55	56	53	20	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	♦ DOUG STONE (C) (V) COLUMBIA 77837	13
56	49	49	10	ALL THAT HEAVEN WILL ALLOW D.COOK (B.SPRINGSTEEN)	♦ THE MAVERICKS (V) MCA 55026	49
57	66	73	3	A HEART WITH 4 WHEEL DRIVE B.CANNON,L.SHELL (P.THORN,B.MADDOX)	♦ 4 RUNNER (C) (V) POLYDOR NASHVILLE 859 450	57
58	63	64	4	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	58
59	70	—	2	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	♦ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	59
60	58	60	6	FORGIVENESS A.BYRD,JIM ED NORMAN (V.SHAW,B.DIPIERO)	♦ VICTORIA SHAW (C) (V) REPRIS 17886	58
61	67	74	3	SHE CAN'T LOVE YOU C.FARREN (J.STEELE,C.FARREN,R.SHARP)	♦ BOY HOWDY CURB ALBUM CUT	61
62	68	69	4	SLOW ME DOWN B.MAHER (S.DAVIS,S.LYNN,B.MAHER)	♦ SHELBY LYNNE (C) MAGNATONE 1102	62
63	51	50	9	WHAT DO YOU WANT WITH HIS LOVE B.CHANCEY (D.BALL,L.JEFFERIES)	♦ DAVID BALL WARNER BROS. ALBUM CUT	48
64	NEW	1	1	FEMALE BONDING S.BOGARD,M.CLUTE (B.JAMES)	♦ BRETT JAMES (C) (V) CAREER 1-2838	64
65	52	52	10	HELLO CRUEL WORLD R.BENNETT (G.DUCAS,ANGELO,T.TYLER)	♦ GEORGE DUCAS (C) CAPITOL NASHVILLE 58436	52
66	65	61	18	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY NASHVILLE 856 686	18
67	60	58	7	MY GIRL FRIDAY R.LANDIS (C.WRIGHT,C.JACKSON)	♦ DARON NORWOOD (C) (V) GIANT 17881	58
68	NEW	1	1	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACAULAY)	♦ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	68
69	NEW	1	1	I LIKE THE SOUND OF THAT B.BECKETT (S.SESKIN,A.PESSIS)	♦ WOODY LEE (C) (V) ATLANTIC 87123	69
70	69	68	18	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	♦ 4 RUNNER (C) (V) POLYDOR NASHVILLE 851 622	26
71	RE-ENTRY	2	2	DALLAS DAYS AND FORT WORTH NIGHTS G.BROWN,J.BOWEN (K.BERGSNE,G.EATHERLY)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
72	NEW	1	1	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	♦ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	72
73	75	71	4	SWINGIN' ON MY BABY'S CHAIN J.CRUTCHFIELD (P.CLAYPOOL,T.DEVOURSNEY,D.STEEN)	♦ PHILIP CLAYPOOL (C) (V) CURB 76952	71
74	73	70	3	ONE N.WILSON,T.BROWN (R.PETERSON,J.BRUCE,E.BRUCE)	♦ GEORGE JONES & TAMMY WYNETTE (V) MCA 55048	70
75	NEW	1	1	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	♦ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ♦ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is 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. © 1995, Billboard/BPI Communications.

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
FOR WEEK ENDING JULY 15, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	3	ANY MAN OF MINE/HOSES BED... MERCURY NASHVILLE 856 448	3 weeks at No. 1 SHANIA TWAIN
2	2	2	3	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
3	9	20	3	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	6	7	3	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
5	3	3	3	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
6	4	5	3	YOU DON'T EVEN KNOW WHO I AM EPIC 77856	PATTY LOVELESS
7	10	10	3	ANGELS AMONG US RCA 62643	ALABAMA
8	8	12	3	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
9	15	19	3	PARTY CROWD MCA 54977	DAVID LEE MURPHY
10	7	6	3	CAIN'S BLOOD POLYDOR NASHVILLE 851 622	4 RUNNER
11	18	24	3	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
12	14	17	3	MY HEART WILL NEVER KNOW GIANT 17887	CLAY WALKER
13	20	23	3	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	3	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN
15	17	18	3	FALL IN LOVE BNA 64306	KENNY CHESNEY
16	21	21	3	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
17	11	13	3	REFRIED DREAMS CURB 76931	TIM MCGRAW
18	24	—	2	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
19	23	22	3	YOU CAN SLEEP WHILE I DRIVE MCA 55025	TRISHA YEARWOOD
20	13	9	3	YOU AIN'T MUCH FUN POLYDOR NASHVILLE 851 728	TOBY KEITH
21	5	4	3	WHAT MATTERED MOST EPIC 77843	TY HERNDON
22	25	—	2	THAT AIN'T MY TRUCK DECCA 55034	RHETT AKINS
23	19	16	3	STAY FOREVER MCG CURB 76929	HAL KETCHUM
24	NEW	1	1	THIS IS ME MISSING YOU EPIC 77870	JAMES HOUSE
25	NEW	1	1	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

Costa Galvanizes Carnegie Hall

A GAL-VANIZED SHOW: One of the planet's great musical instruments, the voice of Gal Costa, was on glorified display June 28 at Carnegie Hall, as the classy Brazilian song stylist coolly strolled through a two-hour set consisting mostly of material from her new

BMG album, "Mina D'Agua Do Meu Canto." Costa's show was part of the JVC Jazz Festival.

Evenly divided between well-known songs by Brazil's master composers Caetano Veloso and Chico Buarque de Hollanda, "Mina D'Agua" was not a

mystery to the Brazilian portion of the soldout audience, but the exhilarating adventure of hearing familiar songs rendered new by an extraordinarily expressive singer.

The real beauty of Costa's talent lies in her singular ability to embrace and explore each song as if it were a long-lost lover. Thus, her interpretation of a tune often becomes the definitive rendition. "Cajuina," "Odara," and "Futuro

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by John Lannert

Amantes" are but a handful of songs from "Mina D'Agua" that could end up being forever linked to Costa, much like two classics she performed early in her show: "Baby" and "Dom De Iludir."

Despite the language barrier, the sizable and enthusiastic non-Brazilian contingent had little trouble tuning into Costa, who turns 50 in September. Her beguiling presence, which merges a rangy, crystalline voice with sensuous stage-side sashays, needed little translation. Still, the retiring Bahia native could have bonded further with her ardent admirers by providing occasional explanatory introductions to some of her songs.

Costa's evenly paced set offered few show-stopping moments, yet her performance strongly underscored the notion that bone-deep sentiment can be communicated on a gradual escalat-

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 11 AGUA DULCE, AGUA SALA (Copyright Control)
 - 40 AUN PIENSO EN TI (WEA Latina, ASCAP)
 - 9 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
 - 39 COMO LA LUNA (BMG Songs, ASCAP)
 - 26 CORAZON DE ANGEL (Copyright Control)
 - 36 CUMBIA TRISTE (Uni Musica, ASCAP)
 - 23 DAME OTRA OPORTUNIDAD (De Luna, BMI)
 - 25 DIME LA VERDAD (SUCH A MYSTERY) (Copyright Control)
 - 8 EL EJEMPLO (Tigres Del Norte, BMI)
 - 1 EL PALO (BMG Songs, ASCAP)
 - 21 EL PASO DEL CANGURO (ASCAP)
 - 24 ESA MUJER (Vander, ASCAP)
 - 34 ESTAN LLOVIENDO LAGRIMAS (M.A.M.P., BMI)
 - 17 ESTAREMOS JUNTOS (Insignia, ASCAP/Mundo Nuevo, SESAC/Famous, ASCAP)
 - 37 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
 - 32 GATA SIN LUNA (Don Cat, ASCAP)
 - 19 GENTE (Copyright Control)
 - 4 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 30 LA ESTRELLA (BMG Songs, ASCAP)
 - 28 LUNA DE PLATA (MY ONE AND ONLY) (Krisnik, ASCAP/Singing Palms, BMI)
 - 29 MAGIA (Emoa, ASCAP)
 - 35 MI CORAZON LLORO (Copyright Control)
 - 5 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
 - 27 NO HA PARADO DE LLOVER (Copyright Control)
 - 16 NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)
 - 7 OJOS QUE HAN LORADO (El Conquistador, BMI)
 - 18 PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC, ASCAP)
 - 14 PARECE QUE NO (Copyright Control)
 - 6 PRESUMIDAS S.A. (Vander, ASCAP)
 - 13 QUIEN SOY YO SIN ELLA (QUEM SOU EU SEM ELA) (Peer Music Ltd., BMI)
 - 20 QUIERO QUE ME VUELVAS A QUERER (Striking, BMI)
 - 22 SI TE VAS (Copyright Control)
 - 31 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
 - 10 TAL PARA CUAL (De Luna, BMI)
 - 12 TE CONOZCO BIEN (EMOA, ASCAP)
 - 3 TU SOLO TU (Peer Int'l., BMI)
 - 2 UNA MUJER COMO TU (Mas Latin, SESAC)
 - 38 VEN DEVORAME OTRA VEZ (Uni Musica, ASCAP)
 - 15 VESTIDA DE BLANCO (Livi Music, ASCAP)
 - 33 YA (Golden Sands, ASCAP)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★★★ No. 1/AIRPOWER ★★★	
1	NEW ▶		1	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
2	1	1	10	M. A. SOLIS Y LOS BUKIS FONOVISIA	UNA MUJER COMO TU M. A. SOLIS (M. A. SOLIS)
				★★★ AIRPOWER ★★★	
3	NEW ▶		1	SELENA EMI LATIN	TU SOLO TU J. HERNANDEZ (F. VALDEZ LEAL)
4	2	4	3	SELENA EMI LATIN	I COULD FALL IN LOVE K. THOMAS (K. THOMAS)
5	3	3	8	LA MAFIA SONY	NADIE M. LICHTENBERGER JR. (A. LARRINAGA)
6	4	5	6	BANDA ZETA FONOVISIA	PRESUMIDAS S.A. ZE LUIS (ZE LUIS)
7	8	—	2	BRONCO FONOVISIA	OJOS QUE HAN LORADO BRONCO (J.G. ESPARZA)
8	6	8	4	LOS TIGRES DEL NORTE FONOVISIA	EL EJEMPLO T.N. INC. (T. BELLO)
9	5	2	9	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA P. RAMIREZ (J. SEBASTIAN)
10	7	9	4	TIranOS DEL NORTE FONOVISIA	TAL PARA CUAL J. MARTINEZ PARA (J. PEREZ)
11	10	—	2	JULIO IGLESIAS SONY	AGUA DULCE, AGUA SALA R. ARCUSA (DONATO, ESTEFANO, BATTI)
12	13	11	7	MARC ANTHONY SOHO/LATINO/SONY	TE CONOZCO BIEN S. GEORGE (D. ALFANNO)
				★★★ AIRPOWER ★★★	
13	20	34	3	LOS FUGITIVOS RODVEN	QUIEN SOY YO SIN ELLA P. MOTTA (Z. DI CAMARGO)
14	9	12	7	INTOCABLE EMI LATIN	PARECE QUE NO J.L. AYALA (F. AYALA)
15	11	10	12	ROCIO DURCAL ARIOLA/BMG	VESTIDA DE BLANCO B. LIVI (B. LIVI)
				★★★ AIRPOWER ★★★	
16	40	—	2	THE BARRIO BOYZZ SBK/EMI LATIN	NO ME DEJES K.C. PORTER (M. FLORES)
17	16	26	4	MILLIE EMI LATIN	ESTAREMOS JUNTOS K.C. PORTER (K.C. PORTER, M. FLORES)
18	26	—	2	LIBERACION FONOVISIA	PARA ESTAR CONTIGO D. CHAVEZ MORENO (R. LIVI, B. PEREZ)
19	18	14	9	LAURA PAUSINI WEA LATINA	GENTE A. VALSIGLIO (A. VALSIGLIO, CHEPE, M. MARATI)
20	17	15	9	SPARX FONOVISIA	QUIERO QUE ME VUELVAS A QUERER T. MORRIS (J. ANTONIO, T. MORRIS)
21	12	17	7	FIto OLIVARES FONOVISIA	EL PASO DEL CANGURO F. OLIVARES (R. OLIVARES)
22	25	—	2	PEDRO FERNANDEZ POLYGRAM LATINO	SI TE VAS M. SOMONTE (P. FERNANDEZ)
23	19	16	5	LOS CAMINANTES LUNA/FONOVISIA	DAME OTRA OPORTUNIDAD A. DE LUNA (M. SOTELLO)
24	15	7	13	BRONCO FONOVISIA	ESA MUJER BRONCO (J.G. ESPARZA)
25	39	—	2	MARTA SANCHEZ POLYGRAM LATINO	DIME LA VERDAD C. DE WALDEN, M. DI CARLO (C. DE WALDEN, M. DI CARLO, M. HARRIS)
26	23	32	3	LOS MIER FONOVISIA	CORAZON DE ANGEL LOS MIER (J. MARIA LOBO)
27	34	—	2	MANA WEA LATINA	NO HA PARADO DE LLOVER FHER A. GONZALES (FHER A. GONZALES)
28	28	31	5	KIARA RODVEN	LUNA DE PLATA C. DE WALDEN (S. SINGER, L. C. COHEN, A. HIDDING)
29	30	20	6	JERRY RIVERA SONY	MAGIA C. SOTTO (Q. ALFANNO)
30	24	25	4	ROSARIO SDI/SONY	LA ESTRELLA A. SORIANO, F. ILLAN (A. FLORES)
31	27	24	10	M. A. SOLIS Y LOS BUKIS FONOVISIA	SI YA NO TE VUELVO A VER M. A. SOLIS (M. A. SOLIS)
32	NEW ▶		1	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C. PORTER, E. NAZARIO (L. A. MARQUEZ)
33	29	23	8	EMILIO EMI LATIN	YA R. NAVARRA (R. NAVARRA)
34	32	29	9	GRACIELA BELTRAN EMI LATIN	ESTAN LLOVIENDO LAGRIMAS R. GUADARRAMA (R. BELTRAN, L. ESTER)
35	21	18	15	BANDA RITMO ROJO FONOVISIA	MI CORAZON LLORO M. CONTRERAS (F. CLAUDE, J. BOUTAYRE, F. COMBES)
36	35	30	5	IRIDIAN RODVEN	CUMBIA TRISTE F. CURIEL (F. CURIEL, P. A. CARDENAS)
37	14	6	24	SELENA EMI LATIN	FOTOS Y RECUERDOS A. B. QUINTANILLA III (C. HYNDE)
38	22	21	4	RAUL ORTEGA FONOVISIA	VEN DEVORAME OTRA VEZ R. ORTEGA (P. HERNANDEZ)
39	38	—	2	BANDA MAGUEY FONOVISIA	COMO LA LUNA G. HUERTADO (JUAN GABRIEL)
40	NEW ▶		1	OLGA TANON WEA LATINA	AUN PIENSO EN TI O. TANON (R. VAZQUEZ)

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 600 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. © 1995 Billboard/BPI Communications, Inc.

LATIN NOTAS

(Continued from preceding page)

ing level, rather than in flashy jolts of bombastic fanfare. Looking as striking as ever, Costa dished out the heat in increasing increments throughout the show, so that by late in the concert, when the musical bottom dropped out of the buoyant "Quem Te Viu, Quem Te Vê," the properly warmed-up throng immediately began to clap and provide backing vocals.

Costa's crack septet, directed by her studio producer, **Jacques Morelenbaum**, provided understated backing support that stayed in emotional lock step with Costa during the entire performance.

As usual, Costa displayed her vocal versatility, sliding easily from ballads to sambas and even to rap. "Vaca Profana," the show's rock-steady closing number, spoke of woman as the provider of the human race, with a feral, sexual side.

Costa's unusually fiery take of the early '70s evergreen confirmed the song's message, not with a subtle period as Costa is wont, but with a decisive exclamation point.

"Mina D'Agua" is due out in the U.S. on Aug. 29.

VICENTICO'S ELASTICITY: Though his increasingly frail health has kept him out of the mainstream limelight in recent years, Cuban bolero great **Vicentico Valdés** has remained a top-shelf vocalist for many veterans of the Afro-Caribbean music

scene.

"He was a hip, modern singer," says Valdés' long-time producer, **Joe Cain**. "He had an unusual voice, and he would hit intervals like **Billie Holiday**, **Billy Eckstine**, or **Sarah Vaughan**. In other words, he could take a melody and change little things [to be] musically tasteful."

Sadly, a heart attack claimed Valdés' life on June 25 in New York. He was 72.

Known as "La Voz Elástica De Cuba," Valdés first attracted notice in the '50s, as the lead vocalist in **Tito Puente's** orchestra.

"He had a wonderful vocal style," says Puente. "We made great records together." Valdés later went solo and recorded 40 to 50 albums, according to Cain. His most recent albums of well-known favorites, "Diario Musical" and "Románticos De Siempre," were re-released in 1994 by PolyGram Latino.

RMM Records president **Ralph Mercado**, who promoted many of Valdés' shows in the '60s and '70s, says Valdés was "one of the greatest bolero singers. I think he should have gotten more recognition for his talent."

PARALAMAS IRKS POLS: Paralamas' just-released "Vamo Bate Lata—Paralamas Ao Vivo," a live album of Paralamas' greatest hits plus four previously unreleased tracks, contains a new entry, "(Luis Inacio) 300 Picaretas," which the band was

unable to perform at a concert July 23 in Brasília, Brazil.

300 picaretas (300 swindlers) is what former presidential candidate **Luis Inacio Lula da Silva** once called members of Brazil's Congress. The song documents the shortcomings of Brazil's politicians. One congressman was so incensed upon hearing the tune that he persuaded a Brazilian judge to slap an injunction on Paralamas to prevent the trio from performing the song at their Brasília set.

The injunction was subsequently overturned as unconstitutional. However, the same congressman demonstrated his still-raging ire by suing to keep "300 Picaretas" off of radio and TV stations. Brazil's legal folk are still wrangling over that litigation.

Meanwhile, Paralamas, whose last big seller was the 1989 classic "Selvagem," is getting a much-needed shot of publicity that, in turn, is spurring sales of the album. The live set's leadoff single, "Uma Brasileira," was cut with Sony's redoubtable trovador **Djavan**. Other guest appearances were made by Warner Argentina's **Fito Páez**, Sony Argentina's **Charly García**, and Anglo saxstar **Ernie Watts**.

Assistance in preparing this column provided by *Enor Paiano in São Paulo*.

Classical KEEPING SCORE



by Heidi Waleson

A MONTH OF MUSIC: The second Classical Music Month, on target for September 1995, will be even bigger than the first as retailers, broadcasters, record labels, service organizations, and others interested in the promotion of classical music join forces once again to put classical sounds in the public eye and ear. At the National Assn. of Recording Merchandisers' Classical Music Committee/Classical Music Coalition meeting in June, representatives heard about the dozens of events, from New York to Seattle, that are already planned.

Many symphony and opera opening nights will be tied to the promotion; some unusual special events include an outdoor lunchtime classical concert presented by Classical Boston Radio; Cleveland's "ClassicalFest," a carnival of performances, learning kiosks, food, and drink; and "Zoobilation" at the St. Louis Zoo, which will feature the **St. Louis Symphony** and many others. Also, a classic car show, a flyover by the Beethoven Hot Air Balloon, and a massed performance of **Britten's** "Young Person's Guide To The Orchestra."

Classical Music Month has several new features this year. A national in-store merchandising campaign features posters, flats, divider cards, shelf talkers, and tent cards with the "September Is Classical Music Month" logo. Says NARM's **Mickey Granberg**, "The number of orders is the greatest we've had for a first-time campaign—and this is the first merchandising campaign not tied to an awards show [such as the Country Music Assn. Awards or the Grammys] that we've ever attempted. Last year, stores that participated in Classical Music Month

had significant increases in classical sales." The Classical Music Coalition has distributed a kit of materials full of suggestions for event/retail/broadcast joint promotions.

The Coalition is coordinating a Mayors for Music campaign, aimed at getting mayors in Classical Music Month locations involved. Already signed up is New York's **Rudy Giuliani**, mayor and opera fan, who will host an event at Gracie Mansion on Sept. 16. Also a possibility: a classical music evening at the White House.

As was the case last year, many eminent musicians are expected to participate by recording public service announcements and appearing in local events. So far, no national spokesperson has been agreed upon—maybe the record labels need to cooperate a bit here?

The education component of Classical Music Month is being expanded this year: The "Classical Is Cool" study guide for teachers in grades 3-8, distributed to 1,000 teachers nationwide last year, will be handed out on a far grander scale this year, with 3,000 in Los Angeles alone. Tapes will accompany the guides. The Coalition also recommends getting schoolchildren to special events and promotions, and the Classical Music Committee will once again be giving its National Music Educator of the Year Award at the 1996 NARM Convention.

BEETHOVEN LIVES In Your Computer, Etc: BMG Interactive Entertainment will market Music Pen Inc.'s CD-ROM title, "Beethoven Lives Upstairs," in 41 countries worldwide. (It will be available in the U.S. in September.) The CD-ROM title will offer an interactive experience (writing, painting, listening) of the popular Classical Kids audio and video product... And if you don't want to spring for the whole 65-CD RCA Victor "Heifetz Collection" last fall, the label is beginning to re-release the CDs individually.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	69	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT
2	2	44	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	29	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	4	251	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	6	21	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
6	10	3	VARIOUS ARTISTS RCA 68261 (9.98/15.98)	OUT CLASSICS
7	5	42	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
8	7	21	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
9	9	17	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
10	12	16	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
11	13	14	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS EMI CLASSICS 55363 (31.98)	THE SOUL OF CHANT
12	14	6	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
13	11	3	MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
14	RE-ENTRY		CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
15	15	5	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/15.98)	THE ULTIMATE WEDDING ALBUM

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	4	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
2	2	10	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
3	5	75	MICHAEL NYMAN VIRGIN 88274 (10.98/15.98)	THE PIANO
4	3	34	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
5	4	9	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
6	6	79	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
7	RE-ENTRY		VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
8	14	2	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
9	11	59	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
10	8	42	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
11	7	120	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
12	10	40	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
13	9	4	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
14	12	140	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
15	13	42	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	15	5	BOSTON POPS (FIEDLER) RCA 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
2	2	16	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
3	1	51	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
4	9	2	VARIOUS ARTISTS QUINTESSENCE 2101 (2.98/4.98)	CELEBRATION!
5	NEW		VARIOUS ARTISTS QUINTESSENCE 2107 (2.98/4.98)	PIANO MASTERPIECES
6	3	2	VARIOUS ARTISTS QUINTESSENCE 2088 (2.98/4.98)	CLASSICS FOR LOVERS
7	13	21	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
8	10	5	VARIOUS ARTISTS RCA 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
9	6	47	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
10	5	2	VARIOUS ARTISTS QUINTESSENCE 2004 (2.98/4.98)	GERSHWIN: RHAPSODY IN BLUE
11	8	2	VARIOUS ARTISTS QUINTESSENCE 2022 (2.98/4.98)	RAVEL: BOLERO
12	7	2	VARIOUS ARTISTS QUINTESSENCE 2019 (2.98/4.98)	THE ENTERTAINER: PIANO RAGS
13	12	2	VARIOUS ARTISTS QUINTESSENCE 2016 (2.98/4.98)	ON PARADE
14	11	2	VARIOUS ARTISTS QUINTESSENCE 2044 (2.98/4.98)	CLASSIC FILM MUSIC
15	14	2	VARIOUS ARTISTS QUINTESSENCE 2017 (2.98/4.98)	PACHELBEL'S CANON & OTHER HITS OF THE BAROQUE

○ 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. † Indicates past or present Heatseeker title. © 1995 Billboard/BPI Communications and SoundScan, Inc.

3 Elder Masters Keep On Gigging

ESTEEM & VENERATION: Trumpeter **Doc Cheatham** as person of the week on ABC's "World News Tonight," saxophonist **Benny Carter** fulfilling a work schedule that a hustling up-and-comer would envy, bassist **Milt Hinton** gigging like there's no tomorrow—activity knows no age limits. These three veterans clock in at ages 90, 87, and 85, respectively. Each is a master of jazz, fully capable of mining the music's structural complexities and emotional eloquence. To a man, they rupture the current conventional wisdom, which holds that youth, and youth only, is allowed to bask in the spotlight du jour. A recent New York Times piece by **Peter Watrous** used the trio to cite the advantages of being a jazz elder. Their value is secure. "I have more visibility now," Hinton recently explained. "Much more so than I did when I was young." On June 23, the New School for Social Research in New York feted Hinton, throwing a birthday party geared to acknowledge his extraordinary career. "Now if I play, I've got seniority," he quipped. "I've got the respect

on my side."

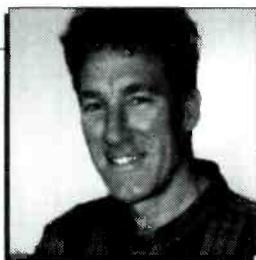
Unlike some patriarchs, Hinton doesn't wax divisive about young players receiving a slew of media attention. One of his highest visibility sessions of the era was a record date—"Trio Jeepy" (Columbia)—with **Branford Marsalis**. "Them getting the press—it's a

lumbia), is teeming with them. Unlike some musicians who deny reality and front for the media, Hinton refreshingly cops to a comparatively limited palette these days.

"I don't have as much muscular strength as I used to, so I'm not as daring. I think more about creativity now, try to be more melodic. Back at the start, we'd try anything. I saw **Dizzy** go through it, and I went through it with him—taking chances. **Cab Calloway** was kind of disturbed by it; he didn't understand it. When we finally got to the place where we could do what we were attempting to, it was rewarding. That's how you get your status."

Still teaching classes at the Manhattan School of Music, still choosing the subway over owning a car, Hinton's persona as role model is built on modesty and sharing. "One of the most beautiful things that could ever happen to you is to teach somebody something that they couldn't do before. It's quite a feeling. I don't know if I taught them—but maybe opened a few eyes over the years. It also helps to have a steady lifestyle. I've been married to the same lady for 56 years. I told her that the only thing I was going to do was play music. All I've done in my entire life is deliver newspapers and play music, and I sure don't want to go back to my newspaper route."

PLINK: The harp isn't the first instrument that comes to mind when the term "jazz" crops up. But "jazz" is open to many interpretations these days. Two discs by harp players reinforce that. **Deborah Henson-Conant's** "Just For You" (Laika) blends the frivolous with the funky. It's a live date that uses scat, narration, and singing to help connect with the audience. "Tops Of Trees" by **Carol Emanuel** is much more heady; it's modern classical—**John Zorn**, **Wayne Horvitz**, and **Butch Morris** all contribute pieces—that yields naturally to pan-stylistic improvising.



by Jim Macnie

wonderful thing. We all grew up like that. It helps with the stick-to-it-ness in music. But it's not about getting press, you know. It's an auditory art. Judge people on how they sound."

A recent gig at New York's Iridium club proved that Hinton sounds just fine. His tone is rich enough to be luxurious, and if the whomp that his bass had in earlier times is missing, it's been replaced with graceful, fluid plunks. His latest disc, "Laughing At Life" (Co-

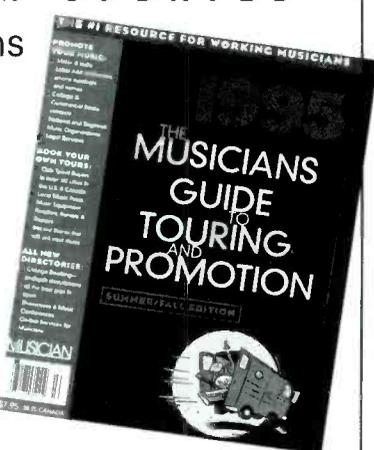
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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	5	VARIOUS ARTISTS MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY 5 weeks at No. 1
2	2	14	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
3	4	11	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
4	3	53	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
5	6	8	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
6	5	13	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
7	8	2	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW
8	7	15	JOE HENDERSON VERVE 7222 HS	DOUBLE RAINBOW
9	10	2	ROY HARGROVE VERVE 7630	FAMILY
10	9	9	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
11	25	6	CLEO LAINE RCA 68124	SOLITUDE
12	11	2	ARTURO SANDOVAL GRP 9818	ARTURO SANDOVAL & THE LATIN TRAIN
13	12	91	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
14	NEW ▶		JIMMY SMITH VERVE 7631	DAMN!
15	14	85	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
16	15	51	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
17	19	66	ETTA JAMES PRIVATE 82114	MYSTERY LADY
18	20	42	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
19	RE-ENTRY		CHRISTIAN MCBRIDE VERVE 3989	GETTIN' TO IT
20	16	107	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
21	18	16	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
22	RE-ENTRY		CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
23	13	6	KEITH JARRETT TRIO ECM 21542	STANDARDS IN NORWAY
24	17	9	DIANA KRALL GRP 9810	ONLY TRUST YOUR HEART
25	RE-ENTRY		MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
TOP CONTEMPORARY JAZZ ALBUMS™				
			*** No. 1 ***	
1	1	135	KENNY G ▲* ARISTA 18646	86 weeks at No. 1 BREATHLESS
2	2	4	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
3	3	6	URBAN KNIGHTS GRP 9815	URBAN KNIGHTS
4	5	23	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
5	8	2	WAYMAN TISDALE MOJAZZ 0552/MOTOWN	POWER FORWARD
6	4	6	HERBIE HANCOCK MERCURY 2681	DIS IS DA DRUM
7	6	10	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE
8	9	24	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
9	7	16	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
10	10	6	MARCUS MILLER PRA 60501 HS	TALES
11	15	40	PHIL PERRY GRP 4026	PURE PLEASURE
12	14	3	ROY AYERS GROOVETOWN 66613/RCA	NASTE'
13	16	59	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
14	12	61	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
15	21	23	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
16	11	3	CLARENCE CLEMONS ZOO 11103	PEACEMAKER
17	17	5	KIRK WHALUM COLUMBIA 64364	IN THIS LIFE
18	18	65	INCOGNITO VERVE 2036 HS	POSITIVITY
19	20	34	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
20	23	38	ACOUSTIC ALCHEMY GRP 9783 HS	AGAINST THE GRAIN
21	19	12	BELA FLECK WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET
22	22	6	GINO VANNELLI VERVE FORECAST 7368/VERVE	YONDER TREE
23	13	12	NELSON RANGELL GRP 9814	DESTINY
24	25	2	CHARLIE HUNTER TRIO BLUE NOTE 31809/CAPITOL	BING BING BING!
25	24	39	NAJEE EMI 30789	SHARE MY WORLD

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Songwriters & Publishers

ARTISTS & MUSIC

Songwriters Compose 1995 Hall Of Fame

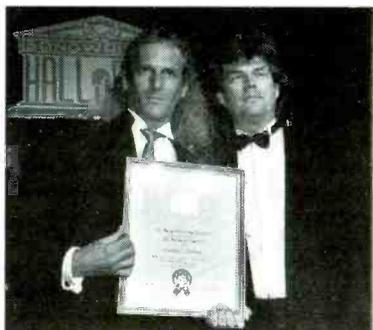


Host Merv Griffin, left, presents the Lifetime Achievement Award to Steve Lawrence and Eydie Gorme.

NEW YORK—Songwriters were honored at the Songwriters Hall of Fame 26th annual dinner and induction ceremonies, held May 31 at the New York Sheraton Hotel and Towers and hosted by Merv Griffin. In addition to the songwriter awards and inductions, music publisher Al Gallico won the Abe Olman Publishers Award, financier Theodore Forstmann received the patron of the arts award, and the song "As Time Goes By," by the late Herman Hupfeld, was accorded the Towering Song Award. (Photos: Chuck Pulin)



Host Merv Griffin, left, and Patron Of The Arts Award winner Theodore Forstmann, right, meet some of the children who participate in the Education Through Music program at the Mount Carmel Sacred heart School in Mount Vernon, N.Y. The young musicians, from left, are LaShawn Lopez, Victoria Viruet, and Victor Viruet.



Columbia artist Michael Bolton, left, receives the Hitmaker Award, presented by producer David Foster.



Broadway composer Cy Coleman, left, receives the Johnny Mercer Award, presented by actress Tovah Feldshuh.



Broadway's Burton Lane, a past inductee, accepts the induction plaque on behalf of the late Max Steiner, composer of "Tara's Theme" from "Gone With The Wind."



Bob Gaudio, left, and Bob Crewe, center, are inducted into the Hall of Fame by Frances Preston, president/CEO of BMI. Gaudio and Crewe wrote many of the 4 Seasons' hits.



Songwriters Hall of Fame president Bobby Weinstein, right, congratulates music publisher Al Gallico, who was honored with the Abe Olman Publishers Award.



The songwriting team of Gamble & Huff are congratulated on their induction. Shown, from left, are Leon Huff; presenter Les Bider, chairman of Warner/Chappell; Kenny Gamble; and singer Jerry Butler, who performed as part of the presentation segment.



Betty Buckley, star of the original Broadway cast of Andrew Lloyd Webber's "Cats," accepts the induction plaque on behalf of Lloyd Webber. Buckley will take over the role of Norma Desmond in Lloyd Webber's "Sunset Boulevard" in July.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
WATERFALLS • Organized Noize, Marqueze Etheridge, Lisa Lopes • Organized Noize/BMI, Stiff Shirt/BMI, Belt Star/BMI, Tizbiz/ASCAP, Pebbitone/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
SOLD (THE GRUNDY COUNTRY AUCTION INCIDENT) • Richard Fagan, Robb Royer • Of/ASCAP, Robroy West/BMI		
HOT R&B SINGLES		
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP		
HOT RAP SINGLES		
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP		
HOT LATIN TRACKS		
EL PABLO • Juan Gabriel • BMG Songs/ASCAP		

Revised 'HIStory' Getting Folio; A 'New Breed' Takes The Stage

HISTORY IN THE MAKING: Warner Bros. Publications, which has marketed the folios of Michael Jackson's last three mega-selling albums—"Thriller," "Bad," and "Dangerous"—is working on Jackson's latest effort, "HIStory: Past, Present And Future—Book 1," which will include new lyrics for the controversial song "They Don't Care About Us." The song contains anti-Semitic slurs, such as "Jew me" and "kike me" (Words & Music, Billboard, July 1).

There was apparently no problem with changing plates for the folio in order to accommodate Jackson's changes, which followed an outcry of protest against the slurs; Jackson

claimed that the offending terms were used to call attention to intolerance.

"With 15 new songs, it takes a great deal of time to produce," a spokesman for the company says. "Arrangements for the print version have to be written, and there's a long approval process required from Michael Jackson and his people."

THE NEW BREED: The "Lyrics & Lyricists" series capped its 25th year June 18 with an ASCAP-sponsored presentation at the 92nd Street Y. The presentation, called "The New Breed Of The American Musical Theater," had four writers, two of whom are longtime collaborators and all of whom have proven track records with New York productions. They are Craig Carnelia, who writes words and music, Lynn Ahrens & Stephen Flaherty, and lyricist David Zippel.

As host and interpreter of some of the material, Lucie Arnaz exuded charm, noting at one point that the writers reflected a continuity of tradition in the musical theater. Rather than providing continuity, one might hold that they are part of a tradition, for their material tended to discard the broad romantic gestures of the golden-era masters in favor of more personalized approaches. These writers often took ordinary occurrences from the daily lives or childhoods of their characters and fashioned them into passionate or humorous pop-art songs that appear to purposely eschew the "hummable" tune.

Among Zippel's selections were two numbers with well-defined melodies by a "traditionalist," Cy Coleman, from their hit show, "City Of Angels." Zippel upholds rhyming tradition in another song, "Another Mister Right," which is from a projected show based on Kaufman & Hart's early '30s satire on Hollywood, "Once In A Lifetime." Zippel uses two audacious rhymes that Larry Hart coined in the '20s: lothario/scenario and passionate/cash-in-it. This is

a play in which a movie mogul exclaims, "Even my good pictures make money!"

The performances by others in "The New Breed Of The American Musical Theatre"—the writers and, among others, Carol Woods, Nancy LaMott, Eric Michael Gillett, La Chanze, Lainie Kazan, Lisa Asher, David Garrison, and James Hindman—were all one could wish.

DOWN TO BUSINESS: Clyde Otis II has joined the Clyde Otis Music Group as VP of business affairs, sharing in the day-to-day management of the company with his brother, Isidoro Otis, the president. The company was formed by their father, writer/producer Clyde Otis. Clyde Otis II had been associated for the last three years with the law firm of Bendit, Weinstock and Sharbaugh in West Orange, N.J. The senior Otis will devote more time to the planning of new projects using the company's many hit songs, as well as the reactivation of his Take a Look Foundation.

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

1. Green Day, "Dookie" (guitar tab).
2. Extreme, "Waiting For The Punchline."
3. Creedence Clearwater Revival, "New Best Of Creedence Clearwater Revival."
4. The Eagles, "Hell Freezes Over" (guitar tab).
5. Celine Dion, "Celine Dion Songbook."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

POP A TOP
Published By Sony
Tree Publishing (BMI)

In recording "Hurt City," his sophomore effort for Sony, Stacy Dean Campbell says he pored through catalogs looking for songs that really sparked his attention. One that did was the country classic "Pop A Top." The song was first recorded by Jim Ed Brown and spent 20 weeks on the Billboard Hot Country Singles chart in 1967, peaking at No. 3 on May 20. The tune was written by Nat Stuckey, an artist with numerous chart records during the '60s and '70s, recording first for Paula Records and later for RCA.

Stacy Dean Campbell says he's always been a fan of the old school of country songwriting. "When I was a kid, I spent a lot of time with my grandparents, and I was real good friends with my grandfather. He was real in tune with that older-school country stuff, everybody from Jim Ed Brown and Ray Price to Johnny Cash and Marty Robbins. I really loved that style of music. When I was looking for songs for this record—I've never been a big fan of doing covers, but I was just looking for specific types of songs—somebody called my attention to 'Pop A Top,' and at first I thought it was a little too cute, a



little too novelty, with the beer-top thing. Then I started listening to it, and the lyrics are really great on the verses. They're really colorful, [with] great images and pictures. That line that says, 'Did you ever hear of a clown with teardrops streaming down his face?'—I love that image. It's so visual. I started listening to it and thought that this was something I'd like to tap into a little bit. We tried to keep the song real close to the way it was original y done. So I'm real proud of it. It was fun. I'm really glad I did it."

Music Video

ARTISTS & MUSIC

Box Unwraps 'Phat' Merchandise Plans Include Label, Product Line, Store

BY BRETT ATWOOD

LOS ANGELES—The Box is branching out into an ambitious line of music, video, and retail merchandise. The music video network is forming BOXtunes, its new music label, and P.O. Box, its new merchandise line. The Box's first home video release, titled "The Box Unwrapped," is also on the way. To stock the overflowing amount of Box-related paraphernalia, a new retail store will open in late summer.

The merchandise will hit select clothing and entertainment retailers in late summer and will also be sold directly through the channel via a toll-free number.

The first BOXtunes release, which is manufactured by PolyGram Special Products and distributed through ILS, is "Big Phat Ones Of Hip-Hop: Volume 1," due Aug. 15. The songs on the compilation are derived from the channel's ongoing "Big Phat Ones" promotion, which encourages viewers to order recurrent clips on the channel.

"The 'Big Phat Ones' disc is an extension of the hip-hop programming that has defined the Box over the past few years," says Jon Baum, director of promotion at the Box. "Only the songs that were among the top requested videos of all time on the Box made the compilation."

Artists featured on the compilation include R. Kelly, Warren G,

Salt-N-Pepa, and the Notorious B.I.G.

A portion of the proceeds from the sale of each BOXtunes release will benefit the T.J. Martell Foundation.

Promotion and marketing of all forthcoming BOXtunes titles will be shared between the staffs of the Box and Island.

A second compilation, "Big Phat Ones Of Rock: Volume 2," is due by the end of the year.

Baum says that BOXtunes will likely put out only compilations.

Scheduled for release in the fall, "The Box Unwrapped" contains highlights of a concert that was held on Jan. 28 to celebrate the network's move to its new Miami South Beach headquarters.

Sandra Bernhard, Luther Campbell, and Stuttering John host the taped concert, which features performances by Collective Soul, Bush, Mary J. Blige, Soul For Real, and other artists.

The program also contains an all-star rap jam to Parliament-Funkadelic's "One Nation Under A Groove," with on-stage appearances by Ice Cube, Naughty By Nature, Salt-N-Pepa, Scarface, Hammer, and other rap and R&B artists.

The title will initially be available for purchase directly from the Box, through a commercial that is scheduled to start airing July 12.

It had not been determined who will distribute "The Box Unwrapped" to retail at press time.

The P.O. Box merchandise line, due out in early August, includes T-

shirts, hooded sweatshirts, baseball and "cabbie" caps, backpacks, shorts, dresses, and Zippo lighters. Each of these products contain a newly designed P.O. Box logo.

Susan Ainsworth, director of press relations for the Box, says that more than 120 items are in development for the P.O. Box line.

The Box is also readying its first retail store. The as-yet-unnamed store, which is scheduled to

open in early August, is located on the bottom floor of the building that houses the Box's Miami headquarters.

Jerry Berkowitz, director of marketing for the Box, estimates that the retail space is approximately 1,000 square feet in size. The store will sell P.O. Box merchandise, as well as some music titles.

The sudden expansion by the Box into the world of retail merchandise is an effort by the channel to further increase awareness of its programming, according to Berkowitz.

All of the Box's merchandise is aimed at viewers age 12-29, according to Berkowitz, who says that the new line will further drive brand awareness for the Box to markets that have yet to carry the service.

"We want to make sure that the Box is in front of as many eyeballs as possible," says Berkowitz. "This is one of the nontraditional ways that builds up distribution. The Box products will help get the word out on the streets about our channel."



Added S. African Footage Leads To Dube Clip's Recall

LUCK OF THE DRAW: A video production mishap is causing Tabu/Motown to recall the videoclip for Lucky Dube's "Trinity."

The reggae act's South African label, Gallo Records, asked Tabu/Motown to halt distribution of the reworked version after it objected to new footage added to the U.S. version of the clip.

Tabu/Motown inserted news footage of South African police brutality and a triumphant Nelson Mandela into the U.S. version of the clip, which was originally created by Devereux-Harris Productions in South Africa.

Motown marketing and promotion consultant Norman St. John-Hamilton says the U.S. edit was rejected because it included negative imagery of South Africa.

Although Tabu/Motown agreed not to service the U.S. version to music video programmers, a Los Angeles production company sent out several copies of the clip by mistake.

When the error was discovered, St. John-Hamilton called the music programmers to request that they air the approved clip, but some programmers are refusing to comply.

Thomas Okpaku, executive producer of the New York-based African Music Video Box, calls the request to not air the clip with added footage censorship. "Lucky Dube is talking about the transition of power in South Africa in the video. There is nothing wrong with it. Maybe someone is trying to mold him into a crossover artist or something, but I am not going to replace the reality-based imagery with something else."

Eddie Ford Brown, Motown VP of business development, responds, "In our efforts to market the artist, we thought that making a video that shows the tremendous progress in South Africa over the past few years was positive. In talking to our colleagues in South Africa, we realized that they did not want to concentrate on the past, but on the future. Motown is sensitive to their need, and we respected their request to pull the video."

ONE LUMP OR TWO? The new music variety show "Electric Coffee" is hoping to stimulate viewer interest with its half-hour menu of music, art, and poetry. The show, which is produced by Hollywood, Calif.-based 213 Productions, is aimed at the "coffee-house generation," according to its co-producer/director/host Philippe Hartley.

Artists who have performed on the show include Lisa Loeb, Lili Haydn, Nan Vernon, and Danny Peck.

"We take a nonlinear approach to the acts that we feature," says Hartley. "There are no VJs introducing the artists. We don't talk to the acts. We just cut right to the performance

on stage and let them do their thing."

The program airs three times a week on the TCI-owned tv! Network, which reaches approximately 6.7 million cable subscribers.

The tv! Network previews other cable television networks and provides a place for prospective new channels to launch. It also airs about six hours of music video programming weekly from the Box.

"Electric Coffee" airs as part of the "Planet Central" block of programming. Hartley describes it as an "entertainment channel with an environmental consciousness."

"The coffeehouse has become the new town hall, where people congregate and exchange new ideas, listen to new music, and open their minds to things that they have not heard before," says Hartley. "That energy is what we hope to bring to the show."

THE EYE



by Brett Atwood

ROLLER BOOGIE: Capitol Records is capitalizing on the U.S. revival of roller derby for the latest clip from Luscious Jackson, titled "Here."

The video depicts the female members of Luscious Jackson participating in the hair-pulling, knee-kicking competitive skating sport.

Luscious Jackson's Jill Cunniff says the band was inspired by the 1972 Raquel Welch film "Kansas City Bomber." Many of the skaters in the clip also appeared in the film, which has acquired a cult following in the U.S.

"These women in the video really take their roller derbying seriously," says Cunniff. "It's kind of scary."

"Here" is taken from the soundtrack to the forthcoming teen comedy "Clueless," which stars Alicia Silverstone (Billboard, July 8).

Luscious Jackson will perform July 14 at a premiere party for the film. The telecast event will take place on the property of MTV's Beach House in Malibu, Calif.

Cunniff says she is a bit hesitant about participating in the promotion. "We don't want to do one of those gratuitous beach house 'T&A' shows," says Cunniff. "Hopefully, we will be able to perform during the nighttime."

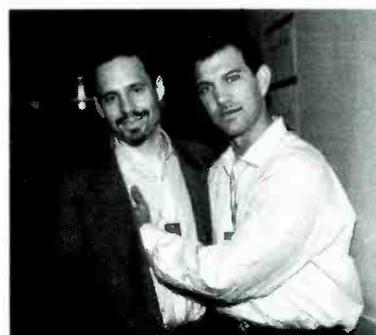
QUICK CUTS: Los Angeles-based 5th Gear Productions has signed directors Poppy Hanks and Dwight Patillo to its roster. Patillo recently shot Candyman's "All Night Long" for the company... ABC Television has secured the rights to air all of Michael Jackson's "HISTORY" clips during program breaks in prime time... Speaker of the House Newt Gingrich is scheduled to appear Thursday (13) on MTV in a half-hour forum, "Newt: Raw."

Charitable Musicians Honored By VH1

Michael Jackson was among the numerous music personalities to be honored for contributions to special causes at the second annual "VH1 Honors" awards show, held June 22 at the Shrine Auditorium in Los Angeles. Shown, from left, are VH1 president John Sykes, MTV Networks chairman/CEO Tom Freston, Jackson, 550 Music president Polly Anthony, and VH1 senior VP of music and talent relations Wayne Isaak.



Whitney Houston received a VH1 Honors Award for her charitable work with the Whitney Houston Foundation for Children. Pictured, from left, are VH1 president John Sykes, MTV Networks chairman/CEO Tom Freston, Houston, and VH1 senior VP of music and talent relations Wayne Isaak.



Isaak met Isaak after the "VH1 Honors" awards show. VH1's Wayne Isaak, left, is shown with musician Chris Isaak, right, who presented an award to Annie Lennox for her work with the Rokpa Charitable Trust for Tibet.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- 1 The Notorious B.I.G., One More Chance
- 2 TLC, Waterfalls
- 3 Monica, Don't Take It Personal
- 4 Mary J. Blige, You Bring Me Joy
- 5 Michael Jackson & Janet Jackson, Scream
- 6 Xscape, Feels So Good
- 7 Brandy, Best Friend
- 8 Shaggy, Boombastic
- 9 Naughty By Nature, Feel Me Flow
- 10 Jodeci, Freak 'n You
- 11 Jody Watley, Affection
- 12 Total, Can't You See
- 13 D'angelo, Brown Sugar
- 14 Tony Thompson, I Wanna Love Like That
- 15 Brownstone, If You Love Me
- 16 Method Man Feat. Mary J. Blige, I'll Be
- 17 Jon B. Feat. Babyface, Someone To Love
- 18 Trisha Covington, Slow Down
- 19 Boyz II Men, Water Runs Dry
- 20 Gladys Knight, Next Time
- 21 Soul For Real, Every Little Thing I Do
- 22 Vertical Hold, Love Today
- 23 Rossie Gaines, I Want U
- 24 Grand Puba, I Like It
- 25 Ini Kamoze, Listen Me Tic
- 26 Mokenstef, He's Mine
- 27 Jody, I Like What You're Doing To Me
- 28 Diana King, Shy Guy
- 29 Brownstone, Grapevyn
- 30 Impromp2, Enjoy Yourself

★ ★ NEW ADDS ★ ★

- Montell Jordan, Somethin 4 Da Honeyz
 Michael Speaks, Whatever You Need
 Vybe, Summer Daze
 Worl-A-Girl, No Woman, No Cry
 Jason Weaver, Love Ambition (Call Me)
 Margi Coleman, Let Me Down Gently
 Tina Hicks, Home



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Travis Tritt, Tell Me I Was Dreaming
- 2 Lee Roy Parnell, A Little Bit Of You
- 3 Alan Jackson, I Don't Even Know Your Name
- 4 Sawyer Brown, (This Thing Called) Wantin'...
- 5 Neal McCoy, They're Playin' Our Song
- 6 Lorie Morgan, I Didn't Know My Own Strength
- 7 David Lee Murphy, Party Crowd
- 8 Blackhawk, That's Just About Right
- 9 Shenandoah, Darned If I Don't
- 10 James House, This Is Me Missing You

- 11 Shania Twain, Any Man Of Mine
- 12 Reba McEntire, And Still
- 13 Alison Krauss, Baby, Now That I've...
- 14 John Michael Montgomery, Sold
- 15 Rick Trevino, Bobbie Ann Mason
- 16 Joe Diffie, I'm In Love With A Capital U
- 17 Toby Keith, Big Ol' Truck
- 18 Wade Hayes, Don't Stop
- 19 Terri Clark, Better Things To Do
- 20 Junior Brown, Highway Patrol
- 21 John Anderson, Mississippi Moon
- 22 Tanya Tucker, Find Out What's Happenin'
- 23 Shelby Lynne, Slow Me Down
- 24 Boy Howdy, She Can't Love You
- 25 Steve Wariner, Get Back
- 26 Jeff Foxworthy, Party All Night
- 27 Carlene Carter, Love Like This
- 28 Ty England, Should've Asked Her Faster
- 29 Brooks & Dunn, You're Gonna Miss Me When...
- 30 Dwight Yoakam, Please, Please Baby
- 31 Kenny Chesney, Fall In Love
- 32 Willie Nelson & Curtis Potter, Turn Me...
- 33 Jeff Carson, Not On Your Love
- 34 Kim Richey, Just My Luck
- 35 Mark Collie, Three Words, Two Hearts...
- 36 Garth Brooks, The River
- 37 Perfect Stranger, You Have The Right To
- 38 Helen Darling, Jenny Come Back
- 39 David Ball, What Do You Want With His...
- 40 Ty Hemdon, I Want My Goodbye Back
- 41 Bellamy Brothers, Big Hair
- 42 Brett James, Female Bonding
- 43 Trisha Yearwood, You Can Sleep While...
- 44 Bryan White, Someone Else's Star
- 45 Diamond Rio, Finish What We Started
- 46 Wesley Dennis, Don't Make Me Feel At Home
- 47 Pam Tillis, In Between Dances
- 48 Philip Claypool, Swingin' On My Baby's...
- 49 Tracy Byrd, Walking To Jerusalem
- 50 4 Runner, A Heart With 4-Wheel Drive

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Clint Black, One Emotion
 Holly Dunn, Cowboys Are My Weakness
 Kenny Chesney, All I Need To Know



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 TLC, Waterfalls
- 2 Michael Jackson & Janet Jackson, Scream
- 3 Blues Traveler, Run Around
- 4 U2, Hold Me, Thrill Me, Kiss Me...
- 5 Boyz II Men, Water Runs Dry
- 6 Skee-Lo, I Wish
- 7 Naughty By Nature, Feel Me Flow
- 8 Soul Asylum, Misery
- 9 Rod Stewart, Leave Virginia Alone
- 10 The Rembrandts, I'll Be There For You
- 11 White Zombie, More Human Than Human
- 12 Madonna, Human Nature
- 13 Alanis Morissette, You Oughta Know
- 14 Bon Jovi, This Ain't A Love Song

- 15 Collective Soul, December
- 16 Bush, Little Things
- 17 Live, White, Discussion
- 18 Seal, Kiss From A Rose
- 19 Dr. Dre, Keep Their Heads Ringin'
- 20 Filter, Hey Man Nice Shot
- 21 Diana King, Shy Guy
- 22 Chris Isaak, Somebody's Crying
- 23 Sponge, Molly
- 24 Hootie & The Blowfish, Let Her Cry
- 25 Spearhead, Hole In The Bucket
- 26 Montell Jordan, This Is How We Do It
- 27 Primus, Wynona's Big Brown Beaver
- 28 The Cranberries, Ridiculous Thoughts
- 29 Sheryl Crow, Can't Cry Anymore
- 30 Stone Temple Pilots, Interstate Love Song
- 31 Live, Lightning Crashes
- 32 Better Than Ezra, Good
- 33 Monica, Don't Take It Personal
- 34 Soul For Real, Every Little Thing I Do
- 35 Adina Howard, Freak Like Me
- 36 Radiohead, Fake Plastic Trees
- 37 Nine Inch Nails, Closer
- 38 Hootie & The Blowfish, Hold My Hand
- 39 Weezer, Say It Ain't So
- 40 Jon B. Feat. Babyface, Someone To Love
- 41 Paula Abdul, My Love Is For Real
- 42 Beastie Boys, Root Down
- 43 Bryan Adams, Have You Ever Really Loved
- 44 Aerosmith, Crazy
- 45 Coolio, Fantastic Voyage
- 46 Rusted Root, Send Me On My Way
- 47 Offspring, Self Esteem
- 48 TLC, Red Light Special
- 49 Red Hot Chili Peppers, Give It Away
- 50 Snoop Doggy Dogg, What's My Name?

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Hootie & The Blowfish, Only Wanna Be With You
 R.E.M., Crush With Eyeliner
 Brownstone, I Can't Tell You Why
 Elastica, Stutter
 PJ Harvey, C'mon Billy
 Jennifer Trynin, Better Than Nothing



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Shenandoah, Darned If I Don't
- 2 John Michael Montgomery, Sold
- 3 Alan Jackson, I Don't Even Know Your Name
- 4 Clay Walker, My Heart Will Never Know
- 5 Patty Loveless, You Don't Even Know Who...
- 6 Kenny Chesney, Fall In Love
- 7 John Anderson, Mississippi Moon
- 8 Blackhawk, That's Just About Right
- 9 Rod Stewart, Tell Me I Was Dreaming
- 10 Trisha Yearwood, You Can Sleep While...
- 11 Neal McCoy, They're Playin' Our Song
- 12 Lorie Morgan, I Didn't Know My Own Strength
- 13 Ty England, Should've Asked Her Faster
- 14 Ty Hemdon, I Want My Goodbye Back

- 15 Shania Twain, Any Man Of Mine
- 16 Lee Roy Parnell, A Little Bit Of You
- 17 Diamond Rio, Finish What We Started
- 18 Reba McEntire, And Still
- 19 Alison Krauss, Baby, Now That I've...
- 20 Joe Diffie, I'm In Love With A Capital U
- 21 Brooks & Dunn, You're Gonna Miss Me When...
- 22 Mark Collie, Three Words, Two Hearts...
- 23 Aaron Neville, For The Good Times
- 24 Carlene Carter, Love Like This
- 25 Jeff Foxworthy, Party All Night
- 26 Junior Brown, Highway Patrol
- 27 Pam Tillis, In Between Dances
- 28 Tanya Tucker, Find Out What's Happenin'
- 29 Tracy Byrd, Walking To Jerusalem
- 30 Shelby Lynne, Slow Me Down

★ ★ NEW ADDS ★ ★

- Toby Keith, Big Ol' Truck
 Sawyer Brown, (This Thing Called) Wantin'...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Let Her Cry
- 2 Dionne Farris, I Know
- 3 Michael Jackson & Janet Jackson, Scream
- 4 The Rembrandts, I'll Be There For You
- 5 Bryan Adams, Have You Ever Really Loved
- 6 Annie Lennox, No More "I Love You's"
- 7 Melissa Etheridge, If I Wanted To
- 8 Hootie & The Blowfish, Hold My Hand
- 9 Blues Traveler, Run Around
- 10 Sheryl Crow, Strong Enough
- 11 Paula Abdul, My Love Is For Real
- 12 Vanessa Williams, Colors Of The Wind
- 13 Elton John, Believe
- 14 Boyz II Men, On Bended Knee
- 15 Rod Stewart, Leave Virginia Alone
- 16 Des'ree, You Gotta Be
- 17 Madonna, Take A Bow
- 18 Boyz II Men, Water Runs Dry
- 19 Eagles, Learn To Be Still
- 20 Seal, Kiss From A Rose
- 21 Tom Petty, You Don't Know How It Feels
- 22 Chris Isaak, Somebody's Crying
- 23 Carly Simon, Touched By The Sun
- 24 Melissa Etheridge, I'm The Only One
- 25 Sheryl Crow, Can't Cry Anymore
- 26 Amy Grant, Big Yellow Taxi
- 27 Blessid Union Of Souls, I Believe
- 28 Dave Matthews Band, What Would You Say
- 29 Bon Jovi, This Ain't A Love Song
- 30 Marti Paga, In The House Of Stone

★ ★ NEW ADDS ★ ★

- Hootie & The Blowfish, Only Wanna Be With You
 The Mavericks, Blue Moon (Apollo 13 O.S.T.)
 Curtis Stigers, This Time
 Michael Jackson, Childhood

Artists & Music

NAPOLITANO MAKES WARNER NEST

(Continued from page 8)

have a fan base. Hopefully, the combination of the record, which I believe does have some multiformat hits, with her reputation and her background will result in a very big record. I believe it can be the best-selling record she has ever had."

At first, Napolitano was put off by Goldberg's move to Warner Bros. "I thought, 'Here we go again.' When [Concrete Blonde guitarist] Jim [Mankey] and I were at Capitol, Hale Milgrim and Art Jaeger and that whole regime was blown out in the middle of our relationship, but now I'm kind of used to it. I.R.S. used to change distributors in one country or another every time we put a record out."

Napolitano fronted Concrete Blonde for more than six years and five albums, including 1990's "Bloodletting," which included the hit "Joey."

Pretty & Twisted first came together in the summer of 1994. Napolitano collaborated with longtime friend Moreland on a cover of "Hurting Each Other" for the Carpenters tribute album "If I Were A Carpenter." Says Napolitano, "It was great. I had never worked with anyone so like-minded, and I've always been a fan of Marc's guitar playing since the Voodoo stuff." Initially, Napolitano began to work on the album herself, taking on the added duties of producer. "The thing that I worked on the hardest on was acquainting myself with the technological aspects of recording," she says.

Instead of booking time in a traditional recording studio, much of the album was recorded at her home studio in the Silver Lake area of Los Angeles. "The scheduling thing has always been a problem for me," she says. "You've got to schedule these things so far ahead of time, but you don't know what kind of mood you are going to be in or if you are going to feel like it."

Eventually, Moreland came into the picture, with Montgomery rounding out the trio.

Five of the album's 13 tracks were written with Moreland, but Napolitano also turned to several others to collaborate. The track "Come Away With Me" features previously unrecorded lyrics by Janis Joplin. Napolitano obtained the lyrics from a friend in France who knows the Joplin family. "I'm not sure they like what I've done," she says, "but I believe Janis was inspired by black music, and if she was alive today she would be inspired by today's black music."

For another track, "Singing Is Fire," Napolitano and Moreland put a Charles Bukowski poem to music. "I was born in Hollywood, and his writing epitomizes the L.A. experience," she says. "Reading Bukowski is not just a phase for me. Whenever I'm stuck or bored, I read his stuff and it makes me feel like writing again."

"Stranger" was written with former Replacements front man Paul Westerberg. (Napolitano appeared on his 1993 solo album, "14 Songs.") The track was originally intended for use in a film, but it didn't make the cut.

Napolitano is planning to devote her full attention to Pretty & Twisted when the band begins a tour that kicks off Aug. 4 in Las Vegas at the Hard Rock Casino. After three weeks of headlining clubs, the band will open for Paul Weller. After three weeks with Weller, the band will continue on the road

through the fall and winter.

Yet, Pretty & Twisted isn't the only project that Napolitano has been involved in. In May, Mammoth Records released "Vowel Movement," an album Napolitano recorded in six days with old friend Holly Vincent, formerly of Holly & the Italians. The pair met in the late '70s, when they both worked as waitresses at a Mongolian restaurant in Sherman Oaks, Calif.

"Holly is the one that hipped me to the whole punk thing," says Napolitano. "She was much cooler than I was." The pair reunited a few years back, after Napolitano mentioned Vincent in a magazine article. Napolitano invited Vincent and her band, the Oblivious, to open for dates on Concrete Blonde's final tour. On New Year's Eve 1993, the duo got together for a musical escape from the structure of their bands. It resulted in "Vowel Movement." Says Napolitano, "We just wanted to blow it all out of the water and freestyle it."

The album was shopped around to several labels before Mammoth decided to pick it up.

Warner Bros. product manager Peter Rauh says the "Vowel Movement" project was a mixed blessing. "Fortunately, Johnette has been busy and she's making records again, but that also has made things a little more complex. She just had a record out, and now a couple months later she has another record out with another band on another label."

Yet at least one retailer interviewed doesn't view it as a problem. "Based on what we did with 'Vowel Movement,' this new project should do good," says Bob Say, VP of the seven-store, Reseda, Calif.-based Moby Disc chain. Say adds that customers likely won't have a problem identifying Pretty & Twisted as the new Napolitano project. "They're usually pretty smart, and they'll figure it out," he says.

At radio, modern rock XTRA (91X) San Diego PD/afternoon host Mike Halloran says Pretty & Twisted isn't a sure thing, but could gain favor with the station's listeners. "Johnette still has some appeal with our audience," he says, "but Marc Moreland hasn't done anything in a while."

Even with the imminent release of "Pretty & Twisted" and the forthcoming tour, Napolitano hasn't laid Concrete Blonde to rest completely. She and Mankey are collaborating with longtime friends Los Illegals, a Chicano punk band that released an album on A&M in the early '80s produced by Mick Ronson.

"I'm getting to write in Spanish and sing in Spanish, which is something I've always liked doing, but I've always encountered resistance [from record companies] when I tried to do something that wasn't in English," Napolitano says. "I grew up in Los Angeles, and a lot of my friends are Spanish-speaking. The record is actually going to be called 'Concrete Blonde With Los Illegals.'"

The album is set to include a cover of Jimi Hendrix's "Little Wing." Says Napolitano, "Jim did a mind-blowing version of it in a sort of Gypsy Kings way." Napolitano says Los Illegals are also rocking out traditional Hispanic music: "They call it flamenco metal."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 15, 1995

THE BOX
 MUSIC TELEVISION
 YOU CONTROL

Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Michael Jackson & Janet Jackson, Scream

BOX TOPS

- TLC, Waterfalls
 Luniz, I Got 5 On It
 Notorious B.I.G., One More Chance
 Primus, Wynona's Big Brown Beaver
 Ol' Dirty Bastard, Shimmy Shimmy Ya
 Collective Soul, December
 Skee-Lo, I Wish
 Ice Cube, Friday
 2Pac, So Many Tears
 Raekwon, Glaciers Of Ice
 Rottin Razkals, Hey Alright
 Method Man, All I Need
 E-A-Ski, Blast
 Naughty By Nature, Feel Me Flow
 Dis-N-Dat, Freak Me Baby

ADDS

- Adina Howard, My Up And Down
 AZ, Sugar Hill
 Babes In Toyland, Sweet 69
 Bone Thugs-N-Harmony, 1st Of The Month
 Brownstone, I Can't Tell You Why
 Bushwacks, Caught Up In The Game
 Bushwick Bill, Who's The Biggest
 Dana Dane, Chester
 Dayton Family, Goin' Thru A Thang
 G-MO, Ballin'
 Hurricane, Comin' Off
 Ini Kamoze, Listen To Me Tic
 Jodeci, Freak'n You
 Juliana Hatfield, What A Life
 Luscious Jackson, Here
 Montell Jordan, Somethin' 4 Da Honeyz
 Ray Luv, In The Game
 Scatman John, Scatman
 Shampoo, Trouble
 Super Cat, Girls Town
 Too Short, Top Down
 Vanessa Daou, Near The Black Forest

MOR
 MUSIC TV

Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Jann Arden, Could I Be Your Girl
 Eagles, Learn To Be Still
 John Denver, For You
 Alison Krause & Union Station, Baby, Now That...
 Peter Buffett, No Turning Back
 Michael Jackson, History
 Rembrandts, I'll Be There For You
 John Tesh, A Thousand Summers
 Vanessa Williams, Colors Of The Wind
 Bryan Adams, Have You Ever Really Loved...
 Rodney Crowell, Please Remember Me
 Elton John, Made In England
 The Mavericks, I Should Have Been True
 Pink Floyd, Time
 Seal, Kiss From A Rose
 Shania Twain, Any Man Of Mine
 Jon B., Someone To Love
 Corazon Gitano, Chiquita
 Michael Jackson & Janet Jackson, Scream
 Danny Tate, Dreamin'



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Brandy, Best Friend
 Monica, Don't Take It Personal
 Michael Jackson, History
 Gerald Levert, How Many Times
 The Roots, Proceed II
 TLC, Waterfalls
 Boyz II Men, Water Runs Dry
 Snow, I'll Do Anything...
 Grand Puba, I Like It
 KRS-One, Ah Yeah
 Ill Al Skcratch, Don't Shut Down...
 Mobb Deep, Survivall Of The Fittest
 Method Man, All I Need
 Desree, Feel So High
 Raekwon, Glaciers Of Ice
 Trisha Covington, Slow Down
 Naughty By Nature, Feel Me Flow

- King Just, No Flows On The Rodeo
 Sam Sneed, U Better Recognize
 Mystidious Misfits, I Be



Continuous programming
 Hawley Crescent
 London NW18TT

- Michael Jackson & Janet Jackson, Scream
 Bon Jovi, This Ain't A Love Song
 Offspring, Self Esteem
 Scatman John, Scatman
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Bryan Adams, Have You Ever Really Loved...
 Montell Jordan, This Is How We Do It
 Take That, Back For Good
 Nightcrawlers, Push That Feeling On
 Whigfield, Think Of You
 Connells, '74-'75
 Buckheads, The Bomb!
 Wet Wet Wet, Julia Says
 La Bouche, Be My Lover
 Live, Selling The Drama
 Bobby Brown, Two Can Play That Game
 Bjork, Army Of Me
 East 17, Hold My Body Tight
 Jam & Spoon, Angel
 Sin With Sebastian, Shut Up



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Christafari, Listening
 Margaret Becker, Deep Calling Deep
 Kim Boyce, Not Too Far From Here
 4 Him, Real Thing
 BeBe & CeCe Winans, Love Of My Life
 PFR, Wonder Why
 Rebecca St. James, Side By Side
 Big Tent Revival, Two Sets Of Joneses
 Guardian, See You In Heaven
 Three Crosses, This Is Not My Home
 Whitecross, Goodbye Cruel World
 Walter Eugene, Crawl
 Point Of Grace, Dying To Reach You (ADD)

- Jars Of Clay, Flood (ADD)
 Cindy Morgan, I'll Stand (ADD)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Live, White Discussion
 Hum, Stars
 NOFX, Leave It Alone
 Gas Huffer, More Of Everything
 Mike Watt, Piss Bottle Man
 Rusty, Wake Me
 P.O.L., Stupid
 Tripping Daisy, I Got A Girl
 Dag, Lovely Jane
 China Drum, Barrier
 Everclear, Heroin Girl
 Our Lady Peace, Naveed
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Juliana Hatfield, What A Life
 Collective Soul, December
 Babes In Toyland, Sweet 69



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- PJ Harvey, C'Mon Billy
 God Lives Underwater, No More Love
 Juliana Hatfield, What A Life
 Prick, Animal
 Dag, Lovely Jane
 Tripping Daisy, I Got A Girl
 Garbage, Vow
 Sleeper, Inbetween
 Gas Huffer, More Of Everything
 Hum, Stars
 Mike Watt, Piss Bottle Man
 Soul Asylum, Misery
 Our Lady Peace, Naveed
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me

International

Flying Nun Takes Wing In Europe NZ Label Licenses U.S. Artists Abroad

■ BY GRAHAM REID
and THOM DUFFY

LONDON—Flying Nun Records, long known for exporting some of the finest rock and pop acts from its native New Zealand, has begun achieving success with American bands licensed for international markets through its 2-year-old office in London.

The label struck its first deal with an American act by licensing Ween, which is signed to Elektra Entertainment in the U.S. Ween's latest album, "Chocolate And Cheese," and the single "Voodoo Lady" have both reached the top 10 of the U.K. independent album and singles charts. The label has also rereleased Ween's 1991 album, "The Pod," originally issued in the U.S. on Shimmy Disc.

Since its founding in 1981, Flying Nun has gained a strong reputation among modern rock fans in the U.S. by discovering New Zealand acts such as the Clean, the Chills, Straitjacket Fits, and Chris Knox, who were then licensed to American labels (Billboard, June 4, 1994). Knox's latest album, "Songs Of You And Me," was released this spring in the U.S. through Caroline Records.

That critical reputation now allows Flying Nun to draw the interest of American alternative acts, who recognize the advantage of making a deal with the label for Europe, Asia, and Australia.

In addition to Ween, other U.S. acts that have recently struck deals with Flying Nun include Cul De Sac from Boston and La Bradford from Richmond, Va. Other signings from America are imminent.

"Since being in London, I found that



WEEN: Gene and Dean Ween.

the label is very highly regarded, which is something I tended to lose sight of when in New Zealand," says Roger Shepherd, founder and managing director of Flying Nun, who relocated from Auckland to oversee the U.K. operation.

Flying Nun is co-owned by Australia's independent Mushroom Group of Companies and has been part of Mushroom's expansion into Europe, sharing its Chelsea offices, which Mushroom opened in 1993.

Distributed by RTM in the U.K., Flying Nun's releases are sold on a consignment basis in Europe through Rough Trade in Germany, Semaphore in Benelux, Border Music in Scandinavia, Play It Again Sam in France, Comfote in Spain, and Penguin in Greece. The consignment system allows Flying Nun to manufacture its product at just two European locations—Britain and Sweden.

"Basically, the system we've created gives the music a chance in these markets," says Gary Ashley, co-owner and manager director of Mushroom in London. "It's a lot of coordinating," he says of the consignment system, "but we relish it."

Ashley credits Ween's management and Elektra for allowing the group's international releases to go through Flying Nun. "Not a lot of the majors in America have the vision to allow an independent label to release the first couple of albums [abroad]," he says. "Ween is a perfect example of Elektra having the vision of allowing this band to build in Europe."

Flying Nun also allows artists to develop with comparatively modest expectations. "Chocolate And Cheese," for example, has sold 30,000-plus units in Europe.

"I'm ecstatic with my 30,000 Ween sales, but I'm sure to the international label manager at a major company it would be rubbish," says Ashley.

Flying Nun is not concerned that it could lose international rights to a band after its sales growth attracts the interest of major labels.

"We are happy to be involved in the short term," says Ashley. "We've willingly given [Ween] an 'out' clause if they have big success in America." In the meantime, "Elektra are going to go out there with great credibility on this band and are going to get the benefit" of Flying Nun's success in Europe with the group.

Like other independent record companies in Europe, Flying Nun relies on the strength of indie partners through

which it releases its product. However, the independent sector in Europe has been marked in recent years by major-label acquisitions: Sonet Gramofon in Norway by PolyGram, Vogue in France and Ricordi in Italy by BMG, and Intercom in Germany by EMI, among others.

Flying Nun's development of acts in Europe can benefit its independent partners and help keep them independent, notes Ashley. "As we build turnover, we can help keep these other companies going," he says.

Meanwhile, Flying Nun has reached new levels of profitability in its home market, the company reports, and was honored earlier this year by the New Zealand export association, Tradenz, in recognition of export sales exceeding \$1 million New Zealand (\$67,000 U.S.) in 1994.

Shepherd, who returned to Auckland for the March presentation, received the commendation from New Zealand's minister of broadcasting, Maurice Williamson. Such official recognition is a long way from the day in 1981 when Shepherd heard the Clean play in Christchurch, a small, gentrified city on New Zealand's South Island, and decided they should be recorded.

Flying Nun was launched with the Clean's clarion-call single "Tally Ho!" But it was that band's "Boodle Boodle" (Continued on page 44)

French Politics Divide Artists In Touring Plans

■ BY EMMANUEL LEGRAND

PARIS—The French artistic community is in a dilemma over what to do about the fact that three major cities—Orange, Marignane, and Toulon—now have mayors from the right-wing National Front (FN) party.

Following the victories by the FN candidates in the recent local elections, Patrick Bruel, one of France's most popular singer/songwriters, announced he would not perform in Orange and Toulon this summer. His decision has sparked a debate among his contemporaries.

Bruel, whose real name is Benguigui, said he made his decision because he wanted to publicly oppose FN's policies, which he describes as "xenophobia and racism." Bruel said in a newspaper interview that he felt threatened by the FN "not as a Jew but as a human being."

Bruel's stance provoked an attack by FN leader Jean-Marie Le Pen, who derisively called him "the singer Benguigui," saying, "The yapping of this dirty and bad-mannered puppy will not prevent [the National Front] from continuing its political action in favor of French people who are threatened with being outcasts in their own country."

Le Pen also called culture minister Philippe Douste-Blazy "an idiot" after he supported artists who were ready to oppose the FN's ideas.

The R&B duo Native has also declined to perform in Orange, but not all of France's artists share its view. Other performers believe there are advantages in playing there while accepting the risk of being used to give cultural credence to the FN administrations.

Singer Charles Aznavour, who is of Armenian origin, says a boycott of cities with an FN mayor is "ridiculous" and that he will perform for any audience "regardless of its skin, its political choices, or its religion."

Algerian rai singer Khaled, who lives in France, says he is prepared to perform in Orange to show "fraternity between the people."

Singer Bernard Lavilliers says instead of boycotting, artists should go to the cities "to fight from the inside." He adds, "There is no benefit in isolating people who don't share the FN's ideas; it is better to seek out contact."

Each summer, Orange hosts a noted classical festival. So far, the only artist to pull out in protest at the mayor's political affiliation is Barbra Hendricks.

Ireland Joins European Music Office

■ BY KEN STEWART

DUBLIN—Ireland has joined pan-European music lobbying group European Music Office via the Irish Music Rights Organization.

The agreement with IMRO was cemented when Jean-Francois Michel, founder and secretary general of the 3-month-old EMO, visited Dublin in June. Ireland is now the first English-speaking member of an organization intent on creating a greater status for European music, both within the European Union and internationally (Billboard, June 17).

In Dublin, Michel met media and music industry representatives and learned about new Irish initiatives to win greater recognition for the Irish industry.

He expressed particular interest in FORTE, the task force established in May by arts minister Michael D. Higgins, which assesses the industry's development, explores its employment potential, and makes recommendations about future expansion (Billboard, May 20). Michel says he regards FORTE as a useful model for other European countries.

EMO states its objectives as:

- Concentrating the music industry's lobbying effort within the European Union in order to persuade politicians to create "a support program for music similar to those that already exist for TV and cinema."

- Establishing "the importance of music as a cultural, economic, and social

force."

- Assisting touring within individual European countries and throughout the European Union.

- Promoting European music abroad.

- Encouraging communication and interaction among European music professionals.

Ireland is EMO's first English-speaking member and was invited to join ahead of the U.K. for cultural reasons.

"The Anglo-Americans view the music industry strictly as business," says Eamon Shackleton, IMRO's director of services. "Ireland was chosen because it is felt that Irish music, in the main, is regarded as part of the cultural expression

of Ireland; [this] contrasts with the U.K., where commercial considerations predominate. Up to now, the European Union and the European Commission have not recognized that pop music is the culture and language of youth."

EMO, aware of what is perceived in Europe to be a reliance on North American music, will encourage the wider acceptance of indigenous, European music. Says Michel, "It's good for other countries to see that there is a place for the local, national culture in Ireland. It's very important for us to have this energy and experience you have, and [to have] the task force as a model. You have the key to a lot of markets."

Warner Music Makes Dent In Thai Monopoly

■ BY MIKE LEVIN

HONG KONG—Thailand's notoriously impenetrable music industry is finally starting to show signs that competitors may, in fact, be welcome. Control by a few local labels has traditionally relegated multinational record companies to less than 15% of the market—all in Western repertoire.

Knowing it must break into domestic repertoire to compete, Warner Music International has spent the past 16 months, since purchasing two smaller local record companies, assembling a quality stable of local artists. The major refutes industry speculation that its Thailand operations are a low priority (Billboard, July 1).

With an IFPI-reported 10.8% market share (75% of that from domestic music), Warner has become

(Continued on page 44)

MCA To Distribute Echo In Europe, Other Nations

LONDON—Chrysalis Music's Echo label will be distributed in continental Europe through MCA Music Entertainment under a new deal signed by the two companies. The agreement will also have MCA handling all Echo product worldwide outside North America, Australia, New Zealand, and Southeast Asia. Where MCA does not have local companies, releases will go through BMG.

Following its first release in the U.K. a year ago, Echo was launched July 3 on the European mainland with four albums: Julian Cope's "Autogeddon,"

Anne Dudley's "Ancient & Modern," Orang's "Herd Of Instinct," and Nyack's "Eleven Track Player."

In other news, Atlanta-based Intersound has signed a three-year licensing agreement with Alliance Music for European distribution of Intersound's gospel product.

Alliance will handle the Christian market directly and will approach the mainstream market through its sales and distribution agreement with EMI Records in the U.K.

JEFF CLARK-MEADS

Nippon, Tachyon Make Reggae Deals

BY STEVE McCLURE

TOKYO—Two new deals are proving just how big a business reggae has become in Japan.

Veteran reggae star Bunny Wailer has signed a 10-year worldwide licensing deal with Nippon Columbia—better known outside Japan through its Denon label—and reggae/promotion company Tachyon has joined forces with a group of major companies to boost its international presence.

The Bunny Wailer deal covers five albums recorded by the original Wailers, whose members included Bob Marley and Peter Tosh, along with some solo material by Tosh and Wailer. (Wailer—whose real name is Neville Livingston—and Tosh left the group in 1973.) That all adds up to a catalog of about 80 albums.

Nippon Columbia says the multi-million-dollar deal is the largest the company has made in its 85-year history.

The contract also covers material recorded by Marley, Tosh, and Wailer together after the latter two left the group, though this material is dependent on the resolution of an ongoing court battle over copyright ownership between Wailer and Rita Marley's Tuff Gong International.

Nippon Columbia/Denon will release Wailer's music on a new label, Solo-

monic/Tuff Gong. The first release is a 50-track, two-CD collection of Wailer's remakes of classic Marley songs and is titled "The Hall Of Fame—A Tribute To Bob Marley's 50th Anniversary." It came out June 21 in Japan and will be released worldwide in a year's time.

"We signed the deal with Bunny because we wanted to make an exclusive li-

SOLOMONIC TUFF GONG
DENON

censing deal with a major Jamaican act," says Atsushi Hashizume of Nippon Columbia's international repertoire department.

The deal with Wailer is not Nippon Columbia's first entry into the reggae field. In May last year it set up a roots-oriented label called Nyam Up, whose roster includes artists such as Yellowman and Gregory Isaacs.

"We've never been interested in the 'this-year-only' kind of reggae," says Hashizume. "Right now there are too many reggae-version-of-Whitney Houston-type songs in the Japanese market, in which who's singing doesn't really matter to the listeners. We want to deal with roots-reggae acts that are real."

Solomonic/Tuff Gong's second release, due out July 21, will be "Crucial," a compilation of original Wailers recordings selected by Bunny Wailer. The album was released in the U.S. in October and won the 1995 reggae album Grammy Award.

Other releases scheduled for this year include "He Never Die—Andrew Sings Tosh" by Peter Tosh's son Andrew, and Tosh's "Touching" album.

"Bunny has never lost anything as an artist, and he's an incredible producer," says Mal Adams, a Japan-based producer/consultant who negotiated the deal between Wailer and Nippon Columbia. "It's a golden goose for Nippon Columbia because the guy continues to generate product, and he's also produc-

ing new artists."

Adams says it took a year to negotiate the contract with Wailer, who is cautious in business due to bootlegs, piracy, and copyright ownership problems that have long plagued the reggae industry.

"Bunny [held] this stuff close to his heart for 30 years, doing territorial releases," Adams says. "He's very strict about piracy. This was the first chance he had to do a global deal with a respected company."

Meanwhile, Tachyon Co., which has been promoting reggae events such as Reggae Japansplash for the past 10 years, has signed an agreement with major trading company Itochu Corp., Sony Music Entertainment (Japan), and FM Tokyo to create a new company, Tachyon International. The new venture will continue Tachyon's work in the reggae field but on a broader, more international scale, according to Masaomi Arita, an Itochu staffer on loan to Tachyon International.

"We expect a synergy effect from the companies' joining together," he says, citing Itochu's international web of contacts as its contribution to the new firm. Tachyon International will concentrate on planning and distribution of reggae CDs and videos, particularly in Southeast Asia, which is seen as a promising market for reggae.

The project follows another innovative Tachyon promotion in which the company recently collaborated with credit card company Orient Crop. to create a "reggae" credit card. The Japansupa card entitles holders to discounts on the promoter's Japansplash concert series, a free subscription to Tachyon's monthly Japansupa News magazine, and other perks.

Itochu owns 58% of Tachyon International; Sony Music Entertainment (Japan) has 19%, with the rest divided between Tachyon Co. and FM Tokyo.

Says Arita, "Itochu has a new media section whose main priority is cable TV and its related infrastructure, but in the future we'd like to get into the software business."

Warner Sets Up New Units In Czech Republic, Brazil

LONDON—Warner Music International is expanding its global presence with a new affiliate company in the Czech Republic and a new WEA Music operation in Brazil.

Warner Music Czech Republic will be based in the nation's capital, Prague, and will have its own marketing, sales, and administration departments. Distribution will be handled directly from Warner's facility in Alsdorf, Germany.

The Czech company, which became formally established July 1, will be run by managing director Manfred Lappe, who takes on the role in addition to his responsibilities as managing director of Warner Music Austria and head of Warner operations in Eastern Europe.

Manfred Zumkeller, president of Warner Music Europe, says the Czech Republic was chosen for a new company because of its "impressive level of economic stability" and the high levels of demand there for international prod-

uct. He adds that the company will eventually expand operations to cover Slovakia, the other half of the former Czechoslovakia.

Warner was previously represented in the Czech market through its licensing deal with local company Poppron. The agreement completed its term June 30.

Meanwhile, Warner has established WEA Music Brazil, which, under parent company Warner Music Brazil, will operate alongside Continental Records, which Warner acquired in 1993.

WEA Music Brazil will be headed by managing director Sergio Affonso, who has been with Warner Music Brazil for four years, most recently as executive director.

The establishment of the new operation is part of Warner's global "dual-company" policy giving it two distinct outlets in each market (Billboard, June 3).

JEFF CLARK-MEADS

For The Flores, Music Goes On Hits, Tours Follow Family Deaths

BY HOWELL LLEWELLYN

MADRID—The music of three members of the Flores family is set to dominate the sounds of summer in Spain—even though two of them died last month within two weeks of each other.

"Cosas Mias" (My Things), the last album by singer/composer Antonio Flores, rocketed from No. 43 to No. 1 within a week of his death May 30 (Billboard, June 10). Released in February 1994, the album had already spent 49 weeks on the charts, selling more than 100,000 units. In June alone it more than doubled those sales and has even kept Michael Jackson's "HIStory" out of the top slot.

Antonio died from an apparently accidental overdose of alcohol and drugs exactly two weeks after Lola, the family matriarch, died of cancer at age 72. Lola was considered by many to be Spain's most significant artist of this century, but she sold few records during her lifetime. However, a posthumous greatest-hits compilation, a double CD titled "Lola Eterna," sold out its initial shipment of 15,000 within days of its May 25 release.

The youngest of the family, Rosario, Spain's leading flamenco-pop singer and the biggest-selling female Spanish artist of the '90s, began a 35-date tour of Spain on June 15. She will be touring until Sept. 30. It is the biggest tour

by any Spanish artist this summer, and it will be followed by an October-December tour of South America.

Lola's eldest child, Lolita, who has previously dedicated more time to television than making records, is currently on a South American tour. In September she is to release an album titled "Quien Lo Va A Detener?" (Who's Going To Stop Him?), whose title song was written after Antonio's death by Lolita and her good friend Antonia Carmona, singer with the pioneer new-flamenco group Ketama.

Antonio sings on Ketama's new live album, "De Aki A Ketama" (From Here To Ketama), which was released the day he died. Carmona says the next Ketama album will include a couple of Antonio Flores-penned songs.

To date, Antonio's album sales have not been as significant as his posthumous achievements. Of his three albums before "Cosas Mias," the only one that has not been deleted is 1988's "Gran Via" on DRO, an independent label at the time but now a subsidiary of Warner Music International.

Antonio had overcome a heroin addiction that almost ended his career. RCA International label manager Santiago Menendez Pidal says, "In the past year he had recovered his credibility with the critics and with the public."

(Continued on page 44)

CD Maker Seeks Financial Help

HAMBURG—The financially troubled CD manufacturer Pilz (Kranzberg) has filed for proceedings under commercial law in a move aimed at clarifying its trading position.

The so-called composition proceedings will specifically address Pilz's so-far unsuccessful attempts to pull out of the first joint venture to straddle the two halves of the formerly divided Germany. The venture, Pilz/Robotron, has its pressing plant in Albrechts/Suhl in Thuringia. Pilz says the financing for this project threatened the viability of the parent works in Kranzberg.

With about 650 employees and annual revenues of 238 million marks (\$172.5 million), Pilz overextended itself when it decided to construct the CD plant in Thuringia. Pilz invested 250 million marks (\$181.2 million) in the Thuringia plant shortly after the fall of the Berlin Wall. At the time, such commitment was hailed as a commendable example of support for the East German economy.

Separately, Pilz is under investigation by the public prosecutor's office following allegations that it fraudulently gained subsidies worth 60 million marks (\$43.5 million). The public prosecutor has begun investigations.

A spokesman for Pilz says that negotiations with a non-German investor to bail out the company were about to be finalized.

WOLFGANG SPAHR

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 7/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
2	3	ZURUI ONNA SHARANQ BMG VICTOR
3	4	ROBBINSON SPITZ POLYDOR
4	2	NEGAI B'Z BMG ROOMS
5	7	TABBITO NO UTA MIYUKI NAKAJIMA PONY CANYON
6	5	(ES) THEME OF ES MR. CHILDREN TOY'S FACTORY
7	NEW	MAN & WOMAN MY LITTLE LOVER TOY'S FACTORY
8	NEW	WAGA KOKORO NO MARIA SHOUGO HAMADA SONY
9	6	MIRAI NO TAMENI DEEN B-GLAM
10	10	AIGA MIENAI ZARD B-GLAM
ALBUMS		
1	NEW	SOUTHERN ALL STARS HAPPY VICTOR
2	NEW	TRF HYPER MIX 4 AVEZ TRAX
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
4	8	TUBE YUZURENAI NATSU SONY
5	NEW	EAST END X YURI DENIM-ED SOUL 2 EPIC SONY
6	4	MASAHARU FUKUYAMA M. COLLECTION KAZE WO SAGASHITERU BMG VICTOR
7	NEW	KOUJI KIKKAWA FOREVER ROAD TOSHIBA EMI
8	2	BON JOVI THESE DAYS MERCURY
9	1	TUBE YUZURENAI NATSU (LIMITED...) SONY
10	5	VARIOUS NOW EX TOSHIBA EMI

NETHERLANDS (Stichting Mega Top 50) 7/8/95

THIS WEEK	LAST WEEK	SINGLES
1	3	I WANNA BE A HIPPI TECHNOHEAD EDEL
2	1	CONQUEST OF PARADISE VANGELIS WARNER
3	2	LOVE U MORE DJ PAUL ELSTAK MIDTOWN
4	6	BE MY LOVER LA BOUCHE BMG/ARIELA
5	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	7	SJENG AON DE GENG NACHRAOVE MULTIDISK
7	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
8	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY
9	8	THINK OF YOU WHIGFIELD DINO MUSIC
10	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS BMG
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
2	NEW	BON JOVI THESE DAYS MERCURY
3	2	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
4	6	ANDRE RIEU STRAUSS & CO. MERCURY
5	7	BJORK POST POLYDOR
6	3	RENE FROGER LIVE IN CONCERT DINO MUSIC
7	4	PINK FLOYD PULSE EMI
8	5	LIVE THROWING COPPER MCA
9	NEW	PAUL DE LEEUW IN HEEL EUROPA WAS ER NIEMAND SONY
10	NEW	BZN SUMMER HOLIDAY MERCURY

CANADA (The Record) 6/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY... B. ADAMS A&M/PGD
2	2	THIS IS HOW WE DO IT MONTELL JORDAN PMP
3	3	MACARENA LOS DEL MAR QUALITY
4	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
5	5	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
6	7	TAKE A BOW MADONNA MAVERICK/WEA
7	6	PIPE DREAMZ YAKOO BOZ QUALITY
8	8	SQUARE DANCE SONG BKS & ASHLEY MacISAAC A&M
9	9	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
10	15	YOU'RE ALL I NEED TO GET BY METHOD MAN DEF JAM/SONY
11	14	LICK IT 20 FINGERS & ROULA SOS
12	10	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD
13	11	BELIEVE ELTON JOHN ROCKE/ISLAND
14	16	I KNOW DIONNE FARRIS COLUMBIA/SONY
15	17	IF YOU LOVE ME BROWNSTONE EPIC/SONY
16	19	RUNAWAY REAL MCCOY ARISTA/BMG
17	13	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
18	12	ALWAYS BON JOVI MERCURY/PGD
19	20	BABY BRANDY ATLANTIC/WEA
20	NEW	BEDTIME STORY MADONNA MAVERICK/WEA
ALBUMS		
1	1	PINK FLOYD PULSE COLUMBIA/SONY
2	2	LIVE THROWING COPPER MCA/UNI
3	3	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
4	6	ROD STEWART A SPANNER IN THE WORKS WARNER BROS./WEA
5	4	SOUL ASYLUM LET YOUR DIM LIGHT SHINE COLUMBIA/SONY
6	NEW	BJORK POST ELEKTRA/WEA
7	14	SOUNDTRACK BATMAN FOREVER ATLANTIC/WEA
8	5	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
9	8	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
10	NEW	PAULA ABDUL HEAD OVER HEELS VIRGIN/EMI
11	7	ANNIE LENNOX MEDUSA RCA/BMG
12	9	EAGLES HELL FREEZES OVER GEFFEN/UNI
13	16	MONTELL JORDAN THIS IS HOW WE DO IT PMP
14	10	REMBRANDTS L.P. EAST/WEST/WEA
15	12	SOUNDTRACK FORREST GUMP EPIC/SONY
16	15	SOUNDTRACK DON JUAN DEMARCO A&M/PGD
17	NEW	VAN MORRISON DAYS LIKE THIS POLYDOR/PGD
18	17	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
19	11	OFFSPRING SMASH EPITAPH
20	19	VARIOUS PIRATE RADIO 3 QUALITY

GERMANY compiled by Media Control 7/4/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ZYX
2	2	MIEF! DOOFEN ARIOLA
3	4	FRIENDS SCOOTER EDEL
4	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	5	BE MY LOVER LA BOUCHE ARIOLA
6	6	PUSH THE FEELING ON NIGHTCRAWLERS FFRF-METRONOME
7	7	SELF ESTEEM OFFSPRING EPITAPH
8	19	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA
9	NEW	SEX ON THE PHONE E-ROTIC INTERACTIVE
10	10	SCHLUMPFEN COWBOY JOE SCHLUMPF EMI
11	13	I WANNA B WITH U FUN FACTORY EDEL
12	8	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
13	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
14	12	BACK FOR GOOD TAKE THAT RCA
15	NEW	DEEP MARUSHA URBAN MOTOR
16	14	WONDERFUL DAYS CHARLY & THEO LOWNOISE URBAN MOTOR
17	15	ROSES OF RED KELLY FAMILY EDEL
18	18	THERE IS A PARTY D.J. BOBO EAM
19	NEW	SHUT UP... SIN WITH SEBASTIAN ARIOLA
20	16	GENERATION OF LOVE MASTERBOY POLYDOR
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	2	BON JOVI THESE DAYS MERCURY
3	3	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
4	5	SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI
5	4	PINK FLOYD PULSE EMI
6	6	BJORK POST POLYGRAM
7	7	TAKE THAT NOBODY ELSE RCA
8	9	OFFSPRING SMASH EPITAPH
9	10	GREEN DAY DOOKIE REPRISE
10	8	PRINZEN SCHWEINE ARIOLA
11	12	KELLY FAMILY OVER THE HUMP KEL-LIFE
12	14	WESTERNHAGEN AFFENTHEATER WEA
13	15	ADIEMUS SONGS OF SANCTUARY EMI
14	11	ROD STEWART A SPANNER IN THE WORKS WEA
15	19	PARADISE LOST DRACONIAN TIMES RTR
16	13	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
17	17	E-ROTIC SEX AFFAIRS INTERACTIVE
18	16	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS II POLYGRAM
19	NEW	REDNEX SEX & VIOLINS ZYX
20	NEW	THERAPY? INFERNAL LOVE POLYDOR

FRANCE (SNEP/FOP/Tite-Live) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	2	SCATMAN SCATMAN JOHN BMG
3	3	I'VE GOT A LITTLE... MN8 COLUMBIA
4	4	ZOMBIE CRANBERRIES ISLAND
5	6	THE BOMB! THE BUCKETHEADS EMI
6	5	RESPECT ALLIANCE ETHNIK VIRGIN
7	8	SCREAM M. JACKSON & J. JACKSON EPIC
8	7	BE MY LOVER LA BOUCHE POLYGRAM
9	NEW	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
10	13	LICK IT 20 FINGERS & ROULA EMI
11	10	OVER MY... MIKE & THE MECHANICS VIRGIN
12	9	J'LA CROISE TOUS LES MATINS JOHNNY HALLYDAY MERCURY
13	15	HAKUNA MATATA JIMMY CLIFF & M LEBO & DEBBIE DAVIS WALT DISNEY
14	NEW	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
15	11	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEESE
16	17	MEGAMIX MASTERBOY BARCLAY
17	NEW	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
18	16	BACK FOR GOOD TAKE THAT RCA
19	12	THIS AIN'T A LOVE SONG BON JOVI MERCURY
20	19	IF YOU LOVE ME BROWNSTONE EPIC
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	NEW	JOHNNY HALLYDAY LORADA MERCURY
3	2	CELINE DION D'EUX COLUMBIA
4	4	PINK FLOYD PULSE EMI
5	3	FREDERICX GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
6	5	INDIENS CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
7	NEW	BON JOVI THESE DAYS MERCURY
8	9	CRANBERRIES NO NEED TO ARGUE ISLAND
9	6	BJORK POST BARCLAY
10	10	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
11	7	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA
12	12	NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN
13	15	THE OFFSPRING SMASH PIAS
14	11	THE POLICE LIVE POLYGRAM
15	8	MICHEL SARDOU OLYMPIA '95 TREMA
16	NEW	SOUNDTRACK THE LION KING WALT DISNEY
17	NEW	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR
18	18	ELTON JOHN MADE IN ENGLAND MERCURY
19	NEW	NOA ACHINOAM NINI GEFFEN
20	NEW	ALLIANCE ETHNIK SIMPLE ET FUNKY DELABEL

HITS OF THE U.K.

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AUSTRALIA (Australian Record Industry Assn.) 7/9/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
2	1	HAVE YOU EVER REALLY... B. ADAMS A&M
3	2	MOUTH MERRILL BAINBRIDGE GOTH/BMG
4	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY
5	5	SHY GUY DIANA KING COLUMBIA
6	8	YOU BELONG TO ME JX LONDON
7	3	SCREAM/CHILDHOOD MICHAEL JACKSON & JANET JACKSON EPIC
8	7	BACK FOR GOOD TAKE THAT BMG
9	6	STRONG ENOUGH SHERYL CROW A&M
10	11	SUKIYAKI 4 P.M. LONDON
11	10	BABY, BABY CORONA COLUMBIA
12	17	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN/EMI
13	9	I'VE GOT A LITTLE... MN8 COLUMBIA
14	18	THIS IS HOW WE... MONTELL JORDAN POLYGRAM
15	12	DON'T STOP (WIGGLE WIGGLE) THE OUTHERE BROTHERS LIBERTY/FESTIVAL
16	13	THE BOMB! THE BUCKETHEADS EMI
17	15	SET YOU FREE N-TRANCE FESTIVAL
18	NEW	THIS IS A CALL FOO FIGHTERS EMI
19	NEW	HUMAN NATURE MADONNA WARNER
20	14	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	NEW	BJORK POST POLYDOR
3	2	PINK FLOYD PULSE COLUMBIA
4	NEW	NEIL YOUNG MIRROR BALL WARNER
5	3	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
6	5	CELINE DION THE COLOUR OF MY LOVE EPIC
7	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI
8	NEW	LITTLE RIVER BAND THE CLASSIC COLLECTION EMI
9	20	SOUNDTRACK BATMAN FOREVER WARNER
10	8	CRUEL SEA THREE LEGGED DOG POLYDOR
11	7	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
12	9	CRANBERRIES NO NEED TO ARGUE ISLAND
13	6	JIMMY BARNES PSYCLONE MUSHROOM/FESTIVAL
14	14	SOUNDTRACK PULP FICTION MCA
15	19	CHRIS ISAAC FOREVER BLUE WARNER
16	16	TINA ARENA DON'T ASK COLUMBIA
17	10	TUMBLEWEED GALACTAPHONIC RED/POLYDOR
18	12	GREEN DAY DOOKIE REPRISE
19	NEW	UGLY KID JOE MENACE TO SOBRIETY MERCURY/POLYDOR
20	15	PRIMUS TALES FROM THE PUNCH BOWL WARNER

U.K. (Music Week/ © CIN) 7/8/95

THIS WEEK	LAST WEEK	SINGLES
1	2	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
2	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
3	NEW	I'M A BELIEVER EMF AND REEVES & MORTIMER PARLOPHONE
4	NEW	SHY GUY DIANA KING WORK/COLUMBIA
5	4	WHOOOMP! (THERE IT IS) CLOCK MEDIA
6	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
7	NEW	SHOOT ME WITH YOUR LOVE D:REAM FXU/MAGNET
8	NEW	HUMPIN' A ROUND BOBBY BROWN MCA
9	10	A GIRL LIKE YOU EDWYN COLLINS SENTANTA
10	NEW	IN THE SUMMERTIME SHAGGY FEATURING RAYVON VIRGIN
11	7	THINK OF YOU WHIGFIELD SYSTEMATIC
12	6	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D SYSTEMATIC
13	11	COMMON PEOPLE PULP ISLAND
14	NEW	SWEET HARMONY/ONE LOVE FAMILY LIQUID XL RECORDINGS
15	NEW	HEART OF GLASS BLONDIE CHRYSALIS
16	9	STILLNESS IN TIME JAMIROQUAI SONY S2
17	12	SEARCH FOR THE HERO M PEOPLE DECONSTRUCTION/RCA
18	16	ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA
19	8	SCREAM M. JACKSON & J. JACKSON EPIC
20	13	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) JAM & SPOON FEATURING PLAYKA EPIC
21	5	THIS IS A CALL FOO FIGHTERS ROSWELL/CAPITOL
22	NEW	ROLL TO ME DEL AMITRI A&M
23	NEW	CANDY RAIN SOUL FOR REAL UPTOWN
24	NEW	WATER RUNS DRY BOYZ II MEN MOTOWN
25	14	DAYDREAMER MENSWEAR LAUREL
26	17	WHITE LINES (DON'T DO IT) DURAN DURAN PARLOPHONE
27	27	BIG YELLOW TAXI AMY GRANT A&M
28	15	DON'T WANT TO FORGIVE ME NOW WET WET WET PRECIOUS ORGANISATION
29	19	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) SCATMAN JOHN RCA
30	24	THIS AIN'T A LOVE SONG BON JOVI MERCURY
31	23	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
32	29	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF
33	22	HOLD MY BODY TIGHT EAST 17 LONDON
34	18	RIGHT HERE ULTIMATE KAOS WILD CARD/POLYDOR
35	26	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET
36	21	HANDS UP! HANDS UP! ZIG & ZAG RCA
37	20	OVER THERE (I DON'T CARE) HOUSE OF PAIN RUFFNESS/XL RECORDINGS
38	NEW	JJ TRIBUTE ASHA FFRREEDOM
39	NEW	MILKMAN'S SON UGLY KID JOE MERCURY
40	NEW	STARS DUBSTAR FOOD/PARLOPHONE

ITALY (Musica e Dischi) 7/3/95 (FIMI) 6/28/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
3	NEW	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
4	NEW	NEIL YOUNG MIRROR BALL REPRISE
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC
6	4	ALISON MOYET SINGLES COLUMBIA
7	3	BJORK POST ONE LITTLE INDIAN
8	6	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
9	NEW	CHEMICAL BROTHERS EXIT PLANET DUST JUNIOR BOY'S OWN
10	7	PINK FLOYD PULSE EMI
11	12	PAUL WELTER STANLEY ROAD GOI DISCS
12	10	ANNIE LENNOX MEDUSA RCA
13	29	SUPERGRASS I SHOULD COCO PARLOPHONE
14	8	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
15	15	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
16	NEW	MARILLION AFRAID OF SUNLIGHT EMI
17	9	REEF REPLENISH SONY S2
18	23	OASIS DEFINITELY MAYBE CREATION
19	13	WHIGFIELD WHIGFIELD SYSTEMATIC
20	21	ELAINE PAIGE ENCORE WEA
21	28	BON JOVI CROSS ROAD MERCURY
22	19	KIRSTY MacCOLL GALORE-THE BEST OF KIRSTY MacCOLL VIRGIN
23	18	CRANBERRIES NO NEED TO ARGUE ISLAND
24	17	TAKE THAT NOBODY ELSE RCA
25	26	BEACH BOYS THE BEST OF CAPITOL
26	11	ROD STEWART A SPANNER IN THE WORKS WARNER BROS.
27	14	ALI CAMPBELL BIG LOVE KUFF
28	31	DODGY HOMEGROWN A&M
29	20	VANESSA MAE THE VIOLIN PLAYER EMI
30	35	PORTISHEAD DUMMY GOI BEAT
31	NEW	BILL WHELAN MUSIC FROM RIVERDANCE THE SHOW CELTIC HEARTBEAT
32	NEW	OFFSPRING SMASH EPITAPH
33	24	BOB MARLEY & THE WAILERS NATURAL MYSTIC TUFF GONG
34	16	JOY DIVISION PERMANENT: JOY DIVISION 1995 LONDON
35	30	ENGELBERT HUMPERDINCK LOVE UNCHAINED EMI
36	32	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
37	40	GREEN DAY DOOKIE REPRISE
38	25	THERAPY? INFERNAL LOVE A&M
39	33	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GOI DISCS
40	22	SOUL ASYLUM LET YOUR DIM LIGHT SHINE COLUMBIA

SPAIN (TVE/AFYVE) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM M. JACKSON & J. JACKSON EPIC
2	2	SHORT DISC MAN MACHITO PONCE RCA
3	5	NO HAGAS EL INDI, HAZ EL CHEROKEE CHERRY COKE DANI QUALITY
4	3	HEY-A-WA ALDUS HAZA LUCAS GINGER
5	4	SCATMAN SCATMAN JOHN RCA
6	7	PURE SCANNERS BITMUSIC/DANI
7	NEW	THE BIRD THE KING OF HOUSE MAX MUSIC
8	10	BURNING UP TALEESA MAX MUSIC
9	6	THINK OF YOU WHIGFIELD MAX MUSIC
10	NEW	SCATMAN'S WORLD SCATMAN JOHN RCA
ALBUMS		
1	1	ANTONIO FLORES COSAS MIAS RCA
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
3	8	BON JOVI THESE DAYS MERCURY
4	3	ALEJANDRO SANZ ALEJANDRO SANZ III WARNER
5	4	LUZ COMO LA FLOR PROMETIDA HISPAVOX
6	6	SCRED SPIRIT CANTOS Y DANZAS DE LOS INDIOS AMERICANOS VIRGIN ESPANA
7	5	PINK FLOYD PULSE EMI
8	9	ELTON JOHN MADE IN ENGLAND MERCURY
9	7	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	KIKO VENENO ESTA MUY BIEN E

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 7/8/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
2	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	2	SCATMAN SCATMAN JOHN ICEBERG
5	6	THIS AIN'T A LOVE SONG BON JOVI MERCURY
6	4	BE MY LOVER LA BOUCHE HANSA
7	10	WISH YOU WERE HERE REDNEX JIVE
8	NEW	BOOM BOOM BOOM THE OUTHERE BROTHERS DOWN TOWN
9	7	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
10	NEW	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
ALBUMS		
1	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	NEW	BON JOVI THESE DAYS MERCURY
3	1	PINK FLOYD PULSE EMI
4	2	BJORK POST MOTHER
5	6	CRANBERRIES NO NEED TO ARGUE ISLAND
6	5	TAKE THAT NOBODY ELSE RCA
7	4	OFFSPRING SMASH EPITAPH
8	9	CELINE DION THE COLOUR OF MY LOVE EPIC
9	NEW	GREEN DAY DOOKIE REPRISÉ
10	NEW	DOOFEN LIEDER, DIE DIE WELT NICHT SING SING

BELGIUM (Music & Media) 7/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	6	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	3	VERBORGEN VERDRIET WENDY VAN WANTEDEN JACK RIVERS
4	7	'74-'75 THE CONNELLS EMI
5	2	THINK TWICE CELINE DION EPIC
6	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	4	SCATMAN SCATMAN JOHN RCA
8	11	BE MY LOVER LA BOUCHE BMG ARIOLA
9	NEW	NOCTURNE SECRET GARDEN MERCURY
10	8	CHERIE (IS IN DA HOUSE) EDDY WALLY ARCADE
ALBUMS		
1	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	1	CELINE DION D'EUX EPIC
3	6	BJORK POST POLYGRAM
4	3	PINK FLOYD PULSE EMI
5	4	FREDERICKS GOLDMAN JONES DJ NEW MORNING AU ZENITH COLUMBIA
6	6	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
7	NEW	JOHNNY HALLIDAY LORADA MERCURY
8	7	OFFSPRING SMASH EPITAPH
9	NEW	BON JOVI THESE DAYS MERCURY
10	10	THE CRANBERRIES NO NEED TO ARGUE ISLAND

DENMARK (IFPI/Nielsen Marketing Research) 7/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
2	2	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
3	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
4	4	BACK FOR GOOD TAKE THAT BMG ARIOLA
5	8	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR
6	NEW	THINK OF YOU WHIGFIELD SCANDINAVIAN
7	NEW	'74-'75 CONNELLS EMI-MEDLEY
8	10	SELF ESTEEM OFFSPRING BORDER
9	6	HOLD ON JAMIE WALTERS WARNER
10	NEW	BE MY LOVER LA BOUCHE BMG
ALBUMS		
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
2	2	JAMIE WALTERS JAMIE WALTERS WARNER
3	7	DANSER MED DRENGE IDEM PLADECOMPAGNIET
4	10	BJORK POST POLYDOR
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	KIM LARSEN GULD OG GRONNE SKOVE EMI-MEDLEY
7	NEW	BON JOVI THESE DAYS MERCURY
8	NEW	GREEN DAY DOOKIE WARNER
9	NEW	PINK FLOYD PULSE EMI-MEDLEY
10	NEW	SOUND OF SEDUCTION WELCOME PLADECOMPAGNIET

PORTUGAL (Portugal/AFIP) 7/4/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI THESE DAYS MERCURY
2	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
3	2	PINK FLOYD PULSE EMI
4	7	AMALIA RODRIGUES O MELHOR DE AMALIA EMI
5	5	VARIOUS DANCE MANIA '95 VIDISCO
6	9	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
7	8	CLIFF RICHARD AS MINHAS CANCOES EMI
8	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
9	4	GREEN DAY DOOKIE WARNER
10	6	BJORK POST POLYDOR

IRELAND (IFPI Ireland) 6/29/95

THIS WEEK	LAST WEEK	SINGLES
1	2	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
2	1	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	3	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
4	7	THINK OF YOU WHIGFIELD SYSTEMATIC
5	4	KEY TO MY LIFE BOYZONE POLYDOR
6	5	THIS AIN'T A LOVE SONG BON JOVI JAMBCO/MERCURY
7	6	SCATMAN SCATMAN JOHN RCA
8	8	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	NEW	COMMON PEOPLE PULP ISLAND
10	9	I'LL ALWAYS BE LONELY BRENDAN KEELEY KEELOVER
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	2	BON JOVI THESE DAYS MERCURY
3	6	VARIOUS DANCE ZONE LEVEL 5 POLYGRAM TV
4	NEW	NEIL YOUNG MIRROR BALL REPRISÉ
5	4	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
6	NEW	VARIOUS TOP OF THE POPS 1 COLUMBIA
7	9	SOUNDTRACK PULP FICTION MCA
8	5	CELINE DION THE COLOUR OF MY LOVE EPIC
9	3	ALISON MOYET SINGLES COLUMBIA
10	NEW	VARIOUS SMASH HITS VOL. 2 TELSTAR

AUSTRIA (Austrian IFPI/Austrian Top 30) 7/2/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
2	9	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
3	2	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
4	8	SCHLUMPFEN COWBOY JOE DIE SCHLUMPF EMI
5	4	CONQUEST OF PARADISE VANGELIS WARNER
6	NEW	WISH YOU WERE HERE REDNEX ECHO
7	NEW	THIS AIN'T A LOVE SONG BON JOVI MERCURY
8	3	BE MY LOVER LA BOUCHE BMG
9	NEW	SCATMAN'S WORLD SCATMAN JOHN BMG
10	5	NOSTRA CULPA IMPERIO ECHO
ALBUMS		
1	NEW	BON JOVI THESE DAYS MERCURY
2	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
3	2	PINK FLOYD PULSE EMI
4	3	DIE SCHLUMPF TEKKNO IST COOL EMI
5	1	ELTON JOHN MADE IN ENGLAND MERCURY
6	10	ALKBOTTLE WIR SAN AUF KANA KINDERJAUSN EMI
7	6	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
8	5	OFFSPRING SMASH EMI
9	7	DIE SCHROEDERS FRISCH GEPRESST WARNER
10	9	GREEN DAY DOOKIE WARNER

NORWAY (Verdens Gang Norway) 7/8/95

THIS WEEK	LAST WEEK	SINGLES
1	1	'74-'75 THE CONNELLS EMI
2	2	SHY GUY DIANA KING SONY
3	5	YOU SUCK MURMURS AMERICA MCA
4	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
5	3	BACK FOR GOOD TAKE THAT RCA
6	4	SELF ESTEEM OFFSPRING BORDER
7	7	STATUS KU SOLFAKTOR X EMI
8	6	WISH YOU WERE HERE REDNEX BMG
9	NEW	SCATMAN'S WORLD SCATMAN JOHN BMG
10	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
ALBUMS		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY
2	3	D.D.E. DET E' D.D.E.-DET... BESTE NORSKE GRAM
3	2	PINK FLOYD PULSE EMI
4	5	BJORK POST POLYDOR
5	6	KIM LARSEN GULL & GRONNE SKOVE-GREATEST SONY
6	NEW	ROD STEWART A SPANNER IN THE WORKS WARNER
7	NEW	BON JOVI THESE DAYS MERCURY
8	4	SECRET GARDEN SONGS FROM A SECRET POLYGRAM
9	9	VAN MORRISON DAYS LIKE THIS POLYGRAM
10	10	DEEP FOREST BOHEME SONY

HONG KONG (IFPI Hong Kong Group) 6/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS EMI NO. 1 HITS EMI
2	5	EMIL CHAU YOU STAND BY ME ROCK
3	NEW	TERESA TANG GREATEST HITS POLYGRAM
4	NEW	VIVIAN LAI YOU'RE MY EVERYTHING IN MY LIFE POLYGRAM
5	1	AARON KWOK PURE LEGEND WARNER
6	6	JACKY CHEUNG TRUE LOVE POLYGRAM
7	3	VARIOUS ARTISTS SUPER COLLECTION VOL. 2 POLYGRAM
8	4	VIVIAN CHOW MORE LOVE POLYGRAM
9	7	VARIOUS TOUCHING WOMEN'S HEART ROCK
10	10	ANDY LAU MEMORIES WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SINGAPORE: After winning two special mentions for his independently issued movie "Mee Pok Man" at this country's Silver Screen Awards, director Eric Khoo has released the film's soundtrack. The movie, which tells the story of a noodle seller and a prostitute, draws heavily on the music of the alternative scene, and its soundtrack features the Padres (whose singer, Joe Ng, stars in the movie), the Oddfellows, Opposition Party, Livonia, the Sugarflies, and the Crowd. The album, on indie label Tim Records, distributed by BMG, features seven bonus tracks by artists including CU 1359, Hope & Requiem, Ben Harrison, and Stoned Revival. Explaining some of his choices, Khoo says, "The Padres' 'Radio Station' had a sense of frustration which I wanted to bring out in one of the characters. As for Opposition Party's 'Lonely Realm,' it was the sense of alienation that appealed." PHILIP CHEAH



FRANCE/ALGERIA: More than 6,000 people came to the Zenith concert hall in Paris on June 22 to witness a double bill of Khaled and Idir, two of Algeria's most popular singers. The two men, who both live in France, had not performed together before and could easily have filled the venue twice over. Having joined forces for this special concert under the banner "Algeria—Life," Khaled and Idir donated the proceeds to three nonprofit organizations supporting women and young people in Algeria. The two stars, who have known each other for some time, represent different sides of Algerian popular music. Idir rose to fame in 1973 with the song "A Vava I Nouva" and has lived in France since 1975. He became a symbol of the cultural struggle of the Kabyle (a grouping of the Berber tribes) against Algeria's ruling party. Khaled came to France in the mid-'80s and is probably Algeria's most popular artist, with his hit "Didi" having opened the world to rai music. Khaled considers himself nothing more than a performer, with no political messages to offer, so it is significant that he felt the need to show support for those struggling to survive in the very tense political situation in his native country. Other artists who also performed at this show were Jacques Higelin, Celtic singer Alan Stivell, Cheb Mami, and Matoub Lounes, who is also a Kabyle, but much more radical than Idir in his political views. EMMANUEL LEGRAND

PHILIPPINES: BMG Philippines is hoping that its second alternative rock act, RiverMaya, will have the same success as Eraserheads, which broke big last year. The new signing is named after the country's national bird, the maya, and it has already scored two top 10 singles—"Ulan" (Rain) and "214"—both taken from its self-titled debut album. A third cut, "Awit Ng Kabataan" (Song Of The Youth), has been released to coincide with a visit here by the Pope and to commemorate World Youth Day. Many of the songs on the album are sung in English, with a view to releasing it elsewhere in the region. According to managing director Rudy Ty, BMG Philippines has decided to stick with just the two bands for the time being, rather than spread itself too thin by signing other acts. MARC GOROSPE

U.K.: Jamiroquai has become the latest in the growing number of artists and record companies to open a site on the Internet. Sony Music is said to have spent a five-figure sum on "J's Joint," a "virtual house" belonging to group leader Jason Kay. The Joint has built-in interactivity that allows visitors to explore any of the rooms, retouch paintings, play records, watch videos, read the group's press scrapbook, or catch up on activities by such organizations as Greenpeace, Friends of the Earth (FOE), the Rainbow Tribe, and anti-road development protesters. Located outside the site's garden is the Jungle Moo (multi-user object-orientated) facility, where visitors can engage in real-time conversation. Jamiroquai rounded off its U.K. tour with a FOE benefit at the Grand in London last month. The group, which has just released the single "Stillness In Time," headlines the Jazz Izz concert, July 29 at London's Highbury Fields park, which features a bill that includes D-Influence, the James Taylor Quartet, and Raw Stylus. KWAKU

NEW ZEALAND: Country music, of the traditional Nashville variety, has always bubbled beneath the pop surface here. But in recent years, Al Hunter, a leading light of the contemporary country scene who lives in the suburbs of Auckland, released two exceptional albums. Combining acutely observed local images with terrific songs, "Neon Cowboy" (1990) and "The Singer" (1994), both on Pagan/EMI, were enthusiastically received by rock fans and country fans alike. Now Glen Moffatt, a young singer whose debut album, "Somewhere In New Zealand Tonight," launched the Sun Pacific indie label, has picked up where Hunter left off. Moffatt picked up half of Hunter's band and has included one of Hunter's tunes on a collection that also makes plentiful local references, such as on the title track and "Anzac Day." There is also a lovely, country-styled cover of Max Merritt's "Slipping Away," a pop hit here in the '60s. The majority of the tracks, however, are self-penned. The album, which was recorded in less than a month with Hunter and producer Stuart Pearce at the helm, has fired up interest in the hard-edged country scene of a city that is half a world away from Nashville, where its heart lies. GRAHAM REID



WARNER MUSIC MAKES DENT IN THAI MONOPOLY

(Continued from page 40)

the only foreign label to succeed in breaking the near-monopoly. Sony is also just starting to have an impact.

"There were problems at the beginning competing with two or three locals who were not paying taxes, issuing false invoices, and bribing the media," says Paul Ewing, Warner Music International VP and regional director, Southeast Asia, of last year's entry into local music.

"Some of our artists were concerned they'd be at a disadvantage. But we've made Thailand a top priority, and the artists have all been supportive of doing things the right way because the results have been excellent," Ewing says.

Warner has taken an aggressive stance as the \$158 million market changes from cassettes to CDs. This offers three to four times the revenue for an act like Carabao, whose "Sawasdee Thailand" release has sold 550,000 units.

During the past six months, Warner Thailand has signed six new artists—for a total of 17—and says it will sign one or two of the country's top acts during the next year.

Most of the label's roster is rock and alternative artists, and a big part of the expansion is aimed at strengthening the label's position in pop music, which accounts for about 80% of its sales. Ewing hints there could also be more acquisitions of local companies.

When Warner purchased the D-Day and Muser labels from Wasana Silpikul—who stayed on as local managing director—it knew it couldn't play the same games as its larger competitors.

Companies like Grammy and RS Promotions had—and to a great extent still have—a stranglehold on local media. Newcomers have had to experiment with marketing and promotion tools that had never been used before.

"The first three months [following the sale] were very difficult, especially moving from the old way to Warner's way [of following the law]," says Silpikul. "Our marketing style now focuses on creating real artists, not just [pop idols]. The artists have really responded because they have been allowed to express themselves much more."

One of the benefits of the multinational umbrella has been a promotional link between local and international artists. When INXS played Bangkok, it was supported by local rock/reggae act T-Bone, which then enjoyed a surge in sales.

Adding international expertise has proven to be far more effective than the traditional method of "just throwing

money at the local media," says Ewing. "We have someone like [VP of marketing for Southeast Asia] David Gilchrist, whose experience can develop original marketing plans for [individual] artists."

Personal attention and freedom is attractive to Thai artists, who are often shut out of the spotlight by local labels for not wanting to be part of the pop factory line.

Carabao, for example, has flourished with the free rein given by Warner in regards to the group's songs about political and environmental issues. The label plans to book the rockers into European music festivals later this year.

And jazz-folk singer Nareckrajarn Kanthanas' new album exploded onto the local charts, with first-week sales of 60,000 units.

"If we feel there is an interest outside Thailand for any of our acts, we'll take them," says Ewing. "I really believe Thai music will appeal to foreign audiences because it is the least contrived music in Asia. It is great at conveying simple images that everyone can appreciate."

This style can be seen in Thai music videos, which excel at uncluttered visuals and basic humor. Ewing says he would like to use Thai video producers on regional projects.

Silpikul points out that Warner has never stifled local operations with its corporate style, especially the legalities so common in the West. "In 10 years, I've never had a contract with Carabao. This is how Thai style works. I feel Warner has [adapted] very well to how things are done here."

It also appears to be one of the few labels to understand that Bangkok accounts for less than 10% of the country's consumers. Artists like Tom Dundee and other *luk thung* (a mix of rural folk and country) singers are being aimed at a growing middle class throughout the country.

Warner is also posting big numbers for international repertoire, not only with artists like Madonna, the Eagles, and Van Halen, but also with Australia's Kulcha, Green Day, and All-4-One, which reached first-week sales of 30,000 units for "And The Music Speaks."

Warner, nor any of the other majors, expects to be able to compete head to head with Grammy or RS Promotions anytime soon. But with the recent acceptance of alternative label styles, many are wondering how quickly the complexion of Thailand's music market will change.

Bootlegging Remains A Persistent Problem Music Industry's Hands Tied In Fighting Piracy

BY LARRY LeBLANC

TORONTO—At specialty record retail outlets, unauthorized recordings usually are concealed in cabinets behind the cash desk. But at one store in north Toronto, such product is highly visible, mixed in bins alongside familiar, authorized recordings.

At the midsize store, unauthorized CDs originated either from Italy or unidentified countries. There were live recordings by such veteran acts as the Grateful Dead (13 titles), Bruce Springsteen (11), Bob Dylan (11), Pearl Jam (11), the Beatles (8), Tori Amos (8), Neil Young (5), Aerosmith (5), Bryan Adams (4), Led Zeppelin (3), Elton John (2), Elvis Costello (2), Nirvana (2), and Green Day (1), all on various labels.

Asked at the store about the recordings, the store's co-owner called them "imports." Questioned further about them later by telephone, he said, "Obviously, I'm not going to be answering [questions] on bootleg stuff. It's still a gray area. If you want to go to any other independent stores and let them say [they handle unauthorized recordings], that's fine, but we definitely won't be associated with that kind of article. There's plenty of independent stores in the cities that sell imports or bootlegs. I'm sure you can find a dozen [stores] in a day."

Backing up his contention that there is an abundance of unauthorized recordings for sale in Canada is Ken Thompson, VP and general counsel of the Canadian Recording Industry Assn. It has 24 members (record companies, labels, and manufacturers) representing an estimated 95% of the sound recordings sold in Canada.

"There's lot of this product around in [retail stores in] Montreal and Toronto," says Thompson. "It comes and goes." CRIA president Brian Robertson pegs piracy and bootlegging losses in Canada at \$25 million Canadian annually. He says that even after Italy passed Legislative Decree No. 885, which made it a criminal offense as of Jan. 1 to release unauthorized recordings of performances, such recordings could still be found in Canadian stores.

"Italian [product] has shown up in Canada previously, but not in [large] quantities," Robertson says. "It's very rare to have this kind of mass production available of the product. [Bootlegged product] is available in collectors' shops,

but it's not generally available."

"Right now, Italian product is probably the largest share of what we're seeing in terms of bootlegs in U.S. stores," says Steven J. D'Onofrio, executive VP and director of anti-piracy operations at the Recording Industry Assn. of America. "However, I can't say it's worse than it was a year ago or 18 months ago."

CRIA, unlike the RIAA, is powerless to take direct action against bootlegged product being sold in Canada, because such unauthorized live recordings are not a copies of record company masters. With no federal or provincial anti-bootlegging statutes in place, and with Canada not being a signatory to the 1971 Rome Convention, which protects performers' rights, bootleg product sold in



ADAMS

Canada can be fought only if the imported product lacks a Canadian mechanical right license, resulting in copyright infringement.

"It's frustrating when I have to admit to you there's nothing we can do," says Gerry Lacoursiere, chairman of PolyGram Group Canada. "[The situation] is something everybody in the business has known for a long time—that our hands were tied. It was like the unspoken truth."

Stan Kulin, president of Warner Music Canada, contends that the Canadian music industry must ensure that all rights will be protected and that artists will be fairly rewarded in light of the fast-changing technological, legal, and commercial environment.

"Someone is stealing, and just on purely ethical grounds, we have to do something about it," he says. "All of us, including the artists, have to establish in law that we take copyright infringement seriously. Down the road, with music being delivered by satellite, fiber optics, or whatever, [music] is all we really own."

Says Robertson, "We're having to work directly with [Canadian and international] artists and artist managers or give information to their publishers. What we've found, particularly with Canadian-based copyrights, is that it's easier when the publishers are directly involved—where we can act on their behalf or give them some assistance."

While participation of publishers in fighting bootlegging here is crucial, Canada's publishing community as a whole is not structured to effectively tackle bootlegging. The Canadian Musical Reproduction Rights Agency, which issues mechanical licenses for copyrighted music to record companies and other users here, lacks the legal means, manpower, and resources to wage a strong or protracted battle against bootleggers.

Cautioning that his agency has no legal position to challenge the legality of an imported master, David Basskin, CMRRA president, nevertheless says, "Any goods that come into the country, unless they are PD [public domain] or explicitly licensed for multiple territories, have no license for Canada. What counts is the country of sale. Would I give a mechanical license to a product I know is a bootleg? I guess I wouldn't. [But] somebody has to demonstrate to me [that it's illegal]."

"We don't have a lot of resources to track these things down across the country," Basskin continues. "Let's face it, you've got to hunt hard and long for a record store with a significant quantity of [bootlegs]. For the most part, the major [retail] chains stay away from this stuff."

Meanwhile, music industry figures here are anxiously waiting for Jan. 1, 1996, when the federal government's World Trade Organization Agreement Implement Act, or Bill C-57, will take effect. As a result of the bill's passage into law last Jan. 1, Canada's Copyright Act and parts of other Canadian legislation were amended to contain many provisions that are consistent with similar laws in the 124 countries that are members of the World Trade Organization, along with Canada.



SPRINGSTEEN

Specifically, and in regards to bootlegging, Canada will have to comply with most of the provisions of the Berne Convention (1971), including the protection of performers' rights

with respect to the unauthorized recording of a performance and the reproduction of such recordings.

"Record companies still won't have any rights, but we can act on behalf of the artists in many instances," says Robertson. "So we'll be a lot more actively involved in this area come January."

Thompson says that while the federal government's action will give international and domestic performers the right to prevent the sale of unauthorized live recordings in Canada, imported bootlegged product won't soon disappear from the marketplace here. "The government put in a saving clause allowing anyone who has an investment or inventory in stock to continue to sell that inventory," he says.

"They are essentially sanctioning the very thing they're making illegal. What's the point of covering all unauthorized live performances in existence if you [still] allow people to sell it?"

FLORES

(Continued from page 41)

Antonio wrote most of the songs on Rosario's two albums to date, "De Ley" (Pure) and "Siento" (I Feel). In a recent interview, she said, "Antonio is much more than a brother to me. Sometimes when we are together we form a union as if we were just as one person."

Many people were worried about how Rosario would cope with the deaths of her mother and brother. She canceled a June 7 showcase in Sao Paulo, Brazil, but was in fine form at the June 15 concert in the bullring at Palma de Mallorca.

She told the capacity crowd of 2,500, "Thank goodness I'm not alone. I'm so happy to see you all. You give me the strength to live. Don't forget me, because I need your energy now more than ever."

Antonio, 33, whom his older sister Lolita described as having a "spiritual" relationship with his mother, was devastated by her death.

NEW ZEALAND'S FLYING NUN TAKES WING IN EUROPE

(Continued from page 40)

Boodle," an awesomely lo-fi track that entered the New Zealand singles chart at No. 5, spent six months in the charts, and went gold by selling in excess of 10,000 copies. Flying Nun was on its way.

While it now reaches out to non-Kiwi acts, Flying Nun continues to enjoy success with its New Zealand-rooted repertoire. The Headless Chickens' album, "Body Blow," was certified platinum (15,000 units) in New Zealand in March, another first for the company.

Shepherd notes how business practices at Flying Nun have changed in the past 14 years. Flying Nun would manufacture discs in Australia, freight them

to New Zealand, then to the U.S.—a time-consuming and costly process.

Now with its manufacturing sites in Europe, says Shepherd, "We can reduce our freight costs, which generates a higher margin that we can direct now into promotion and tour support. Many of our artists—Headless Chickens, Clean, Chris Knox, and others—tour Europe constantly, and we can now increase our units in Europe quickly rather than having to order them from New Zealand."

After the successful licensing of Ween and the addition of other American and U.K. bands to its roster, Flying Nun is now considering opening a U.S. office,

says Shepherd.

Recently the label has undertaken an impressive CD-reissue program in New Zealand of early albums by Knox, the Clean, and others, while a compilation of Chills tracks titled "Heavenly Pop" enjoyed an eight-week run on the New Zealand album chart late last year.

With vigorous local activity from a new generation of young bands—King Loser, Chug, Love's Ugly Children—and a roster of established talents—David Kilgour, Martin Phillips, and former Straitjacket Fits members Shayne Carter and Andrew Brough—Flying Nun has both a past and future worth exploring.

REGGAE

THE BILLBOARD SPOTLIGHT

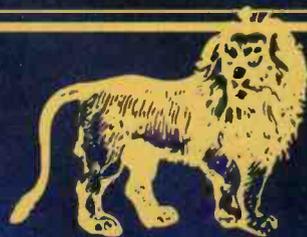


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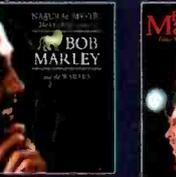
LEGEND



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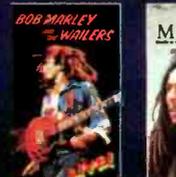
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REGGAE

BETTER LATE THAN NEVER

20 Years After Marley's "Catch A Fire," The Music Ignites A Market In The U.S.

BY ELENA OUMANO

Two decades after the release of Bob Marley's "Catch A Fire," his legend continues to grow, but the wave of reggae artists that was expected to follow him and establish reggae music stateside never materialized...until now.

The years 1991 and 1992 saw the door to mainstream success crack open with Shabba Ranks' two consecutive gold albums, "Raw As Ever" and "Xtra Naked." Others followed him into the charts: Snow, Shaggy, Super Cat, Buju Banton, Inner Circle, Mad Cobra, Patra, Chaka Demus & Pliers, Dawn Penn and Cutty Ranks.

This year is only half over, and already a full squadron is scoring on U.S. R&B and pop charts: Ini Kamoze ("Hot Stepper"), Capleton ("Tour"), Terror Fabulous and Nadine

Sutherland ("Action"), Vicious ("Nika"), Mega Banton ("Soundboy Killing"), Diana King ("Shy Guy"), Mad Lion ("Weeded") and Shaggy ("Boombastic"). They are the beachhead for a full-scale invasion, an extensive reggae lineup dropping albums in North America this summer and fall. This may be the year reggae delivers on its two-decade promise to create a powerful and consistent presence on stateside pop charts.

What, if anything, has changed? What has been learned from the long history of trying to market reggae in the U.S.? "The market has changed a lot," says Island Group chairman Chris Blackwell. "In the '70s, we were the main company marketing reggae. Now lots of companies are marketing reggae to a wider audience and doing it extremely well. There's a whole interest where there wasn't before."

"THE WAY WE ARE"

Despite reggae's recently increased chart presence, many still view it as the new music. "Generally, the one shortcoming in marketing reggae so far is that a lot of one-off records have broken through, but, with few exceptions, no great followup success for the artist themselves," says Priority reggae A&R director Murray Elias. Some fault labels for signing artists without understanding the culture in which they developed or the fact that reggae has several, often radically different, styles and deliveries. "It may not be just about going in the dancehall and shaking up," says Grove label's Stephen Stewart. "So they take on a message artist, and they can't place him. This is not R&B, this is not hip-hop. Bob Marley said, "There's a natural mystic running through the air," and it's in the music. It's how we live, and to project us is to understand the way we are."

Fans of traditional reggae in particular

feel left out of the dancehall. "Reggae needs to take a full step [toward] involvement instead of just allowing hip-hop, dance-oriented stuff through," says veteran California club spinner Ron Miller. "Over the years, we've seen volatile reggae songs that weren't particularly dance or hip-hop-oriented get through to popularity. We can't see what reggae as a whole can do until it's given a fair chance."

The reggae community attributes reggae's failure to crack the mainstream to a lack of label commitment. "I don't know that they've gone all out for an artist or done the extra work to make sure that they got a record played on radio or in clubs," says WNWK/WBLS radio jock Pat McKay.

Rather than license to a U.S. label, producer Donovan Germaine distributes his Jamaican-produced Penthouse products from his own Miami base. "I'm not going to give up on it," he says. "Sometimes, if you stay on it for another week or two, the right doors open."

ARTIST DEVELOPMENT

The pioneering model in reggae artist-development was set recently by former Epic A&R Vivien Scott with Shabba Ranks, Patra and, later, Vicious. Most labels have neglected this crucial component. "There was a time when the majors all came down and everyone was signed," says Clive Hunt of Tuff Gong and Ugly Man Records. "I'm glad some [artists] got money, but in terms of promoting, marketing and the sustainability of the artists, I'm always concerned. Sometimes, an artist in Jamaica comes up from the street and he doesn't know much. He has a hit song or two, and someone signs him. He still needs basic training. We should work slow on development. If they had signed five or 10 acts on a long-term basis during Bob Marley's days and worked until now, when reggae broke out in America, it would be bigger."

Another key aspect of label commitment is pushing for a broader market. Blackwell attributes recent reggae suc-

cesses to marketing plans that "went in full blast like they've got a big hit act on their hands, rather than creeping up with a minority music. By taking that approach, they've made it happen."

NON-BODACIOUS MARKETING

Elektra senior marketing director Karen Mason handles reggae just as she does R&B. "At the same time, you come up with a plan that fully represents what that artist is about," she says. "If that artist is lovers' rock, you don't make him look like a thug. Or if he's hardcore dancehall, you don't want him all suited

what radio formats you go to and when, do you go to the tape masters first or the sound systems first [with a dub plate]? Do you send different records to radio and the sound systems simultaneously? You don't come out with a bodacious plan, because the core audience will suck their teeth and keep stepping. Your plan has to show you know what you're doing. Before we even released 'Action,' we released 'Gangster Anthem' with a video—which we didn't expect to succeed commercially—for the grass roots and underground, to let folks know that we understood their importance and to build confidence in our ability to market the genre.

"We followed with 'Number 2' [the first 'peppercorn' riddim release], again to the underground," Mason continues. "Then we re-released 'Action,' a hit two years ago. But we felt it could have commercial success and open doors for Terror Fabulous and Nadine Sutherland, and it was still embraced by the grass roots."

Loose Cannon president Lisa Cortes' plan for Buju Banton's "Til Shiloh" also presents the artist as hardcore reggae and as mainstream star. "We're building on a foundation established on the last record," says Cortes. "I never say Buju's reggae-hip-hop, reggae-pop, reggae-R&B. He's a reggae artist. Our imaging is about that. We went to the core base in February with 'Only Man,' using Penthouse's distribution for 7- and 12-inch vinyls with the Loose Cannon logo. Now, we have 'Sensimilla Prosecution,' another vinyl out to our core market,

Continued on page 50



down. Your campaign says clearly that you understand how this music is going to develop, with packaging coordinating with a certain image that sends the right message to the consumer.

"Then you put together a marketing plan: when and where you advertise, when you go to the clubs,

**Top: Shabba Ranks: Dancehall dates
Bottom: Capleton: On "Tour"**

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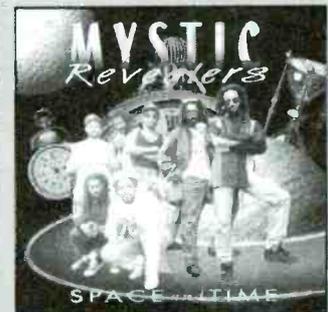
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MYSTIC REVEALERS RAS 3170

On The Rock

The Third album from this truly original group incorporates traditional roots reggae with beautiful musical accompaniment. Watch for the single and video "Space And Time."



EVERTON BLENDER HB 169

Lift Up Your Head

Reggae's newest and most promising voice. Featuring the hits "Create A Sound," "Ethiopia Calling" and the soon to be released single/video "Lift Up Your Head," produced and directed by Cedella Marley.



FREDDIE MCGREGOR RAS 3160

Forever My Love

Entertaining the residents of Clarendon, Jamaica, since he was seven, Freddie McGregor is now a household name worldwide. Appearing on the Reggae Sunsplash Tour '95. "One of the best is Freddie McGregor... for his sweetly insistent lovers rock..." —New York Times



SISTER CAROL HB 93

Call Mi Sister Carol

Reggae's leading lady steps out on this powerhouse urban reggae release. Best known for her appearances in two Jonathan Demme movies - "Something Wild" and "Married To The Mob" - Sister Carol takes her role as "educator" to new heights on CALL MI SISTER CAROL. Featured on the Reggae Sunsplash World Tour '95.



JR. REID AND THE BLOODS RAS 3154

Junior joins forces with some of the greatest voices in Reggae on this wicked release. Guests include Michael Rose, Gregory Isaacs, Snagapuss, Dennis Brown and Pinchers.



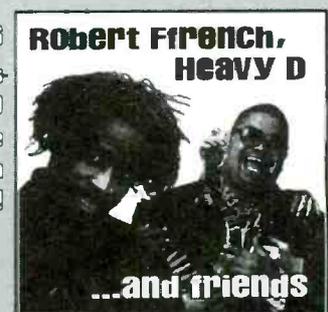
RESPECT TO STUDIO ONE HB 181/82

Studio One's 35 years of defining reggae music are showcased on this 33 track musical extravaganza. Featuring tracks from the Heptones, Don Drummond, Burning Spear and many more. Check out the sound of the most venerated and influential label in the history of reggae music.

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ras
REAL AUTHENTIC SOUND

REGGAE

U.S. Market Ignites
Continued from page 48

and a West Coast/hip-hop mix on 'Champion.' Remixes are promotional tools to sell an album."

Banton is also touring extensively: a nine-city P.A. tour last May, the Reggae Sunsplash U.S. Tour in June and part of July, and concerts internationally the remainder of the summer.



Vicious: Developing artist

U.S. Label Activity

Columbia follows Diana King's "Tougher Than Love" with DJ Carla Marshall's debut album and Ini Kamoze's "Here Comes The Hot Stepper," a remix compilation of past hits. Epic kicks off with Shabba Ranks' "A Mi Shabba" and Patra's sophomore CD The 550 label. Loose Canon delivers Buju Banton's "Till Shiloh," while Jamaica-based Island/Jamaica debuts with CDs from DJ Beenie Man and singers Luciano, Spanner Banner and Yami Bolo, (licensed from Taxi). Elektra, with Ziggy Marley and the Melody Makers' "Free Like We Want 2 B" and Snow's "Murder Love" already in release, comes with Ini Kamoze's "Lyrical Gangsta," singer Nadine Sutherland's debut, and Beres Hammond's second album.

Capitol leads off with Spragga Benz's "Uncommonly Smooth," followed by Mad Cobra's second set (formerly at Columbia). Qwest is banking on a homegrown outfit, Boston's "Ruffnax Sound System." Maxi Priest drops his seventh album through Virgin. DJ Capleton's "The Prophecy" will be out on Def Jam, while Palm Tree/Relativity is banking on Mega Banton's "1,000,000 Megawatts" and "Jack In the Box," the first of a compilation series licensed from Black Scorpio. Nervous serves up N.Y.-based DJ Mad Lion's "Real

Ting," Mesa/Blue Moon delivers Dancehall Divas and Pow Wow, the latest from DJ Papa San. Other releases include vocal trio Israel Vibrations, Yami Bolo and several other artists on RAS, Yvad on Tuff Gong, and Heartbeat has albums from singers Mykal Roze (Michael Rose, former Black Uhuru lead vocalist), Jack Radics, Burning Spear and Everton Blender.

Big Beat's Garnet Silk album will include licensed tracks added to the 11 voiced for the album with producer Clive Hunt before Silk died tragically in a fire late last year. Holding out for rude boys in the face of the current wave of "conscious" lyrics, Priority drops DJ Cutty Ranks' solo CD debut and "Rude Bwoy Reggae," a pro-and-con gun lyrics compilation.

U.S. reggae artists Willi One Blood, Inka Inka, Christafari and West Coast reggae-dominators Big Mountain add to the reggae onslaught, and, late last spring, November Records released "Stone Love Movement," a live set from Jamaica's No. 1 sound system that serves as America's introduction to raw Jamaican dancehall culture.

Meanwhile, V.P. and Penthouse up their steady flow of compilations and solo albums representing Jamaica's unadulterated cutting-edge reggae. —E.O.

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"This has been a three-year-long artist-development process, and before I got involved, he spent years with Penthouse, performing and creating a catalog of singles," says Cortes. "I released 'Mr. Mention' in the U.S. to the independent distribution system through PolyGram. We sold 40,000. We then released 'Voice Of Jamaica'; we did a quarter of a million copies here. It's not album-to-album, it's a continuous process of building the artist."

Another key to mainstreaming reggae is industry-wide education. "Aside from signing an artist, the majors have

to educate radio and TV personnel about this music in the process of educating them about a particular product," says radio's McKay. "It becomes a dual task. The extent to which it's been done well has meant the success of artists like Shabba Ranks and Super Cat. Those artists were embraced wholeheartedly by the hip-hop community, and that had a lot to do with how large they got."

TO BLEND OR NOT TO BLEND

Some view reggae's recent commercial breakthroughs via hip-hop and R&B flavoring or all-out remixes with a

jaundiced eye. They stress the long-term importance of maintaining reggae's stylistic integrity. But blending reggae with American pop styles is nothing new. "The world is ready for reggae, is reggae ready for the world?" asks Super Cat. "Bob Marley never did go out with straight reggae. He [used] the rock guitar in his music, and it became roots, rock, reggae."

Ini Kamoze, whose "Hot Stepper" went to No. 1 on Billboard's pop singles chart, refuses to be limited to the "reggae" label. "When Stevie Wonder or Lionel Richie or Blondie did a reggae
Continued on page 52

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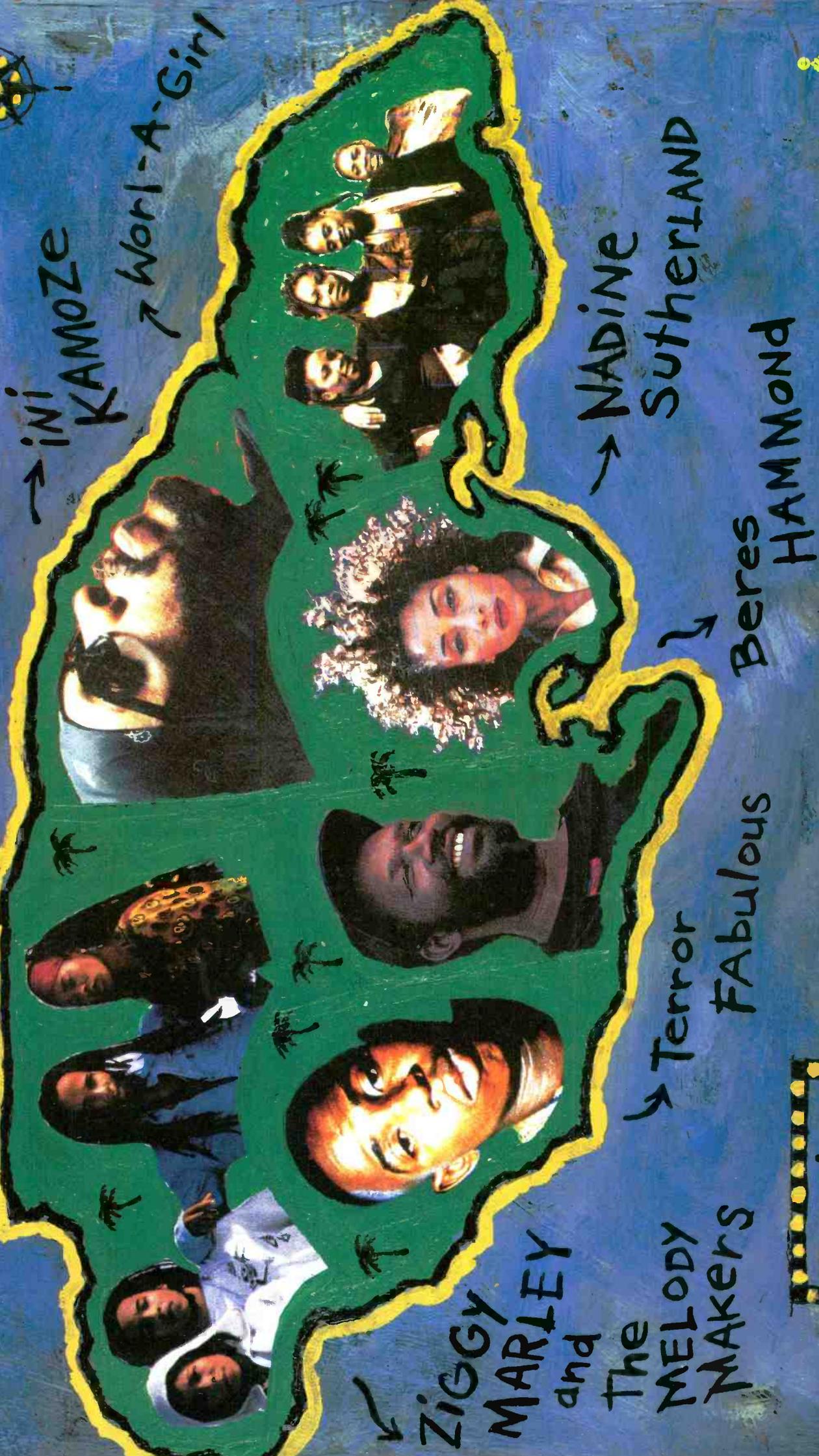
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U.S. Market Ignites
Continued from page 50

song, nobody said they were crossing over," says Kamoze. "We want that

same freedom. If you're from Jamaica, they automatically put you in a special section and give you airplay only when they have a reggae program. I want to be played behind Madonna or Guns 'N Roses or whoever."

DEFINED AND UNDILUTED

What is reggae, after all? "If 'Hot Stepper,' 'Shy Guy' and other songs also hit in the Jamaican marketplace, will people say this is not Jamaican music?" asks Columbia A&R person Maxine Stowe, a Jamaican who worked with Studio One and V.P. "You can't really define a 'reggae song.' 'Hot Stepper' made it on a hip-hop remix, but, for me, it's still a reggae song, a Jamaican artist looping stuff into different things, which we've been doing since I know Jamaican music. If you open the door, maybe there'll be more interest in straight-ahead, undiluted reggae. Jamaican ethnic reggae will always be there. The challenge now is to make a connection with that base and get successful artists from there into mainstream.

"But the music will continue to be made in a gritty fashion or like now, moving to a roots and cultural style," Stowe continues. "All that can happen is a more enriched marketplace. People want to know if a dark dance-hall record from the roots of Jamaica will be No. 1 on the Billboard chart. But that is not the logic of success for the music form."

At the same time they're wooing the R&B, pop, and hip-hop markets, majors are acknowledging also the importance of the ethnic/grassroots market. "The U.S. majors should have people on marketing and promotion staffs from the reggae grassroots/ethnic arena who feel it and know how to sell it," says Yonnie of New York-based Road International sound system. New York-based veteran reggae promoters include Van Gibbs' multi-service Palm Tree Enterprises, Frankie Felicien's Frankie's Wire, Tree Street Promotions and independent publicists Amy Wachtel, Michael Robinson, Sharon Gordon, Christie Barber, Kim Smith and Lisa-Anne Stephenson.

"There are at least 1,000 [mom-and-pop stores] in the tri-state area," says Felicien—as well as countless more studded throughout Caribbean communities across the U.S., all selling vinyl—and innumerable radio programs spinning 45s, both key to starting reggae sales in the street. "[Because they don't have SoundScan hookups], Billboard has no way of knowing what that little guy in Flatbush sold or Top Line in Queens, Unique on Long Island, Pearl and MCM in Brooklyn, S&J in Mount Vernon," says Felicien. Those gateways to reggae's core market should receive the same discounts awarded to volume-buying mega chains, says radio jock/Dub Missive editor-in-chief Las.

"The ethnic market is a small percentage of the pie," says Chris Chin of V.P. Records. "But, for the artist's longevity, they have to service it."

"You must always satisfy your core, ethnic audience first," says Germaine. "Then you move to the next level, the American audience. If you go to the American audience and it doesn't work and you've negated your Jamaican audience, you have a long way to fall."

Sometimes, though, the reverse occurs. "Hot Stepper" went to the top of the charts in the U.S. first, then Jamaica; Patra became an international name before she was known at home.

PRINT, CLUBS AND ROOTS

Interfacing with the scattered U.S. grassroots community is a daunting

task. Magazines like *The Reggae And African Beat*, *Reggae Report*, and *Dub Missive* are informal networking devices, as are the local radio shows. The grassroots can be found in New York, for instance, at clubs like Brooklyn's Legend, Act III in the Bronx, the Q Club and Sandals in Queens, and in Manhattan at SOB's on Tuesday nights or Sundays at the Lion's Head and Club Downtime for JA Sting, a cutting-edge party that bridges all reggae styles, Coxsonne to Capleton.

New York, always an active market, is now in high gear. Long-established recording studios such as Philip Smart's on Long Island and Don One in Brooklyn have been joined by the new midi, 24-, 16- and 8-track Kingston Lane studio. Among the city's annual reggae concerts are this August's fifth New York Reggae Music Festival and

the many shows clustered around the Labor Day West Indian Parade. Another option is to go online with Reggae Ambassadors, an international network of more than 400 reggae fans and industry people.

RADIO RESISTANCE

But as labels broaden their perspective, radio, for the most part, refuses to lift restrictions. "Look at Ace Of Base and UB40," says Germaine. "They're doing the same thing. But they're white and get a level of commitment from radio that we don't." Some dedicated reggae jocks actually pay to play.

Every gain seems to be countered by a loss. Just as New York's Hot 97 changed to an

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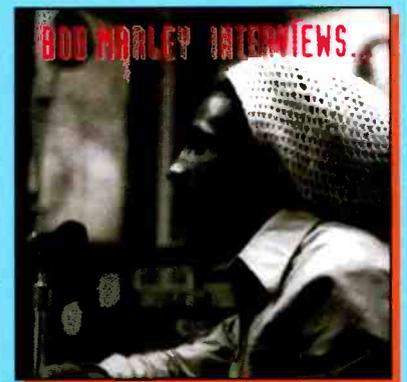
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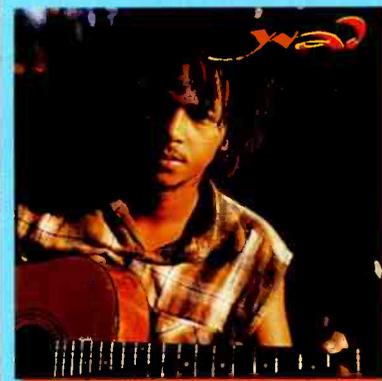
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INTERVIEWS

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urban format, adding several hip-hop/reggae programs, KISS and WBLS switched in the opposite direction. KISS now plays classic oldies.

"Why can't I hear a 'Redemption Song' on KISS but I can hear an old Teddy Pendergrass?" wonders Felicien.

"It's still a regional thing," says Elias. "Records like 'Action' or 'Tour' were big in certain markets only. Occasionally, an Ini Kamoze goes all the way. Suddenly, people stop looking at it only as reggae or rap or alternative. It becomes 'pop' because it's selling everywhere. It's very similar to the early stages of hip-hop, when you were selling in four or five cities on the East Coast. But every record knocks down the door a little more for the next."

"Most [programmers] can't hear reggae and can't understand it," says Gibbs. "But the feedback from the street gives them indicators. I try to make them aware that there's a reggae base along the Eastern seaboard and in all major cities, and things can happen."

"Hot Stepper," remixed by Gibbs' son Salaam Remi, "came at the right time; we had already developed our feed to the street, about 16 to 18 promotion people nationally," says Gibbs. "We go wherever we can get it played, starting with the street-consciousness base and letting it come up. The programmers feel it, as opposed to trying to listen and understand."

SUMMER SPECTACLE

Part of Gibbs' plan involves a national dancehall tour this summer, featuring sound systems instead of bands, and DJs Shabba Ranks, Spragga Benz, Mega Banton, Vicious and others added to various dates.

One innovative recent solution to the exposure dilemma is "Irie Jam," a simulcast program that began September 10, 1994, and is heard on IRIE-FM in Jamaica and WRTN 93.5 FM in the New York area, every Saturday. Featuring disc jockeys on both sides, Irie Jam strengthens links between two crucial base audiences.

Meantime, some reggae acts that languish in the U.S. market are booming in Europe, Latin America and Asia. While majors wait for reggae to catch a fire in North America, they might take a cue from the music's universal point of view, broadening their focus from strictly North America to include the entire world. ©

provides an introduction for dreadlocked bands from throughout the

Caribbean, as well as African, European and American reggae expo-

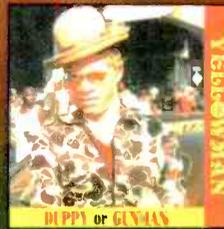
nents and, in growing numbers, world-beat artists. New festivals proliferate

like magic mushrooms after a Negril
Continued on page 58

This is where it all began...



Lee Perry 1980



Yellowman 1981



Barrington Levy 1982



Cocoa Tea 1983



Gregory Isaacs 1983



Tiger 1984



Carlene Davis 1985



Sade Oct 1985



Strictly The Best 1989



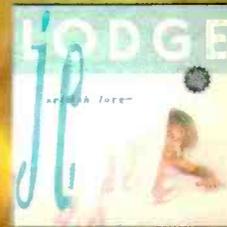
Shabba Ranks 1989



Cocoa Tea 1990



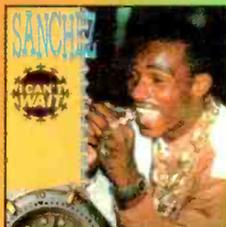
Shabba Ranks 1990



J.C. Lodge 1990



Cully Ranks 1990



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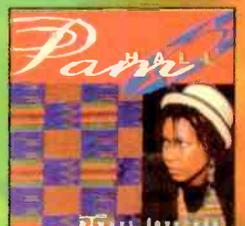
Beres Hammond 1991



Garnett Silk 1992



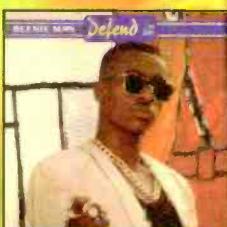
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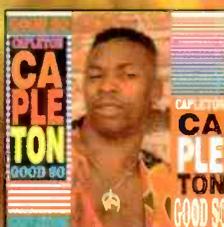
Pam Hall 1993



Mega Banton 1994



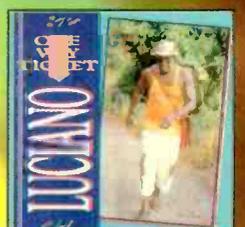
Bessie Man 1994



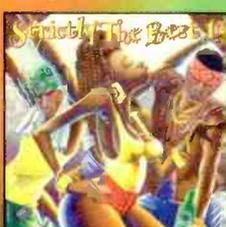
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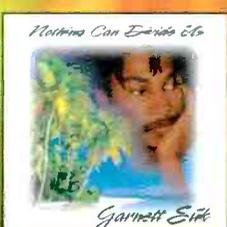
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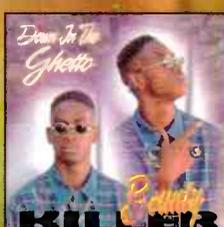
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This Year, There Are More Than Ever, And They're Traveling To Where The Fans Are

BY RICHARD HENDERSON

Nearly a quarter century ago, the vocal trio The Jamaicans Youth toasted the joys of "Festival Time." Where only a few years ago the die-hard reggae fan had to travel to Jamaica for the Reggae Sunsplash festival, now, in increasing numbers, festivals travel to where the fans are. Not only can the reggae enthusiast hear several artists from the world's loudest island in one sitting, but a festival package often

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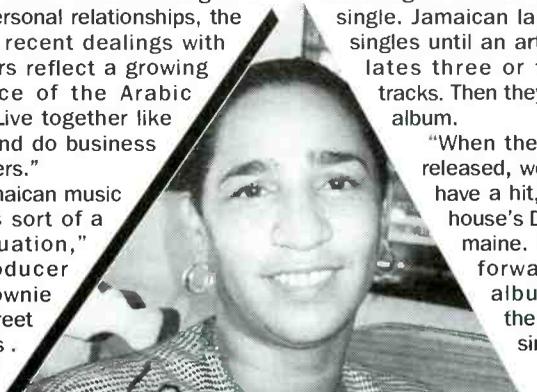
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BY ELENA OUMANO

The Jamaican music industry is booming and feeling the growing pains. Once run according to a maze of personal relationships, the industry's recent dealings with U.S. majors reflect a growing acceptance of the Arabic proverb: "Live together like brothers and do business like strangers."

"The Jamaican music industry is sort of a family situation," says producer Danny Brownie of Main Street Records. "We used



Pyramid Records co-owner Patricia Keyba Richards

to take things for granted. But it's getting fair. Producers and managers are more aware, and investors who just wanted to make money are falling by the wayside. More professional people are visible."

Unlike the U.S. industry, with its set, ritualized marketing practices, the Jamaican music business runs according to a "vibe."

Nonetheless, certain distinctions can be made. Conventional U.S. practice dictates making an album, then heralding its release with the first single. Jamaican labels release singles until an artist accumulates three or four strong tracks. Then they release the album.

"When the singles are released, we know if we have a hit," says Penthouse's Donovan Germaine. "People look forward to the album because there's three hit singles on it."

"Riddims" [instrumental tracks] control the Jamaican market. The more famous the creator of the riddim and the artists who "ride" it, the greater the chance the tunes recorded on it will hit. If the riddim already exists on the market, the label might release only one single. But if it's a new riddim that could storm the market and attract others to use it, the producer protects his investment by releasing multiple artists on that same riddim. This practice developed in part from the insatiable singles-driven Jamaican market, wherein artists have as many singles as possible "on the road" at once. Those songs then form the core of their live performances. Also, radio jocks and sound-system selectors create a flow in their mixes by spinning in rapid succession dub plates and 45's using the same riddim.

Most recording artists live off fees earned from recording "specials" (compliments to a sound system recorded over onto a dub plate) and by playing concerts and dances. The Jamaica industry earns its profits largely through licensing sales to overseas companies.

Veterans caution against creative stagnation due to voicing too many artists over the same riddims. Producer Jammy's mid-'80s smash hit "sleng teng" riddim inaugurated reggae's current computerized "dancehall" phase. "I went into the computerized [style] to change the concept of the sound," says Jammy. "The trend now is to lick over the same riddim. We need original stuff that will last and be better appreciated."

Some artists who signed with U.S. majors neglected to "deliver a product that would sustain the deal," says Augustus "Gussie" Clarke, whose studio produced the 1988 hit crossover "the telephone love" riddim. "Many people got, let's say, \$100 to make a product and made a \$30 product. That product went nowhere. And we don't delegate things properly. Everybody wants the artist to be the producer, the publisher, to be everything, rather than identifying certain people who are qualified to take interest in a specific part of one's career."

But producer/Ugly Man label-owner Clive Hunt sees improvement. "Because of the interest from the majors, people are concentrating on writing better songs," he says. "Once, everybody wanted to sing. Lately, the business has turned around. People are specializing and organizing."

Jamaica has learned that "Marketing starts with your production," says publicist Steve Wilson, owner of young label Kickin' Productions. And many Jamaicans are developing innovative strategies at home. Pyramid International, with 30-odd singles to its credit, leased a complex with African Star. They are building a recording studio and live-performance venues they hope to fill nightly with musical and theatrical events, including a yearly benefit for the area youth.

More time-tested marketing strategies include Jamaica's many annual festivals. Reggae Sunsplash, now in its 18th year, not only breaks individual careers but continues to promote

Continued on page 56

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Home Front Heats Up
Continued from page 54

reggae as an international music. Sting, the annual Boxing Day dancehall concert, continues to establish dancehall pace-setters.

"It's not coming together fast enough, but it takes time," says Hunt. "Everyone is now learning and yearning to learn."

Another major problem headed towards resolution is copyrights. "We have a history of getting into business without negotiating exactly what the agreements are," says attorney Lloyd Standberry, who manages the hit-making producing team Steely and Cleve. "It always leads to problems—all the problems we're now hearing about. A number of groups split, and there's disputes as to who owns what. Almost every original composition coming from Jamaica that has had international success has been the subject of a copyright dispute." Six years ago, Steely and Cleve were the first producer-musicians in Jamaica to place their writer credits on record

labels. "Some thought they were trying to rip people off," says Standberry. "Now everybody's doing it."

Olivia "Babsy" Grange, co-owner with producer Clifton "Specialist" Dillon of Spec-Shang management, was key in Jamaica's new copyright law when she served as Minister of Culture and Information during the previous Seaga government. "They have yet to start a public education program to make people aware of what the law is about and how to exploit it," says Grange. "But that [awareness] will come. Meanwhile, people are not waiting. Those exposed to how the business works internationally are getting publishing deals

that operate at those standards. We're going to get there."

The copyright law came on track June 1, 1995 and is enforced by a tribunal. "There are some which will have to go to regular court," says Hedley Jones, recently retired president of the Jamaica Federation of Musicians. "The Jamaica Association Of Composers, Authors And Music Publishers operates as does ASCAP or BMI or any equivalent."

Gussie Clarke also owns Dub Plate Music Publishers, which sets up and administers independent publishing companies for producers. "Many record producers credit themselves and not the musicians, then collect

people's monies," says Clarke. "I protect the people we represent by administering their interests, getting less money than if a major was doing it but offering 10 times more protection. It's also a way for Jamaicans to maintain control of our music."

Another bone of contention is the failure of some Jamaican sound systems, nightclubs and radio stations to pay performing rights to the U.K.-based Performing Rights Society. Louise Frazier Bennett, president of the Sound System Association of Jamaica, helped negotiate a yearly agreement.

But when most insiders speak of the need for "professionalism," they are usually referring to management. "A lot of people say they're producers and managers," says producer/engineer Tony Kelly. "But they're really re-producers and damagers."

A typical case is DJ/singer Lady Saw, one of reggae's most promising stars, who signed with a "manager" when she was 17. Lady Saw was paid only part of monies owed her for nine tracks she wrote and recorded that were never released. After recently joining P.R.S. and sending for her publishing royalties, Saw, now managed by Diamond Rush, learned that this "manager" was collecting her money. Understandably, majors are reluctant to commit to artists with weak management.

On the other hand, effective management is added inducement for signing an artist. Vivien Scott credits a large share of Epic's breakthrough success to Spec-Shang. Island/Jamaica president Trish Farrell plans to work closely with her new roster's management, Shocking Vibes and Xterminator, who have cut international deals for Beenie Man and Luciano respectively, exclusive of the Caribbean. They will continue releasing their artists' singles under their local labels, thereby safeguarding the core market while their artists are being established abroad.

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Singers, Saxists & Mic-Rockers: New Acts To Watch

DJs currently dominating Jamaica airwaves are Capleton, Buju Banton, Beenie Man, Bounty Killa, Merciless, Spragga Benz and Mega Banton. Jamaica's most exciting female talent, Lady Saw, along with Angie Angel and honey-voiced veteran Lady G, are pulling their weight for the women in a market still dominated by men. Among the established male DJs and singer-DJ combos still making big noise are Lt. Stitchie, Josie Wales, Admiral Bailey, Tony Rebel, Chaka Demus & Pliers and master storyteller Papa San. Vets headed for career recovery include Cobra, Cutty Ranks and hopefully, Ninjaman and Super Cat.

Shaggy, a New York-based DJ whose "Boombastic"—a pop-ready track featuring R&B flavoring—is currently blowing up stateside and could head south to do the same in Jamaica (as Ini Kamozé's "Hot Stepper" did).

Other DJs on the fast track for the first—or second—time include Terry Ganzie, Terror Fabulous, Culture Knox, Louie "Gangalee" Culture, Don Yute, President Brown, Silver Cat, General Degree, Buccaneer, Daddy Screw, Burru Banton, Simpleton, Frisco Kid, Coco Blood, Josie Stepper, Jesse Jendau, Little Lenny, Ragnam Poyser, Rockabessa, Sizzla, Folly Dolly, Ragga Ranks, Ghost and Culture, Danger B, Gringo, Determined, Captain Remo, Anthony B and Elephant Man.

Fledgling mic-rockers with promise include Sean Paul, Dugsy Ranks, Sardine, Beetle Bailey,

Poison, Jimmy Carter, Sister Kheeda, Holy Ghost, 10%, Size II and Bob Marley's youngest son, Damien.

Singing and singing Jah praises is definitely on the rise in reggae music, restoring balance to an industry dominated for the past few years by DJs. The late Garnet Silk, Junior Tucker, Jack Radics, Richie Stephens and Yami Bolo sit on the charts consistently along with vets Beres Hammond, Coco Tea, Barrington Levy, Junior Reid, Sanchez, Wayne Wonder, Dennis Brown, Gregory Isaacs, Pinchers, Judy Mowatt and Marcia Griffiths.

On the plane to North America these days are Hammond, Mykal Roze, Everton Blender, Nadine Sutherland, Spanner Banner, Foundation and the name on everyone's lips, Luciano. Other popular vocalists include Yvad, Richie Spice, Edi Fitzroy, Tundé Bernard, Mark Spice, Renée, Ed Robinson, Mikey Spice, Mikey General, Tony Curtis, Little Kirk, Shirley MacLean, gospel group Change, Satta Lite, Erica Newell, Blacka Shines, Robert Lee, actor Peter Lloyd, Derrick Lara, Courtney Melody, Sharon Forrester, Gary Minott, Donovan Steele, Cool Breeze and another member of the Marley dynasty, Julian.

Saxophonist Arturo Tappin is stretching reggae's envelope with "Java" (Saxroots), a jazz-reggae album with vocal tracks featuring Papa San, Mutabaruka, Carole George and Sandra Cross. —E.O.

credibility here, making stuff that's compatible in both markets," says producer/Madhouse label-owner Dave Kelly. "Labels need five- or seven-album contracts so they have time to make noise, to concentrate on developing the artist and getting his name out there instead of just selling a song."

Spec-Shang's Grange points out that unprofessional behavior is not always from management's side. "Initially, it's like a parent-child relationship," she says. "As it advances, it's like a marriage, and sometimes it ends up in a divorce. The ideal situa-

tion is babysitting the artist—and making sure he eats—even when you don't. We build that hype and image, until we are able to interest a company to take them as a talent and work with us to produce and market them. But unless that artist is trustworthy and your communication is impeccable, the relationship could break down—if the artist starts believing his own hype."

Solid, along with Spec-Shang, is one of Jamaica's few full-service agencies. Solid handles management, publicity and promotion as efficiently

as any North American peer. "The artist [is] first," says Sharon Eurke, who, with partners Robert "Chuckles" Stewart, Jerome Hamilton and New York-based Christopher "Campus" Campbell, carry a large roster that includes Papa San, Cutty Ranks, Nadine Sutherland and Little Lenny—all of whom are releasing albums in the U.S. and London this season. Solid is also shopping deals for newer artists, handling Caribbean publicity for U.S. labels and promoting concerts for American artists and a weekly dancehall night at Mirage, Jamaica's largest nightclub. They are also co-promoting with Synergy this year's Reggae Sunsplash and venturing into movie soundtracks and video production. "Management requires a group of people," says Burke, who is also organizing a "Caribbean MIDEM" for October, 1996, in Ocho Rios, to showcase all genres of music. "The problem in Jamaica is that a single person works off his cellular phone or beeper, but you can never find him. You need a well-established office with each person taking care of a certain

responsibility."

Grange envisions a complete Jamaican cultural industry, enabled by adjustments from both U.S. and

Jamaican sides. "Like fusing music," she says, "we have to fuse ground rules and come up with our own business of music." ☉

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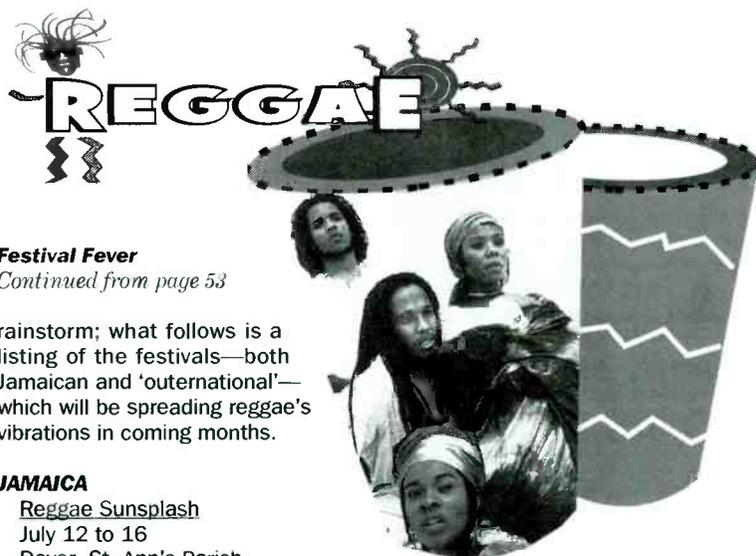
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Festival Fever

Continued from page 53

rainstorm; what follows is a listing of the festivals—both Jamaican and 'ouernational'—which will be spreading reggae's vibrations in coming months.

JAMAICA

Reggae Sunsplash

July 12 to 16

Dover, St. Ann's Parish

Headliners: Beenie Man, Coco Tea, Barrington Levy, Big Mountain, Beres Hammond, Shaggy

Reggae Sunfest '95

August 8 to 12

Montego Bay

Headliners: Steel Pulse, Freddie MacGregor, John Holt, Ken Booth, Shinehead, Leroy Sibbles & The Heptones, Buju Benton, Tonto Metro, Dean Frazier, Tony Rebel, Nadine Sutherland, Snaggapus

CARIBBEAN

Caribbean Muzik Festival

June 1 to 3

Nassau, Bahamas

Headliners: Buju Banton, Tony Rebel, Shinehead, Barrington Levy

UNITED STATES

Sunsplash World Tour '95

Over three dozen dates combined across the U.S. May - July

Headliners: four different packages, based around a core group of reggae favorites comprising Dennis Brown, Wailing Souls, Sister Carol, Junior Tucker, English roots-rockers Aswad

Bob Marley Festival Tour

June-September

Eleven dates with additional stops to be announced

Headliners: M.K. Shine, Errol Blackwood & Injah

CALIFORNIA

Afriibbean '95 Music And Cultural Festival

July 30

Mountain View

Reggae And Blues At The Lake

July 22, 23

Lake Tahoe

Headliners: Rankin' Scroo & Ginger, Charley Musselwhite

Sierra Nevada World Music Festival

July 23 to 25

Marysville

Headliners: Third World, Heptones, Lucky Dube, Desmond Dekker

Reggae In The Park

Oct. 14, 15

Golden Gate Park, San Francisco

Gathering Of The Tribes

Oct. 6 to 8

San Diego

Reggae Jam On The Coast

Aug. 5, 6

Oxnard

Headliners: Maxi Priest, Pato Banton, Twinkle Brothers

Reggae Surf Fest

Sept. 2, 3

On The Rocks: Ziggy & Melody Makers

Imperial Beach

Headliners: Eek-A-Mouse

California Splash

July 16

The Velodrome, Cal State University at Dominguez Hills

Headliners: Yellowman, Shabba Ranks, Cocoa Tea, John Holt

SOUTHWEST U.S.

One World Music Festival

July 1 to 4

Angel Fire/Taos, N. M.

Headliners: Steel Pulse, Toots & The Maytals, Lucky Dube

Reggae On The Rocks

Sept. 2

Red Rocks, Colo.

Headliners: Ziggy Marley & The Melody Makers

Reggae Ambassadors Worldwide Conference/Showcase

Aug. 25 to 27

Las Vegas, Nev.

MIDWEST

Kansas City Reggae Fest '95

June 30 to July 2

Penn Valley Park

Headliners: Ras Michael & The Sons of Negus, Michael Rose

VERMONT

10th Vermont Reggae Festival

July 22

Hardwick

CANADA

Reggae Vibes '95

July 6, Vancouver B.C. July 7,

Victoria B.C.; July 8, Nanaimo, B.C.

Headliners: Heptones with Leroy Sibbles, The Peter Tosh Band, Champion Bubbler

EUROPE

Notting Hill Carnival

August Bank Holiday (Aug. 26 to 28)

London, England

Summer Jam Festival

June 30-July 2

Wildenrath, Germany

Headliners: Burning Spear, Bunny Wailer

Reggae Summer Splash

June 10 to 23

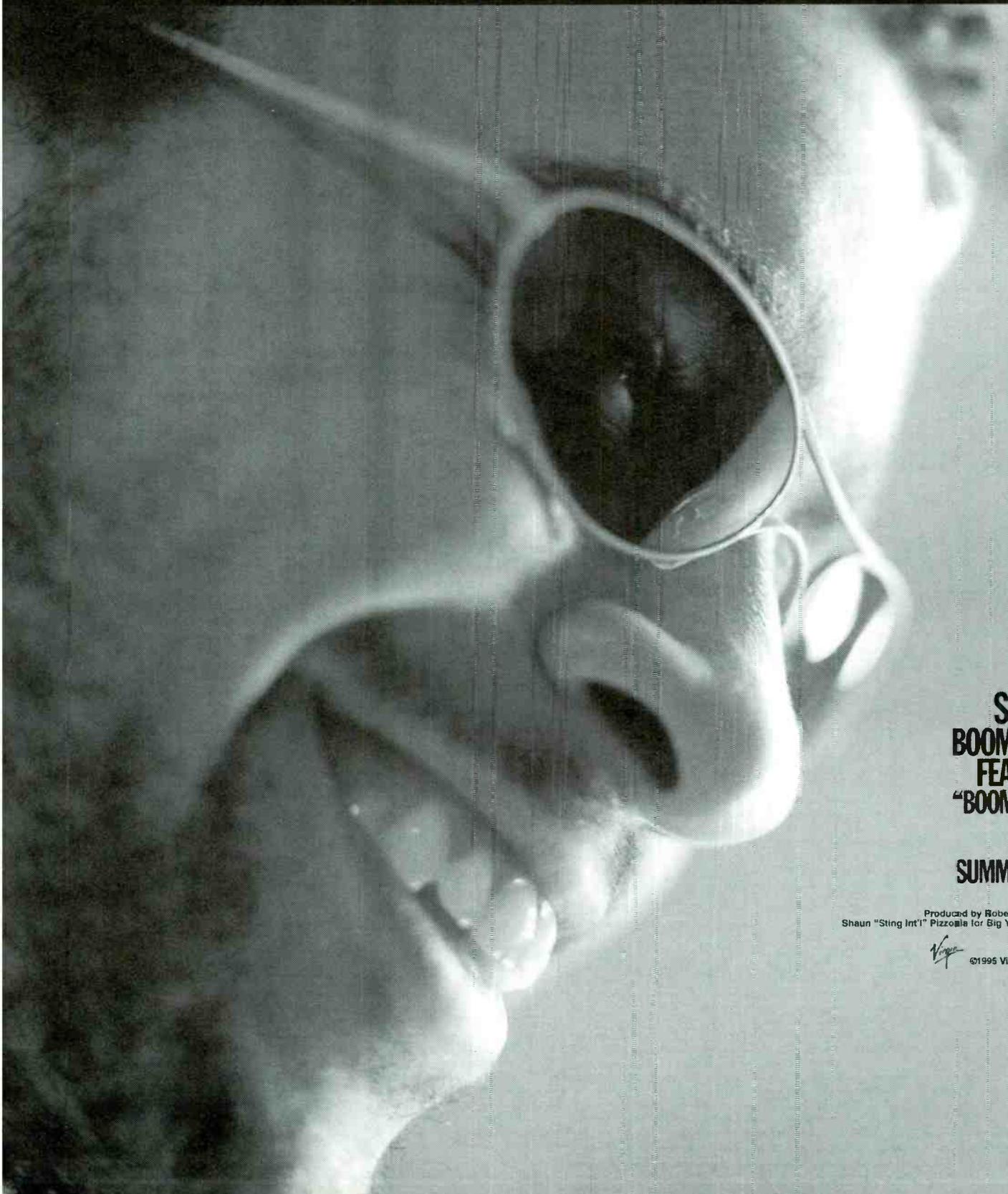
10 dates throughout Germany & Austria incl. Hamburg, Berlin, Dortmund, Vienna

Headliners: Steel Pulse, Third World



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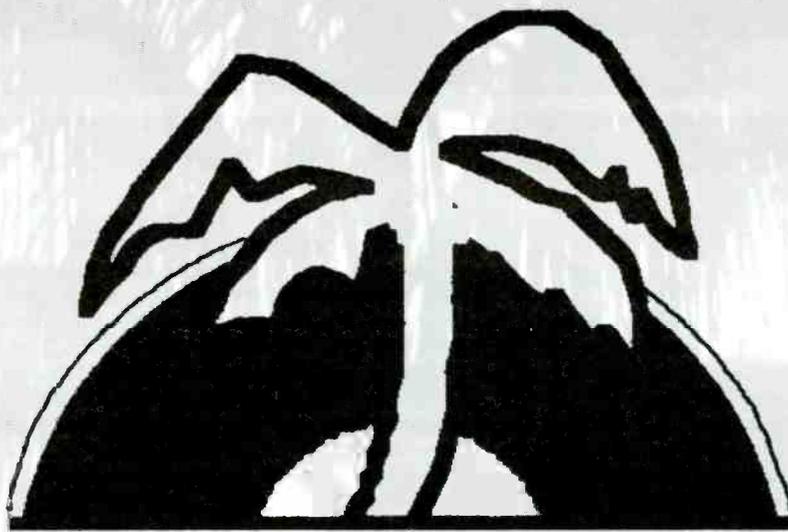


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Over The Rainbow. Trans World Entertainment presented a number of awards to its music and video vendors at its annual banquet at the Rainbow Room in New York. In the photo at left, Maureen Howlett accepts the video vendor of the year award for MCA Universal Home Video from Bob Higgins, chairman of Trans World. In the photo at right, Jim Urie accepts the label of the year award for Arista Records from Higgins.



BIBLIOTECH™

Audiobooks Aimed At Record Stores 3 New Labels Use Music Business Ties

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The recent launch of three audiobook labels with strong ties to the music business provides new opportunities for audiobook publishers to move their products into record stores.

Historically, most music stores have not carried audiobooks. Record retailers associate the products with the book industry and are hesitant about dealing with book publishers and unfamiliar vendors. Also, they usually consider audiobooks to be unrelated to their music customers.

But that attitude may change with the debut of three audiobook imprints: 213CD, founded by alter-

native music icon Henry Rollins; Naxos Audiobooks, founded by Naxos, a leading budget classical music label; and Audioscope/Kid-tel, founded by the K-tel record label.

They follow Time Warner Audiobooks, launched last year, whose ties with Warner Music's WEA distribution system helped it get into record stores and mass merchants.

The new labels are vastly different from each other—as different as punk music is from classical. What all three have in common is that their founders have a history of sales in music stores. And unlike most audiobook companies, 213CD and Naxos both put their product out on CD, the format of choice for music stores.

Rollins, formerly of the seminal punk band Black Flag and now recording with his own Henry Rollins Band, is well-known among alternative music fans. His audiobook career began last year with the Time Warner Audiobooks release of his autobiography, "Get In The Van," which won a Grammy for best spoken word album.

Rollins launched 213CD this spring as an offshoot of his 9-year-old book publishing company, 2.13.61. The label's first releases include spoken-word albums by Hubert Selby Jr. (author of "Last Exit To Brooklyn"), Rollins Band guitarist Chris Haskett, and Exene Cervenka, recording artist and veteran of the punk band X.

"I'm interested in putting out stuff I really believe in. I want to give a home to these people I admire," says Rollins. "Hopefully, people will check us out and maybe catch on to some of the passion we have for this stuff."

Though 213CD was launched with artistic spoken-word pieces (along with one jazz album), its next releases will be audiobooks (i.e., already-published books read aloud).

"We're doing a whole bunch of audiobooks right now," says Rollins. "Right now I'm in the studio with Hubert Selby Jr., recording 'Last Exit To Brooklyn' on audio. We're just about to start recording Jack Womack's book 'Random Access, Senseless Violence,' which we're also publishing in paperback in the fall. Eventually, a lot of our audiobooks will be simultaneous releases of our book titles. We're also hopefully going to do an audiobook with Iggy Pop in the fall. I think record stores will want a piece of that."

The 213CD releases are carried in numerous independent record stores as well as Tower Records and Borders Books & Music. They are just now beginning to go to bookstores, Rollins says.

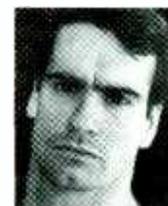
Independent record stores are enthusiastic about 213CD. "I would never pass up something that was on Henry Rollins' label," says Natalie Walleik, senior buyer for Newbury Comics in Boston. "He's well-known, and we did very well with 'Get In The Van.' And I would never

pass up anything by Exene Cervenka; she has a name for herself."

"People are very interested in anything associated with Henry Rollins," agrees Michael Bull, buyer for Caroline Records Distributor.

Naxos Audiobooks, meanwhile, is the brainchild of Nicolas Soames, who presented the idea to Naxos founder Klaus Heymann at the MIDEM international music fair in 1994. The unique line offers abridgements of classic literature combined with classical music, offered on both CD

and cassette at a budget price—\$11.98 for two CDs, \$9.98 for two cassettes.



ROLLINS

"I love audiobooks, but with one voice reading for 3½ hours, it takes a very good actor or actress to sustain interest," says Soames. "We felt that we could increase the drama by adding music."

CD was important because the classical music justifies high-quality digital sound, he says.

As for the budget price, "that's part of the Naxos philosophy," says Soames, adding that he hopes the low price, abridged length, and dramatic classical music will encourage people to give the classics a try. "These are things people feel they should read, but they're a bit daunted by them," says Soames. "They think, 'Do I have the time?' But once they give this a try, they suddenly find that 'Crime And Punishment' is a great story. These are the best stories of all time—that's why they're classics. I hope we're doing a service with this label."

Naxos keeps the price low by using music from its classical label, which has 800 CDs, and employing British stage actors, who have the required acting talent without the inflated price tag of celebrity readers, says Soames.

Naxos Audiobooks was launched in England with 25 titles last fall, and entered the U.S. market in March. Like 213CD, its initial U.S. launch was in music stores; 300 of them now carry at least some Naxos Audiobooks titles, says VP of sales Henry Moyer, including a number of Tower Records outlets along with independents such as Streetside Records in St. Louis and Planet Music in Baltimore. Naxos is just now beginning to reach bookstores, having met with its buyers at the American Booksellers Assn. convention June 2.

"For record stores that want to test the waters with audiobooks, it's very easy for them to give ours a try, because they're already buying music from us," says Moyer. "They don't have to go out on a limb and take on a new vendor. And if it's not profitable for them, they can just return it. There's no risk."

(Continued on page 64)

Small-Town Music Retailer Makes Good 21-Year-Old Is Running His Own Record Empire

■ BY FRANK DiCOSTANZO

BETHEL, Conn.—As a college student, Pete Schulz recalls, he shopped at his local record store with three things in mind: selection, price, and potential.

After college, the record collector and music aficionado felt that the 250-square-foot Record Empire shop, the racks of which he'd combed countless times, might be the entrepreneurial challenge he needed.

So, at the age of 21, with savings gathered from summer jobs and financing provided by the owner, he purchased the store. "I figured that surrounding myself in the things I loved most would be a lot more fun than working some corporate job," says Schulz.

Schulz describes Bethel as an easy and convenient place for residents to shop, with ample parking and no traffic congestion.

"We get the mall refugees and people who want recordings that they won't find in your typical chain store," he says.

Schulz has owned the store for six

months, but the operation has been in business for five years. Inventory includes more than 24,000 used LPs and a mix of 25,000 mostly new CDs and cassettes. "I've always been a fan of vinyl, so we do try to cater to the collectors, most of whom are seeking jazz and rare '50s and '60s titles, especially recordings that haven't come out on CD," says Schulz.

Unfortunately, he explains, the previous owners of the store weren't selective in their vinyl purchases, and as a result the store is saddled with hundreds of albums, which the retailer says must go in order to make room for new product.

To get rid of the albums, Schulz is planning a publicity event for an upcoming annual Bethel sidewalk sale. "We'll let people pay 25 cents for the privilege of smashing [the albums]," he says, adding, "if all else fails, there's always the plastics recycler."

Although revenues have been lackluster during the six-month transition period since he took over, Schulz isn't concerned. In fact, he points out that he's in a starting position that most retailers could envy: he has low overhead, no payrolls,

and the benefit of living at home with his parents.

Further, Schulz is investing earnings back into the business while taking advantage of his situation to cut prices. With most of his CDs selling between \$14.99 and \$15.99, the retailer notes that he charges a minimum of \$1 below list on CDs and cassettes. For example, he has sold Disney's "Pocahontas" soundtrack for a full \$4 below list since its release.

While the previous owners charged full list price, Schulz emphasizes that charging high prices is a tradition he refuses to continue. "The high prices on CDs always bothered me when I was a customer," he says, adding, "If lower prices mean making a thinner profit without increased volume, so be it."

Meanwhile, the new owner says he's working hard to get the word out that Record Empire has new lower prices. To do so, he relies on display ads in the local newspaper.

According to Schulz, new CDs make up 50% of sales, followed by cassettes at 30%, and LPs at approximately 20%. Accessories, such as blank tapes and CD cleaners, account for 1% of sales.

Although Record Empire has no competition within Bethel, it operates under the shadow of retail giants such as Nobody Beats the Wiz, Gerosa Records (a large independent record store), and the Danbury Mall, all within a 15-minute drive.

Perhaps his biggest competitive edge, explains the retailer, is his ability to fulfill most special orders (which make up 25% of sales) within 24 hours.

"I'm able to make a big deal out of special orders, because CD One Stop distributors are located right here in town, so I can just drive over and pick up my orders," he says.

By category, rock/alternative accounts for 60% of sales, with 30% falling into the R&B, hip-hop, and

(Continued on page 63)



Pete Schulz is the owner of the Record Empire. (Photo: Frank DiCostanzo)

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Majors Can't Save Specialty Stores In The Price Wars

TWICE IN THE LAST three months, I reported that there seems to be a slight uptick in CD pricing. In the April 15 issue I reported that some discounters appear to be moving toward a \$10.99 price for hits. And then in the Retail Track column that ran in the June 3 issue, I reported that Best Buy had raised its prices \$1 across the board.

At the time, even though both reports were accurate, some executives with music specialty chains called up to complain. Said one, "You are really doing music retailers a disservice by reporting that the price war may be loosening up." "How so?" I inquired. He replied, "If the manufacturers think that there is a chance that prices are going up, they won't do anything to protect the music specialty merchants."

I was stunned. Although I agree that the majors could and should do more to discourage loss-leader pricing, I was shocked by the implication that some music specialty retailers really are waiting for the manufacturers to save them from the discounters. If that is their sole hope for the future, it won't be a long future.

Of course, savvy merchants have already figured out that the answer to solving the dilemma posed by discounters must come mostly from themselves, and they are responding accordingly.

Although a little help from the manufacturers would aid that process, Retail Track cautions that retailers shouldn't hold their breath waiting for that to happen. But for those who think that Billboard's previous reports on the price war has hurt the chances of manufacturers taking action against discounters, let me make amends.

Since the middle of June the price war has heated up considerably. Circuit City began a monthlong sale offering all single CDs at \$10.88, while Blockbuster Music implemented a similar strategy at about \$1 higher, offering all single CDs at \$11.99.

Moreover, in the first week of its release, reports from the field indicate that Michael Jackson's "HIStory" was retailing for as little as \$18.88, more than \$2 below its \$21.23 cost.

In response to Circuit City and Blockbuster Music, Best Buy has once again lowered its prices by \$1, and in those markets where it competes against the two, its everyday CD pricing is at \$11.99. Furthermore, Best Buy hasn't completely abandoned loss-leader pricing. According to distribution executives, while the chain no longer uses a loss-leader strategy for its top 10 titles, it generally has four titles at \$9.98, two of which are from independents and two from majors.

So let there be no mistake: The price war is still in full bloom. And now let me address the second part of the equation: Should the manufacturers do something about it? I think the answer is yes, but not in the way some music retailers would hope. Most specialty retailers want the majors to stop selling direct to Best Buy and Circuit City.

The majors say such a move would be illegal. However, in researching the Best Buy/Circuit City story that ran in the June 17 issue, I came across a couple of instances where other manufacturers had cut off one or both of the chains. According to published reports, Mitsubishi, Hitachi, and General Electric took offense at the pricing strategies practiced by the two consumer electronics chains and stopped doing business with them.

But if the majors cut off the two chains, it probably wouldn't solve anything, because history has shown that some other discounter will just take their place. Remember Korvette's and Jimmy's Music World?

Other retailers suggest that the manufacturers should implement a policy

similar to PGD, which says it will cut off for 90 days any account that sells a PolyGram front-line CD for under boxlot cost. But again, the other majors say they believe the

PGD policy is illegal. And with the Federal Trade Commission still breathing down the industry's neck, you can be sure that the other majors won't be stepping up to the plate anytime soon.

In Retail Track's opinion, the main thing that sale and distribution executives at labels can do is stop having such a cavalier attitude toward the issue and their current policies. For example, a couple of label executives recently have complained to Retail Track that the accounts are getting "too greedy" when it comes to advertising programs. Talk about naive. If those executives think that greed is driving the accounts' requests for cooperative ad dollars, they really aren't in touch with the marketplace.

Here is another example of naiveté. In a conversation about Circuit City's monthlong \$10.88 pricing structure, I was stunned when a distribution executive with one of the majors saw the chain's pricing strategy as good news for music specialty merchants. His logic was that if all CDs were priced at \$10.88, it meant that the chain had abandoned the loss-leader \$9.88 price point for its top 10.

Or how about the conversation that I had with three label sales-types about the possibility that the price war could force regional music specialty chains, which are essential in helping to develop baby bands' sales, out of business. Their response: "So what. Best Buy is better than most specialty chains in helping to develop baby artists."

Finally, how many times have I heard senior distribution executives say it is impossible to police their own minimum-advertised price policies? Too many times, because if they won't toughen their MAP policies, the very least they can do is put some muscle behind their existing policies. Recently, BMG Distributing has taken pains to show Retail Track that its MAP policy has teeth in it. It would be nice to hear reports from the other majors of incidents where they, too, enforced their MAP policies.



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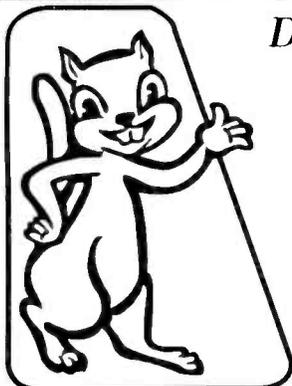
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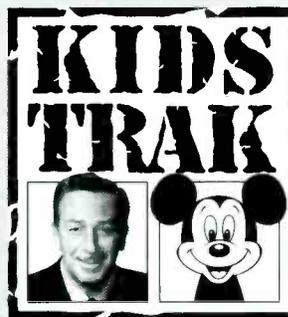
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6. *The Jungle Book*
7. *Aladdin: Adventure in the Cave of Wonders*
8. *Cinderella*
9. *Lady and the Tramp*
10. *Bambi*

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RETAILER MAKES GOOD*(Continued from page 61)*

jazz area. Nearly 60% of sales are derived from new CDs and cassettes.

In exchange for used CDs, Schulz offers the option of \$4 in cash or a \$5 store credit. Most LPs are purchased for \$1 and sold for \$2. The average customer, he reports, spends about \$15 per visit.

A friendly, small town and one-on-one relationships with customers are helping to generate word-of-mouth promotion, says Schulz. "I probably have the only store where a customer can come in, ask if I've heard of a particular song, sing a line from it, and I'll figure it out," he says. "Try doing that at a mall store."



The Record Empire is located in the upscale town of Bethel, Conn. (Photos: Frank DiCostanzo)

Schulz gained his musical knowledge (especially with alternative and underground recordings) by working as a DJ and music director at the campus radio station of St. Olaf College in Northfield, Minn. An avid reader of music publications, he also credits "listening to lots of radio" as extremely helpful to being a better retailer.

With many of the small stores in Bethel owned by generations of the same families, Schulz says that the town's residents tend to be supportive of their local merchants. "It's a nice mix of professional, trade, and blue-collar workers," he observes.

One market the retailer plans to focus on and develop is classical music. "Fortunately, my parents are classical music junkies and will be a big help to me in getting started."

Meanwhile, the entrepreneur, who studied history and philosophy in college, sums up his own philosophy about running his own record store. "At age 21, what have I got to lose?"



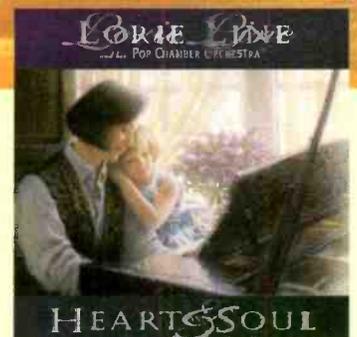
The Record Empire's inventory is almost evenly split between new CDs and cassettes and used vinyl.

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AUDIOBOOKS AIMED AT RECORD STORES

(Continued from page 61)

Naxos also offers a spinner rack that holds 200 CDs and 100 cassettes. "Isolating [our product] in its own display draws people in. It's a very big impulse buy," says Moyer.

Likewise, K-tel's Audioscope and Kid-tel subsidiaries (audiobooks for adults and children, respectively), are carried by Wherehouse, Tower, Target, and Kmart, as well as bookstores. The two imprints have a combined 50-75 titles, most priced at \$11.99. Titles include "The Nitpickers Guide For Trekkers," Garry Marshall's "Wake Me When It's Funny," Robin Leach's "Love Mates," and Winnie the Pooh and Hello Kitty book-and-tape combos.

"We have distribution into the traditional outlets for audiobooks, which are bookstores, but we also take advantage of K-tel's massive distribution," says VP Ann Jordan, who came to the company from Dove Audio.

Music retailers say that they're more inclined toward audiobooks from music suppliers. John Shank, product manager of Baltimore's Planet Music, says, "Basically, we picked up the Naxos Audiobooks titles just because we pretty much carry everything from Naxos—we have a big classical section. The Naxos audiobooks have classical

background music, so they're selling OK."

At Tower Records on Sunset Boulevard in Los Angeles, Time Warner Audiobooks make up the lion's share of the 50-100 audiobooks on sale. "Audiobooks for the most part are distributed by publishing companies, so as a music retail outlet, we don't have quite the access to the distribution pipeline," says product manager Larry King. "Whereas Time Warner's salesperson comes in twice a week to sell us cassettes and CDs and says, 'Oh, by the way, we have these audiobooks,' so it's easy."

But getting audiobooks into record stores is one thing; selling them is another. Can audiobooks find an audience in this nontraditional outlet? Opinion is divided.

"Having the 'in' with the record company is vital to distribution, but creating product that is suited to a record-buying audience is essential," says Judy McGuinn, director of advertising, publicity, and promotion at Time Warner Audiobooks. "We did well with Henry Rollins because that's a music-buying public. We expect to do well with 'I'm With The Band' and 'No One Here Gets Out Alive'; and 'Naked Lunch' will do well because,

demographically speaking, that music-buying audience has [a new appreciation] for William Burroughs. Record stores are receptive to spoken word that's targeted to their customer base."

That was certainly true for B&B Audio, whose Barbra Streisand biography, "Her Name Is Barbra" by George Mair, sold 6,000 copies in record stores, including Strawberries, Handleman, and Nobody Beats The Wiz. Strawberries did a display featuring the audiobook, the Streisand video, and the Streisand double CD, "which I thought was a brilliant way to display it," says B&B founder Beth Baxter, who signed music distributor PPI to get the audio in record stores. Baxter hopes to get the same result with Timothy White's "The Nearest Faraway Place: Brian Wilson, The Beach Boys, And The Southern California Experience."

Newbury Comics' Walleik feels that only certain audiobooks can succeed in a record store. "The only ones that work for us are from people who already have fans, like Henry Rollins and Exene Cervenka, or that appeal to an underground audience, like William Burroughs. We'll also try things like Time Warner's 'Star Wars' titles or 'Batman Forever' that might appeal to our comic-buying audience, and they'll sell a couple. But the problem there is that we're competing with bookstores and department stores and who knows who else. I mean, Kmart will probably carry 'Batman Forever'! Whereas with Exene Cervenka, our customers come to us first."

In contrast, Tower product manager Larry King of the Sunset Boulevard store feels audiobooks have unfulfilled potential in record stores. "We have a spinner rack with 50-100 audiobooks. I'd like to do more, but we have a terrible space problem in the store," he says. "We're in an upscale area, so I cull through extensive catalogs and pull out limited amounts of self-help, business strategies, provocative best sellers, and titles with a literary bent. Naxos is an interesting line—they have the same demographics as we do. And the Dove Audio titles have a degree of notoriety—the O.J. Simpson books come to mind immediately."

"Personally, I feel we could do more in this field," King continues. "Across the street from us, Book Soup pulled their magazine racks out of the store and used all that space for audiobooks. My feeling is that they're filling a market niche that we're not."

Publishers agree, pointing out that audiobooks are an entertainment product, just as music CDs and tapes are. "People who buy records don't just buy records," says Seth Gershel, VP/publisher of Simon & Schuster Audio, pointing out that classical music and jazz fans have the same demographics as audiobook listeners. "Record retailers are already used to promoting and merchandising audio product. They should give more attention to the potential of spoken-word audio as a way of expanding their offerings to their customers."



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846270/ISLAND (10.98/16.98)	LEGEND 32 weeks at No. 1	206
2	2	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	137
3	5	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	95
4	4	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	217
5	3	BOYZ II MEN ▲ ² MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	32
6	6	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	214
7	7	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	217
8	12	VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	7
9	—	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	CELTS	1
10	11	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	215
11	9	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	33
12	8	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	200
13	10	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	10
14	16	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	212
15	27	MICHAEL JACKSON ▲ ²⁴ EPIC 38112 (9.98 EQ/15.98)	THRILLER	47
16	25	GREEN DAY ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	37
17	14	ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	205
18	15	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	217
19	18	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	193
20	17	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	14
21	21	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	203
22	13	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	122
23	29	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	107
24	19	MICHAEL JACKSON ▲ EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	14
25	22	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	25
26	36	WHITE ZOMBIE ▲ GEPHEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	10
27	23	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	166
28	26	EAGLES ▲ ²⁷ ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	217
29	28	NIRVANA ▲ SUB POP 34* (10.98/15.98)	BLEACH	64
30	24	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	206
31	20	THE DOORS ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	6
32	32	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	39
33	39	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	22
34	30	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	17
35	31	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	214
36	—	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	7
37	41	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	170
38	34	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	194
39	48	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	9
40	33	EAGLES ▲ ²⁴ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	120
41	37	LED ZEPPELIN ▲ ²⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	185
42	35	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	67
43	38	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	193
44	42	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	16
45	45	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	102
46	—	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	114
47	—	GREEN DAY ● LOOKOUT 22* (7.98/9.98)	39/SMOOTH	33
48	—	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	23
49	50	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	208
—	—	FLEETWOOD MAC ▲ ³	GREATEST HITS	—

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. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Attractive Packaging Isn't Snobbish; It's Good Business

VISUAL BLIGHT: While picking through our stacks of CDs the other day, we ran across a couple of interesting packages.

Both are the work of Chicago-based Quarterstick Records, and both are the product of offshoots of the now-defunct Windy City band Rodan. The albums, "Engine Takes To The Water" by June Of 44 and the self-titled set by Rachel's, arrived in cardboard sleeves that looked hand-crafted. Those who remember the lovely hand-screened albums produced in the '80s by L.A.'s Independent Project will recognize the look.

Imagine our surprise when, a couple of days later, Reprise's new Neil Young/Pearl Jam collaboration, "Mirror Ball," arrived at our desk, wrapped in the same kind of stylish package—a brown cardboard sleeve with a deceptively homemade look. (You can bet that Reprise shipped about a million of 'em the first week.)



by Chris Morris

As we looked at these three sets spread out before us in our living room, a couple of thoughts came to mind. First, that we infrequently receive indie albums packaged as creatively as the June Of 44 and Rachel's sets, and much of what we do get in the mail is downright gruesome-looking. Second, that indies will always be imaginative, as well as commercial, competition with the majors.

Literally hundreds of independent releases cross this desk every year, and in many cases the packaging is nearly terrifying. We won't embarrass the perpetrators by identifying their offenses by name, but many small labels—including some that have been around for years—deliver records with illegible cover type, unreadable spines, and artwork that looks like a not especially gifted 3-year-old's fingerpainting.

These slapdash works of design have

a couple of immediate effects. For the consumer (and for the journalist or radio professional who receives them), ugly-looking packages are met with a surge of aesthetic revulsion. While many may hold to the old cliché "you can't judge a book by its cover," there are few who will open a jewel box—even if it contains a brilliant record—if the album cover conveys nothing except haste, carelessness, or poor taste.

A bad-looking album will also very likely meet resistance from indie distributors. With thousands of records competing for wholesalers' attention every year, a buyer will wind up gravitating to records that not only sound good, but that will look good in a retail fixture. Selling your record to a distributor entails not only finding music of quality, but offering packaging that meets the standards of a demanding industry.

At the National Assn. of Independent Record Distributors and Manufacturers convention in San Francisco in May, we found ourselves kibbitzing with another attendee about the heinous quality of much independent album packaging.

Our colleague, who said she was the daughter of an advertising executive, said that among the basic texts she would recommend to any indie label owner is the book "Ogilvy On Advertising," a '60s classic penned by Madison Avenue legend David Ogilvy.

That book, which has remained in print for 30 years, is a fine place for the graphically challenged to start. Ogilvy, whose campaigns included the famous Volkswagen print ads of three decades ago, has much of importance to impart to the novice about such fundamentals as design, art direction, and typography.

The point is, every label operator owes it to himself or herself to learn how to put together a presentable package. If your records look bad, there's a good chance that, in today's highly competitive marketplace, they won't get through the door of a major retail outlet—or even the mom-and-pop up the street.

And, as the Young/Pearl Jam album proves compellingly, the majors know the game well enough to manufacture a unique, handsome package without working up a sweat. And if you don't believe you're in competition with them, it's time to get a grip.

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Album Reviews

EDITED BY PAUL VERNA

POP

► CURTIS STIGERS

Time Was
PRODUCERS: Various
Arista 18715

Backed by a star-studded cast of producers, session players, and featured musicians, pop singer/saxophonist Curtis Stigers is destined to find a home at top 40 and AC radio for his second album, even if the material on it is not always of blockbuster caliber. Title-track duet with Shawn Colvin is surest airplay bet; other potential hits include David Foster-produced "This Time," R&B-flavored "It Never Comes," and blues rave-up "New York Is Rockin'."

DR. JOHN

Afterglow
PRODUCER: Tommy LiPuma
Blue Thumb 7000

The Doctor is in the house, and he has a new specialty: jazz vocal music of the '40s and '50s, delivered in vintage big band style. Tracing his swamp rock and blues roots to their natural origin, Mac "Dr. John" Rebennack pours his heart into nuggets like "I'm Just A Lucky So-And-So," "Ain't I Good To You," "Blue Skies," and "So Long." He also treats fans to a couple of tunes he wrote with the late Doc Pomus—"There Must Be A Better World Somewhere" and "New York City Blues." A glowing tribute to past heroes.

ANNETTE SANDERS

On My Way To You
PRODUCER: Michael Abene
Cabaret 5016

Annette Sanders is a jazz stylist who respects melody and lyrics alike. The combination is winning, as is this program of 12 songs varied in their sources but common in their classy nature. The title track is a beautiful Michel Legrand/Alan & Marilyn Bergman ballad that, the singer notes, her late musician husband, Morty Lewis, brought to her attention. Producer/keyboardist Michael Abene leads the musicians in creative backdrops that keep Sanders' vocals in sharp focus. Contact: 516-248-5502.

R & B

► TONY THOMPSON

Sexsational
PRODUCERS: Various
Giant 24596

Hi-Five lead vocalist's solo debut provides mostly youth-oriented, midtempo, and ballad presentations. With bouncy tracks like "What's Goin' On" and "I Know," artist sets breezy tone sure to grab teen listeners. On "My Cherie Amour" cover, Thompson demonstrates expressive vocal ability, while track brushes up against a surprisingly pleasing hip-hop arrangement. He also shows a mature side, going straight R&B on more classically produced tracks like "Dance With Me" and "Goodbye Eyes."

RAP

► D'ANGELO

Brown Sugar
PRODUCERS: D'Angelo, Bob Power, Ali Shaheed Mohammed
EMI 232629

Artist's debut filters the influences of Marvin Gaye, Smokey Robinson, and Prince through a jazzy, hip-hop prism that reflects musical and lyrical brilliance. Over warm, intricately woven soundscapes, D'Angelo's tenor or falsetto forms sweet melodies that generate rich harmonies. Highlights include first single "Brown Sugar," an ode to weed disguised as a love song; "Cruisin'," an inspired cover of the Robinson classic; and "Shit, Damn, Motherf*cker," a track that

SPOTLIGHT



JENNIFER TRYNIN
Cockamamie
PRODUCER: Mike Denneen
Squint/Warner Bros. 45931

With plenty to say and ample musical gifts with which to say it, Boston newcomer Jennifer Trynin is poised to join the upper ranks of Gen-X alternative rock queendom. Led by modern rock hit "Better Than Nothing" and filled with such equally air-worthy tracks as "Happier," "One Year Down," and "All This Could Be Yours," this debut album is a timebomb for rock, college, and pop formats. Produced with a winning mixture of grit and polish by Mike Denneen (Aimee Mann, Letters To Cleo, Gigolo Aunts), the record is one of the year's best debuts. A revelation.

bubbles with rage and overflows with dark humor.

JAZZ

► PAUL TAYLOR

On The Horn
PRODUCERS: Kazu Matsui, Dino Esposito
Countdown 77725

Hot young saxophonist/composer Paul Taylor makes a strong, tuneful contemporary jazz debut with a readily airplayable sound. Standout tracks include the electronic funk and slinky melody of "Set Me Free," the charming, bittersweet changes of "Exotica," the sweet multitracked saxophonics of "Til We Meet Again," the poignant balladry of "When The Morning Comes," and the satisfying pop changes of "Dream Come True." Taylor turns vocalist for his cover of Chic tune "I Want Your Love."

NEW AGE

★ NAWANG KHECHOG

Karuna
PRODUCER: Kitaro
Domo 71004

Nawang Khechog is a former Buddhist monk who fled Tibet as a child and eventually settled in the U.S. On his first major release, he brings his Tibetan flutes, horns, and chanting—as well as the Aboriginal didgeridoo—into reverberant spaces. The album was produced with uncharacteristic restraint by Kitaro, with whom Khechog has performed in the past year. He sets Khechog's exploratory, yearning flute melodies amid tinkling bells, gentle synthesizer strains, and environmental sounds. But there's also a lot of confrontational music with pounding ceremonial drums, roaring Tibetan horns, and the primal growl of Tibetan chants.

WORLD MUSIC

► NANA VASCONCELOS

Storytelling
PRODUCERS: Nana Vasconcelos, various
Hemisphere/I.R.S. 33444

Brazilian percussionist/singer/songwriter

SPOTLIGHT

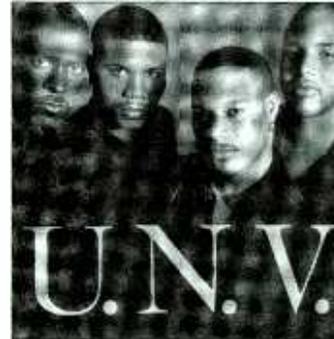


WAILING SOULS
Live On
PRODUCER: Richard Feldman
Zoo/BMG 72445

Discerning reggae fans in the '90s know the appearance of a new Wailing Souls album is the preeminent event of the season, and this gorgeous entry in the Souls' rich saga is a heart-stopper. There are no finer vocalists in modern riddim circles than Lloyd "Bread" McDonald and Winston "Pipe" Matthews, and "Live On" is a sterling successor to their Grammy-nominated "All Over The World" masterpiece and the "Cool Runnings" soundtrack they spearheaded. Whether chanting with childlike tenderness or crying out with the electrifying fervor of Maroon warriors, this velvet-voiced duo has constructed a new collection of undeniable classics like the title track, "Trouble No More," "Jah Jah," "Owe Me Money," "O.K. Corral," and deeply affecting "What A Life Worth." Equally winning are tuffer-than-tuff covers of Paul Simon's "Mother And Child Reunion" and Steam's "Na Na Hey Hey Kiss Him Goodbye." It's the surpassing freshness of the arrangements that ensures the excellence of "Live On," but then nobody looks at reggae with more inventive eyes than Wailing Souls and longtime producer Richard Feldman. In a world runnin' down, the Sam & Dave of roots reggae make a mighty vital sound.

Nana Vasconcelos accurately describes this album as containing "musical landscapes, ambient narratives, and sonic suites." Together, they comprise a personal musical documentary that teems with the rhythms, sounds, and voices of his homeland. The extended, multitracked "Curtain" makes for a bracing overture to the album's rootsy sound-stories. Listeners in search of more conventional

SPOTLIGHT



U.N.V.
Universal Nubian Voices
PRODUCERS: Various
Maverick/Warner Bros. 45839

Crammed with varied arrangements, quartet's contemporary soul crooning set beams with heartfelt romance. Album balances lead/chorus tracks with four-part harmony selections, generating several timeless songs. Production varies from complex renderings, such as the hip-hoppy "Make Up Your Mind" and powerful "So In Love With You," to minimalist tracks, such as "You Are The Sunshine," which presents soft backdrop harmonies beneath a delicate acoustic piano and solo vocalist combination. Act diverges thematically on "do me" track "Bone," but otherwise adheres to metaphoric motifs of romance.

song-forms will appreciate the atmospheric whistling of the sunny "Fui Fuio," the uptempo, sambafied "Clementina," and the catchy chant of "Tiroleo."

LATIN

► LOS HERMANOS ROSARIO

Los Dueños Del Swing
PRODUCER: Rafa Rosario
Karen/PolyGram Latino 0169

Merengue titans return with more smooth romantic ditties that place emphasis on hooky melody rather than rambunctious rhythmic mayhem of power merengue counterparts. Standout cuts on hit-laden album are "Caramelo," "Mujer Prohibida," "Video Clip," and "Un Día En Nueva York."

★ ANTONIO FLORES

Cosas Mías
PRODUCERS: Fernando Llan, Arturo Soriano
RCA/BMG 20868

Lyrical literate and musically compelling, this scintillating, lean rock

package offers a tantalizing glimpse of what could have been for this gifted singer/songwriter from Spain, who died tragically in May shortly after the passing of his legendary mother, Lola. Flores' raspy voice waxes most emotive on haunting, slower-paced entries "Isla De Palma" and "Cuerpo De Mujer," as well as spicy rumba rock number "Alba."

COUNTRY

KEVIN WELCH

Life Down Here On Earth
PRODUCERS: Kevin Welch, Harry Stinson
Dead Reckoning 003

This third release from the creative crew at Nashville-based Dead Reckoning is a musically textured and lyrically satisfying album from one of Music City's most gifted singer/songwriters. Kevin Welch's voice has a weathered passion that suits these pensive, sometimes-brooding slices of life. Among the best cuts are the intriguing "Wilson's Tracks," the lively "I Feel Fine Today," the powerful "Feast Of Bread And Water," and "Wishing For You." Contact: 615-292-7773.

GOSPEL

► YVONNE LEWIS

No Stranger In Paradise
PRODUCER: Dana Reed
Glorious 02492

Premier background vocalist Yvonne Lewis steps from the wings with the confidence and conviction of one whose time has arrived. Her résumé includes work with Luther Vandross, Roberta Flack, Quincy Jones, and Whitney Houston, as well as praise and worship titan Ron Kenoly. Much of Lewis' debut falls tightly into a quiet-fire groove reminiscent of the illustrious company she's kept, but she also turns up the flame high with a gospel fervor that speaks both deep faith and major pipes. A stunning, chill-a-minute debut.

CONTEMPORARY CHRISTIAN

KEN HOLLOWAY

He Who Made The Rain
PRODUCER: John Rotch
Ransom/Brentwood Music 35587

This South Louisiana native is one of the most talented artists making Christian/country music. On this outstanding album, he melds the two genres by singing with heartfelt conviction about issues that every bar band musician has faced. Holloway is poignant without being preachy, and his emotional honesty is especially touching on the cut "Don't Wanna Go Alone." Other standouts include "Not Enough Amazing Grace," the title track, and "Good Lovin'."

CLASSICAL

★ RINALDO ALESSANDRI

150 Years Of Italian Music: Volume II, Organ
PRODUCER: Arnaud Moral
Opus 111 30 119

A host of excellent albums devoted to organ music are out now—including Ton Koopman's first issue in a Bach survey for Teldec, Christoph Maria Moosman's set of Arvo Pärt works for New Albion, Christopher Bowers-Broadbent's traversal of Messiaen for ECM New Series, and Gustav Leonhardt's perusal of French organ music for Sony Classical—but this album from Rinaldo Alessandri could be the best of the bunch. A sequel to an earlier volume of harpsichord music, this disc features organ works from Italian composers of the 16th and 17th centuries. Mesmerizingly beautiful, this material and Alessandri's performance show why the organ is known as the instrument of the divine. Distributed by Harmonia Mundi.

VITAL REISSUES™

CARMEN McRAE

I'll Be Seeing You
ORIGINAL PRODUCER: Milt Gabler, various
REISSUE PRODUCER: Orrin Keepnews
Decca/GRP 2-647

GRP salutes late jazz icon Carmen McRae with a lovingly assembled two-CD distillation of her sessions for the Decca and Kapp labels from 1956-59—when the young singer/pianist was emerging from the shadow of celebrated contemporaries Billie Holiday, Ella Fitzgerald, and Sarah Vaughan. Featuring scrupulously remastered versions of such classics as "Whatever Lola Wants (Lola Gets)," the title cut, "If I Were A Bell," and "Bye Bye Blackbird," the collection is an entertaining, illuminating document of McRae's formative years. A highlight of GRP's reissue program.

THE WHO

A Quick One
The Who Sell Out
ORIGINAL PRODUCER: Kit Lambert
REISSUE PRODUCER: Jon Astley
MCA 11268

Having restored "Live At Leeds" to its original glory and augmented it with rare gems, MCA now applies the same diligent treatment to "A Quick One" (titled "Happy Jack" in the U.S.) and "The Who Sell Out." Each now consists of digitally remastered versions of the original tracks plus a generous offering of bonus cuts—selections from the EP "Ready Steady Who," rare B-sides, and previously unreleased songs and sound bites. Another major step in an impressive, ongoing reissue program.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): 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 Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), 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).

Single Reviews

EDITED BY LARRY FLICK

POP

► JAMIE WALTERS *Why* (3:48)

PRODUCER: Steve Tyrell
WRITERS: J. Walters, Z. Throne
PUBLISHERS: James Walters/Zachary Throne, BMI
Atlantic 6151 (cassette single)

Walters follows his sullen "Hold On" with a pop/rock toe-tapper that has swirling blues organ lines and harmonica licks to give the chorus a nice, energetic bite. Walters has a natural rasp in his voice that makes him a fairly convincing rocker, though he also works enough of a boyishly breathy demeanor during the verse to keep his legion of teenage fans happily in tow. Now that he has punctured top 40 playlists, the singer should have little to no trouble riding this charming ditty to the upper regions of the Hot 100.

LINDSEY *Got It Goin' On* (4:02)

PRODUCER: Lindsey
WRITER: Lindsey
PUBLISHER: not listed
American 43551 (c/o Warner Bros.) (CD single)

Booty-bass fans, unite! Lindsey serves a wicked electro groove that skittles with frenetic energy. Above the bassline are muy macho chants and jock-grabbing rapping that is sometimes chuckle-inducing. It hardly matters, though, this single has a chorus that will permanently stick to the brain upon impact. For popsters and crossover programmers who never quite got enough of "Whoop! (There It Is),"

PRESSHA *Put Ya Thang Down* (3:24)

PRODUCER: Not listed
WRITER: Not listed
PUBLISHER: Not listed
Atlantic 6251 (CD promo)

The first good-time summer anthem has arrived. Pressha pulls out all the stops to establish a groove that will keep bass music fans shaking off the heat. Unlike many bass tracks, "Put Your Thang Down" relies on a soul-filled vocal for its hook. The combination of big beats and racy rhythms should catch fire with pop programmers.

BOYZ OF PARADISE *Shining Star* (3:30)

PRODUCER: Derek Allen
WRITERS: L. Graham, P. Richmond
PUBLISHER: Content/Songs of All Nations
Dre Force/Rhythm Safari 50899 (c/o Priority) (CD promo)

With the phenomenal success of Boyz II Men, it's no surprise that similar soulful efforts are flooding the airwaves. Boyz Of Paradise match the capable crooning of those other Boyz, but add an uptempo production that defines this song as its own. An impressive debut.

R & B

ISAAC HAYES *Thanks To The Fool* (4:00)

PRODUCER: Isaac Hayes
WRITERS: I. Hayes, D. Porter
PUBLISHERS: Li'l Ann/Robosac/Red Stripe/How Ya Doin, BMI
Pointblank 12735 (c/o Cema) (cassette single)

What a thrill it is to have Hayes back on active duty. This cleverly written, old-fashioned soul ballad shows him in excellent voice and primed to inform kids of where such current stars as R. Kelly probably got their initial creative inspiration. Radio tastemakers who have embraced recent new music by Barry White are advised to put this delicious tune on the air pronto.

MIND, HEART & SOUL *Tears* (3:56)

PRODUCER: Michael Lovesmith
WRITER: M. Lovesmith
PUBLISHER: Jobete, ASCAP
Motown 1301 (c/o PGD) (cassette single)

This male vocal quartet comes forward with a wonderfully nostalgic retro-soul love song that goes several steps beyond Boyz II Men-styled doo-hop into the realm of the Temptations and the Delfonics. The contrast of spoken verses with white-knuckled singing at the bridge works well—especially since it

builds to a chorus rife with lush four-part harmonies and sweeping R&B rhythms. Should be of equal interest to youngsters in the throes of a crush and to mature listeners who want to remember when.

COUNTRY

► SAWYER BROWN *(This Thing Called)*

Wantin' And Havin' It All (3:29)
PRODUCERS: Mark Miller, Mac McAnally
WRITERS: R. Samoset, D. Loggins
PUBLISHERS: WB Music Corp./Samosonian Songs/Avalon Way Music (ASCAP) All rights obo Samosonian Songs and Avalon Way Music admin. by WB Music Corp. (ASCAP)
Curb 1157 (7-inch single)

From the opening bars this track really simmers and cooks with instrumental spice and that vocal energy that makes Mark Miller one of country music's most impressive singers. The lyric touches on a tried-and-true country theme of wanting more material goods, but acknowledging the nobility of being on the lesser end of life's riches. With its catchy chorus and innovative melody, this should be a standout at country radio this summer.

► JEFF FOXWORTHY WITH LITTLE TEXAS AND SCOTT ROUSE *Party All Night* (3:06)

PRODUCER: Scott Rouse
WRITERS: J. Foxworthy, S. Rouse
PUBLISHERS: Shabloo Music (BMI)/Max Laiffs Publishing (BMI)
Warner Bros. 7548 (CD promo)

Foxworthy is quite possibly one of the funniest people on the planet, and this record showcases his excellent timing and impeccable delivery. With lines like "Single people throw the best parties because they don't have to worry about their furniture getting messed up. Their friends can destroy everything they own, and they're out 15 bucks," this single mixes Foxworthy's comedic monolog with a driving track and catchy chorus. From the album "Games Rednecks Play," this is fun, fun, fun!

LISA BROKOP *Who Needs You* (3:25)

PRODUCER: Jerry Crutchfield
WRITERS: S. Ewing, M. Cates
PUBLISHERS: Acuff-Rose Inc./Alabama Band Music (a division of Wildcountry Inc.) (BMI/ASCAP)
Capitol 9101 (c/o Cema) (7-inch single)

After her impressive performance at this spring's New Faces Show during Country Radio Seminar, most programmers should be familiar with the powerful set of pipes this Canadian

chanteuse unleashes on her songs. Be it an uptempo tune like this one, which deals with post-argument regret and making up, or a slow tender ballad, this girl has a voice that can deliver the goods.

TERRI CLARK *Better Things To Do* (3:08)

PRODUCERS: Keith Stegall, Chris Waters
WRITERS: T. Shapiro, T. Clark, C. Waters
PUBLISHERS: Great Cumberland Music/Diamond Struck Music/Tom Shapiro Music: Sony Tree Pub. Co. Inc. (BMI)
Mercury 1460 (c/o PolyGram) (CD promo)

Feisty song of defiance about a woman who won't let a breakup get her down. She tells her ex she's got better things to do such as "Wash my car in the rain/change my new guitar strings." Good uptempo tune with a solid delivery should help this newcomer win over country radio.

DANCE

► BLONDIE *Heart Of Glass* (7:16)

PRODUCER: Mike Chapman
WRITERS: D. Harry, C. Stein
PUBLISHERS: Chrysalis/Monster Island, ASCAP
REMIXERS: Marc Kinchen, Richie Jones, Diddy Chrysalis/EMI 58387 (c/o Cema) (12-inch single)

On the heels of "Atomic" topping Billboard's Club Play Chart comes yet another reconstruction of a nugget from the defunct band's catalog. This single ushers in the "Remixed Remade Remodeled" compilation, and it smokes with a hearty deep-house vibe that will warm the cockles of underground punters' hearts. Producer Marc "M.K." Kinchen is at his best here, weaving jazzy synths around a thick beat that suits the pop/disco tune perfectly. Richie Jones also contributes a highly noteworthy mix more in line with current hi-NRG trends.

★ MAIN SQUEEZE FEATURING MATT WOOD *Shine The Light* (7:00)

PRODUCERS: Paul Andrews, Vicki Bell
WRITERS: P. Andrews, V. Bell
PUBLISHERS: Little Charlies, BMI; Pamplousse/Miss Vicki, ASCAP
REMIXERS: Jerel Black, Paul Andrews
Vinylmania 005 (12-inch single)

Producers Paul Andrews and Vicki Bell do an excellent job of combining the froth of hi-NRG with the aggression of tribal-house on this invigorating, optimistic club anthem. Singer Wood works hard to keep up with the track's forceful arrangement, and he is backed by a rousing choir that should help make

NEW & NOTEWORTHY

AZ THE VISUALIZA *Sugar Hill* (4:09)

PRODUCER: L.E.S.
WRITERS: AZ, J. Barnes, K. Barnes
PUBLISHERS: Tricky Track, BMI
EMI 58407 (c/o Cema) (cassette single)

Rap purists have been on the hunt for more of AZ ever since he dropped a dope guest rhyme on Nas' "Life's A Bitch." The Brooklyn-bred artist makes good on his promise on a debut single that kicks laid funk and old-school soul flavors. The track is cast in a jeep groove that is further fleshed out with a guest vamp by up-and-coming diva Miss Jones. Of course, AZ's optimistic visions of a better life on "sugar hill" are the fuel of this hit-bound multiformat vehicle. Flip the tape over and jam on the additional track, "Rather Unique," which will leave you salivating for the album, "Doe Or Die."

HELEN DARLING *Jenny Come Back* (3:12)

PRODUCERS: Mark Wright, Michael Omartian
WRITERS: T. Sillers, J. Tirro
PUBLISHERS: Tom Collins Music Corp./New Court Music (BMI)
Decca 55060 (c/o PolyGram) (CD promo)

Great new voice with a great new song. It's nice to hear something that has the elements radio seems to embrace these days—pleasant up-tempo melody, sing-

along chorus—plus even more to reel the listener in. This song is an intriguing story with a powerful message for young women. (High school guidance counselors will want to post the lyrics on bulletin boards.) Darling delivers the message with empathy and conviction. A stellar debut.

HEAVYSHIFT *90 Degrees In The Shade* (3:53)

PRODUCERS: Heavyshift, Nick Sykes
WRITERS: W. South, J. Wallace
PUBLISHERS: International Songs/Empire
Discovery 77020 (c/o Warner Music Group) (CD single)

London-rooted act aims to broaden the scope of the dance and urban music genres with a smart and sophisticated instrumental that easily fits the mold of underground acid jazz and jeep/hip-hop trends. Heavyshift's masterminds, William South and John Wallace, have found the right point between groove-a-bility and musicality, concocting a jam that truly has appeal to a wide audience. Imports of this single have already found ardent support from a batch of key R&B and jazz radio stations. Its domestic release should lead to far bigger things.

peak-hour sets come alive. All five mixes are quite useful, though the From The Sol version has an extra edge of drama that makes it stand out from the rest. Contact: 212-924-7223.

BASS SYMPHONY FEATURING JA NELL *Deep Side* (no timing listed)

PRODUCERS: Michael McGregor, Evan Landes
WRITERS: M. McGregor, E. Landes
PUBLISHERS: Potential Gold/A Slice of Evan, BMI
REMIXERS: C.L. McSpadden, Brothers On Soul Street, Sticks & Stones, Lank & Shim
One Planet 10501 (12-inch single)

Unassuming li'l pop/houser is showing early signs of being one the sleeper hits of the season. Producer/writing team Michael McGregor and Evan Landes take a workman-like approach to groove construction, smartly opting to keep the smoke and mirror effects to a minimum and letting the melody and bassline tell the tale. Even the batch of post-productions have a no-frills vibe. In the end, you have a single with legs sturdy enough to withstand momentary trends. Justice prevailing, you will be hearing a lot of this one over the next few months. Contact: 818-982-1198.

A C

THE LOST LIBERTINES *The Big Sea* (4:05)

PRODUCER: Phillip Tennant
WRITERS: S. Wilson, D. Simpson
PUBLISHER: Copeberg
Gai Saber/I.R.S. 10753 (c/o Cema) (CD single)

An introspective acoustic pop tune is etched with an earnest male vocal and delicate lead guitar licks that have subtle Spanish flavor. Triple-A stations should consider the song's folkish demeanor a plus and use it as a way of bridging the gap between slick power ballads and brighter pop/rock fare.

ROCK TRACKS

► SKID ROW *Breakin' Down* (4:30)

PRODUCER: Bob Rock
WRITER: Snake
PUBLISHER: Wordiks, ASCAP
Atlantic 6210 (cassette single)

Sebastian Bach and company get downright bluesy on this well-constructed rock ballad from the band's current "Subhuman Race" opus. The song builds from fairly quiet and tuneful verses that allow Bach to flash previously unheard vocal prowess before the track rips into an expected slash'n'burn metal chorus. Applause to producer Bob Rock for guiding the act down a road that will ultimately open more than a few locked doors at album rock radio.

★ DANDELION *Weird Out* (3:02)

PRODUCER: Phil Nicolò
WRITERS: Dandelion
PUBLISHERS: Sony Tunes/Butt Babies/Antiestablishment, ASCAP
Ruffhouse/Columbia 7133 (c/o Sony) (cassette single)

The benefits of perpetual touring shows on the first single from the Philadelphia quartet's new album, "Dyslexicon." The drums and bass are tighter, and the tune is voiced with a more mature attitude. That should not imply that the band has gone soft—quite the contrary. Fans of the band's pub-style fuzz guitars and disenchanting prose will be more than happy. The good news is that this single could easily widen Dandelion's audience beyond modern rock radio and into the platinum land of top 40.

★ GARBAGE *Vow* (4:24)

PRODUCER: Garbage
WRITER: Garbage
PUBLISHER: VibeCrusher, BMI
Almo 4758 (c/o Uni) (CD promo)

Move over, Courtney Love. Garbage combines the tough-minded hooks of Hole with an unforgettable vocal growl that rivals "Miss World." A numbed female voice cries "I can't use what I can't abuse," before a raging guitar riff begins to shatter a pain-filled pop

texture. Commit to it.

★ MAMA KETTLE *Love Is Wasted On Me* (4:25)

PRODUCERS: Alan Douche, Mama Kettle
WRITERS: Broderick, Meisel, Stuart, West
PUBLISHER: Fomoinfomofa, BMI
Dekomusic 7005 (7-inch single)

From the opening drum patter to the boisterous hook, this incredible debut is one of those rare rock efforts worth seeking out. Lead singer Steven Broderick is both tough and vulnerable at the same time as he delivers a heartfelt vocal over an engaging melody and rage-filled guitar riffs. Contact: 212-765-8450.

THE TEA PARTY *Fire In The Head* (5:29)

PRODUCERS: Ed Stasium, Jeff Martin
WRITER: The Tea Party
PUBLISHERS: Eternal/Warner-Chappell, ASCAP
Chrysalis/EMI 19792 (c/o Cema) (CD promo)

This is a most uncivilized Tea Party. Noisy guitars and a gloomy vocal filter through the muddled harmonies, which sound almost Egyptian in origin. An unconventional effort.

WAITING KATES *Crave* (no timing listed)

PRODUCERS: R. Ramsay, Waiting Kates
WRITER: Waiting Kates
PUBLISHER: George Hornsource, ASCAP
Waiting Kates 01 (7-inch single)

Waiting Kates provide a gentle rock distraction for those hungry for pleasant pop with an aggressive punch. This quintet evokes a whisper of ethereal energy into its disruptive hook, which hastily erupts into a full-fledged rock production. Contact: 617-738-9174.

RAP

► BIG L *MVP* (3:56)

PRODUCERS: Lord Finesse, Salah
WRITERS: L. Coleman, R. Hall, M. D. DeBarge, E. Jordan
PUBLISHERS: Big L/Technician Tunes/Jobete, ASCAP
Columbia 77940 (c/o Sony) (cassette single)

Big L comes on with heavy-duty bravado. Lines like "If rap was a game, he'd be MVP, most valuable poet" are a bit much, but ya gotta dig his confidence. Props due, though, Big L does have lyrical juice. And he is backed by a chilled funk groove that you will want to visit again. Latest single from "Lifestylez Ov Da Poor & Dangerous" is ripe for mad play at urban level—with eventual mainstream approval a sure bet.

WILLIE D. *Creepin'* (5:10)

PRODUCERS: Willie D., Derek Edwards
WRITER: Willie D.
PUBLISHER: Got Ma'Oin/BMI
Wize Up/Wrap 322 (c/o Ichiban) (CD promo)

Gangsta rap fans will crank the radio up loud for this streetwise track. Willie D. combines a crafty funk bassline with a heavy dose of attitude for this standoffish rap attack. Some rap-friendly radio programmers may be turned off by the explicit lyrics.

KILO *Dunkey Kong* (3:58)

PRODUCERS: Kilo, DJ Taz
WRITERS: A. Rogers, S. McIntosh
PUBLISHERS: Oik/Koke, Moke, and Noke, BMI
Wrap/Ichiban 319 (CD promo)

It was bound to happen. The classic video game meets booty bass on this fast-moving jam. Hyper bass beats and a sassy rap provide all the necessary elements to wiggle, roll, and jump. It may not be "Pac Man Fever," but it certainly is supercharged. Joystick not included.

SOULS OF MISCHIEF *Rock It Like That* (4:15)

PRODUCER: Mischief
WRITERS: A. Carter, T. Massey, O. Lindsey, D. Thompson
PUBLISHER: Souls of Mischief, BMI
Jive 42307 (12-inch single)

The masters of Mischief are back. This time, they offer a new brew of phat samples, a crawling backbeat, and a frantic rap. Old-school lyrics boast and brag the usual tough talk, as a steady groove grinds forth. Taken from the forthcoming album "No Man's Land."

PICKS (►): New releases with the greatest chart potential. CRITIC'S 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: Brett Atwood (L.A.)

The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

Future Is Now With AIX's Enhanced CD

BY MARILYN A. GILLEN

LOS ANGELES—Blue Book-based CD Plus may or may not be the future of enhanced CDs, says AIX Entertainment president Mark Waldrep, but "i-trax" is the present.

"CD Plus generated this wave of excitement in the record industry about all the wonderful possibilities it offered, but then it kept receding farther into the future," he says of the new multisession format. That format became reality last month with the publication of a spec developed by Philips, Sony, Microsoft, and Apple, though the first titles based on the book are not

expected out until late summer or early fall.

"There has been a sense of frustration in the music community, of being ready to go but not able to," Waldrep says. Because of this, industry members have been exploring alternate routes of combining music and audio/visual elements onto a single disc; these routes include Waldrep's branded i-trax, which has been used on albums for labels including Disney Records (for a separate, enhanced version of its "Rhythm Of The Pridelands" that is being sold only in the computer software channel), Flying Fish, DA Music, the Benson Music Group, Inter-

sound, and AIX's own interactive label, which is distributed by Navarre.

Waldrep says there will be 30-50 i-trax titles on shelves by Christmas.

The biggest test for i-trax, though, will come with the July 4 release of "Kitaro—An Enchanted Evening" from the Grammy-nominated new age artist. The Domo Records artist's live set will ship more than 150,000 copies into the marketplace, according to Domo, all of them enhanced i-trax discs.

"We knew we wanted to do something with multimedia for this record, but because of all the problems we kept hearing about with CD Plus, we didn't think we would be able to do the enhanced CD idea," says Kitaro. "But then we began researching and heard about i-trax and decided to take a chance."

I-trax uses the "expanded pregap" approach to the multimedia process, meaning that the computer data is placed before the first Red Book audio-track. The potential drawback to this approach, in the eyes of some in the record industry, is that it is possible, with some effort, for consumers to "back" into the data track by holding down the reverse button on their players. Doing so could yield a sharp screech if the audio player attempted to read the computer data.

Waldrep says it's an unlikely scenario, and one he has not yet encountered with the albums released to date. The calls that have come in on the technical support line have centered around a perennial, but very limited, problem with a particular type of CD-ROM drive from NEC that refuses to play the mixed discs, he says. Waldrep

sends these frustrated users CD-ROM-only versions of the titles, he says.

For Kitaro, the frustration was in deciding what to give. "This album has 68 minutes of music," he says. "There wasn't too much room left over [for the enhancements]."



KITARO

In the remaining disc space, Kitaro did manage to fit in a fair amount of multimedia data, including a full-length video of the first single, "Dance Of The Sarasvati"; a video interview; a biography and complete discography; and a merchandise section, where users can order select items or join the artist's fan club.

The multimedia material is "strictly a bonus track," Kitaro says. "We don't charge extra for it."

"You have to think of these as albums first and foremost, and sell them that way," Waldrep says. "Therefore, you have to be able to turn them around quickly and at a reasonable cost."

Waldrep says he can deliver a finished i-trax master within a week, at costs under a few thousand dollars.

Kitaro, meanwhile, is taking multimedia a few steps further: His album will be followed with a live concert video that will air on PBS stations nationwide during their August-September pledge drives, and will reach store shelves via Domo afterward.

He is also working on a CD-ROM of native Japanese dance.

'Lion King' To Become CD-ROM Game

BY MARILYN A. GILLEN

LOS ANGELES—"The Lion King" has found another hill to conquer: CD-ROM games. Disney's hugely successful film and home video property, which also resulted in a hit soundtrack album and is slated to become a CBS television series in September, will be spun off in yet another direction via a new joint venture between Disney Interactive and multimedia developer 7th Level to co-produce a film-based adventure game. The Windows-based PC game is due out stateside by Christmas and worldwide next spring.

Retailers have reason to be optimistic about this Christmas delivery. Disney previously spun the film off on CD-ROM as an interactive children's storybook, which has sold more than 400,000 copies to date, according to Disney, and on cartridge as Sega Genesis and Nin-

tendo SNES video games, reportedly having moved nearly 1 million total units.

The new CD-ROM will be an "arcade-style adventure game" based on the film characters Pumbaa and Timon and is aimed at ages 8 and up, according to Disney. The game will be co-produced by Disney Interactive and 7th Level; Disney will handle marketing and sales.

7th Level's previous titles include "Monty Python's A Complete Waste Of Time" and "Take Your Best Shot." Forthcoming are "Battle Beast" and "Arcade America," both of which, like the Disney co-production, will reportedly showcase a proprietary new 7th Level technology and production process said to take animated action games to a new level.

"Battle Beast" is due Aug. 19. "Arcade America" follows in early October.

Time Warner Forms Division

Interactive Shopping, Ads Main Focus

LOS ANGELES—Time Warner Cable Programming has formed a new division aimed at the interactive-shopping marketplace and a related arena, interactive advertising.

In a move that underscores a digital theme, global media advertising agency J. Walter Thompson and interactive multimedia developer Magnet Interactive Studios have formed a joint marketing alliance geared to meeting the needs of advertisers in the new age of online stores, interactive TV, and CD-ROM-based magazines.

Time Warner's new unit, the Digital Marketing Group, will be headed by Linda Frankenbach, senior VP of Time Warner Cable Programming, and will be based in New York.

Already in development at Time Warner is a new interactive shopping mall, dubbed DreamShop, which will open for business on platforms including Time Warner's interactive TV-based Full Service Network, which debuted in Orlando, Fla.; its existing computer-based online sites, including the popular World Wide Web-based Pathfinder; and planned high-speed-cable based computer online services, currently being tested by Time Warner.

DreamShop will replace Pathfinder's current virtual mall concept, Catalog 1, which was a joint venture with catalog company Spiegel. Firms that have already inked leases in the new Time Warner mall include Spiegel, the Warner Bros. Studio Store, Crate & Barrel, and Book of the Month Club; all were part of the earlier Catalog 1 site.

DMG is "in discussions with" other national retailers, according to a company executive, and plans are being made to expand the mall in 1996.

This changing retailing and entertainment landscape is having repercussions in the ad world, where traditional ads—and thinking—don't always translate to an interactive medium.

The JWT/Magnet Interactive partnership aims to bridge the digital gap. "It shows our commitment to synthesize the power of advertising with the interactive-multimedia world's forward-thinking capabilities," says Ron Burns, president/CEO of JWT North America.

Magnet Interactive, which develops multimedia titles for a number of different clients, will also debut its own line of consumer CD-ROM titles this fall, to be distributed by 20th Century Fox Home Entertainment.

Free Tix Online; A Great Discovery

TICKETMASTER MAY NOT be selling online yet, but that doesn't mean you can't get tickets from your computer. To inaugurate the launch of its new World Wide Web site (Billboard, July 1), the giant ticketing company plans to give away thousands of free tickets to music and sporting events this summer. Consumers can enter the July contest by logging onto the Ticketmaster Web site (<http://www.ticketmaster.com>) and filling out an E-mail form. Tickets from different regions of the country will be offered in the giveaway each week.

THE DISCOVERY CHANNEL is using multiple media to promote its CD-ROM lineup—and to mark a company milestone. During July, Discovery Channel Multimedia is offering a 90-minute VHS video, "Great Moments Of Discovery," free with the purchase of any of its CD-ROM titles. The video program, which aired last month on the Discovery Channel, is available to retailers either shrink-wrapped with the CD-ROMs or through a mail-in service. Discovery may eventually sell the videotape separately, but not until 1996.

Discovery also has big promotional plans for the holiday season. During November and December, it will be running a "buy two, get one free" promotion, good across its entire inventory. The fourth-quarter promotion will be supported with point-of-purchase materials, as well as an aggressive print and on-air ad campaign.

CAN'T MAKE THE RELEASE PARTY? No sweat. In what may be a sign of things to come, Mick Taylor hosted an online "virtual release party" June 28 simultaneous with the actual one for his new Shattered Music set, "Coastin' Home." Net surfers may have missed out on the open bar, but they got something actual attendees didn't: Internet-exclusive Taylor performances. The party tapped into RealAudio technology to let listeners sample music in real time.

HOPE FOR DCC? Todd Rundgren's delayed new Ion album, "The Individualist," is due out July 11 on cassette. It's also being made available for free download on CompuServe until the (expected) August release of the album as a CD Plus title. The CD was originally due June 12. The holdup is blamed in part on the delay in the establishment of an industry standard for producing enhanced CDs.

ANTHEA DISNEY, former editor in chief of TV Guide, is moving to the interactive-content realm. Disney has been named to the new position of editor in chief, worldwide, of the News Corp.'s Delphi Internet Services division, where she will oversee development of content for the online company's "new and expanded" service, slated to debut this fall.

FOR AN UPCOMING listing, the Enter* Active File would like to hear from all record labels and record stores that are online—both on commercial services or on the Internet. Send complete on-site addresses and/or related information to Mgillenbb@AOL.com, or call 213-525-2290.



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PICTURE THIS

By Seth Goldstein



FACE LIFT: Blockbuster plans to dress its stores for success this Christmas, according to sources who heard the refurbishing pitch from chain executives touring Hollywood in late June.

The retailer wasn't available for comment, but one studio marketing VP says he was told that Blockbuster will be placing increased emphasis on catalog sales.

Stores are expected to make better use of end-cap displays, laid out to attract customers on the way to the new-release wall decorated with the hottest rental titles. The merchandising will be supported, as before, by a free-standing newspaper insert blanketing major cities.

In rough outline, the ideas don't appear to include anything untried by the mass merchants—further indication that video specialists are still playing catch-up in sell-through.

Blockbuster, in fact, has launched a fourth-quarter sell-through campaign for the past several years. The results have been judged satisfactory at best by trade observers.

However, the chain remains a relatively minor force in sell-through, unlike rental, where it holds a 15%-20% market share. Some of Blockbuster's efforts have been outright flops, such as its direct-mail catalog, which was folded last year after a single edition.

Nonetheless, the proposed fourth-quarter face lift got a rave review from our Hollywood source, who thinks the megachain is more innovative than ever. "It's better retailing in the face of tougher competition," he says.

Not included in the new competitive pose—wisely so, in his view—are direct-to-sell-through titles.

Despite its size and purchasing clout, Blockbuster has never gone toe to toe with mass merchants and deep discounters in the battle for the best loss-leader price.

Blockbuster, however, is getting more aggressive in rental. It's demanding better terms from vendors, another point of interest during the recent Hollywood swing, we're told.

Other studio executives shrug off Blockbuster's maneuvers as normal for rental's biggest player.

There's No Disguising A Hit Video Success Of 'The Mask' Carefully Plotted

BY EILEEN FITZPATRICK

LOS ANGELES—If you think selling a cassette with the hottest star in Hollywood is a no brainer, think again. Jim Carrey may be on automatic pilot to box office gold, but New Line Home Video had to carefully plot his success on tape.

The strategizing has paid off. New Line released the Carrey comedy "The Mask" on Jan. 19 at \$19.98 suggested list. Seven months later, it's still considered a high-profile title that has already generated wholesale revenues of \$80 million. But direct to sell-through doesn't work for every box office hit, as demonstrated by New Line's decision to go rental with Carrey's "Dumb And Dumber."

Competition helped to make a 1995 winner of "The Mask." New Line executive VP Michael Karaffa says that once the movie became a summer success in 1994, the supplier was faced with the prospect of releasing it against "Snow White And The Seven Dwarfs," "Jurassic Park," and "Speed" in the fourth quarter.

Instead, New Line opted to hold back. "We looked at January and saw we would have six weeks to ourselves," Karaffa says. "The media would be less expensive, and we thought 'The Mask' would be counter programming to the February release of 'The Little Rascals,' and 'Little Giants.'"

The success of Carrey's previous hit, "Ace Ventura: Pet Detective," led to New Line's decision to go direct with "The Mask." Warner Home Video's "Ace," priced at \$24.98, sold approximately 4 million units in 1994.

Yet even with Carrey's proven track record, retailers who were returning millions on "Snow White" and "Jurassic Park" were leery of a low-priced "The Mask," despite its \$120 million box office.

"We were soliciting 'The Mask' in the fourth quarter, and there were returns issues," says Turner Home Entertainment executive VP/GM Stuart Snyder. To alleviate some of the fear about another overstocked title, Turner and New Line scaled back their estimate of the initial shipment to 6 million units.

"From the field, we heard some ridiculously low numbers and some as high as 10 million units," Snyder says. "By managing the goal, we enabled everyone to step away with a positive feeling about the title."

But the title still needed more work. Snyder says the Turner sales force made extra calls to map out detailed marketing plans. "Once we got out

there, all of those immediate concerns [about returns] became less important," he notes.

"Dumb And Dumber," Carrey's next movie, which hit the \$100 million box office mark in December, also helped to build retail confidence in "The Mask," says New Line VP of sales Kevin Kasha.

Virgin Megastore was there from the start. Video and laser buyer Marty Sikich says he had no qualms about buying big. "The main thing is that it had no major competition for six weeks," he says. "As a sell-through title, we welcomed it, and I've been a believer in Carrey since 'Ace Ventura.'"

His belief was justified. When "The Mask" arrived at Virgin, it immediately knocked "Speed" out of the No. 1 position on the store's sales charts. In the normal course of a title, second-week sales drop off 40-50%, Sikich says, but demand for "The Mask" remained steady.

New Line and Turner kept an inventory cushion of 600,000 units at street date to get product out quickly to retailers who underbought. "We anticipated it, and wanted to make sure stores had product," Snyder says, "because any product not in the stores means lost sales for them and for us."

Field inventory transfers were limited to two or three accounts, which were dispersed before the supplier went into its own warehouse inventory.

At Virgin, meanwhile, the title con-

tinued to sell well, according to Sikich, and it outpaced veteran rental titles that had been repriced following the release of "The Mask." These included "True Lies," "Clear And Present Danger," and "Four Weddings And A Funeral."

With March came real competition, in the form of "The Lion King."

Carrey proved resilient. "It was ready to be knocked off by then, but 'The Mask' continued to be in [our] top 10 well into April," Sikich says.

Encouraged by retail response, New Line kept pitching. The vendor purchased a display window at Virgin's Sunset Boulevard store in West Hollywood, Calif., which remained in place for two months at a cost of \$1,500. Nevertheless, the vendor stayed low key in March.

New Line didn't purchase television ad time, limiting ads to retail circulars to capitalize on "Lion King" foot traffic. "We were not going to buy TV against 'The Lion King,'" says Karaffa. "That would have been a waste."

Initially, New Line budgeted a \$3.5 million media buy, not including radio promotions. The figure grew to \$5 million as the target audience was expanded, and New Line bought time on "Home Improvement," "Friends," "Seinfeld," and an episode of "Married With Children" that ran after the Super Bowl, says New Line executive director of marketing Sarah Olson.

(Continued on page 71)

Success Of Death Video Challenges Morals In U.K.

BY PETER DEAN

LONDON—A major political row has erupted over a controversial anti-capital punishment video called "Executions." The cassette, released by Video International Publishing on the Eduvision label, uses documentary footage of executions.

Politicians have called for the banning of "Executions" and have requested the government censor to put a stop to programs said to contain "gratuitous material." Great Britain's official in charge of public morals, James Fenton, who is director of the British Board of Film Classification, brought matters to a head when he gave "Executions" an 18 rating and later issued a press statement defending his action on humanitarian grounds.

The title arrived in June, and the resulting media frenzy immediately prompted major retailers to take copies off the shelves and sell them only upon request. Two chains, WH Smith and John Menzies, stopped selling "Executions" once their initial shipments were sold. HMV, Virgin, and independents have continued to stock the film.

"Executions" has sold more than 60,000 units at 12.99 pounds (approximately \$20) suggested list and is currently No. 3 on the national video rental chart. A company called Ideal Marketing plans to handle U.S. distribution.

The man behind "Executions" is Barry Goulding, who was responsible for the launch of the three-part "Police Stop!" series, which is a compilation depicting actual car accidents and high-speed chases. Approximately 3 million copies have been sold. Goulding denies the accusations that "Executions" uses human suffering for the sake of entertainment.

"This is a serious, factual documentary using footage that is usually suppressed by the media and that the censorship board passed," he responds. "It's horrendous viewing. Next time I release something, though, I'll contact the retail trade for a classification before going to the censors, seeing as [the retailers] are the ones who are now acting as censors."

Video trade organizations have blasted "Executions" and Ferman's (Continued on page 73)



Goody For Her. Cynthia Targoz, producer of the "Best Bust" video and the "Best Drive To Fitness" audiotape, poses with David Ribeiro, manager of the Sam Goody's store at the Universal City Walk in Los Angeles. Targoz performed her exercise routine as part a fitness promotion sponsored by Goody's and affiliate Suncoast Motion Pictures. Also on the program were Jack LaLanne and Flo Jo Joyner. A portion of the profits went to the American Cancer Society.

McDonald's Needs A Break Today: Vid Suppliers Wary

NO BIG MAC ATTACK? Retailers may get their best present from their worst enemy this year, if McDonald's is unable to nail down a video deal for its annual holiday promotion.

Apparently, the fast-food giant is asking a little too much, and suppliers are balking. Several scenarios have been flying around; the best, and most probable, involves Warner Home Video.

According to reliable sources, McDonald's and Warner were set to do a deal for "Batman" and "Batman Returns." The arrangement made sense, since McDonald's is doing a huge "Batman Forever" theatrical tie-in, and Warner has plenty of returned "Batman" units collecting dust in its warehouse.

However, as the story goes, McDonald's thought the 1989 movie was gathering a little too much dust. Rather than take either "Batman" title, McDonald's requested more recent releases, such as "Free Willy." That apparently proved a deal breaker, and Warner walked away. McDonald's representatives declined to comment.

The chain's desire to update its video promotion with newer features appears to be the main reason other studios are backing away from a relationship, even a lucrative one, as McDonald's has generated orders for 7 million-10 million cassettes with a net of \$7 million-\$10 million. Demand for catalog titles is finite, as McDonald's discovered last year when it bought more copies of old MCA/Universal Home Video titles than it could sell at \$5.99 each plus a sandwich. Inventory problems forced the chain to cut the promotional price in half.

McDonald's has a point, of course, but suppliers don't need help selling a 2-year-old title like "Free Willy," especially with a sequel hitting theaters this month. Retailers such as Musicland and Wal-Mart do fine moving quantities of the title at \$14.95.

MCA/Universal hasn't escaped the McDonald's rumor mill. Numerous industry sources have long speculated that "Jurassic Park" would be headed to fast-food heaven in the fourth quarter. But senior marketing VP Andrew Kairey denies that the studio has had discussions about a follow-up deal.

McDonald's emphasis on the new could keep the studios at arm's length, at least for this year, according to other executives.

That's certainly good news for retail, but it doesn't mean that McDonald's won't go elsewhere. There is plenty of product and enough suppliers in financial need to make another deal beneficial to anyone.

As for 1995, the music industry

may step in and help fill the void left by Hollywood. McDonald's and Garth Brooks have survived the fire aimed at both last year when Brooks supplied the chain with an exclusive CD. Retailer ire was somewhat muted, because a portion of the profits went to charity, and because the CD contained coupons for discounts at Musicland, which regularly complained about the video deals.

Whoever McDonald's is talking to—if it is talking—nobody's saying. In a town where everyone knows everyone else's business, this is one secret that really is secret.



SHelf TALK

by Eileen Fitzpatrick

CHILD SAFETY: Turner Home Entertainment will launch a joint promotion with Kinder-

Vision at 10 retail locations on Aug. 5.

KinderVision is a nonprofit organization dedicated to fighting child abduction. It videotapes children and takes fingerprints and voice recordings to assist parents and law enforcement if a child is ever missing.

Turner has teamed up with the nonprofit organization for the release of "The Swan Princess," which hits stores Aug. 1. A public service announcement for KinderVision will appear on the front of all copies of the title.

At each participating retail location, KinderVision will tape children and collect other pertinent information for a permanent identification kit. The process takes about five minutes. Parents and kids will also be given a brief safety class on how to protect against child abduction. A free videotape and pamphlets will be available.

Retailers taking part in the Aug. 5 event include Toys 'R' Us' Herald Square store in New York; Video Tyme in the Buena Ventura Mall in Ventura, Calif.; Video Villa in Lisle, Ill.; Ultimate Video in San Jose, Calif.; CVS in the Galleria Mall in Boston; Wal-Marts in Miami and Irving, Texas; Movie Warehouse in Utica, Mich.; Media Play in Smyrna, Ga.; and Suncoast Motion Picture Co. in the Mall of America in Bloomington, Minn.

Other dealers who want to participate in the KinderVision program should contact Turner's Joseph Swaney at 404-827-1966.

CRUISE DISCOUNTS: Retailers and consumers will be able to participate in a Carnival Cruise promotion from Hemdale Home Video to launch the supplier's new family label, Tales For All.

The line will debut Aug. 12 with "Vincent and Me." Follow-up titles include "The Return Of Tommy Tricker," available Sept. 19, and "Summer Of The Colt," arriving

(Continued on next page)

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	9	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	3	5	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
3	2	4	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
4	5	3	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
5	30	2	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
6	11	2	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
7	7	6	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
8	4	5	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
9	6	18	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
10	8	7	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
11	9	7	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
12	NEW		PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
13	15	7	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
14	10	6	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
15	23	2	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
16	16	5	MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
17	13	4	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
18	18	39	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	14	4	THE POLICE: OUTLANDOS TO SYNCHRONICITIES	PolyGram Video 8006348273	The Police	1995	NR	19.95
20	21	4	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
21	12	23	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
22	20	2	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Various Artists	1995	NR	19.95
23	17	9	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
24	36	68	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
25	22	12	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
26	33	26	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
27	19	14	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
28	26	5	THE KILLER	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
29	28	8	DIE HARD TRIPLE PACK	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
30	32	52	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
31	24	9	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
32	25	43	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
33	NEW		THE KETTLES IN THE OZARKS	MCA/Universal Home Video Uni Dist. Corp. 82337	Marjorie Main Arthur Hunnicutt	1955	NR	14.98
34	35	33	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
35	NEW		THE GRIND WORKOUT HIP HOP AEROBICS	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98
36	38	21	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
37	NEW		EYEWITNESS: BIRD	Dorling Kindersley Publishing 5-70822	Various Artists	1995	NR	12.98
38	37	11	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
39	29	44	PINK FLOYD: THE WALL	MGM/UA Home Video Warner Home Video 400268	Bob Geldorf	1979	R	14.95
40	RE-ENTRY		GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

NO DISGUISED HIT VID*(Continued from page 69)*

"Our target audience was 18-34, but we wanted to broaden it to 12-17 year olds," says Olson. "We knew it would be more expensive, but we had to have it to hit the target."

One-third of the media budget was spent at street date, one-third a week after street date, and the rest two weeks later.

However, more is on the way. Karaffa says an additional \$5 million was budgeted for year-round co-op advertising. "Strategically, we use advertising funds to ensure retailers will have enough for the life cycle of the title," Snyder adds. "We reserved enough for the rental release of 'Dumb And Dumber,' which came out the same week as [the theatrical release of] 'Batman Forever.'"

The reserve will be in place during the fourth quarter with the expected sell-through release of "Batman Forever" and the repriced "Dumb And Dumber."

Despite its success and PG-13 rating, Kasha says New Line decided against going directly to sell-through with "Dumb And Dumber," based on research data and "gut instinct. The intent-to-purchase research wasn't terrible. It was in between 'Wayne's World' and 'Ace Ventura.'"

"Before it hit \$100 million, the percentages came back that consumers would rather rent it," Olson says. "After \$100 million, it became more borderline." But rental was never in doubt. Intent to rent was "off the charts," says Karaffa.

For Virgin, "The Mask" has finally subsided six months after its release. Not even "Batman Forever," which co-stars Carrey, has stimulated sales of "The Mask," and Sikich says the title has dropped off his top 20 list and into the catalog section. Sikich says the store probably won't create a Carrey section in the store, as New Line would like dealers to do in December.

"We only have four actors that have enough films for that: Brando, Nicholson, Elizabeth Taylor, and Jimmy Stewart," he says. "Jim Carrey's not at that level."

Regardless, "The Mask" is riding high. Karaffa says New Line has sold 7 million units in the U.S. and Canada. Returns, now less than 5%, are expected to go no higher than 10%, half the industry standard.

In order to fill reorders, says Kasha, "we've actually had to call accounts and ask when they're sending back product."

The title is in no danger of dying, Karaffa says. "The top five or six retailers give you a good gauge. It's still selling, and 'The Mask' is just reaching its early middle age at retail."

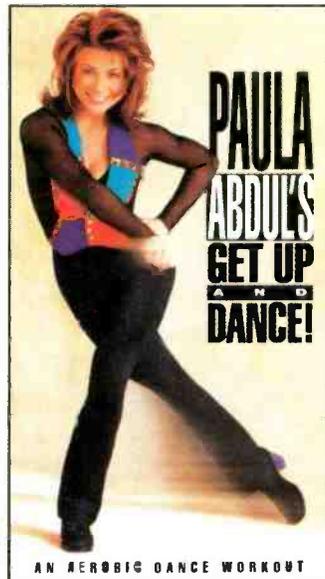
SHELF TALK*(Continued from preceding page)*

Sept. 26. Each carries a suggested list of \$19.95. Consumers who purchase any of the titles will receive a discount coupon by mail worth up to \$500 or \$1,000 toward the price of a Carnival cabin.

Retailers ordering a 24-unit floor display can enter a sweepstakes to win a cruise and \$1,000 in cash. They must send Hemdale a picture of the setup display in their stores. The floor unit will be available Sept. 9.

Wanna Get Fit?... Wanna Have Fun? Do It With Paula!

The All-Around Entertainer Is Coming To Video With An Aerobic Dance Workout!

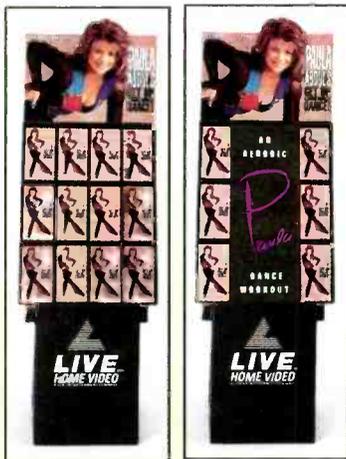


1994/COLOR/54 MIN./CAT. NO. 60214

\$14⁹⁸

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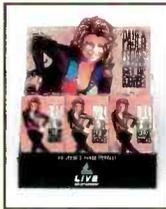
A Great Value!



Pre-Order Date: 8/1/95 Street Date: 8/22/95

- Famous fitness expert Karen Voight consulted with Paula to create this groundbreaking video.
- GET UP AND DANCE is a standout in the workout genre — safe, easy and tons more fun than the rest!
- Paula sells: Multi-Platinum recording superstar has sold millions of records worldwide, including six #1 singles.
- Paula's latest album "Head Over Heels" is currently skyrocketing to the top of the charts!

12-, 24- and 48-piece displays available



48-Piece Display Cat. No. 49201

Sugg. List Price: \$719.04

24-Piece Display Cat. No. 49219

Sugg. List Price: \$359.52

12-Piece Display Cat. No. 49202

Sugg. List Price: \$179.76

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	1	4	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
2	2	4	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
3	6	2	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
4	3	3	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
5	4	12	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
6	5	7	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
7	31	2	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
8	12	3	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
9	7	9	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
10	8	10	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
11	9	5	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
12	NEW ▶		LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
13	10	7	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
14	40	2	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
15	14	5	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
16	NEW ▶		STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
17	13	6	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
18	15	5	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
19	11	7	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
20	20	10	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
21	17	6	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
22	18	15	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
23	16	9	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
24	21	10	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
25	19	6	HIGHLANDER-THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
26	23	5	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
27	26	2	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG (PG-13)	FoxVideo 8730	Mimi Rogers Bruce Davison
28	22	16	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
29	24	10	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
30	25	16	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
31	34	2	QUEEN MARGOT (R)	Miramax Home Entertainment Buena Vista Home Video 4439	Isabelle Adjani Daniel Auteuil
32	32	13	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
33	28	15	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
34	36	14	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
35	35	3	SAFE PASSAGE (PG-13)	New Line Home Video Turner Home Entertainment 4075	Susan Sarandon Sam Shepard
36	30	5	THE ASCENT (PG)	Cabin Fever Entertainment 900	Vincent Spano Ben Cross
37	37	22	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
38	27	7	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
39	33	6	MRS. PARKER AND THE VISCIOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
40	NEW ▶		CAMILLA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3613	Jessica Tandy Bridget Fonda

♦ 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. © 1995, Billboard/BPI Communications.

Home Video

Image Buys One-Stop U.S. Laser Video Acquisition Combines Top Regional Distributors

IMAGE BUYS U.S. LASER: Image Entertainment, on the heels of its best fiscal year ever and the strong 1994 growth of the laserdisc format, has purchased V.T. Laser Inc., better known as U.S. Laser Video Distributors, for \$3.1 million.

Based in Fairfield, N.J., U.S. Laser, founded in 1985, is considered the largest laserdisc one-stop in the country. It also publishes LaserViews magazine and co-sponsors the Consumer Laser Disc Awards. President David Goodman estimates that he accounts for 12%-15% of laser shipments to retail.

Image itself is the top licensee and distributor in North America, holding one-third of wholesale busi-

**LASER
SCANS™**

by Chris McGowan

ness. The purchase places Chatsworth, Calif.-based Image in an even more dominant position. "It immediately enhances our distribution network, augments our distribution capability, and increases our market share," says Image chairman/CEO Martin Greenwald.

Greenwald emphasizes Image will operate U.S. Laser "as if it is a stand-alone company with its own

policies and procedures." Goodman and his wife, U.S. Laser VP Joan Goodman, will remain in their respective posts and continue to work out of their New Jersey offices.

"We had been talking on and off with Image for several years, but it was only during the past several months that the deal seemed to make sense for both companies," says David Goodman. "We don't duplicate a lot of each other's territory, and U.S. Laser provides a service that complements, and doesn't compete, with Image. We are known in the industry as the best one-stop, and we specialize in small and medium-sized accounts and large ac-

(Continued on next page)

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LASER SCANS

(Continued from preceding page)

counts with lots of service.

"This puts the two most dedicated and largest laser distributors in one pot together, and we will be able to grow together now even faster than before."

Image's sales were up 30% for the fiscal year ending March 31. Software sales for the entire industry rose 29.1% in 1994 compared to 1993, according to the California-based Laser Disc Assn.

THE DVD FACTOR: Image's acquisition of U.S. Laser goes beyond laserdisc. Image has sold Video CDs and U.S. Laser has tested the CD-ROM waters, and both are prepar-

ing for DVD. Asked about the near future, **Goodman** responds, "I'm pro-business and right now that's 12-inch. DVD has tremendous potential and when it's here—in one year or three years—we'll be there."

He admits, though, that "DVD is still a mystery to me. I see the demonstrations and I love it, I hear the Warner/Toshiba and Sony people talk about it and I believe them, but I ask myself whether consumers really want another player to play a disc. I'm not sure I know the answer to that."

"But we and Image are confident in the optical-disc platform as a viable way to take entertainment into the

home, and whether it's 12-inch or 5-inch we'll be there."

IMAGE has released Disney's "The Jungle Book" (wide, \$39.99) on laserdisc in an edition that preserves the movie's full 2.35:1 aspect ratio. In contrast, the movie's pan-scan VHS version lops off 43% of the image, which means that videocassette viewers are missing a good portion of the gorgeous jungle scenes. **Jason Scott Lee** leads the cast and can also be seen in MCA/Universal's recent laser release "Dragon: The Bruce Lee Story." Also out from Image is "Hard Bounty" (\$39.99), a western with **Kelly LeBrock** and

Matt McCoy.

COLUMBIA TRISTAR recently bowed six classic westerns: "Cat Ballou"/"The Villain" (\$49.95), "Alvarez Kelly" (wide, \$34.95), and "Bite The Bullet," "Major Dundee," "MacKenna's Gold," and "Silverado" (all wide, \$39.95). Also new is "Legends Of The Fall" (wide, \$39.95) and **Kenneth Branagh's** daring but uneven "Mary Shelley's Frankenstein" (wide, \$39.95).

MGM/UA'S "Cavalcade Of MGM Shorts" (four discs, boxed set, \$99.98), packages an outstanding array of short films, including works by **Robert Benchley** and **John Nesbitt** and some of the earliest bumbblings of the **Three Stooges**. "National Velvet: 50th Anniversary Edition" (restored, \$69.98) sumptuously presents the 1944 Technicolor movie featuring a very young **Elizabeth Taylor**, the inimitable **Mickey Rooney**, and **Angela Lansbury** in a

story about an unruly racehorse and childhood dreams. And don't forget "The Complete Showboat" (boxed set, extras, \$124.98), an ambitious special edition that brings together all the various film versions of the **Kern/Hammerstein** musical, performed by such talents as **Irene Dunne**, **Helen Morgan**, **Paul Robeson**, **Howard Keel**, **Ava Gardner**, and **Agnes Moorehead**.

LASER ON THE NET: Laserdisc fans and retailers with Internet access may want to check out a UseNet newsgroup called "alt.video.laserdisc," where laserphiles post hundreds of gripes, recommendations, questions, and compliments about laser hardware and software.

MPI has "The Beatles: The Making Of A Hard Day's Night" (\$29.98) on laserdisc. **Phil Collins** hosts the documentary about the Fab Four's first movie.

Billboard®

FOR WEEK ENDING JULY 15, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	3	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
2	1	9	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
3	3	7	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
4	NEW ▶		DUMB AND DUMBER	New Line Home Video Image Entertainment 3004	Jim Carrey Jeff Daniels	1994	PG-13	39.99
5	NEW ▶		DISCLOSURE	Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
6	4	3	MARY SHELLEY'S FRANKENSTEIN	Columbia TriStar Home Video 78716	Kenneth Branagh Robert De Niro	1994	R	39.95
7	7	15	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
8	6	33	PLATOON	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59	Charlie Sheen Willem DaFoe	1986	R	49.98
9	5	3	QUIZ SHOW	Hollywood Pictures Home Video Image Entertainment 2558	John Turturro Rob Morrow	1994	PG-13	39.99
10	NEW ▶		MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98
11	9	21	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
12	10	7	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
13	NEW ▶		DROP ZONE	Paramount Home Video Pioneer Entertainment (USA) L.P. 32734	Wesley Snipes Gary Busey	1994	R	44.98
14	8	3	THE JUNGLE BOOK	Walt Disney Home Video Image Entertainment 4604	Jason Scott Lee Cary Elwes	1994	PG	39.99
15	NEW ▶		JUNIOR	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito	1994	PG-13	34.98
16	14	3	HIGHLANDER-THE FINAL DIMENSION	Miramax Home Entertainment Image Entertainment 3619	Christopher Lambert Mario Van Peebles	1994	PG-13	39.99
17	11	5	BULLETS OVER BROADWAY	Miramax Home Entertainment Image Entertainment 4368	John Cusack Dianne Wiest	1994	R	39.99
18	13	33	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
19	12	47	ROBOCOP	The Criterion Collection Image Entertainment CC1350L	Peter Weller Nancy Allen	1987	R	99.95
20	NEW ▶		MURDER IN THE FIRST	Warner Home Video 13895	Christian Slater Kevin Bacon	1994	R	39.98
21	16	21	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer Entertainment (USA) L.P. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
22	17	15	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
23	18	17	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
24	NEW ▶		THE MAKING OF JURASSIC PARK	MCA/Universal Home Video Uni Dist. Corp. 41836	James Earl Jones	1993	NR	34.98
25	19	9	TERMINAL VELOCITY	Hollywood Pictures Home Video Image Entertainment 3461	Charlie Sheen Nastassja Kinski	1994	PG-13	39.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

SUCCESS OF DEATH VIDEO CHALLENGES MORALS

(Continued from page 69)

decision to give it a certificate. Laurie Hall of the Video Standards Council plans to take the matter to the Video Consultative Council, which oversees the BBFC. "There is regret that the video was made, but particularly that human suffering is being sold as entertainment," Hall says.

Hall sees the situation as an opportunity time in which to establish the criteria the BBFC uses to judge such ma-

terial. "What we have to be concerned about is that this is [one of a] series of programs coming out under the documentary banner to use film footage of real violence," Hall says, adding that "such releases play into the hands of critics who may use them to force through further legislation. Action needs to be taken now ... to prevent that from happening."

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

The Chieftains, "The Making Of The Long Black Veil," RCA Victor (212-930-4278), 46 minutes, \$14.98.

Documentary traces the rich musical fabric that shimmers on the venerable Irish band's gold-selling, Grammy-winning album "The Long Black Veil." The soaring project, which folds contributions from Van Morrison, Sting, Sinéad O'Connor, Ry Cooder, Mark Knopfler, Tom Jones, Marianne Faithfull, and others together with the traditional stylings of the 31-year-old band, stands as a testament to teamwork and innovation and, as always, Ireland. Video captures much of the camaraderie, from a recording session at Sting's home studio in the British countryside to an interview by Dweezil and Ahmet Zappa with Jones about his participation in the album. Interviews with the Chieftains and their extended family lend an air of real humanness. Longform will appeal to a variety of musical tastes and is a definite keeper.

The Modern Jazz Quartet, "40 Years Of MJQ," V.I.E.W. Video (800-843-9843), 58 minutes, \$19.98.



The Modern Jazz Quartet, which sprouted from Dizzy Gillespie's brassy rhythm section, now features John Lewis on piano, Percy Heath on bass, Milt Jackson on vibes, and Micky Roker, subbing for Connie Kay, on drums. Straight performance from start to finish, this video features the classically styled quartet backed by a string orchestra in a recent, 40th-anniversary concert filmed in Stuttgart, Germany. Performance comprises five pieces in all: "Three Windows Medley," from the 35-year-old French film "No Sun In Venice"; "Sketch"; "Alexander's Fugue"; "Adagio From Concierto Do Arnjues"; and "A Day In Dubrovnik." Smooth and tasty.

Banks Productions/ Tapeworm Video Distributors (805-257-4904), 25 minutes, \$14.95.



A young girl who comes by her sea legs naturally—her father and uncle both work in the cargo industry—narrates this live-action look at the exciting world of seaports, channels, and cargo ships. An array of well-produced film footage and some colorful diagrams detail the ins and outs of barges and other cargo ships and the role of the people who help make their passage possible. Young viewers also get a brief lesson in how to steer a ship, taking into account the size of the craft and the effects of the tide and winds, as well as some ship-shape terminology that might come in handy later on. Interviews with father and uncle round out the program, which is packed with information that's delivered in a fun manner.

"Tubby The Tuba," Sony Wonder, 81 minutes, \$12.98.

Animated feature follows the adventures and misadventures of a little tuba that, dissatisfied with his monotonous role in the orchestra of providing the same old "oompah" sound, takes off into the world in search of a melody to call his own. Based on the popular "Tubby" children's albums, which have sold 9 million copies and been translated into 30 languages, video features Dick Van Dyke as the voice of Tubby as well as other famous supporting players, such as Pearl Bailey and Jack Gilford, and wonderful orchestral music culled from ensembles from around the world. Sony Wonder is offering "Tubby" as a single release or bundled with its Enchanted Tales title "The Jungle King" for \$19.98 suggested retail.

"See How They Grow," Sony Wonder, 30 minutes each, \$14.98 each.

New live-action series picks up on children's ever-

growing fascination with the animal kingdom. Series includes "Wild Animals," "Pond Animals," "Farm Animals," "Forest Animals," "Insects," and "Pets," each of which uses songs, jokes, and faux first-person narration to show children the various stages the creatures go through as they grow big and strong during the first few months of life. Aimed at preschoolers, the videos look at the fine art of feeding, sleeping, hanging with mama, and, of course, frolicking. Produced by Dorling Kindersley Vision and slightly similar in format to its "Eyewitness" series, the programs feature short segments of animal antics with footage set against a crisp white backdrop.

DOCUMENTARY

"The Way West," Shanachie Entertainment (212-334-0284), approximately 360 minutes, \$19.95 each, \$69.95 for boxed set.



Four-video boxed set, part of PBS' "The American Experience" series, beautifully articulates the story of Manifest Destiny in the United States beginning with the Gold Rush in the early 1800s. Each 90-minute video, produced by Ric Burns, tackles a different chunk of history: Episode 1 chronicles the initial decades of expansion through the Civil War, episode 2 examines the turbulence that followed the Civil War, episode 3 looks at some of the native American cultures and their proud struggles to remain on their land, and episode 4 chronicles the last, heartbreaking stands of Crazy Horse and Sitting Bull, culminating at the massacre at Wounded Knee. As is par for the course with "American Experience" titles, history comes to life via glorious archival photos, interviews with experts in the field, and a bevy of haunting readings from newspapers, letters, diaries, etc.

"Full Cycle: A World Odyssey," New & Unique Videos (619-282-6126), 108 minutes, \$19.95 each or \$29.95 for set.

Around the world in nearly two hours is an appropriate description of this new two-video boxed set, which follows the release last year by New & Unique of shorter, more targeted programs featuring cyclists taking on some of the most unusual and breathtaking trails on the globe. Distilled from more than 75 hours of footage, volume 1 includes adventures in the U.S., Canada, Costa Rica, Switzerland, and Greece, and volume 2 picks up with Great Britain, Australia, Tahiti, and India. The set, an obvious labor of love for creators Mark Schulze and Patty Mooney, will appeal to cyclists, travel buffs, and thrill-seekers.

THEATRICAL

"Laurel And Hardy Collection," The Nostalgia Archive (310-396-4434), lengths vary, \$9.95-\$19.95 each.

Remember these guys? Stan Laurel and Oliver Hardy are back in a cornucopia of films never before seen on television or home video. Among the gaggle of laughs presented here—none of which have been seen in some 60 years—are "That's My Wife," "They Go Boom," "Liberty," "Two Tars," "Big Business," "Double Whoopee," "Their Purple Moment," and "You're Darned Tootin'." These "lost" films were rescued from near destruction by film restorationist Michael Agee and are now powered with the brilliance of the original releases. And with prices ranging from \$9.95 to \$19.95, there is a script and a price for all fans.



FOR THE RECORD
The correct price for the PolyGram longform "Police: Outlandos To Synchronicities" (Billboard, June 17) is \$19.98, not \$29.98 as previously reported.

Billboard

FOR WEEK ENDING JULY 15, 1995

Top Music Videos

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®		Type	Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	2	VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
2	2	3	PULSE Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
3	17	2	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
4	3	69	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
5	4	20	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
6	5	32	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
7	8	3	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
8	6	9	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
9	12	16	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
10	11	20	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
11	9	40	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
12	16	42	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
13	10	12	NO QUARTER (UNLEDD) ● WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
14	15	36	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
15	7	63	LIVE Curb Video 177706	Ray Stevens	LF	16.98
16	13	33	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
17	20	11	THANK YOU ABBA PolyGram Video 8006323833	Abba	LF	19.95
18	19	74	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
19	14	44	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
20	26	8	EVOLVER: THE MAKING OF YOUTHANASIA Capitol Video 77794	Megadeth	LF	14.98
21	21	30	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
22	25	17	LIVE AT RED ROCKS ▲ Video Treasures 33003	John Tesh	LF	19.98
23	24	33	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
24	34	35	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
25	32	83	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
26	NEW ▶		LIVE IN MEMPHIS II Blackberry Video 30003	The Canton Spirituals	LF	32.95
27	27	32	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
28	18	5	OUTLANDOS TO SYNCHRONICITIES PolyGram Video 8006348273	The Police	LF	19.95
29	31	92	MOONWALKER ▲ Columbia Music Video Sony Music Video 49009	Michael Jackson	LF	24.98
30	38	88	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
31	36	24	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
32	30	36	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
33	23	115	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
34	29	91	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
35	RE-ENTRY		MARIAH CAREY ▲ Columbia Music Video Sony Music Video 19 V49179	Mariah Carey	LF	19.98
36	33	32	WOODSTOCK '94 ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
37	35	148	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
38	28	8	MTV UNPLUGGED Columbia Music Video Sony Music Video 50113	Bob Dylan	LF	19.95
39	37	40	SABOTAGE ● Capitol Video 77787	Beastie Boys	LF	16.98
40	RE-ENTRY		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98

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CHILDREN'S

"Ports & Pilots," Outer

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appelfeld, 3817 Brighton Court, Alexandria, VA 22305.

CALENDAR

JULY

July 14-15, **Kids Entertainment Seminar III**, P.S. 75, New York. 718-897-0981.

July 25, **"Major Label Strategies In Marketing,"** panel presented by the Los Angeles Music Network, the Derby, Los Angeles. Sandra Archer, 818-769-6095.

July 25, **Women In The Music Business Assn. Memphis Chapter Meeting**, open to non-members, Racquet Club, Memphis. 901-725-4940.

July 29, **NARAS Global Song Marketing Summit: Defining Domestic And International Markets,** presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-328-7997.

AUGUST

Aug. 10-12, **13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration**, various locations, Los Angeles. Amanda Eisner, 310-247-2980.

Aug. 14, **Fourth Annual T.J. Martell Team**

Challenge For The Martell Cup Golf Tournament, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Aug. 19-20, **Entertainment Entrepreneurs' Conference**, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 21, **Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert**, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

SEPTEMBER

Sept. 6-9, **National Assn. of Broadcasters Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 14, **T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner**, honoring Clive Davis, New York Hilton, New York.

Muriel Max, 212-245-1818.

Sept. 16-18, **Focus On Video '95**, International Centre, Mississauga, Ontario. 416-531-2121.

Sept. 19-20, **Third Annual Hollywood 2000 Conference**, focusing on new formats, markets, and distribution channels for home entertainment, Wyndham Bel Age Hotel, Los Angeles. Trisha Allen, 714-513-8648.

OCTOBER

Oct. 4, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 7-10, **American Academy Of Children's Entertainment Educational Conference**, Orange Country Convention Center, Orlando, Fla. 914-993-9200.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

NOVEMBER

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



Luncheon For Chuck. Charles F. "Chuck" Dolan, founder and chairman of Cablevision Systems Corp., was guest of honor recently at the annual luncheon held by the broadcast/cable/video group of the entertainment and music industries division of UJA-Federal of New York, which supports a network of 130 social services agencies in the New York area. Flanking Dolan and his wife, Helen, from left, are co-chairs and luncheon co-chairs Marty Pompadur, president/CEO of R.P. Cos.; Edward Bleier, president of Warner Bros. Domestic Pay-TV Cable & Cos. Inc.; Martin Payson; Richard Aurelio, president of Time Warner NYC Cable Group; and Mark Weinstein, senior VP of government affairs at Viacom.

JOBIM BOXES TO OFFER DOUBLE-BARRELED BOSSA NOVA

(Continued from page 8)

with Jobim's "The Girl From Ipanema."

Both old and new recordings of Jobim's music are selling at a rapid clip at the Santa Monica, Calif., outlet of the eclectic seven-store Boston-based chain Hear Music, according to senior sales associate Drew Allen.

"The Joe Henderson record is one of our top sellers," Allen says. "The Jobim 'Compact Jazz' title [on Verve] does really well. 'Getz/Gilberto' is also one of our top sellers, and his thing with Sinatra [Francis Albert Sinatra/Antonio Carlos Jobim, on Reprise] sells well, too... We're always out of his stuff."

Warner Bros. VP of jazz Jeff Levenson, who is spearheading the assembly of the label's Jobim set, says that Jobim's death has spurred a fresh appreciation of the writer's talents.

"He's being re-evaluated as a cornerstone artist for a whole category of music that was built upon his fundamental creation," Levenson says. "I'm seeing him as totally foundational and a kind of seminal figure, if you look at his influence and you look at his ability to draw

all these world music ingredients and strains into his compositional aesthetic... He was kind of a musical visionary."

Verve VP of A&R Richard Seidel views Jobim as a writer cast firmly in the tradition of the American songwriters who influenced him.

"His songwriting is closer to the tradition of Richard Rodgers and Cole Porter and Jerome Kern than some of the people who came after him," Seidel says. "I think his music has been accepted as part of the standard repertoire throughout the world."

Verve's salute to Jobim bears the working title "The Man From Ipanema." The three-CD package, which is being assembled by director of catalog development Michael Lang, will survey the high points of his work for the label, most of which is available on individual CDs.

"It's going to be a retrospective overview; starting with the earliest Verve recordings, both under his own name and where he was a key featured sideman, like 'Getz/Gilberto,'" Seidel says. "I think the set will be exclusively his own compositions, which I don't think is the case with the Warner Bros. set, because there's one album that Jobim did for Warner Bros. back in the '60s ['Love, Strings And Jobim'] that is primarily not his own compositions."

"Our set will include not only Verve material, but material from our Brazilian company, PolyGram Brazil, which was originally released on Philips, some of which we've put out in this country on Verve, like the record he made with Elis Regina ['Elis And Tom']. We're also going to draw from the two albums he made for A&M ['Wave' and 'Tide'], because that's a PolyGram company, and we can draw from that."

Besides the titles mentioned, the Verve box will contain selections from Jobim's albums "The Composer Plays" and "Passarim," Getz's "Jazz Samba Encore," and "The Astrud Gilberto Album." The majority of these works date from the early '60s, although "Passarim" was cut in 1987.

Warner Bros. senior VP of jazz Matt Pierson says that he planned on issuing a Jobim package long before the musi-

cian's death; the as-yet-untitled box was a project he considered from his first days at the label.

"On my list of things I wanted to get to was the Jobim records," Pierson says. "In particular for me at that time, I thought 'Urubu' was extremely important. It's a gorgeous record, and it's incredibly well-written—some of it's orchestral work. It had never been out on CD, and it wasn't in print very long to begin with."

Levenson says that the three-CD Warner collection, which will be comprehensive in scope, differs from Verve's "in that he recorded within a certain window of time for Warner—it's like late '60s to early '70s, and then as late as the late '70s for that unreleased material. Just generically speaking, we're talking the decade of the '70s."

The set will comprise five albums: three mid-'60s releases, "The Wonderful World Of Antonio Carlos Jobim" (1965), "Love, Strings And Jobim" (1966), and "A Certain Mr. Jobim" (1967); and two later works, "Urubu" (1976) and the two-LP set "Terra Brasilis" (1980). The box will also include some previously unreleased tracks sung in Portuguese by the artist.

Seidel says that conversations between Verve and Warner Bros. regarding the cross-promotion of their boxes are "only in the early discussion stages."

He adds, "We thought it might make sense to at least explore the idea of jointly marketing these two Jobim sets that we're each doing. They're both going to be three-CD sets and they're both going to be released in the fall, and they cover pretty much a similar period. The Warner Bros. stuff is a little bit later than the Verve stuff. Between the two, it's almost everything he ever recorded."

Seidel says, "Back when Blue Note and Verve did the two Bud Powell sets, the strength of focus that Bud Powell got in general helped both sets, and it most importantly helped raise the awareness of Bud Powell as an artist. We felt that if we put out our Jobim things at the same time, it could as well help the profile of Jobim in general."

A new Warner Bros. title due in September should also point the public in

the direction of Jobim's work: Singer/songwriter Michael Franks' album "Abandoned Garden" will contain two songs, the title cut and "Like Water, Like Wind," about the Brazilian great, as well as "Cinema," a track co-authored by Jobim and Franks.

Pierson says that while Franks' record will contain a picture of Jobim, "it's not a record with a [subtitle] saying, 'A Tribute To Jobim,' because that's not at all what it is. We didn't want to be viewed as jumping on any bandwagon of necrophilia."

In describing the central metaphor of Franks' title song, Pierson could well be talking about the current commercial fortunes of the Latin American artist's work.

"The lyric is amazing," Pierson says. "It says, Jobim is gone, but he left behind this garden, and the flowers are his songs, still flourishing after he's gone."

FOR THE RECORD

In the July 8 issue, a paragraph was omitted from a story about first-week sales of Michael Jackson's "HIStory" album. In its first week, the album sold more than 390,000 units, according to SoundScan. This broke the record for one-week sales for a multidisc set, eclipsing the recent Beatles reissue, "Live At The BBC," which sold 360,000 units in its first seven days, according to SoundScan. Guns N' Roses' September 1991 titles, "Use Your Illusion I" and "II," had respective first-week sales of 685,000 and 770,000 units, but were individual titles released simultaneously.

In the Paw piece featured in the July 1 issue, the names of Larry Weintraub, VP of artist development and artist relations, and Bryan Huttenhower, formerly with A&M, were spelled incorrectly. Additionally, Mark Hennessey is Paw's singer and lyricist.

LIFELINES

BIRTHS

Girl, Deghan Lee, to **Colin and Heather James**, June 30 in Vancouver. He is a recording artist on Warner Music Canada in Canada and Elektra in the U.S.

MARRIAGES

Willie Morgan to Ingrid Chelms, June 25 in London. He is head of music at Chiltern Radio's Super-Gold service in the U.K.

DEATHS

Brian Wesley Neuwirth, 25, after a two-year battle with cancer, May 23 in Atlanta. Neuwirth was the guitarist, vocalist, and principal songwriter of the progressive rock group Roots Of Consciousness on the California-based independent Syn-phonic Records label. He is survived by his parents, Herbert and Barbara; his brothers, Wayne and Glenn; his sister-in-law, Sara; and his nieces, Lauren and Dana.

Phyllis Hyman, 45, a possible suicide, July 1 in New York. Hyman was a jazz and R&B singer whose most recent hits included "When You Get Right Down To It" and "Living In Confusion." She also had a starring role in the Broadway musical "Sophisticated Ladies." Police found pills and a note in her room, but did not disclose the contents of the note.

Wolfman Jack, 57, of a heart attack, July 1 in Belvidere, N.C. Born Robert Smith, Wolfman Jack was a DJ whose raspy voice and on-air howls made him one of America's best-known radio personalities. (See story, page 4.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

A BENEFIT CONCERT for My Friend's Place, a federally registered, nonprofit volunteer resource for homeless youth in Hollywood, Calif., is set for July 18 at the Derby in Hollywood (the use of which has been donated by co-owners **Tammi and Tony Gower**). The lineup of hosts and musical talent for the concert will be announced at a press conference on July 11. Also at the press conference, My Friend's Place will present KROQ Los Angeles' "Loveline" radio call-in program with an award for 10 years of community service. Tickets are \$100 and can be purchased by calling 818-771-5693. Contact: **Steve Levesque** or **Erik Stein**, 213-651-9300; or **Suzy Feinberg**, 213-462-4493.

New Product Bolsters JBL's Global Leadership

■ BY PAUL VERNA

NEW YORK—As it prepares to celebrate its 50th year at the nucleus of the loudspeaker industry, Northridge, Calif.-based JBL Professional has appointed a new president and has fine-tuned its approach toward competing in an increasingly demanding global marketplace.

JBL's new president, Mark Terry, says, "We're in a number of different businesses, and they all relate to entertainment: the musician market, the sound contracting market, the cinema market, the tour sound market, and the recording studio/post-production market. In the past, we tried to cover all this activity with a lot of generalists. Now, we're taking a more direct approach by breaking the company into more manageable teams to address each of these markets."

Heading those departments—all of which report to Terry—are Phil Manor (musician market), Gary Hardesty (contracting), and Mark Mayfield (cinema). The studio and tour markets are being temporarily overseen by Mark Gander, according to Terry.

A cornerstone of JBL's approach in each of the target areas is an increasingly global orientation.

"Each one of these teams is charged with thinking globally and executing locally, with products for the different markets that are of a world-class standard," says Terry.

"We do more business outside the U.S. than in the U.S.," adds Terry, noting that the company's uncontested leadership in the cinema market makes it a huge player in such film meccas as India.

"We're in 101 countries around the world, and we've got extensive distribution," says Terry. "I mean,

we've got a distributor in Tahiti!"

Of particular interest to Terry are such developing markets as China, where millions of average consumers are "coming into a category where they can go out and get some entertainment," he says.

Both internationally and on its home turf, JBL's approach hinges on servicing the end user, not just the channel of distribution.

"For instance, in the musician market, the challenge is to look at musicians and how they make music, not to just look at music stores," says Terry. "That's unusual in the pro audio industry, which tends to be led more by technical advances than by end-user requirements."

The product that best reflects JBL's end-user orientation is its new EON series of integrated, portable P.A. systems for street-level musicians.

"That category is filled with low-quality, low-cost products," says Terry. "It's filled with large boxes that are hard to maneuver and filled with product that has hit low price points by taking away performance."

After concluding that most musicians lug their own gear to their gigs and run the P.A. setup from the side of the stage while they're performing, JBL's design team set out to create a lightweight, economical system that did not compromise on power or performance, according to Terry.

"We started out by looking at size and weight and trying to hit something that one person could take to a small venue," he says. "Then we looked at the performance issue and said, 'Rather than put cheap components into these boxes, let's put the clout that JBL has as a Fortune 500 company into tooling and industrial design. That

gave us patented technology that delivered very high performance with a low labor assembly cost.'"

Among EON's key design features is an amplifier built into the speaker rather than into the mixer.

"We realized that musicians wanted sound, not a sound system. We said, do they want a separate amp? No, they don't. So the amp is in the speaker. That allows a musician to plug a mike directly into one of the cabinets. They can also plug 10 speakers into one mixer for a large gig," says Terry.

A powered mixer, on the other hand, would limit the number of speakers per amp and would make the board heavy to carry around.

Another of EON's benefits is that it uses the speaker baffle as heat sink for the speaker and power amp, according to Terry.

While he declines to divulge shipment or sales figures for the EON system, Terry says the product has been enormously successful.

"We unveiled a package that has been shipped to outstanding acclaim," he says. "It was introduced at the [National Assn. of Music Merchants] show in January. We introduced our preliminary units in March and began full shipment in June."

Hinting at similarly revolutionary products in the other four areas of JBL Professional's business,

Terry says, "JBL historically has been an evolutionary company, coming out with products that were a little better than the last one. We're re-evaluating that approach, trying to come up with products that are leaps better."

Terry, a 17-year veteran of the pro audio industry, was promoted to president of JBL Professional in April, after serving as executive VP of JBL International. He succeeded Ronald Means, who has since resigned from JBL.

Terry reports to Harman Professional president Philip Hart, who in turn reports to Dr. Sydney Harman, chairman of JBL parent Harman International.

Gehman's New Budget Multiplatinums Ex-Mellencamp Producer Works Magic On Hootie

■ BY RICK CLARK

For two decades, producer and engineer Don Gehman has been associated with some of rock and pop's most significant artists, including John Cougar Mellencamp, R.E.M., the Bee Gees, Barbra Streisand, the Allman Brothers Band, and, most recently, Hootie & the Blowfish.

Gehman's first production credit was Stephen Stills & Neil Young's "Long May You Run" album, a hit in 1976. In fact, it was Stills' friendship and his belief in Gehman (who at the time was an engineer and speaker designer for Clair Brothers) that opened the door to Gehman's full-time engineering position at the legendary Criteria Recording Studios in Miami, where he worked with and learned from major producers, such as Tom Dowd, Bill Szymczyk, and Ron and Howie Albert.

It was while working with the Albert Brothers that Gehman, now 44, developed a relationship with the artist then called John Cougar. Their eventual production collaboration generated a string of multi-platinum albums during the '80s: "American Fool," "Uh-Huh," "Scarecrow," and "The Lonesome Jubilee."

Gehman became a hot producer, and his touch helped a number of artists to create some of their most revered and successful work. For example, Gehman's production on R.E.M.'s "Life's Rich Pageant" paved the way for the Athens, Ga., rock quartet's rise to multiplatinum status.

"The R.E.M. record was a really charmed experience," says Gehman. "It was a great turning point in my career in how to make records. That

is when I finally put all the pieces together and relaxed a little. Up until then, I was adhering to the 'control' producer philosophy, where you have to comp everything, put everything together, edit it, and make sure that it is in time—that kind of mentality. R.E.M. showed me that music is more of a mystery than that, and I started loosening up and trusting my instincts more."

By the early '90s, Gehman's run at multiplatinum success seemed to wind down, and, upon returning from a fruitful production stretch in Australia, he realized that the climate in the American industry had changed.

The do-it-yourself, indie production aesthetic had made its mark on major-label thinking, putting an end to the days of big-budget projects. Gehman says the implicit message was, "If you are going to work, you've got to do it for a lot less."

He adds, "Everybody's career has its ups and downs. I had four or five records with John [Mellencamp] that were all pretty successful. Then I moved on to other things. I had R.E.M.'s 'Life's Rich Pageant' and enough other things that people were looking at me as a record producer. There was no problem getting work, but getting hit records was difficult. You don't have multi-platinum artists every day."

Gehman responded to the change in the American studio culture by temporarily abandoning it. He went to Australia, where he worked with local hero Jimmy Barnes and other successful artists.

"Looking back on it, I think it was good," he says. "It gave me a rest, but when I wanted to get back in, I had to really work to show that I was an active force. I got the message, 'If you want to try to [produce] any of these bands that will help get you back in the face of America, you need to figure out how to do it for \$70,000.'"

After pondering the possibility of operating under a slim budget, Geh-

man began to see the positive aspects of the trend.

"I have made plenty of records for a quarter of a million dollars," he says. "Some of them were successful, and some of them weren't. However, we have come to an age where things have gotten back to just a band and a song, and it really doesn't take that much to do that. You can pretty much record that live, if you set up the right vibe. I love it, and I think that is the way to go now. I would encourage it for anyone."

In that spirit, Gehman landed a gig producing a Columbia, S.C., band called Hootie & the Blowfish, which was delivered to Atlantic Records for \$75,000,

including his fee. The group's debut album, "Cracked Rear View," just completed a four-week run at No. 1 on The Billboard 200 and has sold more than 4 million copies in the U.S. alone.

The runaway success of Hootie & the Blowfish not only re-established Gehman's reputation as a top-notch producer, but it cemented his belief that big records don't have to cost a fortune.

"When you go in for under \$100,000, a label will take a chance on another \$100,000 to promote the project," says Gehman, who recorded and mixed "Cracked Rear View" in 28 days. "If they can get their video, promotion, and marketing all in place, I don't think anybody is really hurting to spend \$250,000 on a project that they sign. It hurts when they spend \$500,000 and lose."

Gehman is applying a similarly streamlined approach to the upcoming Tracy Chapman record, "In The Beginning," for Elektra Records.

To aid in the efficient capture of great sounds, Gehman travels with a

(Continued on next page)



JBL president Mark Terry is shown behind an array of the company's premier sound-reinforcement speakers.

PRO
FILE



GEHMAN

GEHMAN'S MULTIPLATINUM ON A BUDGET

(Continued from preceding page)

collection of mint guitars, amps, drums, mikes, and other gear—an arsenal he calls a “band in a box.” Because he knows each of his instruments intimately and can rely on them to record well, he uses them as backups in case an artist’s own gear fails to sound good on tape.

“The idea of the band in a box is to cover any base that would not be high-quality recording equipment, either an instrument or microphone,” says Gehman. “If I need a great acoustic guitar sound, I’ve got one that I know will record well. The same goes for drums, bass, and amps. This way, I can take an artist with a great song and make sure that I have great sounds.”

The drawback to Gehman’s mobile

band setup is packing it up before and after sessions. “That is always the biggest headache, because I don’t have roadies,” says Gehman, who is represented by Sandy Robertson at Los Angeles-based World’s End.

Gehman also has speakers that he likes to carry with him for projects, including Tannoy System 852 and NHT monitors.

He is particularly excited about his recent production of the upcoming album by EastWest Records alternative rock act the Dambuilders. Titled “Ruby Red,” the album is set for an Aug. 8 release (Billboard, July 1).

“That is an incredible record, and I have very high hopes for it,” Gehman says. “I would probably call their music jazz punk. All of them

are virtuoso players, but they play very stripped down. They are violin, guitar, bass, and drums, and everyone in the band sings. It was cut very live, with minimal overdubs.”

When Gehman isn’t producing, he likes to decompress and keep things fresh by exploring nonmusical interests.

“If it is summer time, I am at the beach,” he says. “I camp, I garden, and I cook. My wife is in the home-building business, and I am real active in that as well. I like building houses. Sometimes I will design a kitchen. My ideal is to work about three or four projects a year, and then go off and do something else. If I keep doing that, then I have a good 10 years left.”

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 8, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	WATERFALLS TLC/ Organized Noize (Laface/Arista)	ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) John Michael Montgomery/ S. Hendricks (Atlantic)	DECEMBER Collective Soul/ E. Roland, M. Serletic (Atlantic)	YOU Staxx Of Joy Feat. Carol Leeming/ Staxx Of Joy (Champion/Columbia)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	SOUND EMPORIUM (Nashville) John Kelton	CRITERIA (Miami) Greg Archilla	MATRIX (London, ENGLAND) Tom Jones Simon Thorn
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	Trident Series 80B	Neve 8078	SSL 4048G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Sony 3348	Studer A820/827	Otari MTR-90
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	Westlake BBSM 15	Criteria Custom with Augsperger	ATC
MASTER TAPE	3M 996	Ampex 499	Sony VK 1	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	THE CASTLE (Nashville) John Jaszcz	MIX THIS (Pacific Palisades, CA) Bob Clearmountain	LECTROLUV (New York) Junior Vasquez Fred Jorio
CONSOLE(S)	SSL 4064G with Ultimotion	Neve VRP	SSL 4056G	SSL 4072G Plus	Mackie
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Sony 3348	Sony 3348	Sony DAT
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Alesis Monitor 1 UREI 813A	Yamaha NS10M KRK	Tannoy
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Ampex 467
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	PRECISION MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	SONY Manufacturing

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EUROSOUNDS

U.K.

EMI's MANOR MOBILES remote recording operation has ordered 72 API stage mike amps and a 24-channel API custom sidecar based on the Legacy console from distributor the Sound Network. The company has also sold the U.K.'s first Postation DAW from Australian manufacturer DSP to Fountain TV.

“With such a large choice of digital audio workstations, I felt I needed a highly intuitive, exceptionally fast, and integrated package,” says Fountain TV head of sound Ken Williams.

DRAWMER 1961 valve equalizers and 1960 mike preamp/valve compressors are being taken on world tour by East 17. FOH engineer Steve Levitt, who will be using the units to process lead vocals, describes them as “the same as having a valve mixing console with dynamics in your outboard rack.”

FOCUSRITE has entered into a co-development agreement with Digidesign to develop products using Digidesign's TDM platform.

“We see this as a unique opportunity to take a big step into the future,” says Focusrite managing director Phil Dudderidge, who adds that the first product will be the Blue 245 20-bit analog-to-digital converter.

“Digidesign is very pleased to have Focusrite as a member of its development group and expects that Pro Tools owners will benefit enormously from this partnership,” adds Dave Froker, VP business development at Digidesign.

JERRY BOYS' LIVINGSTONE Studios in London has ordered the U.K.'s first Amek Rembrandt console for installation in its refurbished Studio 2, where the 40-channel desk will replace an Amek Angela.

“It's an incredible value for the money,” says Boys. “Its EQ is almost identical to that in the Angela, which, in my opinion, is one of best ever, and where else can you get a desk with 80 automated channels, recall, and dynamics for under 50,000 pounds?”



North Of The Border With Nava. Arista Texas recording artist Joel Nava worked on his debut album at Studio M in San Antonio, Texas, with producers Ron Morales, Michael Morales, and Chris Waters. Shown standing, from left, are Ron Morales and Waters; seated, from left, are Nava and Michael Morales.

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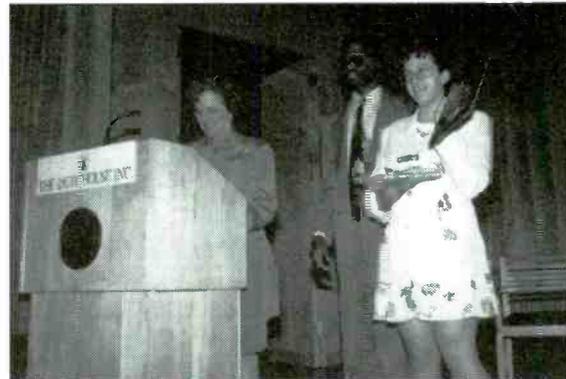
Walk With Angels. RCA artist Bruce Hornsby is joined by members of the California Angels at a video shoot in Los Angeles for Hornsby's "Walk In The Sun," the first single from his upcoming album, "Hot House." Shown in back row, from left, are Hornsby and Rex Hudler, California Angels. In front row, from left, are Mark Langston, Gary DiSarcina, and Chili Davis, California Angels.



Monster Sales. Executives of Warner Music Canada present R.E.M. with quadruple-platinum awards commemorating Canadian sales of more than 400,000 units of the band's album "Monster." The presentation took place before R.E.M.'s recent sold-out show at the Molson Amphitheatre in Toronto. Shown in back, from left, are Peter Buck, R.E.M.; Bill Johnston and Steve Waxman, Warner Music Canada; Mike Mills, R.E.M.; Garry Newman, Warner Music Canada; Bill Berry, R.E.M.; and Roger Desjardins, Warner Music Canada. In front, from left, are Jefferson Holt, band manager; and Michael Stipe, R.E.M.



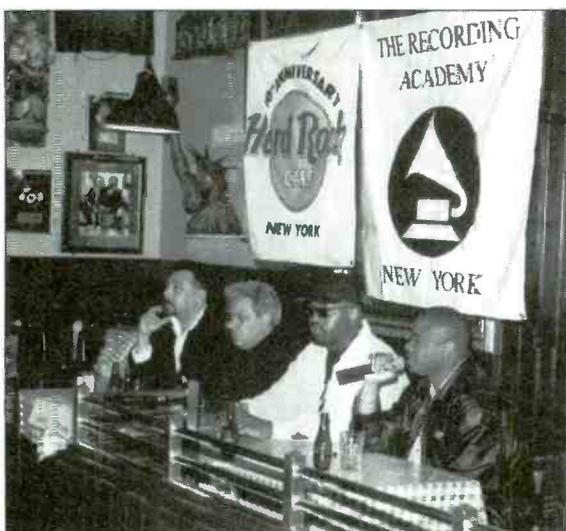
Walk On To Capitol. John Hiatt relaxes in the studio during the recording of his debut for Capitol Records, tentatively titled "Walk On." Shown, from left, are engineer Shelly Yakus, producer Don Smith, Capitol VP of A&R Tim Devine, and Hiatt.



Lighting The Way. At the Lighthouse's annual Career Incentive and Achievement Awards in New York, jazz pianist Marcus Roberts, center, and Dr. Barbara Silverstone, Lighthouse president, left, present a special recognition award to Westinghouse Science Scholarship winner Tracy Phillips, inventor of the "talking wallet." Roberts, blind since the age of 4, also performed at the ceremony. Roberts' album "Gershwin For Lovers" spent more than nine months on Billboard's jazz chart. He is currently recording Gershwin's "Rhapsody In Blue" for his first Sony Classical release.



War Memorial. Celebrating the world premiere of composer Elliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio" at Planet Hollywood in Costa Mesa, Calif., from left, are David Weyner, senior VP/GM, Sony Classical USA; Goldenthal; Jean-Hughes Allard, executive VP of A&R and marketing, Sony Classical; Peter Gelb, president, Sony Classical; and Steve Epstein, senior executive producer, Sony Classical.



Musical Careers. The Grammy Hard Rock Educational Outreach Program wraps up the 1994-95 season with a panel discussion about careers in the music industry. Following the seminar, MCA artist Soul For Real signed autographs for the 100 high school students from the All City Music Program. Shown, from left, are John Pace, engineer; John King, owner of Chung King House of Metal Recording Studios; Frankie Knuckles, DJ and Virgin recording artist; and Eddie Ferrell, CEO/president of Untouchable Entertainment Inc. and VP of A&R for LaFace Records.



Translation, Please. Recording artist Charles Aznavour celebrates the release of "You And Me" on Angel Records. The album was originally released in French in 1994 and has been certified gold in France with more than 120,000 copies sold. Aznavour rerecorded the vocals in English for the U.S. version, which is the first in a series of Angel reissues of Aznavour's catalog. Shown at a party following the opening night of his five-night engagement at Carnegie Hall are, from left, Levon Sayan, Aznavour's manager; Terri Santisi, executive VP/GM of EMI Records Group North America; Aznavour; and Steve Murphy, president of Angel Records.



Fiery Debut. Epic recording group Firehouse accepts double-platinum plaques commemorating sales of the group's self-titled debut album. The band's current album is "3," featuring the single "I Live My Life For You." Shown, from left, are Stewart Young, artist manager; David Glew, chairman, Epic Records Group; band members Perry Richardson, Michael Foster, Bill Levery, and C.J. Snare; Michael Caplan, senior VP of A&R, Sony 550 Music; and Steve Barnette, artist manager.

Singles Can Put Labels, Radio At Odds

BY STEVE KNOPPER

Hit singles, oddly enough, can be points of contention between record companies and radio stations of all formats.

Tension builds when radio wants to play a new album's obvious hit single right away, even though the record company has released a different cut first, hoping to build a buzz and ease into the smash single. Friction also is created when a label wants to move to the next single before radio is finished with the previous one.

On the surface, it doesn't make sense. When a superstar band records its catchiest single, the record company wants to put it on the radio and the radio station wants to play the record. Everybody should be happy.

But, says Steve Leavitt, head of top 40 promotion at Geffen/DGC Records, "It's sort of our obligation to push the process a little bit. Radio tends to slow the process down. There's always tension between record companies and radio stations. The friction's as hard as it's ever been."

In 1992, when Columbia released Soul Asylum's first hit album, "Grave Dancers Union," radio stations immediately latched onto the inevitable pop hit "Runaway Train." But Columbia convinced radio stations to first play "Black Gold" and "Somebody To Shove" so listeners wouldn't burn out on "Runaway Train." The company's plan was to put out the harder-edged singles to introduce the album to the band's core audience.

"KROQ [the influential Los Angeles modern rocker] and other stations wanted to go right to 'Runaway Train,'" recalls Todd Bisson, a former Columbia director who is now EMI's national director of alternative and triple-A promotion. "There was a short bit of angst at Columbia, everybody throwing up their arms because of it."

Tension also builds when radio wants to play a single for two or three months, but the record com-

pany pushes programmers to move on and air the album's follow-up single.

Top 40 KLUC Las Vegas had been programming two or three songs by both Boyz II Men and TLC when record companies began pushing the next singles.

"They have a different agenda, and from time to time it kind of clashes," says PD Jerry Dean. "People that listen to the radio take a lot longer to pick up on a song than the record company would like to believe. But according to the agenda of the record company, 'OK, everybody's tired of this, let's get on to the new one.'"

Still, Dean emphasizes that such disagreements happen infrequently and that record companies are "pretty smart" in determining single release schedules. EMI's Bisson, who says KROQ and other stations eventually agreed to hold off on "Runaway Train," acknowledges that "usually [radio programmers] are right and the record company's wrong."

"Let's face it," Bisson adds. "If I've got a record, and I'm hellbent for leather on a song, and then somebody—important, unimportant, doesn't matter—decides they're not going to play the single, it's certainly a headache. But in the end, it's airplay for the artist. Who knows? They may even break the record that way."

Radio's pendulum, programmers say, has swung from singles emphasis in the '60s to album-oriented emphasis in the '70s and back to singles today. Though some triple-A stations make a big deal of delving deeper than a few songs into a good album, modern rock and other formats have effectively become singles driven.

Alternative radio once was an album-based format. When Peter Gabriel released a new album, some programmers would immediately add two or three cuts to the playlist. Today, when alternative-obsessed MTV plays a new single relentlessly, the exposure puts pressure on modern rock stations to keep in step. Thus, says Steve

Tipp, VP of alternative music for Reprise Records, speed is of the essence.

"You really usually have to get rolling off the first single," he says. "If 16 stations are on the first single, and if it's not rolling, there are fewer on the second single."

The same kind of album-to-singles shift in emphasis on the jazz/AC side frustrates Steve Huntington, PD of WLOQ Orlando, Fla., which builds its playlist around George Benson, Jackson Browne, Bob Marley, and Joe Sample.

"Here's a perfect example of pressure: [The record company] sends you one song, and that's all you get. So yeah, you'll definitely play that song," says Huntington. "I don't like it. I don't like being told what song to play and when to play it."

"What it's doing is taking contemporary jazz from being an album format to being dangerously close to a singles format," Huntington adds.

KDRE Pays More Than Local Lip Service Memphis Station Puts Regional Acts On Top Shelf

BY RICK CLARK

MEMPHIS—Memphis may be known for its substantial contributions to American music, but for the last 20 years—essentially since the demise of Stax—there has been precious little meaningful support from the commercial radio community. That is, until the arrival of KFTH, a modern rock station that has been simulcast in Memphis and Little Rock, Ark., since last fall.

While much of the station's air time draws from the Long Island, N.Y.-based Underground Network's satellite feed, KFTH goes to live programming for a substantial amount of its daily material. (With the exception of legal IDs, KFTH is known on the air as "KDRE," the call letters of its Little Rock sister station.)

From 5:30 a.m.-2 p.m., and during parts of each hour after that, KDRE has reintroduced the concept of believable air personalities who actually play music they care about. The effect is audibly noticeable in the freshness of the programs.

Even though the station plays the usual commercial alternative heavies, KDRE stands out from its competition due to its willingness to support regional music in a fashion that dignifies it alongside groups like Pearl Jam, Stone Temple Pilots, and R.E.M.

The force behind this musical direction is KDRE operations manager Marv Conrad, who with Eric Goode hosts the popular "Eric And Buzz" morning show.

"We get sent a load of CDs on a daily basis from the major labels and many of the indies, but some of the stuff we get from people who have no label deal is every bit as good as what the big labels shove at us," says Con-

rad. "Of course, many radio programmers say the single-releasing process has very little impact on a station's playlist. The station's job is to determine the right songs for the listeners, regardless of the single of the moment."

"If you're a big station in a No. 1 market, then you can do anything you damn well want to do without any pressure," says Vinny Brown, PD of R&B-adult station WRKS New York, which was No. 1 in the market in the last Arbitron book. "Usually, if you're a smaller station in a smaller market, you . . . succumb to the pressure of supporting the current single—whether it's your choice or not."

But Brown concedes that pressure is not always a negative thing. "Sometimes radio needs a good push," he says. "They need a little [persuasion], and you know what? It turns out to be a big record sometimes. The idea is to let the audience hear it and let the audience make the decision."



Strictly Business. Infinity Broadcasting executives marked the company's debut on the New York Stock Exchange by transforming the Exchange's Wall Street entrance into a 30-foot radio with stereo sound. Pictured, from left, are Infinity chairman Gerry Carrus, NYSE chairman Dick Grass, Infinity president/CEO Mel Karmazin, Infinity co-chairman Mike Wiener, and Infinity CFO Farid Suleman.



KDRE Memphis operations manager/morning man Marv Conrad, left, and morning co-host Eric Goode have reintroduced the city to the concept of believable air personalities who play music they care about.

Naturally, listener response dictates any increase in plays.

"You can be guaranteed that you will hear at least one regional band an hour in both markets," says Conrad.

While KDRE has the usual regional music show (its is titled "Exit 14" and hosted by Eugene Pidgeon) found on many stations, Conrad has strong feelings about the way regional music should be presented.

"Some of the local stations just give the standard, self-serving, one-hour-a-week local music show that is usually tucked away in some noncritical listening slot," he says. "We have a regional music show, too, but I think you need to be more than that. Nobody got famous with their CD getting played once on a local music show."

"Many stations will call these shows 'local this' or 'local that,' but I think when you use the term 'local' to describe music from your area, it is almost demeaning-sounding. It comes off like, 'OK, we are going to do our community service and play a local band for the next hour.' It is almost like they think they are doing us—the listeners—a favor by playing the local stuff," Conrad says. "I think it should be presented like the rest of the music, with absolutely no difference and the same intensity of enthusiasm. It is that good, so it deserves that play."

Among the local bands that generate substantial phone requests are DDT, Son Of Slam, Ho Hum, the Grifters, and the Great Indoorsmen.

"DDT, who are a really fantastic band, have a big following in Memphis, and they are beginning to get a good one in Little Rock," says Conrad. "We've been longtime fans of Techno-Squid Eats Parliament and

(Continued on next page)



Fire Up The Grill. KROQ Los Angeles' third annual Weenie Roast and Sing-Along brought out modern rock's who's who. Pictured, from left, are KROQ's Rodney Bingenheimer, Donna Matthews and Justine Frischmann from the band Elastica, and KROQ's Tami Heide.

New Group To Put Radio Stations On The Web Home-Page Service To Include Logos, Ads, Videos

■ BY CARRIE BORZILLO

LOS ANGELES—The Interep Radio Store, RadioSite, and the Internet Radio Network have organized a joint effort to get radio stations on the Internet.

While there are many companies that develop home pages on the World Wide Web, the new New York-based organization is the first to cater specifically to the radio industry.

"There are about 100 commercial radio stations that have endeavored to set up a presence on the World Wide Web on the Internet," says Bob Lion, VP of marketing and sales for RadioSite. "There are some good ones, but most are lacking in marketing capabilities for radio, mainly because they are local Internet providers and not radio professionals. Their main business is to set up connections. We formed solely to create home pages for radio and then sell national advertising for those pages."

While RadioSite will sell the national advertising for client stations, the stations will sell the Web site locally.

Lion says the company has spoken with 150 stations about the service in the past few weeks and anticipates 500 clients by the end of the year. He expects to have the first sites ready in mid-July.

One key advantage to using RadioSite is that it doesn't charge a fee to create the home page, which can cost in the tens of thousands of dollars with other providers. However, RadioSite does charge stations a few hundred dollars a month to maintain the Web site.

This maintenance means that radio marketing and promotion directors won't have to spend their own time updating their home pages with additional information. Instead, the station feeds the updated information to RadioSite, which in turn plugs it into the Web page.

Lion's goal is to give the listeners the information they need and want in the most exciting way. For example, while the first screen on many Web sites simply welcomes the user and features the station's

PROMOTIONS & MARKETING

logo, Lion plans to make RadioSite's pages more enticing.

The Web pages that RadioSite will create will feature a front page with the station's call letters and, for example, a picture of an artist, such as Pearl Jam, with a note about why the band canceled the rest of its tour.

Links to the home pages of artists heard on the station, concert seating charts, promotional events, and news about upcoming releases from artists are all part of the Web sites RadioSite is creating.

RadioSite also offers in-studio or remote broadcasts and audio sampling through the new technology of RealAudio. Instant full-motion video clips of the station's television commercial, for example, could be included on the home page.

Lion says the audio and video snippets will be limited in time, be-

cause they take a while to download, and not everyone has a computer capable of downloading such information.

"A lot of stations make the mistake of setting up very complex systems. The average person out there has a regular PC and no sound card," says Lion. "You don't want to frustrate the listeners by giving them too much of what they aren't even able to download. The number of people who have audio capability is growing and, as it does, we will increase our usage of it."

However, for now, Lion says that instead of putting up two minutes of audio or video to download, RadioSite will only offer five- to six-second sound bites.

Each page may be sponsored by clients, and this will likely bring in additional revenue sources for stations. According to Lion, new clients could include alcohol and tobacco companies, which are prohibited by law from advertising on radio.

Gay Consumers A Large Market According To IRP

NEW YORK—Gays and lesbians represent one of the most upscale, receptive, and untapped consumer groups in America, and radio can deliver them. That is the conclusion of a new, comprehensive report on gay consumers compiled by the Interep Radio Store.

The gay population is estimated in this study to be 12.5 million Americans, or about 5% of the population. That figure is equivalent to about half of the country's Hispanic population, and it exceeds the Asian-American population.

The group's economic clout is estimated to be \$500 billion. Even at half that figure, it still totals more than the estimated aggregate income of the African-American consumer group. The average income for a two-male household is \$56,000, compared to \$47,000 for

heterosexual married couples.

While there was no data included in the study on the actual radio-usage habits of the gay audience, it did cite data from two separate studies of musical preferences conducted by Simmons and MRI.

In the Simmons study, the top 10 musical preferences of the gay audience are contemporary pop, classical, contemporary rock vocals, Broadway cast albums, contemporary R&B, modern rock, contemporary jazz, contemporary rock bands, dance/rap, and heavy rock.

In the MRI poll, the preferences are classical, contemporary, country, jazz, dance, medium rock, easy listening, modern rock, women's music, and folk. **PHYLLIS STARK**

KDRE PAYS MORE THAN LOCAL LIP SERVICE

(Continued from preceding page)

Two Minutes Hate, two bands on the Memphis-based Ardent label. It is amazing to me that they don't get picked up by more stations.

"We are getting good response from two songs off the new Spot album, 'Moon June Spoon,' and 'Absalom,'" adds Conrad. "We normally try to concentrate on one track at a time, but there is no limit to it really. The more you hit one single the hotter it gets. There is no secret to that. It might take a little bit longer to throw two songs on simultaneously, but if we like them enough, we'll do that. We have been hitting three Techno-Squid Eats Parliament singles off their album for the last six

months pretty consistently."

The local Memphis Gravel Sauce label has provided KDRE with much of its regional material, thanks to multi-artist, new music compilations like "Memphis In The Meantime," "Clear The Tracks," and "Something Wicked This Way Comes," which feature bands like DDT, the Great Indoorsmen, Lime, Her Majesty's Buzz, Gauge, and Bunk, among others.

"The Gravel Sauce releases are great collections of the best regional bands, and that helps us out a lot because it is easy for us to use," Conrad remarks. "We are indebted to the great job [Gravel Sauce co-owner

Greg Roberson] is doing for the community.

"We are getting tons of requests for Fleming & John's new indie-released album, 'Delusions Of Grandeur.' The track we are playing is 'I'm Not Afraid.' It is one of those tracks where people call up and sing it to you and they want to know who it is," says Conrad.

"We would love nothing more than to see the day where Fleming & John, Son Of Slam, the Grifters, Two Minutes Hate, or Techno-Squid Eats Parliament get some substantial success and thank us on their next CD jacket," Conrad says. "That would be the best."

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	2	8	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/LEG	◆ THE REMBRANDTS 2 weeks at No. 1
2	2	1	15	HAVE YOU EVER REALLY LOVED... A&M 1028	◆ BRYAN ADAMS
3	3	3	23	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
4	4	4	33	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
5	6	7	11	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
6	5	6	21	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
7	12	19	4	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
8	7	5	19	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
9	8	9	13	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
10	10	10	7	LEAVE VIRGINIA ALONE WARNER BROS. 17847	◆ ROD STEWART
11	16	21	6	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
12	9	8	30	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
13	11	12	20	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
14	15	14	34	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
15	17	16	9	LEARN TO BE STILL Geffen Album Cut	◆ EAGLES
16	14	11	18	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
17	18	15	37	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
18	13	13	29	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
				*** AIRPOWER ***	
19	22	29	3	KISS FROM A ROSE ZTT/SIRE 17895/WARNER BROS.	◆ SEAL
20	20	18	8	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
21	21	20	7	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
22	25	—	2	MADE IN ENGLAND ROCKET ALBUM CUT/ISLAND	ELTON JOHN
23	23	27	6	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
24	24	25	5	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
25	26	23	14	CAN'T STOP MY HEART FROM... A&M 1038	◆ AARON NEVILLE
26	31	37	8	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
27	28	28	5	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
28	27	22	21	UNTIL THE END OF TIME GENERATION/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
				*** HOT SHOT DEBUT ***	
29	NEW ▶			WALK IN THE SUN RCA ALBUM CUT	BRUCE HORNBY
30	30	26	24	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
31	32	30	5	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
32	29	24	21	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
33	37	—	2	KEEPER OF THE FLAME MERCURY 6862	MARTIN PAGE
34	33	35	4	IT'S TOO LATE EPIC ALBUM CUT	◆ GLORIA ESTEFAN
35	NEW ▶		1	REMEMBER ME THIS WAY (FROM "CASPER") MCA 55046	◆ JORDAN HILL
36	34	31	22	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
37	39	34	22	IF I WANTED TO ISLAND 4238	◆ MELISSA ETHERIDGE
38	NEW ▶		1	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
39	38	38	15	ANOTHER NIGHT ARISTA 1-2724	◆ REAL MCCOY
40	35	32	5	SCREAM EPIC 78000	◆ MICHAEL JACKSON & JANET JACKSON

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
2	1	1	3	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
3	3	4	15	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
4	2	2	13	IF YOU GO SBK 58165/EMI	◆ JON SECADA
5	4	3	18	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
6	9	6	19	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
7	5	5	7	THE SWEETEST DAYS WING 1110/MERCURY	◆ VANESSA WILLIAMS
8	7	10	5	ON BENDED KNEE MOTOWN 0244	◆ BOYZ II MEN
9	6	7	40	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
10	—	—	11	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Appeal Pondered For 'Safe Harbor' Hours; Promo Execs To Get Posthumous Honors

BBROADCASTERS AND FIRST Amendment groups are considering appealing the June 30 decision by the U.S. Court of Appeals of the District of Columbia that the FCC can enforce a ban on indecent programming from 6 a.m.-10 p.m.

The court determined that Congress could even extend the "safe harbor" hours from 6 a.m.-midnight, when children might be in the listening audience, and still satisfy the court's interpretation of the First Amendment.

While FCC chairman **Reed Hundt** says, "Parents and the public are the winners" in the decision, the National Assn. of Broadcasters issued a statement saying, "We are deeply disappointed," adding, "We do not believe this decision reflects First Amendment case law."

The NAB promises to consult "with other media and public interest parties involved . . . to decide whether to appeal to the Supreme Court."

Until the ruling, the FCC had been enforcing the traditional 6 a.m.-8 p.m. "safe harbor" hours.

Two record promotion executives, **Joe Ianello** and **Charlie Minor**, will be posthumously honored with Rockwell Awards at this year's Upper Midwest Communications Conclave, scheduled for Thursday (13)-July 16 in Minneapolis. The award recognizes individuals who have contributed to the professional growth of the music industry in the Midwest. The awards luncheon will be held Saturday (15).

PROGRAMMING: 'HOTLANTA' HEATS UP

Atlanta's newest R&B station, **WQUL** (Hot 97.5), signed on as expected July 3. The station is using the liner "Rollin' with the new flava: Hotlanta's Hot 97.5."

KXKL Denver PD **Sky Walker** exits to launch Denver-based voice-over company **Sky Vox Productions**.

WSRR-FM (Star 98) Memphis PD **Roger Gaither** exits to pursue other opportunities. VP/GM **Tony Yoken** is looking for a replacement and wants T&Rs.

Charlie Quinn, PD at **WYHY** (Y107) Nashville, is upped to operations manager for Y107 and local sister station **WSIX**.

Gerry McCracken returns to **WHKO** Dayton, Ohio, as PD, replacing **Don Cristi**, who exits. McCracken most recently programmed **KABL/KBGG** San Francisco.



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Douglas Reece*

WPBZ (the Buzz) West Palm Beach, Fla., flips from ABC Radio Networks' syndicated Z-Rock format to modern rock under consultants **Jacobs Media**. Former **WBMX** Boston music director **Amy Doyle** has been named PD.

Former **WRNO** New Orleans PD **Bill May** has been appointed PD at **KKLZ** Las Vegas. May replaces **Bob Edwards**, now at **WZZU** Raleigh, N.C.

KEYV Las Vegas PD/morning man **Tom Kelly** and the rest of the morning team transfer to mornings at local sister station **KFMS**. Former **KEYV** midday host **Lance Alexander** is upped to PD/morning man and acting GM at **KEYV**. Also, **KEYV** afternoon driver **Dave Steele** adds assistant PD and production director chores.

WZAZ/WJBT Jacksonville, Fla., has been sold from **UNC Media** to **Jacor Communications** for \$3.75 million. **Jacor** also owns crosstown **WJGR/WQIK**

and is in the process of acquiring nearby **WHJX**. **WZAZ/WJBT** immediately enters a local marketing agreement with **Jacor**. **Bruce Demps**, GM at **WZAZ/WJBT**, is expected to add those duties at **WHJX** when the sale of **WHJX** closes in a few weeks. Because **WHJX** and **WJBT** are direct format rivals, expect one or both to make a format adjustment so their programming will become more complementary.

KFRG San Bernardino, Calif., PD **Lee Logan** adds those duties at sister **KOOJ**. He replaces **Jim Radford**, now at **WYYY** Syracuse, N.Y.

As expected, **KQMQ** Honolulu names **Jamie Hyatt**, former PD at **KTFM** San Antonio, Texas, as PD, replacing **Kriss Hart**, who moves to sales as an account manager.

In the wake of **KTEX** Brownsville, Texas' sale to **Calendar Broadcasting**, PD **Kenny Garcia** exits and MD/morning man **Sonny Laguna** relinquishes his MD duties. **Bruce Clark**, PD/MD at **Calendar's** **WXBM** Pensacola, Fla., becomes interim PD/MD at **KTEX**.

Vic DeGiorno takes over as PD at **WOKI** Knoxville, Tenn., replacing **Ray Edwards**, now at **KUBL** Salt Lake City. DeGiorno was last doing mornings at **KQJZ** Amarillo, Texas.

WVIC Lansing, Mich., was set to flip from country to modern rock July 7.

WUFX Buffalo, N.Y., picks up the new calls **WEDG** for its new modern rock format.

WYDE Birmingham, Ala., flips from N/T to classic country as part of its new **LMA** with **JNA** of Alabama Inc., which is in the process of purchasing the station. **Ken Michaels** returns to the station as PD/morning host from **WLBI** Warrior, Ala.

NETWORK NEWS

Joel Denver is no longer hosting **Westwood One's** "Future Hits." The network is looking for a new host. **WHTZ** (Z100) New York's **Freddie Vedder** was set to fill in the first week.

Walter Powers is upped from director of client services to VP/programming at **Broadcast Programming**.

KYCY San Francisco and **WLWI-FM** Montgomery, Ala., are new affiliates of the syndicated overnight show "After MidNite With Blair Garner."

PEOPLE: THOMPSON UPPED TO APD

WRIF Detroit MD **Mark Thompson** adds APD duties, following **Darren Arriens'** move to **WVIC** Lansing, Mich.

WXYV Baltimore MD **Mike Johnson** has been relieved of his music duties but continues his night-shift. PD **Roy Sampson** takes over the MD position for now.

In the wake of **WQAL** Cleveland MD **Mary Ellen Kachinski's** promotion to PD, production director **Steve Ptak** adds music duties.

KSAN San Francisco morning man **Charlie Wilde** exits.

WLLZ Detroit morning men **Ken Calvert** and **Ed Kelly** exit and are replaced by former midday host **Brian Lewis** and part-time air talent **Randy Scope**. Overnight jock **Steve Striker** moves to afternoons, replacing **Chuck Santoni**, who remains with the station doing production until September, when he will exit.

Danny Howard Lights Fire Under WDEF's 'Bright' AC

WHEN DANNY HOWARD arrived as PD at **WDEF-FM** Chattanooga, Tenn., two years ago, the one-time easy listening station wasn't faring too well with its new AC format.

Luther Masingill, who has been doing mornings at the station for an incredible 54 years, was pulling in solid ratings, but Howard says the rest of the dayparts were a "wasteland. That was one thing we had to [fix] if there was [to be] any future for the station."

Howard focused the station's music and positioning while he attacked its competitors. The strategy worked. **WDEF-FM** was No. 2 in the market with a 9.8 12-plus share in the winter Arbitron ratings, and it was recently nominated as station of the year in the **Billboard/Airplay Monitor Radio Awards**, while Howard copped two nods for PD and air personality of the year (**Billboard**, July 8).

Musically, Howard describes the station as "mainstream AC . . . We try not to lean too soft or too hard . . . We try to be not too hot, but bright." Asked to describe the difference (often only obvious to those doing the programming), Howard says, "Hot is more of an '80s/'90s-based format. Bright encompasses some of the '80s and '90s, but also dips back into the '70s. What I mean by bright is a presentation on the air. We try not to be ultra laid-back. I think some ACs tend to be soft and laid-back and that gives them a boring connotation."

"Many presume that the 25- to 54-year-old female is boring, with her hair up in a bun and living in a white house with a picket fence and no life and has sex only twice a year. A lot of programmers fall into that trap."

WDEF has slots for 16 currents but sometimes goes as high as 20, depending on what Howard calls "the quality of the currents available."

Here's a recent hour of Howard's afternoon show: **Luther Vandross**, "Always And Forever"; **Ace**, "How Long"; **Linda Ronstadt & Aaron Neville**, "Don't Know Much"; **Michael Bolton**, "Love Is A Wonderful Thing"; **Boyz II Men**, "Water Runs Dry"; **Phil Collins**, "You Can't Hurry Love"; **Loggins & Messina**, "Danny's Song"; **Joshua Kadison**, "Picture Postcards From L.A."; **Human League**, "Human"; **Foreigner**, "I Don't Want To Live Without You"; **Toni Braxton**, "Another Sad Love Song"; **Lionel Richie**, "Penny Lover"; and **Jimmy Buffett**, "Margheritaville."

Howard uses the air name "Skyler McKenzie" during his shift. The rest of the air staff is midday host **Chuck**

Stevens, night jock **Art Sanders**, overnigher **Cindy**, and full-time swing jock **James Howard**.

Another highly regarded team player is promotion director **Eleanor Hill**, who has "been in radio just long enough to know what works and not long enough to be jaded," Howard says.

The station is marketed with some TV during the fall and spring, plus billboards and newspaper advertising, but Howard says the primary focus is on what he calls "person-to-person marketing . . . going to events and [hosting] things even if they don't particularly fit our format, like a country fair. I'm a very big fan of politicking for the radio station, so we do a lot of that."

Promotionally, Howard says the station does "the cash/cars/trips rigamarole just like everyone else," but also looks for innovative ideas like

the recent "Bridges Of Madison County" contest. A grand-prize winner was sent to visit the actual bridges, and qualifiers got the book and movie soundtrack.

"The phones have been lit up like a Christmas tree over this trip," Howard says.

Like many radio professionals, Howard started in the business at age 15 in his hometown of **Lake Junaluska, N.C.** He worked at **WQNS** Asheville, N.C., and **WQTU** Rome, Ga.,

before coming to Chattanooga as music director at gold-based AC **WLMX**, where he was later upped to PD.

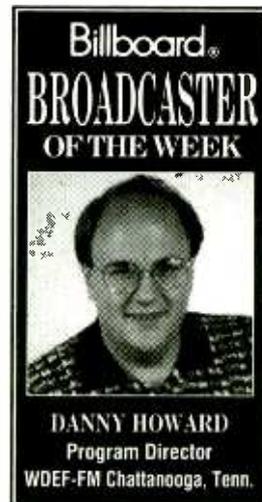
In addition to **WLMX**, **WDEF-FM** competes with two mainstream top 40s—**WZST** (Star) and **WKXJ** (Kix).

"The main difference from Kix and Star is that we are obviously much more focused on adults," Howard says. "We are probably more promotionally active than the top 40s. Musically, we're close [to **WLMX**]. I guess the biggest difference is in our on-air presentation and production elements. We are really the innovator in the market. Virtually anything we do, I'll see on [the competition] within a day or so."

Now solidly at No. 2, Howard has his sights set on the market leader, country **WUSY**, which had a huge 22.9 share in the last book. Nevertheless, he believes beating **WUSY** is feasible.

"I think it's a good possibility we can knock them off," he says. "They have showed signs of decay. Admittedly their ratings are still very, very strong but . . . country music is not as strong as it was several years ago. In some of our demographics, we are very close right now. It will just take more work and more time."

PHYLLIS STARK



newsline...

EDDIE ESSERMAN exits the VP/GM job at **KABL/KBGG** San Francisco and will return to the Southeast to pursue station ownership. **Julie Kahn**, GM of local sister stations **KNEW/KSAN**, assumes his duties in the interim.

LUIS ALBERTINI leaves the general sales manager job at **WQYK** Tampa, Fla., to become GM at **WQBA-AM-FM/WAQL/WRTO** Miami.

DWJGHT DOUGLAS, president of **Burkhart/Douglas and Associates**, adds COO stripes, while founder and CEO **Kent Burkhart** moves into an emeritus role. Also, **B/D&A** has increased its involvement with **McVay Media** and will move some of its administrative and bookkeeping functions to **McVay's** Cleveland headquarters.

JEFFERSON WARD, onetime PD at **WIOQ** (Q102) Philadelphia, has been named GSM at crosstown **WPLY** (Y100).

RON DYKSTRA exits the GM job at **WCUZ-AM-FM** Grand Rapids, Mich.

SALE CLOSINGS: **WKGR** West Palm Beach, Fla., from **Amaturo Group Ltd.** to **American Radio Systems**, owner of crosstown **WBZT/WIRK**.

RECKON IT'S BETTER when bands jam," says Daniel Johns, singer/guitarist for Australia's Silverchair. It was a jam in early '94 that spurred the band's debut single, "Tomorrow," No. 18 on the Modern Rock Tracks chart.

"One day me, Ben [Gillies], and Chris [Joannou] were jamming in Ben's bedroom because we had just seen the Led Zeppelin video 'The Song Remains The Same.' We saw that 'Dazed And Confused' went for half an hour, so we were trying to make a song for half an hour.

"We were just going for ages and we ended up going for 45 minutes just on one song, and I came up with that riff in the chorus. Afterward, Ben said he wanted to write a song to it, but I didn't really like it, so I said no. About two days later, he rang back and

said, 'I really think we should write a song to it.' And I said, 'Aw, yeah, all right.'

"It's about an overindulgent guy. The 'fat boy' [in the song] is not like 'fat' as in overweight but as in overindulgent. And he gets told to experience the



"When school's finished we'll just concentrate on music."
—Silverchair

life of a poor guy. So the guy takes him to a hotel that he stays in, and the rich guy's complaining he wants to get out. And the poor guy's telling him [to] wait

until tomorrow to get out and stuff."

The idea sprang from "a television documentary on a station in Australia. I get a lot of ideas out of TV; news and current events and stuff."

Along with songwriting, perhaps that thirst for current events helps Johns with his homework—he and the band members are only halfway through their teens and high school. Johns is 16.

In order to promote "Tomorrow" the band took 10 days off from classes—its longest band-related break to date—to travel to New York and the U.K. So far, it doesn't sound as if the band members' parents have to worry about their boys courting danger so far from home. Johns reports that on Silverchair's first night in Gotham City, "we went out for tea. That was pretty good."

Billboard® FOR WEEK ENDING JULY 15, 1995

Album Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
★★★ No. 1 ★★★ 7 weeks at No. 1 ◆ COLLECTIVE SOUL					
1	1	1	13	DECEMBER	COLLECTIVE SOUL
(2)	3	3	6	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
3	2	2	8	MISERY	SOUL ASYLUM
(4)	4	5	7	ALL OVER YOU	LIVE
(5)	6	9	6	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH
6	5	4	14	GOOD	BETTER THAN EZRA
(7)	9	16	3	AND FOOLS SHINE ON	BROTHER CANE
(8)	8	14	3	DOWNTOWN	NEIL YOUNG
9	7	6	11	LITTLE THINGS	BUSH
(10)	12	11	13	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
11	10	8	9	STRANGE CURRENCIES	R.E.M.
12	11	12	11	WISER TIME	THE BLACK CROWES
13	16	15	5	WHAT DO YOU WANT FROM ME (LIVE)	PINK FLOYD
(14)	19	21	7	MOLLY	SPONGE
(15)	18	23	6	POSSUM KINGDOM	TOADIES
16	14	7	23	LIGHTNING CRASHES	LIVE
17	17	18	7	DOWN AND DIRTY	BAD COMPANY
18	15	10	16	RIVER OF DECEIT	MAD SEASON
★★★ AIRPOWER ★★★					
(19)	23	24	10	RUN-AROUND	BLUES TRAVELER
20	20	20	9	SHE	GREEN DAY
21	13	13	9	AMSTERDAM	VAN HALEN
22	21	19	12	NEGASONIC TEENAGE WARHEAD	MONSTER MAGNET
(23)	26	31	10	HEY MAN NICE SHOT	FILTER
(24)	29	33	5	WAYDOWN	CATHERINE WHEEL
(25)	40	—	2	THIS IS A CALL	FOO FIGHTERS
26	25	27	8	LAKE OF FIRE	NIRVANA
(27)	38	—	2	IMMORTALITY	PEARL JAM
28	27	22	23	EVERYTHING ZEN	BUSH
29	22	17	15	SICK OF MYSELF	MATTHEW SWEET
30	28	26	21	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
(31)	34	—	2	TOMORROW	SILVERCHAIR
32	30	29	7	TOO HIGH TO FLY	DOKKEN
(33)	33	—	2	MUDDY JESUS	IAN MOORE
34	24	25	15	IT'S GOOD TO BE KING	TOM PETTY
(35)	39	39	3	I WALKED	WANDERLUST
36	32	30	6	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS
37	37	35	25	GEL	COLLECTIVE SOUL
38	35	32	17	DANCING DAYS	STONE TEMPLE PILOTS
39	36	34	22	CAN'T STOP LOVIN' YOU	VAN HALEN
(40)	NEW	1	1	WYNONA'S BIG BROWN BEAVER	PRIMUM

Billboard® FOR WEEK ENDING JULY 15, 1995

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
★★★ No. 1 ★★★ 4 weeks at No. 1 ◆ U2					
1	1	1	6	HOLD ME, THRILL ME, KISS ME, KILL ME	U2
(2)	2	7	5	YOU OUGHTA KNOW	ALANIS MORISSETTE
(3)	6	6	10	MOLLY	SPONGE
4	3	3	12	DECEMBER	COLLECTIVE SOUL
5	4	4	11	ALL OVER YOU	LIVE
6	5	2	9	MISERY	SOUL ASYLUM
(7)	12	—	2	THIS IS A CALL	FOO FIGHTERS
8	7	5	15	LITTLE THINGS	BUSH
(9)	8	10	6	SAY IT AIN'T SO	WEEZER
(10)	11	11	12	HEY MAN, NICE SHOT	FILTER
11	9	8	13	MORE HUMAN THAN HUMAN	WHITE ZOMBIE
(12)	14	20	4	I GOT A GIRL	TRIPPING DAISY
(13)	13	13	7	STARS	HUM
14	10	9	20	GOOD	BETTER THAN EZRA
(15)	17	19	6	WYNONA'S BIG BROWN BEAVER	PRIMUM
(16)	16	16	5	CARNIVAL	NATALIE MERCHANT
(17)	19	24	5	SMASH IT UP	OFFSPRING
(18)	21	26	4	TOMORROW	SILVERCHAIR
19	15	15	8	WAYDOWN	CATHERINE WHEEL
(20)	22	27	4	BETTER THAN NOTHING	JENNIFER TRYNIN
21	18	14	9	RIDICULOUS THOUGHTS	THE CRANBERRIES
★★★ AIRPOWER ★★★					
(22)	29	32	4	IN THE BLOOD	BETTER THAN EZRA
★★★ AIRPOWER ★★★					
(23)	32	—	2	STUTTER	ELASTICA
24	25	22	16	RUN-AROUND	BLUES TRAVELER
(25)	28	31	3	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH
26	24	17	20	CONNECTION	ELASTICA
27	20	12	14	SHE	GREEN DAY
(28)	26	28	5	VOW	GARBAGE
(29)	33	38	3	ANTS MARCHING	DAVE MATTHEWS BAND
30	27	23	13	HURT	NINE INCH NAILS
31	23	18	19	SICK OF MYSELF	MATTHEW SWEET
(32)	40	—	2	IMMORTALITY	PEARL JAM
(33)	NEW	1	1	I DON'T WANT TO GROW UP	THE RAMONES
(34)	38	40	4	HEROIN GIRL	EVERCLEAR
35	31	30	16	RIVER OF DECEIT	MAD SEASON
36	30	21	11	FAKE PLASTIC TREES	RADIOHEAD
37	37	33	25	LIGHTNING CRASHES	LIVE
38	35	34	22	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND
(39)	NEW	1	1	NEED YOU AROUND	SMOKING POPES
(40)	NEW	1	1	CAN'T CRY ANYMORE	SHERYL CROW

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 61 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 800 detections (Album Rock) or 700 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.



HITS!
IN
TOKIO

Week of June 25, 1995

- ① Shy Guy / Diana King
- ② Every Day / Incognito
- ③ This Ain't A Love Song / Bon Jovi
- ④ Back For Good / Take That
- ⑤ Scream / Michael Jackson
- ⑥ Carnival / Cardigans
- ⑦ Hold Me, Thrill Me, Kiss Me, Kill Me / U2
- ⑧ Hyperbeat / Dufer
- ⑨ These Are The Best Days Of Your Life / Martine Girault
- ⑩ Marta's Song / Deep Forest
- ⑪ Leave Virginia Alone / Rod Stewart
- ⑫ You Can Cry On My Shoulder / Ali Campbell
- ⑬ Always Something There To Remind Me / Espiritu
- ⑭ My Love Is For Real / Paula Abdul
- ⑮ Too Many Fish / Frankie Knuckles Featuring Adeva
- ⑯ Misery / Soul Asylum
- ⑰ Adiemus / Adiemus
- ⑱ Where Is The Love / Lush Life
- ⑲ A Day In Your Life / Matt Bianco
- ⑳ Solitarias / Angeles
- ㉑ I Want You / Holly Cole Trio
- ㉒ Rough 'N' Smooth / C. J. Lewis
- ㉓ Keep On Moving / Bob Marley And The Wailers
- ㉔ Plowed / Sponge
- ㉕ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
- ㉖ Army Of Me / Bjork
- ㉗ Make It With You / Carroll Thompson
- ㉘ Bama Lama Bama Loo / Elvis Costello
- ㉙ Won't Walk Away / Nelson
- ㉚ I Believe / Blessid Union Of Souls
- ㉛ Hit And Run / Sandy Reed
- ㉜ Have You Ever Really Loved A Woman? / Bryan Adams
- ㉝ Got To Keep Moving / Think Twice
- ㉞ L'homme Aux Mille Vies / L'affaire Louis Trio
- ㉟ Let's Do It Again / Repercussions
- ㊱ Cubic Space Division / Keziah Jones
- ㊲ I Can Love You Like That / All 4 One
- ㊳ It's A New Day / Repercussions
- ㊴ Nicksbag (Stevie Salas & Barnard Fowler)
- ㊵ Natsuyo Kazuyo / Kaori Kano
- ㊶ Venus Drops / Rad
- ㊷ Craziest / Naughty By Nature
- ㊸ Wake Up Boo! / The Boo Radleys
- ㊹ Respect / Alliance Ethnec Avec Vmia
- ㊺ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㊻ Freak Like Me / Adina Howard
- ㊼ So In Love With You / U. N. V.
- ㊽ Basket Case / Green Day
- ㊾ Supermodel Sandwich / Terence Trent D'arby
- ㊿ Childhood / Michael Jackson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3 FM J-WAVE

U.K.'S CHRISTIAN MUSIC TO DANCE TO

(Continued from page 1)

these forms as suitable for explicitly gospel lyrics.

Britain's magazine for club spinners, DJ, wrote recently that "whilst the last place one would expect to hear gospel and spiritually uplifting music would be in the hedonistic and narcissistic world of clubland, that's where some of the happening gospel-tinged music is either aimed at or coming from."

Along with the ever-growing number of British sanctified dance artists, American gospel-dance artists such as Sounds Of Blackness, BeBe & CeCe Winans, and Gloworm have all had huge hits in the British clubs. In fact, it is an American DJ, mixer, and producer, Scott Blackwell, who has played a key role in pioneering the church's



RE-FRESH

full-tilt stampede into the world of sequencers and 124 bpm.

Blackwell rose to prominence in New York in 1986 as a DJ and remixer for the likes of Debbie Gibson and ZZ Top, before he slipped into drug abuse. In 1992, after becoming a Christian and resettling in California, Blackwell released a seminal gospel dance album, "Walk On The Wild Side," for parent company Frontline's Myx Records. With its use of house, rave, and hip-hop rhythms and samples, including those of preachers (a later project, the Raving Loonatics, put Billy Graham to a house beat), Blackwell became an inspiration to Britain's growing number of Christian musicians and DJs.

He also became a figure of controversy among the more conservative elements within the church. "I can't get hung up in worrying about criticism, because I know I am doing what the Lord wants me to," Blackwell says. "I know there are a lot of people who don't understand what I'm doing, but that's fine. I can only respond to that by sharing my heart on why I'm doing this. I know how damaging it is for kids to suck up secular music six or seven hours a day. And I know that a lot of these kids really enjoy dance music in all its different types of forms—house, rock, swing, hip-hop, rave, and all that. What the church needs to understand is that when there is a particular type of lifestyle adhered to a type of music in the world, it does not mean that the two are totally fused. Because I like hip-hop or Christian gangsta rap doesn't mean I have to follow the lifestyle associated with the secular variety. If people can get hold of that, it will help them enormously in understanding the dance thing. I hope they do, for the doors are opening up for the Christian dance thing."

Blackwell's label, the California-based N-Soul Records, has produced a stream of quality albums that include the contemporary Christian chart makers Nitro

Praise and the World Wide Message Tribe.

The latter hail not from California, but from Manchester, England. WWMT are musical missionaries who mostly perform in church-organized concerts to Manchester schoolchildren. Despite such ultra-low-profile publicity status, the band topped the Christian music charts in Britain and the Netherlands with its second album, "Dance Planet," while in the U.S. its "Going To Jerusalem" became the first British track to make No. 1 on the CCM update's Christian Hit Radio chart.

Another British dance act to make that chart is 65dBA, a Bristol, England-based act that, like the Tribe, fuses pop hooks with house, rave, and techno rhythms. In fact, WWMT's producer, Zarc Porter, also co-produced 65dBA's successful album for Integrity Music, "Shout."

Both the World Wide Message Tribe's "Dance Planet" and 65dBA's "Shout" were initially released on American contemporary Christian music labels, but now Britain's leading three Christian record companies are responding to the sudden demand for gospel with a dance beat.

Kingsway Music is currently enjoying the best-selling Christian album in Britain with "A Touch Of Heaven" by the Wades. The Wades, an R&B/swing-oriented, London-based group, have an urban gospel sound similar to that of the Winans, and their album has so impressed distributor Total that it has picked



MINDS OF MEN

it up for mainstream distribution. One of the tracks on the Wades' debut is a searing anti-drug abuse song, "Get Off That (Poison)," first heard in 1993 on London's pirate radio stations.

Nelson Word is another Christian label that has moved into the British dance arena. In addition to distributing 65dBA in the U.K., the label has just released a dance album by the new Sheffield, England, experimental dance team Synergy.

Britain's third Christian label, Alliance Music, is making the most waves in British Christian dance. As well as distributing Blackwell's N-Soul label, Alliance has launched two new labels, both with a definite dance orientation. One is Movation, which has as its debut release "Jumping In The House Of God," on which popular songs and choruses used by many churches in worship are transformed into house, techno, and even jungle anthems. The album, predicted to sell hugely in Britain's Christian bookstores, comes from the World Wide Mes-



SCOTT BLACKWELL

sage Tribe axis of singers, musicians, and rappers. The other new Alliance Music label is Orange, with its debut by re:refresh, a new pop dance team from New Generation Ministries, which also gave rise to 65dBA. Another new Orange release is "Spiritualisation" by Hydro, an aggregation featuring the Celtic voice of Joanne Hogg.

There is even more British gospel dance circulating. In late April, N-Soul Records released in the U.S. "Cross Rhythms: Sanctified Dance From The UK Underground," a compilation that features tracks by dance team Minds Of Men (who have signed to EastWest's dance arm, Perfecto, for a three-single deal); new dance diva Nessie; R&B gospel man Andrew Pierce; female duo Soul Freedom; experimental dance outfit Breakspear; acid/rave act the Flood; and hip-hop house outfit N-Daze.

All of this frantic activity within British Christian record companies is being matched by mainstream labels.

From Steve Arrington's "Feel So Real" smash in 1985 to Gloworm's "I Lift My Cup" in 1993, mainstream record companies have long realized that an explicit Christian message on a dance record doesn't stop it from being a dancefloor hit or a mainstream pop success.

The most recent British acts to succeed with gospel-oriented songs are Spirits and Eternal. Spirits are a duo whose MCA singles feature the smoldering gospel voice of Osmond Wright, known to British aficionados for his work with R&B gospel team the Channels. He told DJ magazine, "We are not into promoting hedonism; we're into promoting truth."

Eternal is a record-industry phenomenon in the U.K. after only one album (Billboard, Dec. 3, 1994). The group's debut, "Always And Forever," has clocked more than 1 million unit sales and has had six top 15 singles. The female quartet from Croydon, England, is adamant that it was the relatively minor chart success of "Crazy," a gospel-oriented song produced by Detroit's R&B gospelman BeBe Winans, that gave them the most satisfaction.

The decision to be upfront about their Christian faith and to include gospel material in their recordings was one the band members made with their management. Says Eter-



TRUCE

nal's Easter Bennett, "We always want at least one gospel song on our albums, to show our appreciation for what the Lord has done for us. He's brought us this far, he's brought us together, and he's done a lot of things for us day by day. And the song 'Amazing Grace' is one that we all love—it says it all, really."

Another group nimbly straddling the secular/sacred divide is Nu Colours. Although its debut album, "Unlimited," didn't become the major hit many predicted, one song from it, "Power," which sports a variety of remixes, is generally acknowledged to be a dancefloor classic. Nu Colours have almost completed work on their second album and have been recording with production heavyweights Simon Laws, who was a part of Soul II Soul, and Dinky Bingham, who also produced tracks for the New Edition reunion album.

Nu Colours grew out of Britain's most popular gospel choir, the London Community Gospel Choir led by the Rev. Basil Meade. LCGC's funky-up version of the Staple Singers' crossover classic "I'll Take You There" is another track



ETERNAL

included in DJ magazine's recent article "A-Z Of Gospel, Inspirational, And Uplifting Music."

The latest group to try for pop and dance chart success with spiritual songs is London female trio TRUCE. Its "Better Days" and "Treat U Right" for Big Life are both getting plays. Included in TRUCE's lineup is Michelle Escoffrey, whose previous group, the Escoffreys, caught Christian ears in the U.S. with its 1991 "Opinions" album for Atlantic.

As well as a burst of artists both from contemporary Christian and mainstream sectors of the industry, the sanctified dance movement has spawned a new wave of club DJs who eschew the sexuality of some dance music in favor of lyrics that speak of prayer, spiritual healing, and faith in Jesus Christ. One such DJ is Richard White, better known as the Vinyl Preacher. He says, "I'll play gospel and non-gospel, but obviously the lyrical content must be of a positive nature: uplifting, inspirational. But the production must be spot-on, too. If it doesn't sound good, then I'm not interested."

Sanctified dance is also making inroads into radio land. Specialist shows, such as Benny King on Choice FM London, play funky gospel, while Chris Cole of the pioneering program "Cross Rhythms Experience" on independent station ILR's Plymouth Sound gives airings to dance. Says Cole, "We play Scott Blackwell, the World

Wide Message Tribe, and Nu Colours alongside Steven Curtis Chapman, the Newsboys, and Amy Grant, and somehow it works. Our listenership, which is 90% non-Christian, is intrigued by the sound of a spiritual message and a heavy dance rhythm. When we play the left-field stuff like the Raving Loonatics with sampled preachers, it stirs up genuine interest."

The weird and wonderful world of sampling took on a new dimension recently with the release of "I Know The Lord" by Tabernacle on mainstream dance independent Good Groove. The 12-inch, an underground hit in some house-oriented nightclubs, features the voice of Bessie Griffin, a legendary New Orleans vocalist from the Mahalia Jackson era of gospel music. The producers sampled the singer's voice off of an obscure a cappella gospel album, and the result was another dancefloor filler.

The latest development in the expanding sanctified dance scene is Abundant, London's first nightclub run by Christians. Abundant is a monthly venue that grew out of five events in the Victoria area of London. Housed under the arches of Waterloo Station, Abundant features a large room playing funk/jazz/Latin and a smaller room, the Gospel Garage, where dancers groove to anthems such as Mike Dunn's "God Made Me Phunky."

Abundant is run by former DJ Steve Baker, who says, "Our main objectives are to create a safe environment for people to come. If people are going to bring their friends to interact with other Christians, then I think that a social place is a really good place to start. People's illusions of Christianity are being totally shattered, and for me that's brilliant."

Baker's words are echoed by record producer Kevin Edwards, member of the band Minds Of Men. "The sanctified dance movement works at several levels. The main one is that it challenges the stereotypes and prejudices that many people have about the Christian faith, while conveying lyrics



THE WORLD WIDE MESSAGE TRIBE

that are deeper and more valuable to man/woman relationships than standard 'I want to take you home tonight, girl' lyrics. The other thing about sanctified dance is that it stems from an incredibly rich, vibrant, musical counterculture—the church. But now, instead of the record industry simply pillaging the churches in its search for exceptional voices—which as any student of R&B will know, the Church has in abundance—the Christians are making creative and business decisions of their own to produce music that's in-your-face gospel yet packs a dancefloor."

ESCOBEDO SEEKING CROSSOVER SUCCESS

(Continued from page 10)

single with a promotional tour that took Escobedo to Puerto Rico, Miami, the Southwest, and California.

So far, "Si Supieras Tú" has enjoyed its strongest airplay in San Juan, Puerto Rico; San Francisco; and Tucson, Arizona.

Indeed, a recent promotional stop by Escobedo to KOHT-FM Tucson sparked a flurry of radio airplay at the station. "We're a bilingual crossover station," says PD James Rivas, "and this song by Cleto is a real good Spanish hip-hop song that fits our format perfectly."

Rivas notes that Escobedo's recent station visit was a hit because "Cleto is Latino, but he doesn't speak Spanish . . . and that's who our audience is."

But Escobedo candidly admits that his limited Spanish has created a different impression at Latino stations where fluent Spanish is *de rigueur*.

"People at those stations think I'm this brooding artist because I'm a man of few words in español," says Escobedo, who adds with a chuckle that he is trying to improve his Spanish "by dating only Latin girls."

So far, the Latino single's airplay has not translated into retail sales. But in the Latino market, particularly with new acts, significant album sales are seldom realized until a record's third or fourth single is serviced to radio.

As for the Anglo market, Ferris says he plans to direct his radio and retail initiatives toward top 40 and AC stations in markets where the Latino single has drawn radio attention. Several crossover pop stations in such markets already have been serviced with the Anglo single.

Further, Ferris says Virgin will ship to radio a bilingual computer disc containing Escobedo's bio-

graphical information, in conjunction with the release of the Anglo single.

"You will be able to switch at the push of a button from one language to another," says Ferris, "which hopefully will help demonstrate who Cleto is and what his heritage is."

Posters of Escobedo have been placed in stores as part of a retail thrust at Anglo and Latino outlets that includes in-store visits by Escobedo and placement of the record at listening stations. In late August, Escobedo is expected to appear on TV morning shows, as well as entertainment news shows, such as "Entertainment Tonight."

Escobedo grew up harboring ambitions to become a singer, but on the advice of his mother he picked up a new saxophone that his father, an alto sax player, did not like. The elder Escobedo performed on four

tracks on "Cleto," including one cut that featured both Escobedos and Tom Scott.

Escobedo was fronting a Las Vegas funk band as a singer/saxophonist when he auditioned for Abdul. After securing the tour gig, Escobedo was offered a couple of vocal cameos, the most prominent of which occurred late in the show, when he introduced Abdul's smash "Forever Your Girl."

Escobedo's crowd-pleasing performances caught the eye of Gemma Corfield, Virgin's A&R VP, who oversaw his recording project.

Comparing Escobedo favorably to the artist formerly known as Prince, Corfield says he "really loves funky music, he's a great ballad singer, and he's got a unique-sounding voice."

In addition to the four Spanish-language tracks on the album, Escobedo has cut five other Spanish

versions. Ferris says a full-length Spanish-language record could be released in the U.S. and Latin America if Escobedo's Latino profile begins to expand. Additionally, says Ferris, there is a possibility that EMI Latin would be brought in to help work the current record.

There is no tour in the works to support "Cleto." But Escobedo has been polishing his sax and singing chops by sitting in with Latino-flavored Los Angeles favorites Cecilia Noel & the Wild Clams.

"It's a big horn band, and I want to tap into that [Latin] stuff in my live shows," says Escobedo, who has performed scattered track dates so far. "I can't wait to start performing with a band."

PERFORMANCE RIGHT

(Continued from page 10)

Senate Judiciary Committee.

At the markup meeting, Sen. Hank Brown, R-Colo., to the consternation of chairman (and bill cosponsor) Sen. Orrin Hatch, R-Utah, and co-sponsor Sen. Dianne Feinstein, D-Calif., mounted what amounted to a filibuster to air complaints about an unrelated music industry issue that does not include record companies as a participant.

Brown wanted assurances from Hatch that the RIAA's performance right bill contained no provisions that would have an impact on hometown tavern and restaurant owners.

The tavern and restaurant owners' societies use heavy-handed practices in collecting license fees. The complaints have resulted in a pending House bill and a series of state bills that would put limitations on song licensing (Billboard, May 13).

The restaurants and the performing rights groups are currently negotiating an agreement after requests by lawmakers to iron out their differences.

Brown said he wanted to make sure that "what has happened with taverns and restaurants having to pay ASCAP even if they have no idea of what songs they're paying for doesn't happen with this."

Hatch responded, "This bill doesn't concern that. It's about offering a right to record labels and featured artists that they alone don't have—a right to authorize the use of sound recordings to pay digital delivery systems."

Under the performance right bill, labels, featured performers, and related unions would share royalties for use of sound recordings transmitted on new digital services.

Record labels would get 50% of the royalty pool. Featured performers would split 45%, and background singers and instrumentalists would each receive 2.5% from either the American Federation of Musicians or the American Federation of Television and Radio Artists.

"I need you to talk me through this," Brown told Hatch. "I've got to know what I'm voting for."

Brown managed to hold off passage of the measure at the morning session. But by evening, Hatch was able to answer Brown's questions, assuring him that the performance right issue would not precipitate further rancor over song-use licensing of bars and restaurants.

FIRST HALF '95 PLATINUM CERTIFICATIONS

(Continued from page 10)

awards in June.

First-time million sellers included R&B artists Montell Jordan, European pop sensations Real McCoy, country act Shania Twain, New York rock quartet Blues Traveler, and pianist Carl Dooy.

A slew of R&B and hip-hop acts notched their first gold albums in June: Soul For Real, E-40, Ol' Dirty Bastard, Adina Howard, Mobb Deep, Jordan, and 2 Unlimited. Rounding out the list of gold album acts were Real McCoy, Seattle rock unit Mad Season, British alternative sensation Oasis, and the L.A.-based duo David & David.

Howard and Method Man celebrated their first platinum singles, for "Freak Like Me" and "I'll Be There For You," respectively.

The latter single also struck gold for Method Man for the first time; he was joined in the category by debutantes Monica, Subway, and Nicki French.

A complete list of June RIAA certifications follows.

MULTIPLATINUM ALBUMS

The Eagles, "Their Greatest Hits 1971-1975," Elektra, 22 million.

The Eagles, "Hotel California," Elektra, 14 million.

Pearl Jam, "Ten," Epic, 9 million.

Boyz II Men, "II," Motown, 8 million.

The Eagles, "Greatest Hits, Vol. 2," Elektra, 7 million.

Garth Brooks, "The Hits," Capitol/Nashville, 6 million.

U2, "The Joshua Tree," Island, 6 million.

Sheryl Crow, "Tuesday Night Music Club," A&M, 5 million.

Skid Row, "Skid Row," Atlantic, 5 million.

Metallica, "... And Justice For All," Elektra, 4 million.

Motley Crue, "Theatre Of Pain," Elektra, 4 million.

Motley Crue, "Girls, Girls, Girls," Elektra, 4 million.

Metallica, "Ride The Lightning," Elektra, 3 million.

Frank Sinatra, "Duets," Capitol, 3 million.

U2, "War," Island, 3 million.

John Anderson, "Seminole Wind," BNA/RCA, 2 million.

Stevie Ray Vaughan, "In Step," Epic, 2 million.

Stevie Ray Vaughan, "The Sky Is Crying," Epic, 2 million.

The Clash, "Combat Rock," Epic, 2 million.

Dan Fogelberg, "Phoenix," Epic, 2 million.

AC/DC, "For Those About To Rock, We Salute You," Elektra, 2 million.

Metallica, "Kill 'Em All," Elektra, 2 million.

Brandy, "Brandy," Atlantic, 2 million.

PLATINUM ALBUMS

Real McCoy, "Another Night," Arista, its first.

Abba, "Gold—Greatest Hits," PolyGram, its third.

Collin Raye, "Extremes," Epic, his second.

.38 Special, "Flashback," A&M, its fourth.

Various artists, "Soundtrack—'Friday,'" Priority.

White Zombie, "Astro Creep: 2,000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," Geffen, its second.

Blues Traveler, "Four," A&M, its first.

Shania Twain, "The Woman In Me," PolyGram, her first.

Allman Brothers, "A Decade Of Hits," Polydor/Atlas, their second.

Frank Sinatra, "Duets II," Capitol, his fifth.

Montell Jordan, "This Is How We Do It," PMP/RAL/Island, his first.

Carl Dooy, "Piano By Candlelight," Time-Life Music, his first.

GOLD ALBUMS

Soul For Real, "Candy Rain," MCA/Up-town, its first.

Real McCoy, "Another Night," Arista, its first.

Various artists, "The '70s Preservation

WOLFMAN JACK DIES 'ON CUSP OF GREATNESS'

(Continued from page 4)

stations, according to Morey.

"He was such a tremendous professional, but also a tremendously nice guy," says L.A. radio legend and current KRTH Los Angeles air personality Robert W. Morgan. "The Wolfman persona was just used on the air. He was an unassuming guy and didn't take himself all that seriously." Adds Morgan, a longtime friend who worked with Wolfman at WNBC in the '70s, "He was one of a kind and an original."

Morey describes him as "a very, very sweet guy" and "an institution in rock'n'roll history."

"He was a celebrity that was genuinely interested in his audience and the welfare of people," Morey adds. "His message was to always have fun and be good to yourself and those around you, and he just always displayed that."

"I'm in the happiness business," Wolfman told Billboard last December. "I want to try to spread as much as I can and have everyone happy."

Society Presents Disco Fever (two-CD boxed set), Sony Music Special Projects.

Doug Stone, "Greatest Hits," Epic, his fifth.

Hiroshima, "Go," Epic, its second.

Various artists, "New Jersey Drive, Vol. 1," Tommy Boy.

Various artists, "Encomium: A Tribute To Led Zeppelin," Atlantic.

Stevie Wonder, "Conversation Peace," Motown, his seventh.

Blues Traveler, "Blues Traveler," A&M, its second.

Mad Season, "Above," Columbia, its first.

Various artists, "Soundtrack—'Friday,'" Priority.

Duran Duran, "Thank You," Capitol, its ninth.

E-40, "In A Major Way," Jive, its first.

White Zombie, "Astro Creep: 2,000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," Geffen, its second.

Ol' Dirty Bastard, "Return To The 36 Chambers," Elektra, his first.

Adina Howard, "Do You Wanna Ride?" EastWest, her first.

Oasis, "Definitely Maybe," Epic, its first.

Frank Sinatra, "Duets II," Capitol, his 22nd.

David & David, "Boombtown," A&M, their first.

Mobb Deep, "The Infamous," RCA/Loud, its first.

Montell Jordan, "This Is How We Do

It," PMP/RAL/Island, his first.

John Tesh, "Live At Red Rocks," GTS Records, his second.

Green Day, "1039/Smoothed Out Slappy Hours," Loose Cannon/Lookout Records, its second.

Green Day, "Kerplunk!" Loose Cannon/Lookout Records, its third.

Carman, "Absolute Best," Sparrow, his sixth.

2 Unlimited, "Get Ready," Critique, its first.

PLATINUM SINGLES

Adina Howard, "Freak Like Me," EastWest, her first.

Method Man, "I'll Be There For You," Def Jam, his first.

GOLD SINGLES

Monica, "Don't Take It Personal (Just One Of Dem Days)," Arista, her first.

Subway, "This Lil' Game We Play," Motown/Biv Ten Records, its first.

Nicki French, "Total Eclipse Of The Heart," Critique, her first.

Da Brat, "Give It 2 You," Work/Columbia, her second.

Boyz II Men, "Water Runs Dry," Motown, their seventh.

Method Man, "I'll Be There For You," Def Jam, his first.

Assistance in preparing this story was provided by Douglas J. Reece.

COURT BLOCKS CHALLENGE TO ANTI-PORN ACT

(Continued from page 4)

to create and maintain records of the names and birth dates of all people featured in the material. They must also include addresses so the federal government can verify the data.

Last September, a three-judge panel for the U.S. Circuit Court of Appeals for the District of Columbia reversed a district court ruling that the law, an outgrowth of the Reagan-era Meese Commission, was unconstitutional and placed a burden on those who had "satisfied themselves after due diligence" that such material does not contain depictions

of minors.

The Appeals Court, however, found the record-keeping requirement constitutional.

Previous Supreme Court rulings have held that sexually explicit material involving adults, if not judged obscene, is constitutionally protected speech. However, rulings have exempted explicit material involving minors from First Amendment protections, even if the material is not found legally obscene.

The Clinton administration urged the rejection of the appeal.

TOOTSIE'S BACK ROOM ON THE FRONT BURNER

(Continued from page 1)

from the punk and rock and blues clubs. This is a subculture within a subculture, existing in a different world from the country music establishment—although Garing, BR5-49, and singer Celinda Pink (who headlines the raucous Music City Lounge opposite Tootsie's) also attract many country artists, and Rodney Crowell's guitarist Kenny Vaughan regularly sits in with Garing.

All this has been happening in a new, booming downtown Nashville, where the Lower Broad area (which is now dubbed "The District") was for many years a war zone. There are remnants of the booze'n'broads and wino era, but downtown has cleaned up its act and much of it is due to the music culture in Nashville. Most of that is directed toward the tourist industry, of course, but the spillover does boost what had been a lagging club scene.

For years, Nashville was a music capital with virtually no other live music than the Grand Ole Opry, save the occasional bright spot like the Exit/In, which



THE DELEVANTES

championed progressive country before Austin, Texas, even heard of it.

Musicians like Garing and BR5-49 have been coming to Nashville for years, of course, and getting songwriting deals or signing with "outsider" labels, such as Rounder or Hightone or even the Italian label Appaloosa, but they had no public forum. Now, there are many, including the local Winter Harvest Entertainment label, with such artists as Mark Germino, and the artist-owned Dead Reckoning label.

THE OPRY'S PRIVATE CLUB

Meanwhile, in Tootsie's front room, opening off Lower Broad, a clutch of German and British tourists is singing "Think I'll just sit here and drink" along with the anonymous picker on the tiny stage.

Tourists don't know the Back Room even exists. It's a fairly intimidating prospect for the uninitiated to climb those steps to uncertainty, and there's a reason for it. In the glory days when the Opry reigned supreme in the Ryman Auditorium, just across the alley from Tootsie's, Tootsie Bess reserved the Back Room for the Opry stars.

Artists would exit the Ryman backstage door, walk across the alley a few feet to Tootsie's discreet backdoor and be admitted to what amounted to their own private club. No tourists gawking: just their peers (and favored friends and



BONEPONY

a few select amours) hoisting a few before their next slot on the Opry and bitching and moaning about having to come off the road every Saturday and play the Opry for scale.

The great Jim Reeves was a bit scared of Tootsie, and he would walk straight through Tootsie's and across Broadway to the Merchants Hotel, where he would shoot pool until it was time for his next spot on the Opry. (The hotel is today the Merchants Restaurant.) A very young Willie Nelson pitched his new song "Hello Walls" to Faron Young in the Back Room.

Young writers on the order of Nelson, Harlan Howard, Roger Miller, Kris Kristofferson, Bobby Bare, Hank Cochran, Red Lane, and Marijohn Wilkin were anointed by Tootsie and nurtured in the Back Room. She kept a pot of stew bubbling on the stove for her crowd and she ran a tab on everybody's drinks and food, although, as Miller once said, "I never actually saw the tab."

The only security force was Tootsie's legendary hat pin, and Charley Pride got jabbed so many times that he finally bought her a jeweled hat pin so he could get stabbed with a bit of class and élan.

Even today, Tootsie's history continues to speak: The grimy walls seem to be held up only by the thousands of autographed 8x10 glossies and framed 11x14s of everybody who has ever been anybody in country music. Initials and names are carved into every inch of available wood.

Back on the postage stamp-sized stage in the Back Room, Garing and his musicians are garbed in thrift-shop pinstriped, wide-labeled, double-breasted suits, starched white shirts, suspenders, felt hats, and American Gothic countenances. Four acoustic guitars, a slap bass, and a steel guitar are rocking out to a supercharged set of Lefty Frizzell, Williams, Webb Pierce, Red Foley, and the occasional original song.

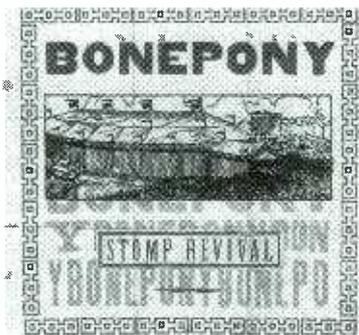
Garing is a tall, gaunt man who calls to mind Harry Dean Stanton wearing a gray fedora. He projects a mesmerizing intensity that recalls the way Williams would bend himself around a microphone and try to zone into every listener's frontal lobes.

The crowd responds with a raw energy. It's a real cross section of people: Tootsie's usual barflies, record industry people from Music Row who want to have fun at a nonbusiness venue, stray tourists, who wander upstairs, the occasional bikers, Vanderbilt professors and students.

On summer evenings, Garing, fellow troubadours Tim Carroll and Paul Burch, and the other Tootsie's regulars play on an open deck out in the back alley, with the huge brick bulk of the Ryman Auditorium looming behind them with a symbolism that is not lost on anyone.

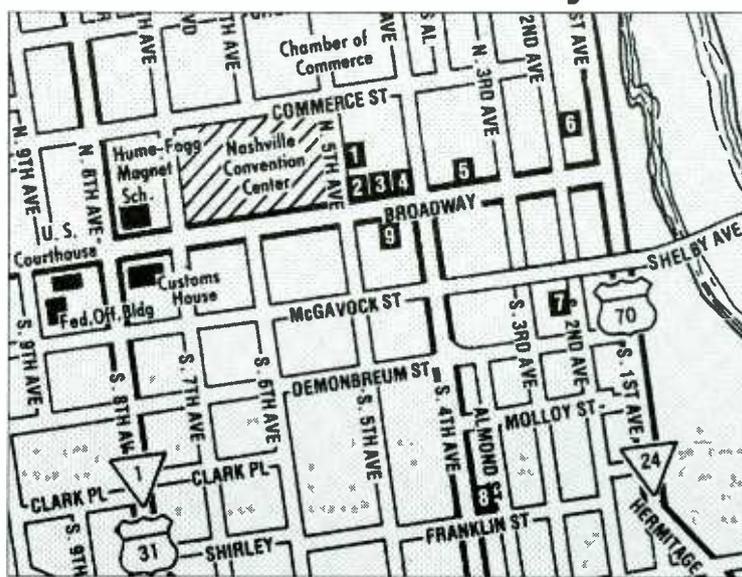
A NEIGHBORHOOD'S GEOGRAPHY

Geography is important. The block Tootsie's is on—Broadway between



Hatch Show Prints' art for Bonepony album.

Nashville's Lower Broadway District



(1) Ryman Auditorium; (2) Tootsie's Orchid Lounge; (3) Robert's Western Wear; (4) Gruhn Guitar; (5) Hatch Show Print; (6) Wildhorse Saloon; (7) Ace of Clubs; (8) 328 Performance Hall; (9) Ernest Tubb Record Shop #1.

Fourth and Fifth streets—is an urban marvel, a graphic display of the history and many cultures that co-exist in Nashville. Separating Tootsie's from the corner of Fifth and Broad are a T-shirt shop, a souvenir store, and a check-cashing place.

On the other side of Tootsie's is Friedman's Pawn Shop, an establishment no drifter or musician should have to do without. Its shop windows are often full of guitars. Next to that is the Wagon Burner, another beer joint/eatery with live music. And beside the Burner is Robert's, where you can buy a pair of



KIM RICHEY

Justin boots and then dance in them to the music of BR5-49. Then you can nip into the adjacent Jack's Bar-B-Que for a snack.

The girlie show at Adult World is next up on Lower Broadway, with its many mysteries hidden behind a blank facade and flashing lights; it abuts the L&L Pawn Shop, which seems to specialize in knives. Friedman's old location, now boarded up, lies next, beyond which is a narrow vacant lot with three large free-form sculptures of country musicians, followed by Gruhn Guitars, which itself is a marvel of a guitar factory and showroom attracting musicians from all over the world.

Crossing the street and walking the other way, there's Merchants Restaurant, its terrace and parking lot, Lawrence Records and Souvenirs, Heilig-Meyers Furniture Store, the venerable Ernest Tubb Record Store, Maggie Magee's pub, the Adult Emporium, the burnt-out shell of the old Say When II saloon, the Music City Lounge, the Turf, and a general store.

The Ernest Tubb Record Shop is responding energetically to the new scene. It has been there 48 years and seen plenty of transitions, but general manager Lloyd Pearson says the current scene

has his shop hopping. "The bands come in looking for new material, and the fans follow them," he says. "Plus, we have people coming in here anyway looking for Tootsie's and we'll send 'em over there and to Robert's, because we know those are safe clubs."

"Our business is way up. This store used to be the No. 5 seller of the six E.T. Record Shops. Now it's No. 2. We're also going to bring live music back in here, the way it used to be. I'll tell you, two things really are responsible for this. One, the reopening of the Ryman, and two, the mayor bringing in the police bicycle patrol. This is a different area now."

Much of Nashville and country music's history lies behind the formidable walls of the Ryman. Nashville riverboat captain Thomas Green Ryman was saved by evangelist Samuel Porter Jones and vowed to build a tabernacle to God. Completed in 1892, the Ryman (known as Union Gospel Tabernacle until Ryman's death in 1904) has been home to much of Nashville's cultural life.

In fact, the Grand Ole Opry didn't move there until 1943. William Jennings Bryan appeared on the Ryman's stage, as did Booker T. Washington, Carry Nation, Teddy Roosevelt, and Helen Keller. Sarah Bernhardt performed there, as did Ignacy Paderewski, Charlie Chaplin, Isadora Duncan, Will Rogers, Rudolph Valentino, Enrico Caruso, Jascha Heifetz, Spike Jones, Ethel Barrymore, Groucho Marx, Roy Rogers, Gene Autry, Bela Lugosi, and Mae West, to name a few.

After the Opry set up shop here, the Ryman became synonymous with country music. WSM, which broadcast the Opry, bought the building in 1963 from the Ryman Auditorium Corp., and changed the Ryman's name to the Grand Ole Opry. Then, after WSM—citing the high cost of renovation—moved the Opry to the suburbs in 1974, the building, like downtown Nashville, went into decline.

Renovation of the Ryman, as part of a downtown-rehab program vigorously pushed by Nashville mayor Phil Bredesen, began in 1993. It was finally air-conditioned, and it opened with an interior refiguration that retained the famous and very hard wooden pews (seat cushions sell for \$5.95 in the Ryman gift shop). It is practically an acoustically perfect hall, seating about 2,000.

Since reopening last year, the Ryman

has served as the anchor for downtown musical activity and is the site for a wide variety of events. The musical "Always... Patsy Cline" has reopened for its second year. "Martha White Bluegrass Night" features 12 summer bluegrass concerts. "Sam's Place" is a six-event inspirational music series. "A Prairie Home Companion" has broadcast from the auditorium, and, most important the Ryman has become the downtown showcase for such performers as Mary Chapin Carpenter.

There also are the unusual events, such as the recent, wryly named Wednesday Night Prayer Meeting at the Ryman, with Brother Porter Wagoner as head usher. It was the site of the Nashville Scene-sponsored opening ceremony for the Assn. of Alternative Newsweeklies convention, and the artists performing included Guy Clark, Rodney Crowell, Bonepony, BR5-49, Mandy Barnett, Gary Burr, Kim Richey, Jim Photoglo, Bob DiPiero, Radney Foster, and the Delevantes (see Popular Uprisings, page 18).

MIXED FEELINGS ABOUT GROWTH

At 316 Broadway is Hatch Show Prints, a crucial ally of the music community. Hatch's dramatic, witty woodblock posters and graphics for clubs, performers, and album covers have visually given the music world here a bold



PAUL BURCH

new face. Hatch, which did the cover art for Bonepony's new Capitol album, "Stomp Revival," began in 1879 and is America's oldest show-poster printer. While enduring as a downtown anchor, it briefly faced a problem that may well be the biggest danger for the independent entrepreneurs on Lower Broad: rising real estate values.

In this case, Hatch's old building was in the way of the new South Central Bell building—the so-called "Batman building" (whose towering peak resembles the Caped Crusader's cowl)—and Opryland, which owned Hatch, gave it to the Country Music Foundation. A new building for Hatch was found a block away on Broadway.

Hatch boss Jim Sherraden has watched the area's growth with mixed feelings, especially as small merchants are driven out by big business. Charlie Fenton is one example. "Charlie's restaurant on Union and Second was an area fixture for years," says Sherraden. "He encouraged the area. Now his restaurant is a vacant lot, and he's working for the city."

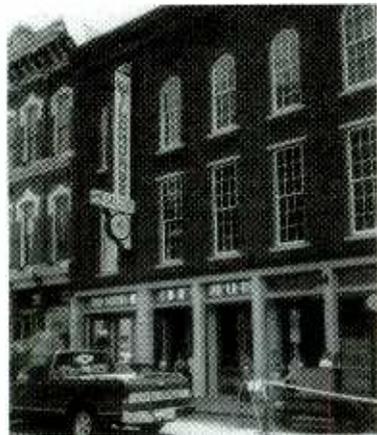
"But I also feel that anything is better than a vacant building. I think we can keep the soul of what used to be down here. I'm living in a wonderful age in this town. I can walk up to Robert's and see BR5-49 and then walk up to Tootsie's, and I see friends everywhere. You feel like you're a part of something good."

(Continued on next page)

TOOTSIE'S BACK ROOM ON THE FRONT BURNER

(Continued from preceding page)

Sherraden also credits Scott Crane, who six years ago opened the Ace of Clubs around the corner on South Second, in SoBro, the new term for South of Broadway. "Scott was a pioneer and started bringing in better and better talent," says Sherraden. "He also started using Hatch, and we wouldn't be doing all the projects we've done for the Fabulous Thunderbirds and Joe Ely and so



The Wildhorse Saloon

on if it hadn't been for Scott."

The Ace of Clubs and Steve West's 328 Performance Hall down on South Fourth remain the two most vibrant, important venues for rock and county and related acts in the area. In a city where on any given night there are probably 100 venues presenting live music of one sort or another, the competition is fierce, and only the best have survived.

West is overjoyed to finally have some neighbors. He opened in June 1990, shortly after Ace of Clubs. For years, they were the only flourishing spots in the formerly all-industrial area, which was also the center for missions assisting the homeless.

"We had lots of problems," says West, "[like] addicts breaking into people's cars, people being harassed. Now, with the growth of the area and the arena replacing those missions and improved city services, we no longer have those problems."

West is at a loss to explain the honky-tonk beat movement. "I go down there and see people who 10 years ago had shaved heads or purple hair and were in the alternative rock thing, and now they're wearing old hats and two-stepping to Hank Williams," he says. "But it's great to go down Broadway at 2 in the morning and see it packed with people."

West is optimistic about the scene. "It'll take a while to shake down. But I'm sure enjoying it. And they walk down to my place from Broadway, which never used to happen."

The corner of Second and Broad is the center of a serious concentration of tourists. Second Avenue, going up the hill from Broad, is for the visitors. When the Opry people realized they were missing a downtown connection, they began running river taxis between downtown's riverfront and the Opryland complex, and this is where the visitors



Tootsie's Orchid Lounge

go.

A huge Hard Rock Cafe, the enormous Wildhorse Saloon, a couple of microbreweries, Club Mere Bulles, and Windows on the Cumberland (where the very talented Pat McLaughlin plays regularly) are all situated here. There are dozens of attractions. And the area is jumping till late in the night. Ten years ago, if you were walking on Second Avenue, it was because you had to. Now, it's because you want to.

Not surprisingly, many of the musicians who are heart and hands of the alternative music scene are from elsewhere, and the downtown Nashville tradition and lore lured them here: The members of Bonepony are from Texas, Baltimore and Muscle Shoals, Ala.; the Delevantes are from New Jersey, as is Carroll; and Garing is originally from Pennsylvania.

In many ways, they epitomize this sort of do-it-yourself music. Carroll, for example, hit the boards immediately. "I moved here in '89," he says, "and 15 minutes after I got here I was on stage playing. I headed straight for Lower Broad, and some guy handed me the guitar and there I was. Then, later, I would tell peo-



The Ryman Auditorium

ple at BMI or wherever that I was playing Lower Broad, and they were horrified. 'Don't go down there,' they'd say. 'You'll get yourself killed.' But that was the only place in town where I was able to play at that time."

Carroll came from the rock end of the spectrum: He formed the Blue Chieftains in New York, and he studied guitar with Chris Spedding. Keith Sykes heard Carroll's "If I Could, Then I Would" and successfully pitched it to John Prine (whose recording of it is unreleased).



Gruhn Guitars

Once in Nashville, Carroll immediately began writing songs like "Punk Rockin' Honky Tonk Girl."

As the elder statesman of the movement, Garing came to Nashville looking for the Bluegrass Inn on Second Avenue. He stopped to use the phone at Tootsie's, but fled when he checked out the regulars in the Front Room.

"I was about 20 years old, just moving to Nashville," Garing says. "I walked into Tootsie's, took one look around, and walked right back out. It was pretty



Robert's Western World

scary back then."

Garing had played with the Greenbriar Boys, Jimmy Martin, and Benny Martin. He ended up running the now-extinct Bluegrass Inn and was invited last summer to try his hand at Tootsie's Back Room. "A guy named Jim Morris was booking the Back Room," Garing says, "and he had tried bluegrass bands in there and other things, and nothing worked. The place was always deserted. He asked me to try it, to see if I could at-

(Continued on page 91)

DIAL BR5-49 FOR ALTERNATIVE COUNTRY

(Continued from page 1)

the bar/nightclub/boot store. They're young, they're old, they dance inside and spill out onto the sidewalk. They're college kids, tourists, Music Row business types, Lower Broad bums, and scores of musicians, including the Mavericks, Trisha Yearwood, Chet Atkins, Johnny Gimble, and Radney Foster.

"I've been there and seen Lucinda Williams, Rosie Flores, and Marty Stuart," says Mavericks drummer Paul Deakin, a BR5-49 regular for at least a year. "I even heard Willie Nelson came in one night. It's a musician's place to hang, because it reminds those of us who've been fortunate of the honky-tonks we had to play—any place that sells boots and beer! And [BR5-49] reminds me of the early days of the Mavericks, when we used to play three- and four-hour sets. But what struck me is that they play the old classics, which is the style of music we love."

Indeed, a BR5-49 four-hour set—and no two are alike—might include Hank Williams' "Settin' The Woods On Fire," Carl Smith's "Go, Boy, Go," Faron Young's "Hello Walls," Bob Wills' "Roly-Poly," Johnny Horton's "Ole Slew-Foot," Johnny Cash's "Hey Porter," Delmore Brothers' "Blues, Stay Away From Me," and Ray Price's "Crazy Arms."

"We try to do not only the ones that people recognize, but the obscure ones they haven't heard in a long time—or that the younger people never heard at all," says Chuck Mead, BR5-49's guitarist and, with rhythm guitarist Gary Bennett, one of its two lead vocalists.

Standup bassist Smilin' Jay McDowell adds, "We hear a lot of people say that if they heard the songs we play on their car radio, they'd change the station in two seconds. But when they come and hear us perform them live, they can't get enough!"

The response appears to be universal. "You'll see a beautiful college girl drag some drunken bum off his stool and make him dance, or girls dancing with girls and guys with guys—and nobody says anything," says Bennett. "Truck drivers sit next to guys with purple hair. It's just a big party—people are uninhibited as soon as they walk into the door."

Robert's, of course, hardly lends itself

to formality. A beer joint with no cover charge, its walls are lined with thousands of cowboy boots and autographed country star glossies. The stage at the front next to the door is situated beneath a mural depicting Roy Acuff, Ernest Tubb, Dolly Parton, Patsy Cline, Hank Williams Jr., and Marty Stuart.

Outside, a big red boot rests on a "Robert's Western World" sign, which declares the joint to be "the home of BR5-49." "See and hear hillbilly beatnik music," reads a sign in the window; another hails the band as "the kings of Lower Broadway."

"I've been here 26 years and never had a band that does as good as these boys have," says Robert Moore, owner of Robert's, who previously ran the legendary Tootsie's Orchid Lounge three doors away. "They've changed the whole street. They got a lot of good write-ups in the paper and TV. Now, when my place gets full, other places get full, and



Misty Rowe and Junior Samples on 'Hee Haw,' June 1978.

new bands are trying to follow in their footsteps."

Those footsteps cover a lot of territory. Bennett, from Washington state, has played in a number of deep-rooted country bands, many with his family. He was playing solo and in a band at Robert's, while Mead, a Kansas native who had also played in his parents' country band, was stationed in a band at Tootsie's.

"We realized we knew about 20 of the same Johnny Horton songs," says Bennett. "One night my guitar player got sick, and I called Chuck, and after the first night we thought it would be a fun thing to do."

That was a little more than a year ago. Mead brought in fellow Kansan drum-

mer Shaw Wilson; next came Indiana-bred McDowell, who was then guitarist for the "death rockabilly" band Hellbilly. Don Herron, a West Virginia square-dance musician who plays fiddle, lap steel, mandolin, and dobro, scrapped his stint with new country band Southern Exposure in order to rejoin Bennett, with whom he had worked in Portland, Ore. The current members of BR5-49, whose ages range from 25 to 35, have been together for three months.

"We do the kind of music we grew up searching out, which is definitely before any of our own time periods," says McDowell. "We go back to the '30s for early hillbilly and Western swing such as Bob Wills, Delmore Brothers, Hank Williams, and Jimmie Rodgers." Adds Mead, "We like early- to mid-'50s country, too, all the way to the mid-'60s. But the bulk is '40s and '50s—Carl Smith, Johnny Horton, Johnny Cash, Elvis Presley, Americana-type music, Cajun flavor tunes, lots of bluegrass and honky-tonk and rockabilly and even jazz. But not too many '70s: We're not really interested in where country's at now."

The Beatles are also "a major thread running through everybody," adds Mead, and the same goes for punk rock. "Me and Shaw come from the big city—Lawrence, Kan.," he says, "where Hank and the Ramones are the same thing."

BR5-49 also plays originals, invariably tipping the audience off by introducing them as "true stories." "They evoke the same homespun feeling and honest emotion as our covers," says Mead, who shares the songwriting chores with Bennett. One original, "Me And Opie Down By The Duck Pond," comes from an episode of "The Andy Griffith Show" and is requested every night at midnight by the Robert's crowd.

"We were drawn to Lower Broadway because of the real honky-tonks—the real spirit of country music," Mead continues. "We're not interested in Music Row or Opryland, which is so fake and plastic. People go to Lower Broad because they feel it's the actual continuation of history rather than a preconceived production concept."

David Wykoff, a Nashville music attorney representing BR5-49, seconds Mead. "All this country dance music is



Chuck Mead, Gary Bennett, and Don Herron at Robert's.

just the disco of the '90s, while these guys are real," says Wykoff. "The last time we had something like them was Dwight Yoakam, but their influences predate what Dwight was doing."

BR5-49, he adds, is helping newcomers to the country music genre discover its traditions, especially at a time when contemporary country music is "so rootless. This could be one of those bands like the Mavericks, which can push the music ahead via nonradio-oriented marketing, totally bypassing radio and touching the fans," he says.

Wykoff reports substantial excitement from record companies over the band, which is completing demo recording. He says, however, that he will avoid any deal requiring the use of studio musicians.

"I hope they'll be allowed to develop on their own terms," adds the Mavericks' Deakin. "I've heard a couple of their originals, which have a newness that's amazing. People shouldn't peg them as a retro band, because that screams 'imitation,' which I don't think they're doing." Deakin, like the band, hopes that whatever the music business holds for BR5-49, it will stay at Robert's.

"We just go on stage, look at the room, then figure out what to play," says Bennett. Adds Mead, "Before, we played without breaks so people wouldn't leave and we'd lose tips! But now it's packed, and we have to play all the requests. We'd love to put records out and maybe go on tour, but Lower Broad is our home. It even says so on the sign! We get a good take for the night, enough so we can go to the grocery store almost every week, so we just want to continue and make the thing better. We'll be there Wednesday through Saturday for the rest of our lives!"

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 218 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	9	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST) 5 wks at No. 1
2	2	25	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
3	6	19	WATERFALLS	TLC (LAFACE/ARISTA)
4	3	14	HAVE YOU EVER REALLY LOVED...	BRYAN ADAMS (A&M)
5	4	12	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
6	5	14	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
7	12	7	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
8	8	20	I BELIEVE	BLESSID UNION OF SOULS (EMI)
9	11	14	RUN-AROUND	BLUES TRAVELER (A&M)
10	7	19	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
11	9	25	I KNOW	DIONNE FARRIS (COLUMBIA)
12	10	10	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
13	26	3	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
14	16	11	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
15	18	6	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 (ISLAND/ATLANTIC)
16	13	22	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
17	19	9	MISERY	SOUL ASYLUM (COLUMBIA)
18	20	24	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
19	15	31	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
20	17	13	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
21	23	4	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
22	14	35	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
23	21	19	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)
24	30	5	YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
25	24	12	SHY GUY	DIANA KING (WORK)
26	28	6	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
27	25	32	WHEN I COME AROUND	GREEN DAY (REPRISE)
28	31	7	THIS AIN'T A LOVE SONG	BON JOVI (MERCURY)
29	27	12	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
30	22	23	HOLD ON	JAMIE WALTERS (ATLANTIC)
31	46	2	I COULD FALL IN LOVE	SELENA (EMI LATIN/EMI)
32	33	8	COME AND GET YOUR LOVE	REAL MCCOY (ARISTA)
33	32	7	SCREAM	MICHAEL JACKSON & JANET JACKSON (EPIC)
34	34	16	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)
35	58	2	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
36	38	8	MOLLY	SPONGE (WORK)
37	41	32	BETTER MAN	PEARL JAM (EPIC)

Records with the greatest airplay gains. © 1995 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	2	YOU GOTTA BE	DES'REE (550 MUSIC)
2	2	2	ANOTHER NIGHT	REAL MCCOY (ARISTA)
3	—	1	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
4	11	15	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
5	4	10	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
6	8	29	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
7	6	5	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
8	3	3	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
9	13	9	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)
10	9	18	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
11	7	13	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL (A&M)
12	5	10	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)
13	16	53	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	49	2	THIS IS A CALL	FOO FIGHTERS (CAPITOL)
39	39	14	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
40	35	10	ALL OVER YOU	LIVE (RADIOACTIVE/MCA)
41	47	3	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
42	55	3	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
43	44	13	SHE	GREEN DAY (REPRISE)
44	45	15	NO MORE "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)
45	36	27	RUN AWAY	REAL MCCOY (ARISTA)
46	40	20	DREAM ABOUT YOU	STEVIE B (EMPORIA WEST/THUMP)
47	56	3	SMASH IT UP	OFFSPRING (ATLANTIC)
48	42	7	LEAVE VIRGINIA ALONE	ROD STEWART (WARNER BROS.)
49	51	5	BOOMBASTIC	SHAGGY (VIRGIN)
50	59	5	SOMEbody'S CRYING	CHRIS ISAAK (REPRISE)
51	43	29	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
52	37	19	BELIEVE	ELTON JOHN (ROCKET/ISLAND)
53	68	19	CORDUROY	PEARL JAM (EPIC)
54	57	6	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
55	60	5	BEST FRIEND	BRANDY (ATLANTIC)
56	—	1	CAN'T CRY ANYMORE	SHERYL CROW (A&M)
57	50	12	LITTLE THINGS	BUSH (TRAUMA/INTERSCOPE)
58	66	3	say IT AIN'T SO	WEEZER (DGC/GEFFEN)
59	64	4	HUMAN NATURE	MADONNA (MAVERICK/SIRE/WARNER BROS.)
60	62	9	MORE HUMAN THAN HUMAN	WHITE ZOMBIE (Geffen)
61	65	12	SICK OF MYSELF	MATTHEW SWEET (ZOO)
62	—	1	WYNONA'S BIG BROWN BEAVER	PRIMUS (INTERSCOPE)
63	54	2	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
64	52	8	MY LOVE IS FOR REAL	PAULA ABDUL (CAPTIVE/VIRGIN)
65	48	14	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/J. BLIGE (DEF JAM/RAL/ISLAND)
66	53	6	BABY BABY	CORONA (EASTWEST/EEG)
67	—	1	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
68	74	3	HEY MAN, NICE SHOT	FILTER (REPRISE)
69	—	1	MADE IN ENGLAND	ELTON JOHN (ROCKET/ISLAND)
70	67	13	WONDERFUL	ADAM ANT (CAPITOL)
71	69	20	PLOWED	SPONGE (WORK)
72	—	1	STARS	HUM (RCA)
73	61	4	LEARN TO BE STILL	EAGLES (Geffen)
74	—	14	CLOSE TO YOU	FUN FACTORY (CURB-EDEL)
75	—	1	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
40	ANY MAN OF MINE/HOSES BED HAVE YOUR BOOTS BEEN UNDER?	(Loon Echo, BMI/Zomba, ASCAP) WBM
77	AS I LAY ME DOWN	(Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
72	ASK OF YOU (FROM HIGHER LEARNING)	(PolyGram Int'l, ASCAP/Tony Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL
67	BABY BABY	(Royx-SRO, GEMA)
58	BELIEVE	(William A. Bong, PRR/Hania, ASCAP/WB, ASCAP) HL
34	BEST FRIEND	(Human Rhythm, BMI)
86	BIG YELLOW TAXI	(Siguomb, BMI) WBM
83	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	(K-Dope/Northcott, BMI/Johannick, BMI)
9	BOOMBASTIC	(LivingSting, ASCAP/Malaco, BMI) HL
48	BROWN SUGAR	(Ab-choo, ASCAP/12-00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
64	CAN'T CRY ANYMORE	(Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
70	CAN'T STOP LOVIN' YOU	(Yessup, ASCAP/WB, ASCAP) CLM
31	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM
78	CLOSE TO YOU	(Big Ears, ASCAP/Warner-Tamerlane, BMI) WBM
24	COLORS OF THE WIND (FROM POCAHONTAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
27	COME AND GET YOUR LOVE	(EMI Blackwood, BMI/Novale, BMI) HL
92	CONNECTION	(EMI, BMI/EMI Blackwood, BMI) HL
88	COTTON EYE JOE	(Zomba, ASCAP) WBM
51	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
97	CRIMSON AND CLOVER	(Longitude, BMI) WBM
53	DEAR MAMA/OLD SCHOOL	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
26	DECEMBER	(Roland Lentz, BMI/Warner Chappell, BMI) WBM
95	DIED IN YOUR ARMS	(EMI Virgin, BMI) HL
3	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
47	DREAM ABOUT YOU/FUNKY MELODY	(B And It Is, BMI/Turkishman, BMI)
75	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
14	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
17	FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
39	FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
100	FIRE	(Dinky B, ASCAP/BMG, ASCAP)
84	FOE LIFE	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
14	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL
68	FREAK ME BABY	(Pottsburg, BMI/Ujima, ASCAP/Hey Skimo, BMI)
98	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjo, BMI/Butter Jinx, BMI) HL
22	FREEN'N YOU	(EMI April, ASCAP/De Swing Mob, ASCAP) HL
63	FROGGY STYLE	(Taking Care Of Business, BMI)
56	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
43	GLACIERS OF ICE	(Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI)
30	GOOD	(Tentative, BMI)
90	GRAPEVINE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
7	HAVE YOU EVER REALLY LOVED A WOMAN?	(Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL
29	HE'S MINE	(All Int, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Saja, BMI/Rubber Band, BMI) WBM/HL
16	HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER)	(PolyGram Int'l, ASCAP)
38	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
41	HOLD ON	(Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigir, ASCAP/Almo, ASCAP) HL/WBM
99	HOW DEEP IS YOUR LOVE	(Gibb Brothers, BMI/Careers-BMG, BMI)
46	HUMAN NATURE	(WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
23	I BELIEVE	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
8	I CAN LOVE YOU LIKE THAT	(Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
89	I CAN'T TELL YOU WHY	(Jeddrh, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)
93	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moore, BMI) HL
33	I GOT 5 ON IT	(Stackola, BMI/True Science, ASCAP/Tripole Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O Itself, ASCAP/Second Decade, BMI) WBM/HL
80	I KISSED A GIRL	(Warner-Tamerlane, BMI/II Show You, BMI/Left Right Left, BMI/Bug, BMI) WBM
28	I KNOW	(Sony, BMI/Frankly Scarett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
52	I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
15	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/EMI Blackwood, BMI/EMI April, ASCAP) WBM
81	THE I.N.C. RIDE (DAMASTA)	(ASCAP/Varry White, ASCAP/Iza, BMI/PolyGram Int'l, ASCAP)
36	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
57	I SAW YOU DANCING	(Megasongs, BMI/Careers-BMG, BMI) HL
62	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
50	I WISH	(Orange Bear, BMI)
35	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
25	KISS FROM A ROSE (FROM BATMAN FOREVER)	(SPZ, BMI)
12	LEAVE VIRGINIA ALONE	(Gone Gator, ASCAP) WBM
54	LET HER CRY	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
76	MADE IN ENGLAND	(William A. Bong, PRR/Hania, ASCAP/WB, ASCAP)
82	MIND BLOWIN'	(Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmic, ASCAP/EMI April,

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	4	4	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY) 4 wks at No. 1
2	3	6	WATERFALLS	TLC (LAFACE/ARISTA)
3	2	12	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
4	4	5	SCREAM	MICHAEL JACKSON & JANET JACKSON (EPIC)
5	8	8	BOOMBASTIC	SHAGGY (VIRGIN)
6	5	10	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/J. BLIGE (DEF JAM/RAL/ISLAND)
7	9	5	FREEN'N YOU	JODECI (UPTOWN/MCA)
8	12	6	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
9	6	13	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
10	13	12	SHY GUY	DIANA KING (WORK)
11	15	9	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
12	14	10	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
13	7	13	HAVE YOU EVER REALLY LOVED...	BRYAN ADAMS (A&M)
14	11	23	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
15	10	11	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
16	17	5	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
17	16	10	ANY MAN OF MINE/HOSES BED HAVE...	SHANIA TWAIN (MERCURY)
18	36	4	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
19	18	17	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
20	19	4	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 (ISLAND/ATLANTIC)
21	34	4	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
22	—	1	GLACIERS OF ICE	RAEKWON (LUDWIG/RCA)
23	29	3	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)
24	25	6	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
25	22	6	THIS AIN'T A LOVE SONG	BON JOVI (MERCURY)
26	20	15	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
27	35	3	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
28	24	5	MY LOVE IS FOR REAL	PAULA ABDUL (CAPTIVE/VIRGIN)
29	28	7	BEST FRIEND	BRANDY (ATLANTIC)
30	33	3	MISERY	SOUL ASYLUM (COLUMBIA)
31	40	5	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
32	27	9	RUN-AROUND	BLUES TRAVELER (A&M)
33	43	5	BROWN SUGAR	D'ANGELO (EMI)
34	21	19	DEAR MAMA/OLD SCHOOL	2 PAC (INTERSCOPE)
35	38	5	COME AND GET YOUR LOVE	REAL MCCOY (ARISTA)
36				

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Hardcover.
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DEBUT DATE	PEAK POS	WKS CHR	Label & Number
LEWIS, Huey, and the News **98** AC/PL '64			
Born in 1925 in New York City. Joined the Country rock band Clover in the late '70s. Formed his own band, Huey and the News, in San Francisco in 1980. Huey (lead singer), Chris Huey (lead guitar), Mario Cipollina (bass), brother of Quicksilver Messenger Service guitarist John Cipollina, Bill Gibbons (drums), Sean Topper (keyboards) and Johnny Colla (sax, guitar). Lewis acted in the movie <i>Shurtz</i> . Also see special Sales/Airplay section.			
2/6/82	7	17	1) <i>Stuck With You</i> 2) <i>The Power Of Love</i> 3) <i>Jacob's Ladder</i>
5/15/82	36	11	4) <i>Do You Believe In Love</i> Chrysalis 2589
8/14/82	41	9	5) <i>Hope You Love Me Like You Say You Do</i> Chrysalis 2604
9/10/83	8	21	6) <i>Workin' For A Livin'</i> Chrysalis 2630
1/14/84	6	19	7) <i>Heart And Soul</i> Chrysalis 42726
4/21/84	6	20	8) <i>I Want A New Drug</i> Chrysalis 42766
7/21/84	6	17	9) <i>The Heart Of Rock & Roll</i> Chrysalis 42782
10/20/84	18	15	10) <i>This Is It</i> Chrysalis 42803
6/29/85	17	19	11) <i>If This Is It</i> Chrysalis 42825
8/2/86	13	19	12) <i>Walking On A Thin Line</i> Chrysalis 42876
10/18/86	3	16	13) <i>Walking On A Thin Line</i> Chrysalis 43019
1/17/87	11	15	14) <i>The Power Of Love</i> Chrysalis 43065
4/4/87	9	14	15) <i>Stuck With You</i> Chrysalis 43097
7/18/87	6	16	16) <i>Hip To Be Square</i> Chrysalis 43108
7/16/88	3	15	17) <i>Jacob's Ladder</i> Chrysalis 43143
10/8/88	25	11	18) <i>What I Like</i> Chrysalis 43265
1/21/89	47	8	19) <i>What I Like</i> Chrysalis 43265
4/27/91	11	13	20) <i>Doing It All For My Baby</i> Chrysalis 43306
7/20/91	21	13	21) <i>Perfect World</i> Chrysalis 43335
11/24/96	10	19	22) <i>Small World</i> Chrysalis 43335
4/27/97	68	1	23) <i>Small World</i> Chrysalis 43335
LEWIS, Jerry MEM/POPLP '58			
Comedian/singer. Born Joseph Levitch on 3/16/25 in Newark, New Jersey. Formed comedy duo with Dean Martin in 1946. In 1956. Appeared on the movie <i>Jamboree</i> . In 1967. Career waned in 1958 after marriage to 13-year-old cousin, Myra Gale Brown. Daughter of his player. Made comeback in Country music beginning in 1968. Nicknamed "The Killer." Lewis has been surrounded by personal tragedies in the past two decades, including the loss of his wife, daughter, and son. Country singer Mickey Gilley and TV evangelist Jimmy Swaggart. Inducted into the Rock and Roll Hall of Fame in 1988. Country career is documented in the 1988 movie <i>Great Balls of Fire</i> starring Dennis Quaid.			
6/24/57	3	29	1) <i>Great Balls of Fire</i> Sun 267
11/25/57	24	21	2) <i>Whole Lot of Shakin' Going On</i> Sun 281
2/17/58	95	1	3) <i>Great Balls of Fire</i> Sun 281
3/3/58	7	15	4) <i>You Win Again</i> Sun 288
6/2/58	21	11	5) <i>Breathless</i> Sun 296

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DEBUT DATE	PEAK POS	WKS CHR	Label & Number
CROSBY Bob, And His Orchestra **65** '39			
Born George Robert Crosby on 8/25/13 in Spokane, Washington. Died on 3/9/93 of cancer. Younger brother of Bing Crosby. Popular swing and big band leader, specializing in Easy and Jazz. His own band, the Bobcats, virtuoso Irving Parisola, tenor saxophonist Eddie Miller, trumpet stars Billy Butterfield and Muggsy Spanier, clarinet (briefly), pianist Bob Zurke and Jess Stacy, and bassist Bobby Haggart.			
11/1/39	7	4	1) <i>Down Argentina Way</i> 2) <i>With The Wind And The Rain In Your Hair</i>
4/20/40	7	4	3) <i>Leavin' On The Ole Top Rail</i>
4/20/40	9	2	4) <i>Lilacs In The Rain</i> Decca 2763
4/27/40	7	3	5) <i>I've Got My Eyes On You</i> Decca 3027
11/23/40	15	6	6) <i>With The Wind And The Rain In Your Hair</i> Decca 2991
12/14/40	21	4	7) <i>You Forgot About Me</i> Decca 3018
10/25/41	18	1	8) <i>Down Argentina Way</i> Decca 3417
7/3/43	19	2	9) <i>Do You Care?</i> Decca 3404
2/16/46	14	1	10) <i>Blue Surreal</i> Decca 3860
9/28/46	12	5	11) <i>Let It Snow: Let It Snow: Let It Snow</i> Decca 4415
4/26/47	17	1	12) <i>Five Minutes More</i> ARA 129
1/22/49	12	6	13) <i>That's How Much I Love You</i> Decca 18909
10/8/49	22	3	14) <i>The Pussycat Song (Nyah! Nyah! Nyah!)</i> Decca 23840
8/26/50	25	2	15) <i>Maybe It's Because</i> Decca 24533
7/21/51	22	1	16) <i>Simple Melody</i> Columbia 38504
4/10/54	14	5	17) <i>Shanghai</i> Capitol 1525
CUGAT, Xavier **57** '41			
Born on 1/1/1900 in Barcelona, Spain; died on 10/27/90. Bandleader/vocalist/composer/singer. Formerly married to Abbe Lane and Charo.			
8/10/40	18	1	1) <i>The Breeze And I (La Brisa y Yo)</i> Sun 281
2/1/41	3	13	2) <i>Perfidia</i> Sun 288
7/5/41	20	1	3) <i>Intermezzo (A Love Story)</i> Sun 296
9/6/41	19	1	4) <i>Quisiera Mucho (Yours)</i> Sun 296

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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
JULY 15, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE BOOK 1 EPIC 59000* (23.98 EQ/32.98) 2 weeks at No. 1	1
2	2	2	5	SOUNDTRACK	WALT DISNEY 60874 (10.98/16.98) POCAHONTAS	2
3	3	1	51	HOOTIE & THE BLOWFISH ▲ ⁴	ATLANTIC 82613/AG (10.98/15.98) CRACKED REAR VIEW	1
4	4	4	33	TLC ▲ ³ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	4
5	NEW ▶	1	1	NEIL YOUNG REPRIS 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
6	5	6	4	SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
7	6	5	62	LIVE ▲ ³ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
8	20	21	29	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
9	NEW ▶	1	1	BON JOVI MERCURY 528181 (10.98/16.98)	THESE DAYS	9
10	8	7	14	JOHN MICHAEL MONTGOMERY	ATLANTIC 82728/AG (10.98/16.98) JOHN MICHAEL MONTGOMERY	5
11	10	11	18	SHANIA TWAIN ● MERCURY NASHVILLE 522886 (10.98 EQ/15.98) THE WOMAN IN ME	10	
12	11	10	31	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	10
13	9	9	44	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
14	13	—	2	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
15	14	13	12	WHITE ZOMBIE ▲ Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
16	7	3	4	PINK FLOYD COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
17	12	8	4	SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
18	NEW ▶	1	1	PHISH ELEKTRA 61777/EEG (14.98/19.98)	LIVE	18
19	17	20	25	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) SIXTEEN STONE	17	
20	15	12	12	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
21	18	19	13	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
22	21	17	4	PRIMUS INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
23	19	15	5	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
24	16	14	34	EAGLES ▲ ⁵ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
25	22	22	39	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
26	25	18	3	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
27	30	28	6	THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98)	LP	26
28	28	25	16	COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
29	27	24	16	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
30	29	26	16	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
31	26	27	14	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
32	23	16	52	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
33	44	—	2	MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10	33
34	33	—	2	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
35	24	23	21	ALISON KRAUSS ▲ Rounder 0325* (9.98/15.98) NOW THAT I'VE FOUND YOU: A COLLECTION	13	
36	32	30	39	THE CRANBERRIES ▲ ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
37	39	38	6	CHRIS ISAAK REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
38	34	31	4	ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
39	31	29	73	GREEN DAY ▲ ⁶ REPRIS 45529*/WARNER BROS. (9.98/15.98) DOOKIE	2	
40	35	36	14	SOUL FOR REAL ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
41	45	42	5	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
42	42	43	13	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) DELUXE	40	
43	90	117	3	ALANIS MORISSETTE MAVERICK/REPRIS 45901/WARNER BROS. (10.98/15.98) JAGGED LITTLE PILL	43	
44	40	32	3	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
45	38	39	59	OFFSPRING ▲ ⁴ EPITAPH 86432* (8.98/14.98) SMASH	4	
46	37	34	57	SOUNDTRACK ▲ ³ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
47	47	40	40	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
48	52	54	42	THE NOTORIOUS B.I.G. ▲ ³ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
49	36	33	70	SHERYL CROW ▲ ⁵ A&M 540126 (10.98/16.98) TUESDAY NIGHT MUSIC CLUB	3	
50	72	77	52	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
51	41	37	18	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
52	49	52	32	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	46	41	93	MELISSA ETHERIDGE ▲ ⁴ ISLAND 848660 (10.98/16.98)	YES I AM	15
54	NEW ▶	1	1	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	54
55	48	—	2	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	48
56	54	47	5	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
57	60	58	5	SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	57
58	51	53	38	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
59	43	35	4	ROD STEWART WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
60	50	49	67	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
61	63	59	10	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
62	76	—	2	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
63	55	44	47	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) YOU MIGHT BE A REDNECK IF...	38	
64	61	61	69	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
65	59	57	36	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
66	67	64	11	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
67	62	60	35	NIRVANA ▲ ³ DGC 24272*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
68	56	46	35	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
69	58	51	23	VAN HALEN ▲ ² WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
70	68	68	31	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
71	83	66	6	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
72	74	76	10	FILTER REPRIS 45864/WARNER BROS. (10.98/15.98) SHORT BUS	71	
73	53	45	15	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
74	73	72	14	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
75	57	48	35	DES'REE ▲ ⁵ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) I AIN'T MOVIN'	27	
76	69	63	18	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
77	78	73	16	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
78	64	55	56	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
79	84	90	22	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) ROTTING PINATA	58	
80	66	62	36	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
81	80	74	25	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
82	81	87	53	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
83	77	67	70	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
84	71	70	41	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
85	75	65	62	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
86	96	108	47	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) WEEZER	16	
87	88	95	203	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
88	97	113	6	JON B. Y&B YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) BONAFIDE	88	
89	70	56	15	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
90	65	50	8	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
91	85	79	53	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	5
92	NEW ▶	1	1	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	92
93	86	82	40	R.E.M. ▲ ³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
94	87	80	33	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
95	82	71	15	SELENA ▲ ² EMI LATIN 28803 (8.98/12.98) AMOR PROHIBIDO	29	
96	91	98	37	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
97	92	83	85	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
98	93	81	16	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
99	NEW ▶	1	1	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	99
100	100	97	34	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
101	106	100	42	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
102	108	128	40	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
103	110	114	185	PEARL JAM ▲ ¹ EPIC 47857* (10.98 EQ/16.98) TEN	2	
104	79	69	15	VARIOUS ARTISTS ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
105	98	88	6	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
106	NEW ▶	1	1	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98) FROGSTOMP	106	
107	NEW ▶	1	1	SPECIAL ED PROFILE 11463* (10.98/16.98)	REVELATIONS	107

○ 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. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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
108	94	94	16	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	66
109	89	91	13	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
110	95	85	6	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
111	122	142	11	RUSTED ROOT MERCURY 527213 (9.98 EQ/15.98) HS	WHEN I WOKE	111
112	101	102	35	AEROSMITH ▲ ² GEFEN 24716 (12.98/17.98)	BIG ONES	6
113	127	127	51	BONE THUGS N HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
114	129	118	37	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
115	105	93	137	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
116	107	105	11	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
117	164	—	2	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
118	119	111	16	KUT KLOSE KEJA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	66
119	185	—	2	SOUNDTRACK ATLANTIC 82777/AG (10.98/16.98)	MIGHTY MORPHIN POWER RANGERS	119
120	114	109	81	COUNTING CROWS ▲ ⁵ DGC 24528*/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
121	99	89	16	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
122	104	78	17	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
123	143	103	4	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
124	116	123	37	BON JOVI ▲ ² MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
125	112	106	84	ACE OF BASE ▲ ⁸ ARISTA 18740 (9.98/15.98)	THE SIGN	1
126	113	116	191	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
127	109	84	11	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
128	120	120	56	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
129	126	135	3	FUGAZI DISCHORD 90 (7.98/11.98) HS	RED MEDICINE	126
130	102	92	18	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
131	121	121	86	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
132	111	101	34	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
133	115	119	86	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
134	151	96	3	PENNYWISE EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96
135	132	140	53	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
136	137	137	105	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
137	117	112	40	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
138	103	75	9	BOB DYLAN COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
139	124	129	20	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
140	RE-ENTRY	19	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62	
141	125	115	17	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
142	133	150	68	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
143	144	—	2	MC BREED WRAP 8148/ICHIBAN (10.98/15.98)	BIG BALLER	143
144	135	126	39	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
145	118	130	42	COLLIN RAYE ▲ EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
146	NEW ►	1	SEAN LEVERT ATLANTIC 82663/AG (10.98/16.98) HS	THE OTHER SIDE	146	
147	138	99	280	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
148	155	151	72	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
149	193	195	30	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
150	131	145	13	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
151	196	—	2	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS	151
152	170	—	2	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	152
153	152	132	6	BEASTIE BOYS GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50

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154	130	107	14	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
155	149	148	69	SOUNDGARDEN ▲ ³ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
156	156	149	146	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
157	128	86	3	THE POLICE A&M 540222 (15.98/23.98)	LIVE	86
158	153	163	228	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
159	134	124	69	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
160	167	169	9	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
161	165	133	3	SHABBA RANKS EPIC 57801* (10.98 EQ/15.98)	A MI SHABBA	133
162	158	155	64	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
163	162	179	23	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
164	146	131	31	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
165	159	157	40	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
166	136	125	11	TY HERNDON EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	68
167	142	141	49	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
168	150	147	25	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
169	123	122	6	CHICAGO GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
170	NEW ►	1	SOUNDTRACK MCA 11241 (10.98/17.98)	APOLLO 13	170	
171	145	152	75	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
172	195	—	4	CORONA ELEKTRA 61817/EEG HS	RHYTHM OF THE NIGHT	172
173	139	104	3	JOHN DENVER LEGACY 49710/COLUMBIA (15.98 EQ/24.98)	WILDLIFE CONCERT	104
174	175	177	56	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
175	194	—	84	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
176	140	143	44	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
177	190	175	187	ENYA ▲ ⁴ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
178	141	139	23	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
179	181	188	45	AMY GRANT ▲ ² A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
180	NEW ►	1	U.N.V. MAVERICK 45839/REPRISE (9.98/15.98)	UNIVERSAL NUBIAN VOICES	180	
181	169	170	96	MARIAH CAREY ▲ ⁸ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
182	147	134	10	REDNEX BATTERY 46000/JIVE (10.98/15.98) HS	SEX & VIOLINS	68
183	NEW ►	1	TRIPPING DAISY ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER	183	
184	178	156	13	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
185	172	110	51	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
186	182	176	34	STING ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
187	176	186	29	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
188	184	189	137	SOUNDTRACK ▲ ⁴ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
189	RE-ENTRY	3	BAD COMPANY EASTWEST 61808/EEG (10.98/16.98)	COMPANY OF STRANGERS	159	
190	161	168	55	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
191	163	146	20	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
192	173	193	62	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
193	157	162	8	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
194	180	167	4	INCOGNITO TALKIN LOUD/VERVE 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	149
195	186	158	22	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
196	NEW ►	1	HUM RCA 66577 (7.98/15.98) HS	YOU'D PREFER AN ASTRONAUT	196	
197	154	136	44	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
198	198	191	56	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
199	183	173	45	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
200	NEW ►	1	FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS	DEADLY GROUNDZ	200	

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SEAL ALBUM TAKES OFF ON WINGS OF 'BATMAN FOREVER' SOUNDTRACK

(Continued from page 8)

David Watland, buyer for Amarillo, Texas-based rackjobber Anderson Merchandisers, which services 1,450 Wal-Mart stores, reports a 90% increase in album sales in the last two weeks. Watland says Seal is not historically a best-selling artist at rack accounts. However, that has changed with the attention the artist has gained from "Batman Forever."

Says Watland, "The thing about racks is that once a product finds its level, it will stay there a long time. My guess is that sales will increase steadily for the next couple of weeks, then level off somewhere and stay at that pace for the next few months. Records tend to have a much longer life in Wal-Mart."

Warner Bros. product manager Peter Standish attributes the album's renewed strength to a combination of good timing, the "Batman Forever" footage on the video, and Seal's national tour. "It's all coming together for us," he says. "We wanted to develop the single on the video channels and at radio before beginning our sales programs in July."

Bruce Van Langen, director of purchasing for 150-store, Owensboro, Ky.-based Wax Works, says the popularity of the soundtrack has helped fuel sales of "Seal."

Says Van Langen, "Anytime you have a soundtrack that clicks with radio, it translates into increased sales for a featured artist. Ever since 'Batman Forever' has come out, people have referred back to 'Kiss From A Rose' and are buying Seal's whole album."

According to SoundScan, Atlantic's "Batman Forever" has sold 241,000 copies since its June 6 release. The Warner Bros. film hit theaters June 16.

Warner Bros. has been targeting select markets with co-op advertising. In addition, Seal has been on a media blitz that includes press, radio, and television.

"Whenever you have a hit like this, the press is more inclined to do things," says Standish. "Now that we have momentum, it's going to enable us to set up other singles, which reignites the whole project."

Observers credit the visual elements of the single's clip as the impetus for much of the album's resurgence. MTV music and programming senior VP Andy Schuon says the network was a big supporter of Seal's first big hit, "Crazy," from the vocalist's 1991 debut album, also titled "Seal."

The single sold 463,000 copies, according to SoundScan, and peaked at No. 7 on the Hot 100 Singles chart. The 1991 "Seal" album sold 1.2 million units and peaked at No. 24 on The Billboard 200.

The artist's only other chart hit was the current album's lead single, "Prayer For The Dying," which sold 112,000 copies and reached No. 21 on the Hot 100 in August 1994. However, the videoclip failed to gain the attention that "Crazy" garnered at MTV.

"Kiss From A Rose" was a unanimous pick as a single by the MTV programming staff nearly a year before the single's clip was produced.

Says Schuon, "It's a great song, but the visuals drove it initially. When we saw that the video gave viewers five minutes of 'Batman,' which would catch their attention, we knew it would set up the radio single really well. Now the song is going on its own musical merits."

Since its release, "Kiss From A Rose" has gained airplay over several formats, which doesn't surprise modern rock KDFW Dallas PD Joel Folger. "Seal has always crossed format boundaries, even though he's primarily known in the alternative realm."

Randy James, operations manager/PD at AC-formatted WRQX Washington, D.C., has "Kiss From A Rose" in heavy rotation. He says it is a favorite with listeners aged 25-34 and

would have been a hit had it not been on the "Batman Forever" soundtrack.

"It appeals to everyone, because Seal doesn't adapt his music to any format," he says. "He's being himself, rather than trying to fit in somewhere."

Despite its alternative, adult-oriented sound, "Kiss From A Rose" is also popular at top 40 stations, where the single had 1,727 detections on 76 stations for the week ending June 27, according to Broadcast Data Systems.

Says Warner Bros. promotion VP Stu Cohen, "The record is developing a life of its own, and the [film and soundtrack] tie-ins have increased his visibility and bring Seal to mainstream America."

Top 40/mainstream WAPE Jacksonville, Fla., music director Damon Cox says that "Kiss From A Rose" is a top-three request for listeners aged 12-34.

Says Cox, "This song will fortify [Seal's] standing as one of our core artists and break him wide open." Cohen says the increased mainstream interest should extend the album's life. "A hit this size usually begets another hit, then another," he says. "It's nice that after a year of being out you can have this kind of success on the fourth single."

However, Seal's growing U.S. success has become somewhat of a hindrance in the U.K. "We would very much like to get him back here," says managing director Jill Sinclair of U.K.-based ZTT Records, which releases Seal's albums in Europe.

The executive says that concert touring is a major marketing tool for artists in Europe. "It's good that he's doing so well in the States, but it's very hard to conduct an effective campaign here without the artist," she says.

"Kiss From A Rose," which was the album's second single in the U.K., is being rereleased in association with the "Batman Forever" soundtrack.

Tony McGuinness, marketing director of WEA U.K., which markets and distributes ZTT, says that while the single had adequate sales, he anticipates a better performance the second time around.

Says McGuinness, "We're about a month behind America on the song's rerelease, so we're just now starting to see the [movie] previews and film promotions. We're shipping 27,000 records, and that's good, given it's a rerelease."

Since its 1994 release, "Seal" has

sold 330,000 copies in the U.K., according to McGuinness, who looks forward to significant sales following the single's release July 3.

WEA U.K. plans to increase television advertising and continue other "normal" marketing activities, but hopes that Seal returns home soon. "For his first album, he spent a lot of time in the U.K., but Seal felt on this album that he should be in the States more," says Sinclair. "He hasn't toured here since December 1993, and we want him back."



by Geoff Mayfield

DOWN, NOT OUT: Michael Jackson's "HIStory" sees the sort of slide that one expects a huge seller to experience in its second week, but leads the still-growing "Pocahontas" soundtrack on The Billboard 200 by a healthy 47% margin. Jackson sees a decline of almost 33% from last week's 391,000 units (263,000 units this week), while the Disney soundtrack—bolstered by the movie's first full week of theater exposure—sees a gain of more than 7% (almost 178,000 units for the week). Figure that Jackson has a better-than-even chance to hold the top spot next week, but remember that this album cannot be judged either a success or a failure in its first or second month. Epic has tentatively scheduled Jackson's cover of "Smile" as a single for December 1996. If this album still has an active shelf life then, Jackson and his label will have accomplished a lofty and impressive goal.

EXPECTATIONS: Sales and distribution executives in attendance at National Record Mart's June 27-30 convention were amused to learn that some corners of the consumer press termed Michael Jackson's first-week numbers a flop. "I wish we had a failure like that" was the verbatim comment from more than one Sony competitor. Ironically, Jackson himself may have been the culprit who raised entertainment correspondents' expectations to unrealistic heights. So much of the trappings of "HIStory"—including the monument that adorns the album cover and the much-discussed movie-theater teaser that Jackson apparently funded with his own money—portray him as a larger-than-life icon. So, when he rolled out with the largest sum of any 1995 album this year and the largest total by any double-CD set in the last four years, the numbers elicited a ho-hum reaction from some reporters. By contrast, execs at his distributor, Sony Music, were downright conservative in their first-week projections. Until they obtained opening-day sales figures, Epic and Sony sales types estimated the album would open with less than 300,000 units.

FOR THE RECORD: Last week, this column implied that prior to "HIStory," Pink Floyd's "Pulse" held the single-week record for a double-CD set in the SoundScan era. To clarify, Pink Floyd's mark of 198,000 units was, in fact, the largest sum rung by a No. 1 twofor. As noted in the June 24 Between the Bullets, the largest one-week sum for a double-CD album previously belonged to the Beatles' "Live At The BBC." But, despite a debut-week mark of 360,000 units, the Fab Four set never ranked higher than No. 3. Jackson's first-week sum was 8% higher than that of the 1994 Beatles' album.

BIG BANGS: In a key battle, counterculture overpowers mainstream pop/rock, as Neil Young's Pearl Jam-flavored "Mirror Ball" enters The Billboard 200 at No. 5 (98,000 units), outselling Bon Jovi's "These Days" (No. 9, 73,000 units) by a 33% margin. The new releases help spur a 3% improvement in unit sales over last week's Billboard 200 numbers. But, if you subtract the Young and Bon Jovi units, the chart shows a 1% decline. Overall, though, more albums show gains over the prior week than on last week's chart. On the current list, 37 albums (not including re-entries) show improvement over prior-week sales. Last week, when "HIStory" debuted, only 19 titles on the chart managed any sort of gain, suggesting that consumers were buying Jackson and little else. Also impressive this week is the bow at No. 18 by Phish, considering that this is a double live set and that the band's previous Billboard 200 peaks were No. 51 in 1993 and No. 34 last year.

MONUMENTAL: Has any musical artist ever gotten more sales oomph from gaining a star on Hollywood's Walk of Fame than Garth Brooks, whose "The Hits" more than doubles in sales? Of course, the publicity-savvy Brooks used the induction as an opportunity to close the door on the limited edition set (see Country Corner, page 32). Ice-T's Body Count and Warner Bros. already proved a few years ago that you can boost a title's sales when you announce that it will no longer be sold. . . . Following the sad news of Phyllis Hyman's suicide (see Lifelines, page 75), her "Prime Of My Life" and "Under My Spell" albums saw fast sales gains at stores that specialize in R&B. But, as both are catalog titles, they do not qualify for Top R&B Albums.

WILLIAMS HOPES TO LAND FANS FOR PARACHUTE DEBUT

(Continued from page 8)

about the time of the album's release.

A trained pianist and self-taught guitarist with a degree in music theory and choral music, Williams has recorded two albums for the Belgian label Crepuscule; neither is available in the U.S. She has toured Belgium, Japan, Spain, and Holland in support of those releases. Parachute is working on plans for an international release for the new album.

On "Tapping The Wheel," Williams plays acoustic guitar and piano and is accompanied on various songs by electric guitar, bass, and drums, as well as the occasional cello, oboe, bazouki, and soprano saxophone. The result is an ethereal mix that straddles the triple-A and more folk-oriented public radio formats.

Mercury will first promote Williams to public radio at the end of July and then triple-A a few weeks later. The initial focus track will be "Show Me How To Catch A Fish," the funkier of the album's 12 original songs.

The track will be on a two-song sampler that will be shipped in late July to the Parachute mailing list of about 2,000 consumers. The sampler might also be used as a give-away on the tour, according to Ebbin.

Liz Opoka, music director at public station WFUV New York has heard the album and is a big supporter of the

artist. "We play a lot of singer/songwriters, and she will fit right in," Opoka says.

"I really like 'Show Me How To Catch A Fish'; it has a real 1980s, Rickie Lee Jones groove working for it." Opoka will also program three other tracks from the album—"Horizon," "Pizza Man," and "I'm Just Feelin' It Now"—because, she says, listeners "will just embrace Jane's sound."

Parachute is "not looking to push a huge quota of records in stores to begin with," Ebbin says. The label's strategy is to target specific retailers such as Borders Books & Music and Hear Music. Tie-ins with Barnes & Noble, Borders, and college and mom-and-pop bookstores are in the planning stages.

"[Williams] comes from a very literate and emotional but intelligent place, and hopefully there [will be] a lot of cross-buying" of her music by frequent bookstore customers, says Vickers. "The whole bookstore phenomenon has not really been cross-merchandised and marketed as much as it can be, so this is a chance to try and see what we can attract."

Produced by Ben Wisch (Patty Larkin, Marc Cohn), "Tapping The Wheel" presents a vivid picture of the artist's vision. "Ben thought a lot about the whole group [of songs], and I'd have to say I like the whole record

together," says Williams.

Williams has an impressive gift for extending metaphors to achieve a high level of emotional intensity and clarity. For the tune "15 Seconds Of Grace," the original idea—the kindness of strangers on a hot and crowded elevator within the New York subway system—was suggested by a sermon at her church.

"It reminded me of my own experience there, and I used [the idea] to spin out the two other stories," says Williams. The second story is about a friendly, mentally handicapped neighborhood boy who "always made me smile and had such a special way of making me feel."

The third story is about a failed relationship for which "it would be great if I could have that little span of forgiveness," she says.

At her live shows, Williams likes to describe the experiences that inspire her songwriting. "Some people say you're not supposed to [talk] about songs, but I'm really on this 'life is short' jag right now, and you may as well say, 'This was happening and that's why I wrote it,'" says Williams.

"The thing is," she adds, "most people are not going to get to hear those stories, because there are only so many live shows you can do, so it's kind of fun they get to know you."

BEENIE 'BLESS'D' WITH ISLAND DEBUT

(Continued from page 1)

lection of his Jamaican hits.

Though not previously associated with Rastafarian lyrics, Beenie, whose name means "small" in Jamaican patois, catches dancehall's current "culture" wave with the title-track opener on "Blessed," then rips into "Slam," 1994's smash hymn to ghetto gals and dub poet Mutabaruka's nomination for best DJ track of the year. Among the album's 14 tracks are Jamaican chart-toppers "Modelling" and "World Dance," which was voted best single for 1994 at the annual Jamaica Music Awards.

A true representation of raw Jamaican dancehall, the album, from label and production company Shocking

Vibes, delivers Beenie's hard-stepping microphone chat over throbbing drum-machine sounds. "Blessed" will be followed early next year by a new album of originals.

"BM is without question one of the top DJs there is," says Island marketing director Andrew Kronfeld. "He's one of the leading lights in Jamaican music right now, and he's got an audience in the U.S."

Kronfeld notes that "Slam" has already been released on import in the U.S. "But we have remixes to get to the hardcore fans who have sat with this track for a while," he says. "He's so well-known that we're going to bring him [to

North America] for a good deal of touring in the fall to access his strong fan base as well as cross him over to other areas. 'Slam' will hit on urban radio, clubs, record pools, and rely heavily on the street. We also believe in the potential for Beenie Man's success at crossover urban and pop radio later on in the year."

The 21-year-old DJ with the foghorn voice has been rocking the mike since he was 5 years old, working steadily to conquer the Jamaican market. "I was brought up amongst pure musicians—Black Uhuru, Ducky Simpson," says Beenie. "From little youth days, way back when days, I talk and sing. Because, obviously, me born to do the music still."

A talent contest winner at age 8, Beenie (born Moses Davis) was introduced at a young age to producer Henry "Junjo" Lawes, who recorded Beenie's first single, "Too Fancy."

The young DJ attended primary school by day and by night honed his live DJ skills on his uncle's Master Blaster sound system. Producer Patrick Roberts soon drafted Beenie for his STAX sound system, but Roberts' plans were delayed due to the youthful Beenie's lack of discipline.

After recording the single "Killer

Sound" for Winston Riley's Technique Records and his first album, "The Invinible Beenie Man: Ten-Year-Old Boy Wonder," with veteran producer Bunny Lee, Beenie returned to Roberts' Shocking Vibes management and label to record the single "We Run Things."

Numerous hits and live performances followed, and by 1993, Beenie had finally outgrown his cute prodigy image to become one of Jamaica's top-rated DJs. Five encores at 1993's Reggae Sunsplash Dancehall Night led to similar success a few weeks later at Sumfest and a memorable clash with Bounti Killa late that year at the annual dancehall concert Sting.

"Beenie Man is dope and all that," says producer/DJ Bobby Konders of WQHT (Hot 97) New York. "He was named DJ of 1994 in both Jamaica and New York. I play him all the time on my show. And his live performance is very good."

Island/Jamaica president Trish Farrell plans to capitalize on that dynamic live presentation. "That's his strength," she says. "We want everyone to see Beenie Man, so we're making every effort to have him play in areas where he's already performed regularly, such as Miami, New York, and Los Angeles, as well as bring him into new geographic areas across the country."

'Kla\$h' Dancehall Reggae Film Not Hard To Come By

BY ELENA OUMANO

Hollywood and Madison Avenue know that even at its most militant, reggae induces the sort of excitement that can buoy up a movie's sagging plot or sell products from sneakers to soda. The movie soundtracks and products that



CLIFF

mine reggae's sales potential are too many to list.

"The Harder They Come," both the 1972 movie and its soundtrack album, introduced reggae to international audiences, and there are signs of renewed activity in Jamaica, both from the local film and video sectors and from outsiders. Sharon Burke of the Solid agency served as local producer for U.K. company Fragile Films' documentary on reggae, which aired in England on Christmas and was viewed by millions. Together with Jamaica's CMV television anchor Cathy Owens and video director Marie McMorris, Burke is creating a 30-minute television show that she says will show "what Jamaica and reggae are really about." The show will be marketed overseas to such outlets as HBO, BET, VH1, Fox, and MTV.

"Kla\$h," the world's first dancehall-reggae movie, is scheduled for a summer release in the U.S., along

with its soundtrack, a virtual who's who of reggae. Directed by Bill Parker, the movie stars Giancarlo Esposito and Jasmine Guy, with a Jamaican cast that includes Cedella Marley (Bob Marley's daughter) and Carl Bradshaw, the antagonist of "The Harder They Come."

"Kla\$h" centers its romantic thriller plot around a huge dancehall concert called Kla\$h, which closely resembles Sting, Jamaica's annual Boxing Day dancehall show. Featured in the movie's concert are such top artists as Shabba Ranks, Lady Patra, Papa San, and Lady Saw.

Several other films set in Jamaica are in various stages of production. Fans of the original "The Harder They Come" will be happy to know that its producer/director, Perry Henzel, has scripted "The Harder They Come, Part Two." One plot twist finds Rhygin (played by Jimmy Cliff) enlisting the help of a Billboard reporter to track down his record royalties, which accrued while he was in prison. Canadian Stephen Williams, whose debut feature, "Soul Survival," showed during Critics' Week at this year's Cannes Film Festival, is slated to direct.

Tuff Gong Pictures is a new Jamaican-based film/video collection. Combining the talents of Cedella Marley, Chris Browne, Richard Lanaman, Kwesi Dickson, and New York documentarian Stephen Black, Tuff Gong delivers high-quality music videos to the international market.

U.S. DROPS TICKETING PROBE

(Continued from page 3)

clearly did not find sufficient reason to continue the inquiry, let alone file suit against Ticketmaster.

During the past year, speculation focused on whether the Justice Department would find Ticketmaster's exclusive contracts with venues in violation of antitrust laws. The Justice Department could then order the venues to accept new bids for their ticketing business, with all comers welcome. That is precisely what Pearl Jam publicly urged the Justice Department to do just weeks ago. (According to one Ticketmaster executive, that sort of finding would have simply led to a protracted, three- to five-year court battle.)

In the end, perhaps swayed by the

fact that venues enter into the Ticketmaster contracts freely and also sign scores of other exclusive agreements with various vendors (for concessions, parking, merchandising, etc.), the Justice Department passed on further action.

"I never thought the whole thing would amount to a hill of beans," says Nicholas Flaskay, president of Mid-Atlantic Partners Select-A-Seat, a Florida-based ticketing company. "Ticketmaster didn't do anything illegal."

"We had hoped for a more pro-consumer ruling rather than one that protects the interests of a monopoly," says Bill Wood, consumer education director of the U.S. Public Interest Research Group, which has lobbied for ticketing reform.

Peter Schniedermeier, senior VP of ETM, downplays the announcement. But he concedes that an antitrust finding "would have made it more competitive more quickly."

Looking back, Schniedermeier suggests that the well-publicized hurdles Pearl Jam faced in order to get around Ticketmaster "scared the hell out of other people from doing the same thing. They showed how hard it is to tour outside the system. To mount a tour in the 'outback' is tough," he says, referring to some of the out-of-the-way markets the band was scheduled to play. Just a handful of acts publicly supported Pearl Jam's crusade against Ticketmaster.

Interestingly, ETM's Garman was scheduled to meet with Justice Department officials July 6 to discuss the surprising and last-minute safety concerns raised in June by San Diego officials surrounding two Pearl Jam concerts (Billboard, June 24). "We . . . would like to more fully understand what really happened in San Diego," says Garman.

Less than 24 hours before that scheduled meeting, and after the close of the business day on July 5, the Justice Department issued its two-sentence announcement halting the investigation.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

WARNER MUSIC

(Continued from page 3)

some observers maintain that tensions over the scandal continued to fuel the war between Morris and his boss, former Warner Music chairman Bob Morgado, who was fired in early May.

The investigators reportedly found that thousands of newly pressed CDs (known as "cleans" because they were not marked for promotional purposes) were sold illegally to wholesalers and retailers at a discount to the normal wholesale price. The executives involved allegedly pocketed the money.

In another development linked to Morris' firing, Warner Music U.S. executives Mel Lewinter, president/COO, and Ina Meibach, executive VP, were required to take 30-day paid leaves of absence. Warner Music sources described this as a "cooling-off period," but some insiders do not expect the executives to remain with the company. The domestic unit, formed only a year ago, is likely to be dissolved.

Morris has been unavailable for interviews. He is said to be preparing for the legal actions and weighing offers from other entertainment companies.



4th Quarter VIDEO FOCUS

ISSUE DATE: JULY 29
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JAPAN

ISSUE DATE: AUGUST 5
AD CLOSE: JULY 11

AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12
AD CLOSE: JULY 18

GOSPEL

ISSUE DATE: AUGUST 19
AD CLOSE: JULY 25

ENTER *ACTIVE FILES

ISSUE DATE: AUGUST 19
AD CLOSE: JULY 25

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ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

ACCESSORIES

ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

CD REPLICATION

ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

TEJANO

ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

CLASSICAL

ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

Retooling of Retail I: NON-MUSIC PRODUCT

ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

TOMMY LIPUMA

35th Anniversary

ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

Retooling of Retail II:

STORE FIXTURES

ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

NETHERLANDS

ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

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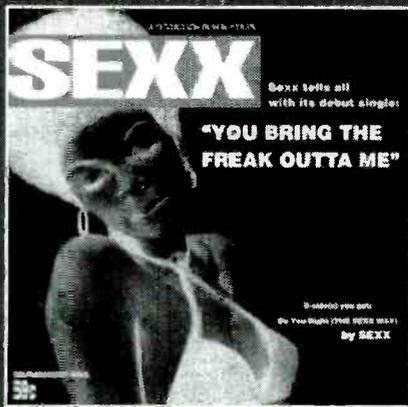
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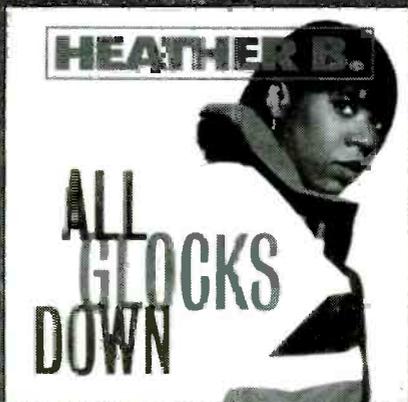
PRODUCED BY LO RIDER • MANAGEMENT: GARY MYERS and RUBEN McKAY for ON STREET ENTERTAINMENT

The first single and video from the forthcoming album "Sexx Sells" (E2/E4-32630)



#298

and SWINGIN'



HEATHER B
ALL GLOCKS DOWN

(Y-59367/41M-5567)

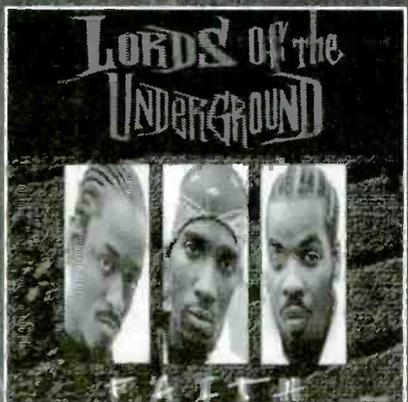
The debut single and video.

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#143

and SWINGIN'



LORDS OF THE UNDERGROUND
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(Y-58412/41M-58412/E-58412)

Featuring Demice Williams

The new single and video from the album "Keepers of the Funk" (E2/E4-30710)

PRODUCED BY LORDS OF THE UNDERGROUND FOR LORDS MUSIC • MANAGEMENT: FOREMOST MANAGEMENT



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MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

**YEAR-TO-DATE
OVERALL
UNIT SALES**

	1994	1995
TOTAL	309,976,000	315,069,000 (UP 1%)
ALBUMS	262,574,000	269,975,000 (UP 2.8%)
SINGLES	47,402,000	45,095,000 (DN 9.1%)

**YEAR-TO-DATE
SALES BY
ALBUM FORMAT**

	1994	1995
CD	152,182,000	172,015,000 (UP 13%)
CASSETTE	101,118,000	97,599,000 (DN 11.4%)
OTHER	274,000	361,000 (UP 31.8%)

**OVERALL
UNIT SALES
THIS WEEK**

12,776,000

LAST WEEK

12,987,000

CHANGE

DOWN 1.4%

**THIS WEEK
1994**

12,853,000

CHANGE

DOWN 0.6%

**ALBUM
SALES
THIS WEEK**

10,685,000

LAST WEEK

10,995,000

CHANGE

DOWN 2.8%

**THIS WEEK
1994**

10,841,000

CHANGE

DOWN 1.4%

**SINGLES
SALES
THIS WEEK**

2,090,000

LAST WEEK

1,994,000

CHANGE

UP 4.8%

**THIS WEEK
1994**

2,012,000

CHANGE

UP 3.9%

**DISTRIBUTORS'
TOTAL MARKET SHARE
(5/29/95-7/2/95)**

WEA	INDIES	SONY	PGD	BMG	UNI	CEMA
22.3%	20.1%	14.4%	14.2%	2.2%	9.0%	7.8%

ROUNDED FIGURES

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



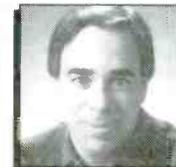
Madonna Takes The 35th With 'Nature'

LET'S GET RIGHT TO the information every Madonna fan wants to know: How is her 35th chart single, "Human Nature," faring on the Hot 100? The good news is that it moves up with a bullet. The bad news is that it hasn't made the top 40 yet. By moving 51-46, it's four rungs shy of matching the peak position of her last single, "Bedtime Story." Given that it's a daring choice for a single—as was the previous release—one can grouse about its chart position or acknowledge Ms. Ciccone for pushing the envelope again and going with a track that is not necessarily radio-friendly. This fourth single from the "Bedtime Stories" album is still moving in the right direction and could reach the top 40. If it does, it will be Madonna's 33rd top 40 hit, writes Peter J. Baker of Milwaukee, who points out that "Scream" is Michael Jackson's 33rd top 40 single. Baker notes that both singles are responses to the media about criticism leveled at the superstars, and that both artists have recorded songs titled "Human Nature."

There's more from Baker regarding Madonna. He had hoped that "Take A Bow" would reach its 31st week on the Hot 100 and break the 30-week record set in 1984 by the Material Girl's second chart entry, "Borderline." Unfortunately, "Bow" bows out this week, but it was in its 30th week and thus ties "Borderline" for length of stay on the Hot 100. The collaboration between Madonna and Babyface set a record for spending 27 weeks in the top 40, the longest run in the upper portion of the chart in Madonna's career.

REFLECTIONS: With one stroke, Neil Young has his highest-debating album ever, his highest-charting album in more than 23 years, and his second-highest charting album in his 26-year solo career. The hard-rocking "Mirror

Ball" enters The Billboard 200 at No. 5, making it Young's most successful album in chart terms since "Harvest" went to No. 1 in 1972. Until now, Young's second-highest charting album was "Comes A Time," No. 7 in 1978. "Mirror Ball" is the sixth top 10 solo album of Young's career. His previous release, "Sleeps With Angels," with Crazy Horse, peaked at No. 9 in September 1994. Bon Jovi also debuts in the top 10 of the album chart. "These Days" is new at No. 9, entering one rung lower than "Cross Road," the greatest-hits compilation that debuted last November.



by Fred Bronson

UPDATED: Two top 10 pop songs from the late '70s/early '80s are back on the Hot 100, remade by R&B artists. The first single from "Saturday Night Fever" was the Bee Gees' "How Deep Is Your Love." Written by Barry, Maurice, and Robin Gibb, the No. 1 title from 1977 has been covered by Portrait and is new at No. 99. The Eagles' "I Can't Tell You Why" was No. 8 in 1980, and that Timothy B. Schmit, Don Henley, and Glenn Frey composition has been interpreted by Brownstone. The single debuts at No. 89. The Portrait record also debuts on the U.K. singles chart, although it enters at No. 41, just below the level published in Billboard. The British are really experiencing night fever, as another Gibb brothers tune, "Staying Alive 95" by Fever Featuring Tippa Irie, is new at No. 48. The U.K. top 10 is full of remakes. The Monkees' "I'm A Believer" is back courtesy of EMF with Reeves & Mortimer. Mungo Jerry's "In The Summertime" makes a timely return by Shaggy Featuring Rayvon, giving the reggae artist top 10s in the U.K. and U.S. with different songs. Clock puts a new face (and spelling) on Tag Team's "Whoomph! (There It Is)," while Robson Green & Jerome Flynn finally fall from No. 1 after seven weeks in that position with "Unchained Melody" and "The White Cliffs Of Dover."



Billboard® HOT 100 SINGLES™

FOR WEEK ENDING JULY 8, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	7	8	5	WATERFALLS ORGANIZED NOIZE (ORGANIZED NOIZE, M.ETHERIDGE, J.LOFES)	1 week at No. 1 ◆ TLC (C) (D) (M) (T) (V) LAFACE 2-4107/ARISTA	1
2	2	3	11	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) ● D.AUSTIN (D.AUSTIN, D.SIMMONS, Q.D. III, J.T.SMITH)	◆ MONICA (C) (D) (M) (T) (V) ROWDY 3-5040/ARISTA	2
3	3	5	3	ONE MORE CHANCE S.COMBS, J.OLIVIER, R.SMITH (THE NOTORIOUS B.I.G., M.DEBARGE, E.JORDAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	3
AND						
5	4	2	15	TOTAL ECLIPSE OF THE HEART J.SPRINGATE, STOCK, AITKEN (J.STEINMAN)	◆ NICKI FRENCH (C) (T) (X) CRITIQUE 15539	2

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Congratulations Clive Davis & everyone at Arista



Congratulations L.A. Reid, Kenny "Babyface" Edmonds & everyone at LaFace



Congratulations Dallas Austin & everyone at Rowdy



Congratulations Sean "Puffy" Combs & everyone at Bad Boy



Congratulations Carl Strube & everyone at Critique



Congratulations and thanks to everyone at BMG Distribution especially Cary and the Singles Sales Coordinators



Congratulations to Terri, Karen and all the Black Music PDC's where it all started



and a special thanks to everyone at retail

Very best, Pete Jones



Dang Near 2 Million Jeff Foxworthy Fans Cain't Be Wrong.

This ain't no joke.

1.75 million copies of his debut album sold to date.

Four best-selling books.

His own ABC sit-com for the fall of '95.

HBO and Showtime specials.

Sold-out national tour.

But this is downright hilarious.

Foxworthy On Parenting:

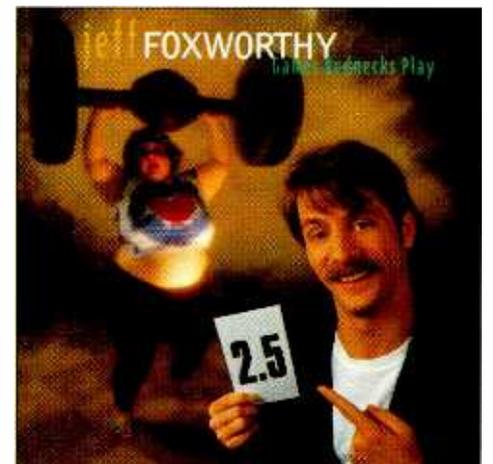
"Rule around our place is: if it ain't broke, it ain't ours."

Foxworthy On Sex:

"You start getting older and you got a choice between sleep or sex, you take the sleep and just hope you have a dream about sex."

Foxworthy On Southern Accents:

"None of us would want to hear our brain surgeon say, 'awwright, now what we gonna do is...sawww the top of your head off, root around in there with a stick and see if we cain't find that dagburn clot'."



Jeff Foxworthy Games Rednecks Play

(4/2-45856)

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Produced by Doug Grau. Bonus Track "Party All Night" Produced, Arranged and Engineered by Scott Rouse.
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