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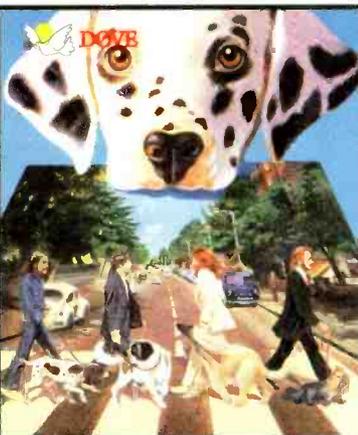
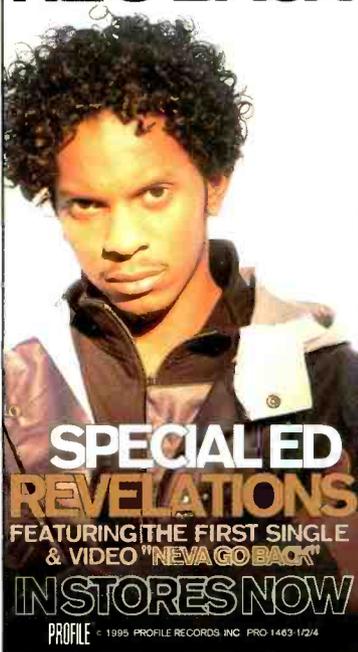
Willie
 Nelson's
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 8, 1995

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HE'S BACK



THE BEATLES
 The lost tapes a parody
1-800-328-DOVE
 MEMBER OF NAIRD

SUMMER'S GLOBAL REGGAE RIDDIMS

U.K. Artists Find Eager Majors, Buying Public

BY KWAKU

LONDON—The outlook for reggae in the U.K. is particularly promising,



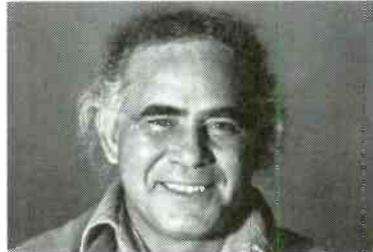
BITTY McLEAN

as major labels show a willingness to sign and promote artists with a critical...
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Aborigines Get Popular Forum Through Reggae

BY CHRISTIE ELIEZER

MELBOURNE, Australia—It's not surprising that the young black Aus-



KEVE CARMODY

tralian militants of the '70s adopted Bob Marley and Peter Tosh as cultur-
(Continued on page 92)

Reggae Makes A Lucrative Splash In Japan

BY STEVE McCLURE

TOKYO—One sign of just how big reggae has become in Japan is the in-



SAYOKO

roduction of a credit card designed especially for fans of the music.
(Continued on page 92)

Agreement Paves Way For Senate Perf.-Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Judiciary Committee was expected to approve the music industry's performance right legislation in a vote June 29, following a last-minute agreement between record labels and music publishers. The committee's approval would heighten the chances of congressional passage of the historic bill this year.



On the eve of the markup, sources said that the committee was ex-
(Continued on page 89)

WPLJ And WSIX Top Billboard/Airplay Monitor Award Noms

BY PHYLLIS STARK

NEW YORK—Top 40/adult WPLJ New York and country WSIX Nashville have swept the nominations in the 1995 Billboard/Airplay Monitor Radio Awards, earning six nominations apiece.

WPLJ, which topped the Billboard/Airplay Monitor Awards last year, scored nominations this year for station of the year, program/operations director of
(Continued on page 79)

Speaks Has 'No Equal' On Mecca Don/EastWest Set

BY HAVELOCK NELSON

NEW YORK—Up-close and personal encounters will be the primary tool for building awareness of new Mecca Don/EastWest/Elektra Entertainment Group R&B vocalist Michael Speaks.

That's because the 19-year-old Speaks is more than just another studio-invented new-jack singer, ac-

ording to observers. The fledgling performer is a gutsy, magnetic soul man whose emotion-packed act belies his age.

Says Doug Daniel, Elektra's senior VP of black music, "Anyone who has seen Michael perform has seen the power and dynamics of a true star in the making."

Says Debbie Wilson, owner of the
(Continued on page 86)



MICHAEL SPEAKS

Fans Sidelined By Flip-Flops In Pearl Jam's Tour

BY ERIC BOEHLERT

NEW YORK—As the emotional roller coaster that is the Pearl Jam summer tour continues to crest and plunge, with cries of 'It's off!' and 'It's on!' ringing in fans' ears, industry observers are trying to remember anything quite like it. Few pretend to know where the next bend lies.
(Continued on page 85)



VEDDER

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ENRICHING THE WORLD WITH MULTICULTURAL MESTIZAJE

THE BILLBOARD SPOTLIGHT PAGE 37

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



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HOT SINGLES

TOP VIDEOS

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Suddenly, Tammy! Will 'Get There'

"Life is fragile," says Beth Sorrentino, pianist/vocalist/songwriter for the group known as Suddenly, Tammy!, "and so our music is protective overall of that quality."

Like a brief cloudburst that cleanses a muggy morning, or the accidental poetry in a child's exclamation, the uncluttered clarity of this Lancaster, Pa., union of piano/vocals, bass, and drums has a natural rightness as calm and penetrating as the modest moments the trio's music portrays. There is a term, *mimesis*, for the innate skill of description in literature or the arts, and the poignant force of Suddenly, Tammy!'s appreciative power can make one lament all the little things in life that get overlooked.

Despite a silken proficiency at mimesis and a steadily building college fan base, Suddenly, Tammy! is itself at peril of being neglected by an inattentive public. Following two EPs and a self-titled 1993 album on Manhattan's independent spinART label, the group's major-label debut, "(We Get There When We Do)," was issued by Warner Bros. last March. Unfortunately, the new album's expected chart success has thus far proved elusive.

After two national tours and considerable critical acclaim, Suddenly, Tammy!'s popular clout is best encapsulated by a recent late-night gig at the tiny but taste-setting Sin-é club in Manhattan's East Village. Known for surprise sets by the likes of Bono or Sarah McLachlan, the hip, no-frills downtown cafe was literally swollen to the rafters with a youthful cross section of pilgrims from campuses up and down the Eastern Seaboard, each spectator able to silently mouth the lyrics to even the most obscure/unrecorded portions of the live Tammy! repertoire.

The compact but avid crowd also embraced the band's placidly potty sense of levity, wherein bass player Ken Heitmueller (a ringer for the Jeff Spicoli character in "Fast Times At Ridgemont High") trades the sort of eccentric banter with Sorrentino and her drummer brother Jay that yielded the act's title (taken from the cosmetics-disdaining Beth's put-down of Tammy Faye Bakker's daily war paint).

"We take a few simple things and keep rearranging them in our music and our performances," explains Beth slyly, "just like you would with the eyes, nose, ears, and hat on a Mr. Potato Head. We're the Mr. Potato Head of music."

"It's our own brand of free association, something extra for the audience's entertainment dollar," sniggers Heitmueller, onetime resident sound engineer at Lancaster's legendary Chameleon Club, the breeding ground for Ocean Blue, Live, Innocence Mission and other notable Pennsylvania groups. Born to a local printer and his social worker wife on March 20, 1971, Ken is the second Heitmueller to make his mark on the region's thriving music scene (older brother Karl manages BBC Records on North Queen Street, another Lancaster landmark). It was in the younger Heitmueller's basement CatBox Studio ("The name comes from the five cats and their kitty litter boxes that were scattered around Kenny's 4-track," confides Beth) where the band, all graduates of Hempfield High School, began rehearsals in 1989.

The two five-song EPs emerging from the CatBox, "Spokesmodel" (1991) and "El Presidente" (1992), contained many of the tracks that became scarcely embellished highlights of the spinART record and "(We Get There When We Do)," among them "Long

Way Down," "Mark Of Man." and the first piece Beth wrote for the band, "No Respect Girl."

The latter song's story concerns "a charismatic girl," in Beth's words, "who rolled through town like a hurricane," at a point after Beth returned to Lancaster from a two-year stint (1986-88) studying musical theater at the Boston Conservatory of Music, Dance, and Theater. "I was amused and amazed," she reflects, "by the effect a strong, remorseless personality can have on others. The line that begins the song, 'It can go either way,' sums up the observant but unjudging perspective." The tune also serves as a précis for the crisply pruned tonality of Suddenly, Tammy!'s sound, which drummer Sorrentino sees as "alternative in the truest sense. Since we don't have electric guitar, we emphasize melody and subtlety, and we don't really emulate any current styles."

"My dad was a jazz drummer, and Beth and I grew up hearing Ray Charles, Broadway show tunes, the Beatles, Edgar Winter, and Donovan. I was a snare drummer in the Hempfield Black Knights marching band and also learned percussion in the school jazz band, so our stuff is rock'n'roll with slightly skewed dynamics."

Jay Sorrentino (born Dec. 29, 1966) and his sister (who arrived on March 23, 1968) are two of three offspring—24-year-old Martha sang backup on "(We Get There...)"—by attorney James Sorrentino and the former Linda Hills, who were divorced in the early '70s. Like her mom, who now works in adult rehabilitation at the Hershey Medical Center, Beth has a propensity for special education and care-giving. "I used to teach at the Montessori Academy of Lancaster," says Beth, "and in 1993-94 they asked me to develop a twice-a-week Music and Movement program for the day-care classes, which gave me a lot of insights into children and how they're treated in our society."

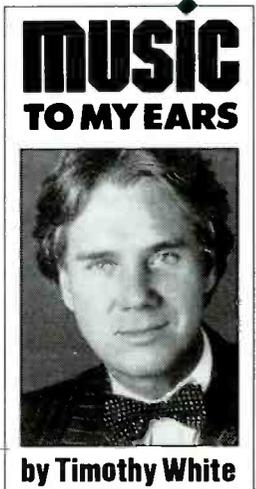
The experience led to a track co-written with her brother on the new album. Titled "Not That Dumb," it will be serviced to triple-A radio late this summer. "The title phrase," says Beth, "comes

from something I saw a parent yell when scolding a child in a mall: 'Quit doing and saying that all the time! You're not that dumb!' Another line in the song, 'I had a gun, I'm gonna use it,' isn't meant literally but refers to the close-minded attitudes of people determined to do anything they have the power to do, regardless of how it mistreats others."

Beth grows increasingly serious discussing other formative influences on her songwriting sensibilities, which range from the lingering pain of her parent's breakup to the early deaths of friends in elementary school—which found metaphorical expression in the requiem "River, Run," an ode to the late actor River Phoenix, "who became any river, any flowing thing that could have been saved."

For Beth Sorrentino, whose delicate yet declarative piano technique was culled "from studying Carole King's 1971 'Tapestry' album since the age of 6," Suddenly, Tammy!'s outlook is "elemental in its joy or sadness."

"I hide my feelings in our songs," she adds, "by describing images that can speak for themselves. That way I don't have to say exactly what I mean, only what I feel. The music goes so deep for me and Jay and Ken that we protect ourselves by playing it publicly. Otherwise, we'd have to put our fingers on it alone."



THIS WEEK IN BILLBOARD

BLIND MELON IN THE 'SOUP'

Almost three years after its self-titled debut release, Blind Melon is back with a new album, "Soup," and a strategy for repeating its earlier success at radio. Carrie Borzillo has the story. **Page 10**

CHANGES AHEAD AT SESAC

William Velez, the new managing director at the performing right society SESAC, promises a reassessment of the company's workings as it moves to further distinguish itself from ASCAP and BMI, its much larger competitors. Deputy editor Irv Lichtman reports. **Page 34**

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On June 5, 1995, BMG sued ABKCO claiming that BMG never authorized or licensed ABKCO to release "Sam Cooke's *NIGHT BEAT*" and obtained a temporary restraining order preventing ABKCO from distributing and selling that record.

ON JUNE 20, 1995, AFTER LENGTHY ORAL ARGUMENT IN FEDERAL COURT BEFORE JUDGE PRESKA, THE PARTIES AGREED AND STIPULATED IN OPEN COURT, AMONG OTHER THINGS, THAT:

- 1. The temporary restraining order was removed**
- 2. BMG's action against ABKCO was dismissed with prejudice**
- 3. ABKCO's right to distribute and sell worldwide "Sam Cooke's *NIGHT BEAT*" was confirmed**

SAM COOKE'S

NIGHT BEAT

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...and Sam Cooke's *Night Beat* goes on

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Billboard Music Group

Commentary

Artists Deserve Performance Rights, Too

BY BARRY BERGMAN

There is an urgent need for passage of legislation granting a digital performance right in sound recordings. But caution must be exercised to insure that those intended to be protected by this right actually receive what they are entitled to.

The International Managers Forum is pleased with the provisions pertaining to exclusivity and mechanical licenses in the proposed House version of the bill, and we support the Senate version to the extent that it shares common ground with the House bill.

However, we will support both proposed bills only if they stipulate that the artists' 45% share of royalties be paid directly to them, without any party being able to reduce this revenue flow. The reason we advocate direct payment is to avoid the very real possibility of accountings that are so creative that the artists will not get paid. There are numerous horror stories of successful recordings that have resulted in the artist still being in the red; let's avoid this possibility with specific language addressing this issue within the new law.

IMF strongly urges the House Subcommittee on Courts and Intellectual Property to pass H.R. 1506. We expect this bill to be written to protect the welfare and best interests of the creators of the music—most of whom are struggling artists—and not a group of rich executives simply trying to get richer. For every successful superstar performer, there are thousands of young people trying to achieve the American dream, working very hard making music, and barely earning a living.

With the digital revolution upon us, the time is now to end years of inequities between performers and songwriters. The premise that a songwriter should get a performance right is already accepted. There is no reason why the performer's contribution should be deemed worthless. The public equates the success of the material with the performer.

If the artist did not render the performance, you would never hear the song. A song is a bunch of notes and chords and words that do not come to life until a voice interprets them. Music is a medium that has to be heard. Who gives the music its voice? The artist. You can walk down any street in the U.S., stop any individual, and ask how he or she likes a specific recording. Virtually all of the people asked will mention only the performer. If you deem artists' performances irrelevant and not worthy of compensation, you are basically going back to sheet music.

One of the most successful songwriters of the last 10 years is a young woman named Diane Warren. She was named ASCAP songwriter of the year in 1990, 1991, and 1993. She has had her songs recorded on many best-selling albums and has earned significant amounts of money in performance royalties. Yet Warren lives in relative obscurity, while many of the performers who have recorded her songs can't walk down a street without being stopped or recognized.

The music industry is based on the star system. Who are the stars? The artists. They are the ones the public listens to, reads about, talks about, watches, buys, idolizes, and emulates.

Unfortunately, many artists do not enjoy long careers. Yet, during many of these short-lived careers, the artists perform pieces of work that endure and continue to generate income for others many years later. The artist who created the work cannot receive payment,

because artists lack a performance right.

Without a performance right, artists have been forced to negotiate with the writing community for a portion of their revenues, bringing conflict into many creative situations.

The IMF wants artists to share the same rights as songwriters and music publishers. Unlike Warren, who is strictly a songwriter and does not perform her own music, many artists are also songwriters and music publishers. We must make certain that the rights of



'We must make certain that the rights of all creative people are equal'

Barry Bergman, a New York-based artist manager and music publisher, is president of the U.S. branch of the International Managers Forum.

all creative people, including artists and songwriters, are equal.

Digital interactive broadcasts are designed to allow consumers home duplication of existing music. Artists currently receive a royalty payment each time a recording is sold. Digital interactive transmissions have the potential to cut into these music sales and erode royalty payments at full value.

As these digital services develop and are advertised, the advertisements will feature the artists' names in print and their performances in audio or audio/visual forms.

LETTERS

UPDATE ON CHINA

It has been brought to my attention that my commentary on copyrights in China (Billboard, June 10) fails to mention some important new developments at the Music Copyright Society of China. I believe this information provides a more accurate picture of the present situation.

MCSC has received assistance from the International Confederation of Societies of Authors and Composers (CISAC) regional office in Singapore as well as the Composers and Authors Society of Hong Kong. Thanks in part to their efforts, MCSC collected \$400,000 in royalties for its composers during 1994. This is good news for composers and music publishers around the world. Although there is not yet a collection mechanism in place for foreign copyrights, the collection of domestic royalties is a necessary first step.

There are now MCSC offices in six provinces, in addition to the headquarters in Beijing. MCSC's cooperation with CISAC and CASH is ongoing. In April and May, 12 MCSC staff members received training at the CASH offices in Hong Kong. In June, Edward Murphy, president of the National Music Publishers' Assn. and Harry Fox Agency flew to Beijing to meet with MCSC's new chairman. These ties to the international collection agencies, coupled with MCSC's newfound ability to collect royalties, can only speed up the arrival of the day when foreign copyrights begin to accrue value in China.

Michael Primont
Cherry Lane, Inc.
Beijing, People's Republic of China

If these technological innovations permit the digital transmission of music without appropriate remuneration to the creative community, the very foundation of the entertainment industry will be threatened, and entertainment is one of the largest growth industries in the dawning age of the information superhighway.

In its trade dispute with China earlier this year, the United States was prepared to institute trade sanctions unless the Chinese government took a more aggressive and effective role in protecting U.S. copyrights in China and preventing piracy. Obviously, the American government was aware of the tremendous economic benefits to our country and the balance of trade that results from the endeavors of our creative people. Similarly, it should not ignore the economic significance of the musical artists.

We must not lose sight of the larger context of this issue. As technology permits new methods of distribution of music, the creators in the musical art form should not be deprived of their only asset; for the artists this means their performances. Failing to grant our artists a digital performance right in sound recordings would deprive them of significant revenue from their lives' work.

The focus must not be on the variety of distribution systems and the large corporations creating them, but on the fact that no matter how music is to be distributed, there will always be only one Bruce Springsteen, one Whitney Houston, and one Garth Brooks.

If the artists' portions of royalties from this bill do not flow directly into the artists' hands, without any party being able to reduce this revenue for any reason whatsoever, this effort to protect the artists will be impaired.

MORE ON CHINA

I read with great interest the commentary by Michael Primont titled "Chinese Royalty Reform Is An International Issue" (Billboard, June 10). The international music community, through the International Confederation of Societies of Authors and Composers, has granted assistance of close to \$100,000 to the Music Copyright Society of China, primarily for the purchase of computer hardware and software. There has also been training for MCSC staff members, and the CISAC regional director for the Asia-Pacific region and representatives of Asian-performing rights societies have visited MCSC and the National Copyright Administration of China a number of times.

I should also like to mention that when representatives of MCSC attended the CISAC Congress in Washington, D.C., in September 1994, they indicated that MCSC was anxious to enter into contractual relations with ASCAP. Shortly thereafter, ASCAP forwarded a proposed representation agreement to MCSC in Beijing. However, despite a reminder by ASCAP, the society has not yet received a reply from MCSC. I understand that BMI has not been able to complete an agreement with MCSC either.

Arnold A. Gurwitch
International consultant
ASCAP
New York

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nunziata, Billboard, 1515 Broadway, New York, N.Y. 10036.

Ralphs Grocery Chain Plans Music Sales In 100 Stores

■ BY EILEEN FITZPATRICK

LOS ANGELES—Ralphs Grocery Co. patrons can put music on their weekly shopping lists, thanks to an expansion plan that will slowly add the product category to the Southern California supermarket chain.

The Compton, Calif.-based chain has added music sections to 18 stores and plans to roll out the program to 100 stores within a year, according to VP of general merchandise Graham Lee.

Called Ralphs Music Choice, the sections consist of 12-foot, wrap-around fixtures, which hold about 800 CDs and cassettes. Product selection has a top 40 emphasis, with some jazz, classical, country, and catalog titles. The grocer, however, will not carry stickered product.

Price points range from \$4.99-\$8.99 for cassettes and \$9.99-\$16.99 for CDs. The typical CD price is \$11.99-\$12.99, Lee says.

"The gross profit is below our other general merchandise items," says Lee, "but there's a huge demand for home entertainment product, and we're looking to get our part of the action."

Competing retailers are not surprised that the grocery chain has

made the move to music.

"It's a great impulse item in a supermarket," says Steve Bicksler, owner of five-store Penny Lane Records, based in Pasadena, Calif. "Our clientele is more sophisticated and is not going to depend on Ralphs to buy music. They may grab Michael Jackson's latest there, but overall I'm not concerned about it."

However, other retailers are not happy about the move. "It's just another reason why it's becoming more and more difficult for regular record dealers to compete," says Bob Say, VP of Moby Disc, a seven-store chain based in Reseda, Calif. "The pie just keeps getting split into more and more pieces. I don't think this will increase the total customer base for music, it just increases the overall number of people selling music."

Lee says Ralphs will target impulse buyers with a front-end fixture, holding 60 CDs, which will be attached to checkout stands to supplement the section. Various end-cap displays for catalog promotions are also planned.

"Given the nature of our reoccurring business, our traffic flow is much more significant than a Blockbuster," he

(Continued on page 78)

Global Retail 'HIStory' In Making Jackson Double Album Does Brisk Sales

■ BY JEFF CLARK-MEADS

LONDON—Michael Jackson's two-CD "HIStory" is screaming at retail.

In Paris, buyers queued all night. In Germany, the album is out-performing "Bad." Sony Australia has never seen anything like it. Tower Records in Tokyo has set a new sales record with it. And in the U.K., some retailers expect it to remain their No. 1 seller for the rest of the year.

In the U.S., it is eighth in the list of top unit sellers that have debuted at No. 1 on The Billboard 200 since the chart began using SoundScan data in May 1991. First-week sales of "HIStory" were more than 390,000 units, according to SoundScan. Its first single, "Scream," is No. 7 on this week's Hot 100 Singles chart.

However, the album did not break the sales record for the highest first-week sales of a two-record set; that distinction goes to Guns N' Roses, whose simultaneous September 1991 releases, "Use Your Illusion I" and "II," sold 685,000 and 770,000 units, respectively, according to SoundScan.

The news that subsequent press-

ings of "HIStory" will have different lyrics—which some have called a clever marketing ploy—does not appear to be having any effect on sales. New pressings of "HIStory" will contain amended lyrics to the track "They Don't Care About Us" after the original words were construed by some as anti-Semitic (Billboard, July 1).

In many parts of the world, this has not made the first pressing a collector's item, as people outside North America are unaware of the controversy.

Even in the U.K., where more than 300,000 copies were shipped,

the issue appears not to have contributed to sales. A spokesman for HMV U.K. says, "I don't think there's a high-enough awareness for it to have been a factor." He adds, though, that HMV believes "HIStory" will continue to be a contender for the No. 1 album slot for the rest of the year.

Sharing HMV's view that sales of "HIStory" have been extremely healthy, a Virgin Retail U.K. spokesman says he believes the first pressing failed to gain interest as a collector's item because so many copies are available.

(Continued on page 89)

Overseas Marketing Helps To Drive Japan's Record Sales

■ BY STEVE McCLURE

TOKYO—First-quarter results for 1995 are giving the Japanese record industry cause for hope after 1994's lackluster performance.

Continuing a recovery that began late last year, total audio software shipments to stores were up a healthy 14% to 98.31 million units, compared with the same period in 1994. According to the Recording Industry Assn. of Japan, this equals a wholesale value of 120.7 billion yen (\$1.4 billion), also a rise of 14%.

A key reason for the industry's improved results was increasingly effective marketing of overseas repertoire by Japanese labels. Shipments of overseas repertoire rose 20% to 22 million units, representing a 21% increase in value to 32.3 billion yen (\$384 million).

Non-Japanese acts that powered the market in the first quarter include Shampoo, which sold 860,000 copies of the album "We Are Shampoo" and the Japan-only mini-album "Delicious," both on Toshiba EMI.

"The gradual expansion of foreign-owned megastores has really boosted the foreign music market," says Kei Nishimura, general manager of Toshiba EMI's international department. "Young people see stores like Tower, Virgin, and HMV as being fashionable."

Nishimura also points to the recent trend in which Japanese labels have promoted European acts such as Trine Rein, Basia, and Candy Dulfer to specific target markets such as the so-called OLs (female office workers in their 20s) and the prime-time TV advertising of non-Japanese hits compilation albums.

Kei Hayashi, WEA Japan's manager of international A&R, notes, "International artists are becoming willing to let their songs be used . . . in TV dramas and commercials."

Domestic music shipments, including singles, were up 12% to 76.2 million units, with a 12% increase in value to 88.4 billion yen (\$1.05 billion).

Total album shipments of all music was 63.3 million units, up 14%. CD albums accounted for 57.3 million units, a rise of 18%, with a value up 19% to 94.2 billion yen (\$1.1 billion).

In the cassette market, the total shipped was 5.9 million units, down 11%, worth 4.7 billion yen (\$55.9 million), down 16%. Figures for album and single shipments in the format are not separated; however, the sector is dominated by albums. Vinyl albums fell 23% to 123,000 units.

CD singles, which overwhelmingly dominate the singles market, shipped 35 million units, up 14%, with a value up 5% to 21.5 billion yen (\$255.9 million).

All Quiet On Warner Front . . . For Now

■ BY DON JEFFREY

NEW YORK—A measure of stability is returning to Warner Music Group. Although Warner Bros. Records' chairman Danny Goldberg will continue in his post, as announced in a meeting June 27 with chairman Michael Fuchs, the company still faces fallout from the abrupt firing of Doug Morris on June 21.

Morris, who was chairman/CEO of Warner Music U.S., filed a breach of contract suit against the music group, charging that he was dismissed without cause. He is seeking more than \$50 million in damages and compensation he would have earned over the life of a contract that expires in December 1999, according to Morris' attorney, Stanley Schlesinger.

At press time, Fuchs, who fired Morris, was said to be meeting with Mel Lewinter, president/COO of Warner Music U.S., the domestic unit that was formed last year. Many company executives believe it will be folded into the larger music group.

Sources believe Fuchs has changed his mind about appointing a chief executive to run the record company for him. He now has all three label group heads reporting to him, as well as the chiefs of international, manufacturing and distribution, and music publishing.

When Morris left, some insiders thought Goldberg might be tapped as Fuchs' No. 2. But others said that, because he had been a close ally of Morris and owed his position to him, Goldberg would resign or be dismissed. One insider says that, at the meeting with Fuchs, Goldberg was told he would have to obtain Fuchs' approval

(Continued on page 86)



Bye-Bye Bob. BMG Canada hosts a farewell party for president/GM Bob Jamieson, who will relocate to New York this fall to take the post of president of RCA Records. More than 200 guests attended the event at Toronto's Balmly Beach Club. Festivities included a plaque presentation by BMG Canada's VPs and a video montage of Jamieson's four years with the company. Shown, from left, are Norman Miller, VP of strategic marketing; Carol Wright, VP of artist marketing; Liew Wong, VP of finance; Steven Ehrlick, VP of business affairs/human resources; David Bendeth, VP of A&R; Jamieson; Ray Valade, VP of operation services; Larry MacRae, VP of national promotion; and Tim Williams, VP of national sales.

Billboard Names Newman Senior Talent Editor

NEW YORK—Melinda Newman, whose byline graces one of Billboard's most popular weekly columns, has been named senior talent editor. Also being recognized for his inestimable contributions to Billboard is freelancer Jim Bessman, who has been named special correspondent.

In addition to writing The Beat, her weekly music business column, Newman edits the pop and rock pages of the Artists & Music section. She also contributes timely and informative coverage to Billboard's news section. Moreover, Newman edits and coordinates the national network of scouts and stringers for Billboard's The Continental Drift column on unsigned artists and regional news. She earned considerable nationwide press last year for her page one Continental Drift "Honor Roll" of America's top unsigned talent (Billboard, Dec. 24,

1994), as well as her Billboard Report on the Texas regional music scene (Billboard, Aug. 27, 1994). Acts appearing in these cover stories who subsequently landed label deals include Mary Karlsen, Tripping Daisy, D Generation, Rusted Root, Watershed, Dime Store Hoods, Nil Lara, the Nixons, Hagfish, Sincola, Brutal Juice, and Deep Blue Something.

"Melinda is an unusually tenacious and resourceful reporter and editor," says Billboard editor in chief Timothy White, "and her energetic work during Billboard's dramatic editorial transformation over the last five years has helped set new standards both in-house and for our industry's trade journalism as a whole. She is an extremely valuable part of our senior staff and her well-deserved promotion reflects this status. Moreover, our readers trust in and depend on Melin-



NEWMAN



BESSMAN

da each issue for information they simply can't get anywhere else."

Newman has been talent editor of Billboard since May 1992. She joined the magazine as associate editor in October 1988 and became music video editor the following August. She also has served as co-editor of the Album Reviews page.

Bessman, who began writing for Billboard in 1983, has covered almost every conceivable topic for the magazine. A New York-based freelancer,

he began his trade-writing career 18 years ago as a stringer for Variety in his hometown of Madison, Wis. His byline has appeared in The New York Post, New York Newsday, Music Row, Rolling Stone, and other publications. He is the author of "Ramones: An American Band" (St. Martin's Press).

"For over a decade," says White, "Billboard's readership has relied on the eyes and ears of Jim Bessman, whose keen reporting skills and ultra-eclectic knowledgeability are unmatched by any other outside contributor. A remarkably productive journalist, he has played a crucial role in broadening and deepening Billboard's overall coverage of the music business, and his promotion to special correspondent is a reflection of the great esteem Billboard has for his talent and tireless zeal."

Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

Two Nelson Releases For July 4 Rhino, Justice Collaborate On Promotion

■ BY DEBORAH EVANS PRICE

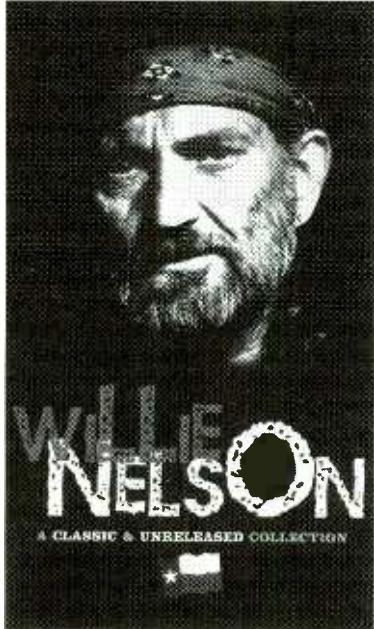
NASHVILLE—Willie Nelson fans will have multiple reasons to celebrate on Tuesday (4), when two Nelson projects are simultaneously released by different labels.

Rhino will issue "Willie Nelson: A Classic & Unreleased Collection," a three-CD/four-cassette boxed set, and Justice Records will release Nelson's new country collection, "Just One Love."

"In the beginning, it was coincidental," Nelson says of the dual release. "Rhino Records was coming with their album, and Justice was coming with theirs. The Fourth of July picnic was happening, and I guess they both decided that was a good day to come out with it. That's fine with me. The more the merrier."

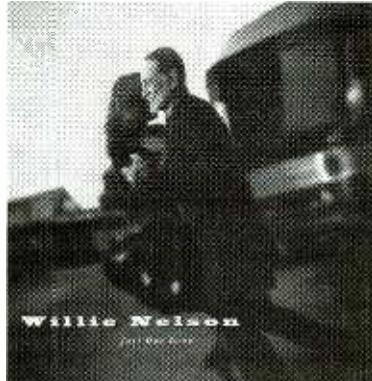
The Justice release was recorded at Nelson's Pedernales studio in Spicewood, Texas. Produced by Grady Martin, it marks Nelson's return to traditional country with tunes like "Smoke, Smoke, Smoke," "Four Walls," and "Cold, Cold Heart."

This is Nelson's second release on the Texas-based label. His first Jus-



stice release, "Moonlight Becomes You," was nominated for a Grammy.

The Rhino collection spans more than 30 years and includes Nelson's first recordings, "No Place For Me"



Shown, at left, is cover art for Rhino's "Willie Nelson: A Classic & Unreleased Collection." Shown, above, is Justice Records' "Just One Love." Both collections are to arrive Tuesday (4), and executives at both labels say that each title should help drive sales of the other.

and "Lumberjack," as well as his 1961 demos for Pamper Music, never before released tracks from his Atlantic Records sessions, 14 songs (Continued on page 92)

Modern Rock Featured On 'Clueless' Soundtrack

■ BY BRETT ATWOOD

LOS ANGELES—Capitol Records is optimistic that a combination of cover versions, new tracks, and rare cuts will attract listeners to the modern rock-packed soundtrack to the Paramount Pictures film "Clueless," due July 18.

The soundtrack to the teenage romantic comedy contains versions of such '80s modern rock tunes as Kim Wilde's "Kids In America," covered by the Muffs, and Psychedelic Furs' "Ghost In You," re-done by Counting Crows. Also featured are such '70s covers as the Flamin' Groovies' "Shake Some Action" by Cracker and Mott The Hoople's "All The Young Dudes" by World Party.

Among the other artists who appear on the album are the Beastie Boys, Coolio, Luscious Jackson, and Jill Sobule.

The album is the first Capitol sound-



LUSCIOUS JACKSON

track compiled by Karyn Rachtman, the label's recently appointed VP of A&R and soundtracks. At her independent company, Mind Your Music, Rachtman was instrumental in compiling such hit soundtracks as MCA's "Pulp Fiction" and RCA's "Reality Bites."

"The music is very much about the sounds of today, but it also acknowledges the roots of modern

(Continued on page 78)

Time Bomb Detonates With Social Distortion, Vandals

■ BY CRAIG ROSEN

LOS ANGELES—Time Bomb Recordings, the new joint-venture label formed by former A&M GM Jim Guerinot and Arista/BMG, will bow



SOCIAL DISTORTION

July 18 with rereleases by seminal Orange County, Calif., punk acts Social Distortion and the Vandals.

The new label will reissue Social Distortion's long out-of-print first two albums, "Mommy's Little Monster" and "Prison Bound," and a new rarities collection by the group called "Mainliner (Wreckage Of The Past)." The Vandals reissues are "Peace Thru Vandalism" and "When In Rome Do As The Vandals."

Guerinot's Rebel Waltz Management oversees the careers of Social Distortion and Offspring. He also managed the Vandals at one time.

The rereleases are particularly



Blessid Beginning. The members of Blessid Union Of Souls show off the Billboard Popular Uprisings T-shirt awards bestowed on them to commemorate their EMI debut, "Home," which reached No. 1 on the Heatseekers chart June 3. Shown in the back row, from left, are band members C.P. Roth, Eddie Hedges, and Eliot Sloan. In front is band member Jeff Pence.

Sam Cooke Issue Resolved; Both Parties Satisfied

NEW YORK—Both BMG and ABKCO are claiming victory in their battle over the reissue of Sam Cooke's "Night Beat" collection. On June 21, U.S. District Court Judge Loretta Preska ruled that ABKCO must instruct its distributor, PolyGram, to send stickers to retailers for placement on previously shipped copies of "Night Beat." The stickers, to be placed on the lower left front corner of the CD covers, will say, "Originally manufactured in 1963 by Tracy Ltd. for the RCA Records label."

Future pressings will have the label message printed on the packaging.

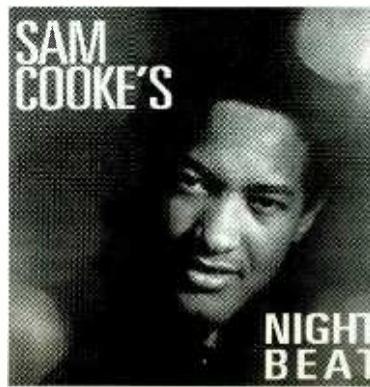
The judge also lifted a temporary restraining order, granted to BMG two weeks earlier, which prohibits the sale of the ABKCO release. BMG contended that by releasing "Night Beat," ABKCO had violated a 1984 agreement between the two companies (Billboard, June 17).

According to court papers, ABKCO's license to manufacture and distribute "Night Beat" expires on either Aug. 31, 1997, or

Aug. 31, 1999. The exact date will be determined in pending litigation.

The ruling stipulates that ABKCO cannot interfere with BMG's plans to issue an album of previously released Cooke material that could come out as early as the fall. That album will consist only of RCA master recordings and will not include material owned by the Tracy and Keen labels, both of which are now owned by ABKCO.

MELINDA NEWMAN



Online Radio Station Gets ASCAP License

■ BY MARILYN A. GILLEN

LOS ANGELES—The computer transmission of music has taken another step toward the mainstream with the granting of an ASCAP performance license to an online radio station.

ASCAP's licensing move, its first in the online realm, follows on the heels of BMI's issuance of the first-ever such performance license to Adam Curry's On Ramp Inc., for use with a series of online "radio shows" (Billboard, April 15).

The ASCAP license was granted to Marina Del Ray, Calif.-based Hajjar/Kaufman Advertising for use with its World Wide Web-based Radio HK, which has an estimated 35,000-40,000 cumulative listeners, or people who have "tuned in" using their home computers. Radio HK (<http://hkweb.com/radio>) will put the license to work immediately with the debut this week of a new program celebrating the 10th anniversary of Spin magazine. The all-ASCAP show will include music by such acts as Alice In Chains, Pearl Jam, and Toad The Wet Sprocket, according to Norman Hajjar, president of Hajjar/Kaufman Advertising.

Radio HK went up in February and has focused on alternative and under-



Bjork Wins One Dispute; Sample Charge Pending

This story was prepared by Dominic Pride, Jeff Clark-Meads, and Roger Pearson.

LONDON—Tracks from Icelandic star Bjork's two solo albums have become the subject of two different legal disputes here.

Bjork faced one action in the high court by composer and arranger Simon Lovejoy (real name Simon Fisher), who unsuccessfully alleged that he owned a copyright in the track "Crying" on Bjork's 1993 "Debut" album.

In a separate dispute, Bjork's U.K. record company, One Little Indian, was forced to re-press the new album "Post" after a dispute over a sample used on the track "Possibly Maybe."

However, the judge in the "Crying" action, Mr. Justice Jacob, ruled June 23 that Lovejoy's claims were not substantiated. Finding for Bjork, he described Lovejoy's role as that of a technician putting down Bjork's thoughts, rather than that of a composer. "I think Lovejoy's contribution was minimal," he said.

The judge observed, "Where there's a hit there's a writ. It's an old saying in the record world, and Bjork has found that to be true to her cost."

Bjork—cited under her full name of Bjork Gudmundsdottir—was sued jointly with her company, Bapsi Limited; One Little Indian; and record producer Nellee Hooper.

In his writ issued February 10, Lovejoy claimed that he was responsible for part of the composition of "Crying" in what he said was a two-week songwriting session with Bjork in London.

The writ also claimed that Lovejoy had copyrights in other tracks from "Debut"; namely, "Human Behaviour," "Venus As A Boy," and "Aeroplane," but these assertions were dropped before the case came to trial.

Giving evidence June 20, Bjork said that she had met Lovejoy in a Reykjavik (Continued on page 86)



Talkin' 'Bout D Generation. Recording group D Generation celebrates signing with Columbia Records by taking executives for a ride on the Cyclone roller coaster at Coney Island in Brooklyn, N.Y. The band's label debut is scheduled for release in late summer or early fall. Shown in back row, from left, are Jon Goldwater of Crash Management and band member Howie Pyro. In middle row, from left, are Danny Wynn, VP of business affairs, Sony Music; John Ingrassie, senior VP, Columbia Records Group; band members Danny Sage and Rick Bacchus; and James Diener, A&R and marketing staffer, Columbia Records. Shown in front row, from left, are Don Ienner, president, Columbia Records; and band members Jesse Malin and Michael Wildwood.

Kingsmen To Reclaim Master Recordings Band Received No Royalty Payments For 30 Years

BY CHRIS MORRIS

LOS ANGELES—A U.S. District Court judge here has ruled that the Kingsmen can recover over 100 of their master recordings, including the group's much-anthologized 1963 version of "Louie Louie."

Judge William D. Keller's June 20 order resolved an action brought to trial in L.A. federal court in November 1994. The Kingsmen—Richard Peterson, Mike Mitchell, Lynn Easton, Norm Sundholm, and Barry Curtis—had filed suit against G.M.L. Records. That Nashville-based company purchased 102 of the band's masters, which had changed hands frequently over the years, as part of a 1984 deal for a catalog of over 10,000 recordings. The purchase price was \$500,000.

In their suit, the Kingsmen maintained that they were entitled to re-

scind their recording contracts and reclaim their masters, since G.M.L. and its predecessors had materially breached the contracts by neither paying royalties nor supplying an accounting of monies owed to the band.

Keller held with the band's assertions. He noted in his order that the defendants in the case had stipulated no one in the chain of title had made any royalty payments, despite numerous uses of the masters since the '60s, and that G.M.L. had admitted no accounting had been rendered and no royalty statements had been sent for 30 years.

In New York, Jim Cinque, a lawyer for the defendants, says the case will be appealed. Before this takes place, he adds, he will ask Keller for a finding of facts and conclusion of law, including reasons why Keller did not apply the statute of limitations on the suit if the contractual breach is more

Court Awards Rare Columbia Masters To Small N.J. Label

BY PAUL VERNA

NEW YORK—A New Jersey bankruptcy court granted ownership of precious masters from Columbia Records' defunct Nashville recording studio to a small New Jersey label that acquired the tapes at an unfathomably low price.

However, the court awarded Columbia's parent company, Sony Music Entertainment, copyright ownership of approximately 30% of the recordings, even though they were made before passage of the 1972 Copyright Act.

The 2,200 reels of tape contain previously unreleased performances from such rock, pop, country, and jazz legends as Elvis Presley, Frank Sinatra, Bob Dylan, Hank Williams, and Louis Armstrong.

Recorded at Columbia's Nashville studios in the '50s, '60s, and early

'70s, they were obtained by studio employee Michael Figlio under a policy that allowed staff to purchase reels not used in the production of specific albums, according to court documents.

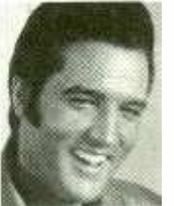
Figlio, apparently unaware of the value of the reels, stored them in a Nashville warehouse for nearly 20 years. In 1990, he defaulted on his payment to the facility, forcing its management to auction off the contents of the locker, in accordance with Tennessee law. A local couple, Doug and Brenda Cole, purchased the collection, sight unseen, for \$50.

The Coles then sold the collection to Clark Enslin Group, a New Jersey entertainment firm, for \$6,000, according to court documents.

When CEG contacted Sony to negotiate the sale of the masters, Sony sued the company in Tennessee and New Jersey, claiming ownership, according to court documents. CEG filed for bankruptcy protection Nov. 12, 1992.

Then, on June 8, 1995—after a three-year court battle between CEG and Sony—a New Jersey federal bankruptcy court judge granted CEG ownership of the masters and the right to sell them. However, the judge enjoined CEG from copying or distributing the masters, arguing that Sony owns "the common law copyright[s]" embodied in works recorded by artists under contract to Sony's labels—Columbia, Epic, and their affiliates.

"We were very pleased with the decision, because it affirmed intellectual (Continued on page 12)



PRESLEY



DYLAN

EXECUTIVE TURNTABLE

BILLBOARD. Deborah Robinson is named Eastern advertising rep for Billboard in New York. She was Western advertising rep in Los Angeles.

RECORD COMPANIES. John Reid is named president of A&M/Island/Motown Records of Canada, based in Ontario. He was marketing director of London Records in the U.K.

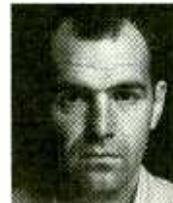
Ron Laffitte is appointed senior VP/GM, West Coast, for the Elektra Entertainment Group in Los Angeles. He was president of Laffitte Entertainment.

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.

Syd Birenbaum is promoted to president of Discovery Records in Los Angeles. He was VP of sales and marketing.



ROBINSON



REID



LAFFITTE



EVANS



BIRENBAUM



BURRUSS



MITGANG



D'AGOSTINO

Tim Burruss is named VP of promotion for Hollywood Records in Los Angeles. He handled national promotion at Interscope.

Laura Mitgang is appointed VP of A&R for Sony Classical in New York. She was VP of administration for Sony Classical Film and Video.

Doreen D'Agostino is named GM of Deep Cave Records in New York. She was head of her own independent media relations firm.

GRP Records in New York promotes **Beth Lewis** to senior director of promotion and **Marshall Lamm**

to manager of publicity. They were, respectively, national director of NAC promotion and publicity coordinator.

Warner Bros. Records appoints **Ife Kiara** director of artist relations, black music division, in Los Angeles and **Winston Burns** manager of artist relations, black music division, in New York. They were, respectively, manager of artist relations, black music division, at Warner Bros. and Southwest regional representative for Reprise.

Tommy Boy Music in New York

appoints **Gabrielle Smith** director of A&R, **Albee Ragusa** director of A&R, **Audrey LaCatis** director of media, and **Darrick Warfield** head designer of Tommy Boy Gear. They were, respectively, director of A&R at RAL/Def Jam, director of marketing for Tommy Boy, director of R&B publicity for Arista, and designer, product development, at Oaktree clothing stores.

Paul Ramey and **Brian Bacchus** are named co-heads of Groovetown, a new RCA label, in Los Angeles. They retain their respective titles of

RCA national director of jazz and progressive music and RCA national director of A&R for jazz and progressive music.

RELATED FIELDS. Sony Wonder in New York appoints **Joanne E. Singer** senior director of marketing and **Karen Grace-Baker** director of marketing. They were, respectively, director of children's marketing at PolyGram Video and director of marketing, children's programming, at the Walt Disney Co.

Capitol's Blind Melon Offers 'Soup' 2nd Release More Than Album Du Jour

BY CARRIE BORZILLO

LOS ANGELES—It's been almost three years since the multiformat success of "No Rain" and the "Bee Girl" mascot helped bring Blind Melon's self-titled Capitol Records debut to multi-platinum success.

With the release of the band's second album, "Soup," coming Aug. 15 on vinyl, cassette, CD, and a limited-edition Digipak, the label is hoping to prove that Blind Melon's success at radio has been more than just a fluke.

"No Rain" was a phenomenon," says Denise Skinner, VP of marketing and operations at Capitol, of the song that became a No. 1 Modern Rock Tracks and Album Rock Tracks hit in the fall of 1993. The videoclip was practically omnipresent on MTV and other video outlets, to the point that the actress who played the "Bee Girl" even began to give interviews.

"At the end of the day, it bordered on overexposure," says Skinner. "To be quite honest, I'm not quite sure that's what we want this time for Blind Melon, as much as keeping the music real and credible. Not that 'No Rain' wasn't—it is just too much exposure."



BLIND MELON: Brad Smith, Shannon Hoon, Rogers Stevens, Christopher Thorn, and Glen Graham.

Like "Blind Melon," which peaked at No. 3 on The Billboard 200 a year after its September 1992 release, Capitol expects to be working "Soup" for the next two years and to release up to five singles from the 14-song album.

The first single, "Galaxie," will be serviced to modern rock and album rock radio stations simultaneously on July 6. A video, directed by Jake Scott, will be sent to video outlets on July 24.

Before that, though, a 10-inch with demo versions of the album tracks "St. Andrew's Fall," "Wilt," and "2x4" and the album cut of "Galaxie," will be serviced to college radio programmers on

June 29.

Another special item is the Digipak version of "Soup," which will include a 16-page booklet resembling a menu, to tie in with the "Soup" theme. Approximately 20,000 units of the limited-edition package will be available at retail.

In addition, a Blind Melon screen saver will be distributed as a promotional item to key radio, retail, video, and press representatives. The screen saver can also be downloaded by fans from the Internet at the Capitol World Wide Web site, <http://hollywoodandvine.com>.

The screen saver, in production at
(Continued on page 33)



A Private Moment. Ex-Del Fuegos leader Dan Zanes, center, celebrates his signing with Private Music. His label debut will be released Sept. 26. Shown, from left, are Zanes' manager Harriet Sternberg, Private Music CEO/president Ron Goldstein, Zanes, producer Mitchell Froom, and Private's VP of A&R Michael Gallelli.

Geffen's Urge Overkill Album 'Exits' From 'Pulp Fiction'

BY CRAIG ROSEN

LOS ANGELES—In the wake of the surprise 1994 hit "Girl, You'll Be A Woman Soon," Geffen Records is set to release Urge Overkill's "Exit The Dragon" on Aug. 15. But don't expect the band to cover the same terrain it did in its remake of the Neil Diamond tune.

"That's only one side of the band," says Urge Overkill guitarist/vocalist Ed Roeser. "That was just a spur of the moment thing. To continue in that vein would give the illusion that the band is

some sort of [joke], which isn't really true."

Nonetheless, the inclusion of the song, which was originally featured on the band's independently released 1992 "Stull" EP, on the soundtrack of Quentin Tarantino's "Pulp Fiction" helped to expose the Chicago-based underground act to a new legion of fans. The song reached No. 11 on Billboard's Modern Rock Tracks chart in late 1994, and a videoclip received substantial play on MTV.

Says Joel Oberstein, Southern California GM of 35-unit, Simi Valley, Calif.-based Tempo Music & Video, "Chalk up another success story to Quentin Tarantino. They've been a great band for years, but it took Quentin to show everyone."

Robert Smith, head of marketing for Geffen, says that the exposure from "Pulp Fiction" continued to build awareness of Urge Overkill in the marketplace after the success of the band's Geffen debut, "Saturation." The 1993 al-

(Continued on page 33)



URGE OVERKILL: Ed Roeser, Blackie Onassis, and Nash Kato.

Soul Man Solomon Burke: Live & On Film; Capricorn's Smoking New Compilation

BURKE'S LAW: George Nierenberg, producer and director of the award-winning documentaries "Say Amen, Somebody" and "That Rhythm, Those Blues," is in pre-production of a film on soul music titled "Sweet Inspiration." The movie will focus on Solomon Burke, although Nierenberg will interview other soul legends.

"This is going to be my 'say amen' of soul music," says Nierenberg. Burke will be the centerpiece of the film, which is slated for a late 1996 release, because "his life embodies so much of what soul music is about. He was a boy-wonder preacher at 12 years old, so he comes out of the church. He was one of Atlantic's first soul stars. He's an entrepreneur. He's actively involved in the churches. He's a funeral parlor owner. He's got 21 kids. He is still actively performing the music he made popular."

And he puts on one hell of a show. Burke played at Tramps in New York a few weeks ago and proved why his Black Top release "Live At The House Of Blues" won best soul album at the W.C. Handy Awards ceremony in Memphis in May.

In a throwback to soul shows from the '60s, Burke's entrance was preceded by a 30-minute fanfare that included a few numbers by guitarist Sam Mayfield, Curtis Mayfield's nephew, and by Burke's MC exhorting all the men in the audience to "give all the lovely ladies a hand."

Burke, long ago dubbed the King of Rock'n'Soul, was worth the wait. With his regular band plus members of the Uptown Horns in attendance, there was no room for the singer. So he perched on the rim of the stage, looking resplendent in a black three-piece suit with green pinstripes, less than 12 inches from the closest table—all the better to hand out roses to women in the audience or stroke a cheek with his smooth hand. If there were a legal limit to charisma per pound, the charming, seductive Burke would be off the scale.

In homage to his preaching days, Burke vacillated between singing and sermonizing, often stopping midverse to remind the audience that "a man today should not be in a hurry to reach that special moment of impact." Amen, brother.

It would be easy to assume that all these tactics are to divert from Burke's singing, just in case his voice was shot after more than four decades of performing. Happily, this is not the case. His fluid, supple voice eased through many songs that have carried him through the ages, including "The Price," "Cry To Me," and "Everybody Needs Somebody."

At one point, Burke said he wished he had six 747s to fly the audience to his next gig—we would have all fit very comfortably in one with room to spare (perhaps because he had performed free in Central Park earlier that day).

Despite the small crowd, Burke performed as if he were performing before thousands. That's the mark of a true king.

UP IN SMOKE: On Sept. 26, Capricorn Records will release "Hempilation," a benefit album with a portion of the proceeds going to the National Organization for the Reform of Marijuana Laws. Among the artists donating songs to the project are the Black Crowes (that's a shocker), Blues Traveler, Cracker, Cypress Hill, Drivin' N' Cryin', Gov't Mule, Raging Slab, 311, Widespread Panic, and Ziggy Marley & the Melody Makers. Many of the songs will be covers of pot songs; Cracker will remake Brewer & Shipley's "One Toke Over The Line," and Blues Traveler will tackle Sly & the Family Stone's "I Want To Take You Higher."

In the finest example of backpedaling we've seen today, Capricorn Records president Phil Walden states in an announcement that

"the project is not an endorsement of the usage of marijuana or any other illegal substance." Capricorn's alliance with the project should be viewed as support of "the belief that the criminal prosecution of marijuana imposes unjust and unfair penalties . . . [and to] help spread the word about the many positive actions of NORML and the benefits of hemp as more than a drug."

COINCIDENCE? Clare Beck, wife of Epic senior VP of product management Dan Beck, who has been as involved with the Michael Jackson project as Jackson himself, gave birth to a girl on June 20, the same day "HIStory" came into this world. The baby is named Michaela Anne.

THIS AND THAT: Dan Fogelberg and Tim Weisberg have completed a sequel to 1978's platinum "Twin Sons Of Different Mothers," cleverly titled "No Resemblance Whatsoever." The album, on Giant Records, will be released this fall, with a possible tour to follow . . . Among the artists participating in PBS' "A Capitol Fourth 1995" gala will be the Chieftains, Ricky Skaggs, and Jennifer Holliday. The 90-minute special, beamed from the U.S. Capitol's west lawn, will be hosted by Stacy Keach.

Heart's Ann Wilson is going on a solo tour of military bases across the U.S. this summer as part of the Marlboro Music Festival. Heart's acoustic live album, "The Road Home," will be released Aug. 15 . . . Eric Clapton begins the second leg of his "Nothing But The Blues" tour Aug. 28 in Dallas . . . Chris Isaak begins his U.S. tour Sept. 20 . . . In September, Arista will release a Carly Simon boxed set with material from her Arista, Elektra, and Epic recordings.



by Melinda Newman

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SCOTS Has An Original Recipe For Roots Rock DGC Act's Live Shows Provide A Taste Of The South

■ BY CHRIS MORRIS

LOS ANGELES—DGC Records doesn't plan any major marketing bells and whistles for the Aug. 15 release of Southern Culture On The Skids' label debut "Dirt Track Date." But Geffen head-of-marketing Robert Smith doesn't think that's such a bad thing.

Smith says, "How can you possibly be so presumptuous as to think that you could think of something clever to add to a band that plays on stage with a line of dancing men and women, a guy in a black suit with a Mexican Santo wrestling mask on his face, a box of chicken being thrown around? It's an amazing thing going on."

Indeed, SCOTS (as the band is known) may be its own best advertisement. The aberrant Chapel Hill, N.C.-based roots-rock band's live shows—with their episodes of "kudzu limbo"

dancing, Tabasco guzzling, and chicken eating (and, often, chicken tossing) by audience members—are rock'n'roll entertainment at its freakish best.

The members of the group, whose original songs poke affectionate fun at



SOUTHERN CULTURE ON THE SKIDS

Southern life, dress for their trailer-park roles: singer/guitarist Rick Miller favors John Deere caps and bib overalls, drummer Dave Hartman goes for skinny-brim straw hats, and bouffant-wigged bassist Mary Huff's ensembles range from tight capri pants to vintage '50s party wear.

Ray Farrell, head of alternative sales for Geffen/DGC, is a longtime fan of SCOTS and signed the band along with A&R man Todd Sullivan. He says the appeal of the group's live shows and its madcap material, drawn from four previous indie releases, cut across a variety of audiences.

"They play for a really wide variety of people, a lot of different demographics—in many cases, a lot of people who don't really watch MTV at all but simply love going to see a great live band. I've seen them turn a crowd of 10 people into a crowd of 100, just from people hanging out at a bar that they happened to be playing in, and they have everybody going crazy by the end of the set. I see this night after night, and it's a party on stage."

"Man, every night there is somebody who wants to eat chicken," Miller says, referring to the nightly audience-participation ritual that takes place when the band plays "8 Piece Box." "Everybody's got their own way of eating chicken in all geographic areas.

"It's amazing—it's never any problem to get somebody to put on a wrestling mask... It keeps us entertained. We do the same songs a lot, as every band does, night after night. The best thing is to always get [our] audience involved, because then it's always entertaining for us, because we never know what to expect."

SCOTS' high energy shows and its funny and unique music, which combines blues, rockabilly, country, and swamp rock, allows the band maximum flexibility on the road.

Farrell notes, "It's [gotten] to the point where they can go out on a tour and open for Jesus Lizard one month, and then go out and open for Pop Staples the next month, and then go back out with the Reverend Horton Heat, and everybody gets it."

Prior to any major live work by the band this summer, DGC/Geffen will begin a retail push for "Dirt Track Date." A month before the mid-August release date, the label will circulate thousands of "dirt track race" posters to retail outlets and distribute in-store play copies of the album. "We want people to play it in the store for a month before it comes out," Farrell says.

For radio, the company hasn't narrowed choices down to any single track.

Smith says, "We don't want to limit this immediately to a single song and [an airplay] date." A pro CD will go to triple-A stations on July 11 with five songs: "Voodoo Cadillac," "Firefly," "Fried Chicken And Gasoline," "Whole Lotta Things," and "8 Piece Box." In addition, the entire album is going to college and alternative.

While the group's colorful image is extremely video-friendly, Smith says, "Because the album is so varied, and we think the response to it is going to be so active and healthy, rather than isolate a single song and make a video now, we want to remain flexible. We're

(Continued on page 31)

John Doe Moves Forward As Solo Artist With New Set

■ BY JIM BESSMAN

NEW YORK—John Doe, whose debut album for Rhino's Forward label, "Kissingsohard," is due Aug. 15, came to the label in typical fashion.

"I was a big fan of X's for a long time and a big fan of John's after seeing his solo shows since '87," says Gary Stewart, Rhino's senior VP of A&R. "There was something very special about him as a solo artist that never got captured in his Geffen solo album [1990's 'Meet John Doe'].

"The album was very good, but it didn't have the natural feel of his voice or the warm but intense side of him that wasn't captured in X," Stewart says. "So I'd heard a ton of unreleased material at his shows that I wanted for myself—which is always my main motivation for signing artists!"

Stewart had "feebly" approached Doe, X's bassist/vocalist, shortly after first seeing him perform solo and suggested a recording deal. Doe credits Stewart's "annoying persistence—and brilliance," along with Rhino's previous relationship with his X bandmate Exene Cervenka on her 1990 solo album, for finally pulling it off.

"Gary was always a supporter of the more acoustic shows I'd done around California, and I think that's the kind of record he wanted initially," says Doe. "He was kind of shocked with what we came up with, but luckily there are some of those elements there."

"Kissingsohard" turned out to be a band album. The group, dubbed the John Doe Thing, features Doe on vocals and guitar, the Blasters' Smokey Hormel on guitar and backup vocals, Edie Brickell & the New Bohemians'

bassist Brad Houser, and Beck and Walt Mink drummer Joey Waronker.

"With Forward, people either have what they want together—or they don't work with us," says Stewart. "John's made over 10 records in his career and knows what he wants. This album combines his country-inspired



DOE

folk side and his more edgy alternative rock side, so it's the proper hybrid—neither a blatant cop of an X record nor a more-sensitive-than-thou singer/songwriter album."

The two sides of "Kissingsohard" noted by Stewart provide Rhino with two promotional avenues. Triple-A formats are getting a four-track promotional CD containing the album cuts "Fallen Tears," "Kissing," "Tragedy By Definition," and "Going Down Fast," while alternative stations will get a three-cut disc featuring "Love Knows," "Liar's Market," and the non-LP track, "Millionaires."

"It was the 14th cut that would have made the album, but there wasn't enough room," says senior director of product management Faithe Raphael. "So we gave [alternative radio] something extra to wrap their arms around."

Raphael adds that there was "so much strong material" that selecting which cuts to promote became a "real negotiation for all of us," including Doe, who co-produced with Don Gilmore and even helped design the packaging.

"I've never been this involved," (Continued on page 33)

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES TRAGICALLY HIP	Festival Site Werchter, Belgium	June 24-25	\$8,222,222 (182,906,000 francs) \$44.44	140,000 two sellouts	BCL Group
GRATEFUL DEAD BOB DYLAN	Giants Stadium East Rutherford, N.J.	June 18-19	\$3,606,850 \$33.50	101,697 two sellouts	Metropolitan Entertainment
ROLLING STONES TRAGICALLY HIP	Mungersdorferstadion Cologne, Germany	June 20	\$2,938,005 (4,081,770 German marks) \$57.58/\$46.78	62,733 sellout	BCL Group
ROLLING STONES TRAGICALLY HIP	Niedersachsenstadion Hannover, Germany	June 22	\$2,938,504 (4,072,350 German marks) \$53.98/\$46.78	62,562 sellout	BCL Group
GRATEFUL DEAD BOB DYLAN	Franklin County Airport Highgate, Vt.	June 15	\$2,015,000 \$31	65,000 sellout	Metropolitan Entertainment All Points Booking
TOM PETTY TAI MAHAL	Hollywood Bowl Los Angeles	June 9-10	\$1,107,632 \$47/\$32/\$22/\$13.50	33,006 two sellouts	Bill Silva Presents Andrew Hewitt
GRATEFUL DEAD	Knickerbocker Arena Albany, N.Y.	June 21-22	\$822,050 \$30	30,735 two sellouts	Metropolitan Entertainment
R.E.M. LUSCIOUS JACKSON	Marcus Amphitheatre Milwaukee	May 31	\$587,640 \$37/\$27	22,628 sellout	Cellar Door N.C.
LUTHER VANDROSS	Hollywood Bowl Los Angeles	June 3	\$353,667 \$77/\$50/\$19.50/\$9.75	12,332 15,613	Bill Silva Presents Andrew Hewitt
R.E.M. LUSCIOUS JACKSON	Molson Amphitheatre Toronto	June 13	\$503,031 (\$693,780 Canadian) \$55/\$35	16,076 sellout	MCA Concerts Canada

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EMI Makes Major Music Catalog Available Online

■ BY JEFF CLARK-MEADS

LONDON—The music industry has taken another pace along the highway to the digital delivery of music directly to the home.

For the first time, a major music publishing company catalog is available for commercial use via computer network. Those involved with the project say that all they need is the go-ahead and they can produce a system for home use.

The first catalog to be available digitally is that of KPM Music, the London-based production music library division of EMI Music Publishing.

The KPM catalog is now available to filmmakers and broadcasters via the IBM Digital Library. This means producers can access and license any of KPM's 16,000 tracks over the IBM Global computer network. The material is also eventually expected to be available on the Internet via the IBM Global network.

The IBM Global network is a secured corporate network that is made available to companies for commercial use, according to Larry Boden, director of multimedia for IBM. It allows KPM to control the kind of access that users have to its data. In addition, Boden says IBM's network can handle higher volumes of data transfers than the Internet, which allows for CD-quality sound.

Access to the KPM data will require the use of application software, which will be provided to EMI Music Publishing clients, says Boden. The software will run on most office computers that are equipped with sound cards. A pricing structure for the software had not been determined by press time.

IBM developed its system for KPM in partnership with London company Multimedia Archive and Retrieval Systems.

MARS director Andrew Hill says that although KPM is the first library to go online, "we've been talking to all the other majors for the past year." He specifically cites BMG and its Atmosphere library division.

Asked about the development of MARS' systems, Hill says, "If EMI said to us that they want [the software] in every home, they could have it."

Peter Cox, KPM managing director and EMI Music Publishing U.K. board member, says EMI is "watching very closely. The library was the best and most logical way to start."

Cox says such digital diffusion is inevitable for music libraries. "If we hadn't done it this year, we would have to do it next," he says. "I know everybody with a catalog is watching this, but nobody goes around wearing a badge telling you how far they've got. The potential is enormous. It's only a matter of time before other people take this on."

Cox says the greatest problems in KPM's launch were logistical. Each of the nearly 300 CDs in the KPM catalog had to be digitized—taking five to six hours for each transfer—and the laborious process of listing and describing their contents had to be completed.

When potential users access the KPM catalog via the IBM library, they are given broad categories of musical styles that narrow down into subcategories until, eventually, a track listing is offered. The film or TV producer is then able to hear the track before deciding whether to download the digital, CD-quality version of it for broadcast use.

Once a track has been chosen, the customer can obtain a license from a local licensing society, such as the U.K.'s Mechanical Copyright Protection Society, by completing an on-screen form.

Cox says the task of putting tracks into coherent, self-explanatory cate-

gories was "brain damaging." New versions of the cataloging in languages other than English are being produced.

Asked about the costs of the project, Hill says his company is working on the premise that those who benefit will bear the financial burden.

He points out that MCPS benefits because the licensing information it requires arrives in a legible, manageable electronic state instead of on a possibly

unreadable or confusing paper form. The music libraries will benefit, he states, because of the ease of use of their catalogs.

Hill says, "We are currently debating a percentage of income that will be paid by MCPS or the libraries or both."

He adds that music users may be charged for having a system, or it may be decided that it is more commercially viable to give free access to film and TV companies.

COURT AWARDS RARE MASTERS TO N.J. LABEL

(Continued from page 9)

copyright protection," says a Sony representative.

The judge's ruling did not affect non-Sony artists, who were excluded from the proceedings in an April 1994 court order. It was unclear at press time what rights CEG has to the non-Sony artists, since those copyrights are held by a variety of sources.

Martin Burke, president/CEO of Cedar International—the court appointed exclusive agent for the collection—says CEG will seek proper clearances before releasing any of its material. "The real issue here is ownership," he says. "We own the tapes. Whether we prevailed on copyright or not, we would not have the right to release this material without name and likeness clearances."

The masters are still being listened to and cataloged, according to Burke. Among the highlights of the portions that have been identified are 50 early tracks by Presley, including versions of "Mystery Train," "I Love You Most Of All Because," and "Blue Moon Of Kentucky," plus several of his gospel sides; an unreleased Roy Orbison performance of "I Love You Most Of All Because"; Williams tunes such as "Dear John," "House Of Gold," and "He Remembered Me"; a rare Roger Miller track titled "What She Don't Hurt Don't Know Her"; a solo, acoustic version of Dylan's "Lay Lady Lay"; and several unreleased gems by Conway Twitty and Roger Miller.

Also represented on the collection are such entertainment icons as Gene Autry, Tony Bennett, Anita Bryant, the Byrds, Johnny Cash, Patsy Cline, Ray Conniff, George Gershwin, Vince Gill, Bill Haley, Buddy Holly, Lena Horne, Burl Ives, Johnny Mathis, Barbara Mandrell, Jerry Lee Lewis, Wayne Newton, Patti Page, Paul Revere & the Raiders, Charlie Rich, Tex Ritter, Marty Robbins, Earl Scruggs, Mel Tillis, Bobby Vinton, Dottie West, Hank Williams Jr., Johnny Winters, and Tammy Wynette, according to information provided by Cedar.

The reels were intended to be erased and sold to studio employees as bulk tape no longer useful for recording purposes. However, for unknown reasons, the contents of the reels were left intact and miraculously preserved despite their storage under improper archival conditions.

Selections of the tapes played for Billboard editors sounded pristine, and in some cases were virtually indistinguishable from the released versions. Many of the reels contain false starts, outtakes, studio dialog, and other material that may be of more use to historians than to the general public. However, there are

enough complete performances in the collection to suggest it may be extremely valuable in the marketplace.

Indeed, Cedar's cost of warehousing, equipment, tape transfers, and legal expertise associated with the collection exceeds \$1 million, according to Burke. He says he plans to recoup his investment by auctioning off a portion of the material—probably recordings by Presley, Dylan, Bennett, Armstrong, and Gershwin—and licensing or selling the rest to record companies or private collectors.

An expert in crisis management who engineered the Chapter 11 reorganization of Herman's Sporting Goods Inc. and served as president/CEO of Conran's Habitat, Burke is entitled to receive 40% of all net proceeds from the sale or license of the masters, according to a New Jersey Bankruptcy Court filing.

Burke says he is determined to make sure the musicians represented on the tapes are fairly compensated for their work.

"We will pay these artists top royalty rates, whether or not they're contractually entitled to receive them. No matter how, if, or when a tape is released, we will not let it go out without paying the artists royalties," says Burke. He notes that Cedar reserves the right to spell out certain conditions, even for tapes sold at auction.

"Some of these artists did not finish their careers in great financial shape, so this could be a great boon to their families," he adds.

Commenting on the plans for the release of the material, Burke says, "Those artists and record companies that want to work with us expeditiously, we're happy to work with. We're certainly going to give everybody an opportunity."

KINGSMEN MASTERS

(Continued from page 9)

came a national hit when it was picked up by Wand: The song spent six weeks at No. 2 on Billboard's Hot 100 Singles chart and re-entered the chart briefly in 1966.

The song, a party anthem that was featured in the hit 1978 movie "Animal House" and more than one TV spot, has since appeared on over 50 compilation albums, according to one source.

Other masters affected by the decision include the band's top five hit "Jolly Green Giant" and its top 20 cover of Barrett Strong's "Money."

Assistance in the preparation of this story provided by Irv Lichtman in New York.

I . R . S .

LISTEN TO

The Daisies

KOWLOON HOUSE . . .



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SPOTLIGHT



The Daisies are a four piece band that formed in February 1991, in Oxford, England. They met in school, and soon discovered that they shared an interest in making music of a certain kind. Their quirky mix of punk and pop led them to critical acclaim and tour dates with Radiohead, Supergrass, Blink, Revolver and The Kitchens of Distinction. Their debut record **Kowloon House** was produced by Chris Hufford. The first single is "Aeroplane Day."

THE DAISIES - KOWLOON HOUSE (X2-34403) Album available July 18th.

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- 7/17 PHILADELPHIA, PA, KHYBER PASS
- 7/18 NEW YORK, NY, MERCURY LOUNGE
- 7/19 BOSTON, MA, MIDDLE EAST
- 7/21 CLEVELAND, OH, GROG SHOP
- 7/22 CHICAGO, IL, METRO
- 7/25 SEATTLE, WA, VELVET ELVIS
- 7/27 SAN FRANCISCO, CA, BOTTOM OF THE HILL
- 7/28 LOS ANGELES, CA, TROUBADOUR

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING JULY 8, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			★★★★ No. 1 ★★★★★	
1	4	30	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
2	3	2	FUGAZI DISCHORD 90 (7.98/11.98)	RED MEDICINE
3	—	1	MC BREED WRAP 8148/ICHIBAN (10.98/15.98)	BIG BALLER
4	8	5	CORONA EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
5	11	2	NICKI FRENCH CRITIQUE 15436 (10.98/15.98)	SECRETS
6	—	1	SEAN LEVERT TREVEL/ATLANTIC B2663/AG (10.98/15.98)	THE OTHER SIDE
7	5	22	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
8	—	1	SILVERCHAIR EPIC 67247 (10.98 EQ/15.98)	FROGSTOMP
9	7	7	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
10	9	2	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
11	6	11	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
12	10	7	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
13	13	21	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
14	16	39	CORROSION OF CONFORMITY COLUMBIA 6620B (10.98 EQ/15.98)	DELIVERANCE
15	14	8	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
16	29	7	JOAN OSBORNE MERCURY 526699 (10.98 EQ/15.98)	RELISH
17	18	50	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
18	19	5	DIANA KING COLUMBIA 64189* (10.98 EQ/15.98)	TOUGHER THAN LOVE
19	—	1	TRIPPING DAISY ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
20	15	3	CATHERINE WHEEL MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS

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	23	5	URBAN KNIGHTS GRP 9815 (10.98/16.98)	URBAN KNIGHTS
22	27	5	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG
23	25	24	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
24	22	88	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
25	21	10	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
26	20	10	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
27	17	12	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
28	—	1	FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98)	DEADLY GROUNDZ
29	30	2	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
30	34	7	KORN IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
31	31	9	MONSTER MAGNET A&M 540315 (9.98/15.98)	DOPE TO INFINITY
32	24	4	SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS
33	—	1	PERFECT STRANGER CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
34	28	18	CRIME BOSS SÚAVE 3* (9.98/15.98)	ALL IN THE GAME
35	—	1	TOADIES INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
36	—	1	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNES
37	32	14	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
38	35	9	IV XAMPLE MCA 11220 (9.98/15.98)	FOR EXAMPLE
39	—	1	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
40	—	1	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY

POPULAR UPRIISINGS

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

AS PUNK AS THEY EVER WERE: Fans of the seminal L.A. hardcore punk outfit, the Circle Jerks, need not worry: Its major-label debut, "Oddities, Abnormalities And Curiosities," released June 27 on Mercury, is just as loud and rambunctious as any of the group's previous work.

Drug problems and side projects eventually led to the

"Now that we're on a major label, we hear a lot of self-centered people saying that it's not punk," says Clark. "This doesn't sound like a major-label album. We made an album as loud as any other we did, and it's one of the best things we've ever done.

"Besides," quips Clark, "we're just using [the label]." Bigi Ebbin, product manager at Mercury, says the label is being careful to market the album in a way that fits the band's attitude.

"We weren't really looking to position this as a major-label release," says Ebbin. "We don't want it to be like a hype project. They're in the heart of the L.A. punk movement. No one wants to corrupt them."

However, the band and label have butted heads over what the first single should be and where it should be serviced.

Clark says the label wanted to go with "Shining Through The Door," while the band wanted "Teenage Electric," "Anxious Boy," or "22." As a compromise, Mercury and the band decided on the Jerks' cover of the Soft Boys' "I Wanna Destroy You," which features Debbie Gibson and L7's Suzi Gardner on backup vocals.

The label is initially targeting the song to metal radio. However, Clark claims that



Exotic Sax. Saxophonist Paul Taylor is racking up jazz/AC airplay with "Exotica," the emphasis track from his Countdown Records debut, "On The Horn." KTWV Los Angeles and KKSF San Francisco are just some of the major stations playing it. The Kazu Matsui-produced album features a cover of Seal's "Prayer For The Dying."

A vinyl version of the album was also released on June 13.

In addition, a video for "I Wanna Destroy You" was being shot by "Repo Man" and "Sid And Nancy" director Alex Cox at press time.

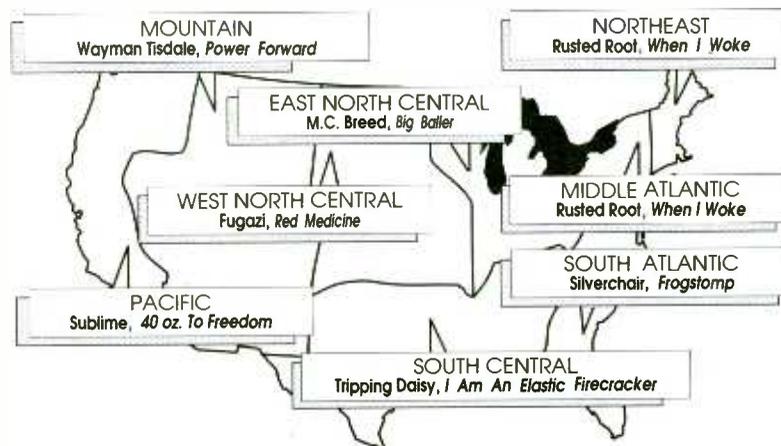
The band is on the road from July 26 through September, with various opening acts including Motocaster, Red Aunts, and Dig.

at Elektra. "We feel pretty confident it will happen."

"Super Friends," produced by Dave Jerden (Alice In Chains, Red Hot Chili Peppers, Jane's Addiction), follows the band's self-titled major-label debut on Atlantic last year.

To alert fans to the arrival of the album, stickers were mailed to the band's fan list, skateshops, and retailers.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Fugazi, Red Medicine	1. Rusted Root, When I Woke
2. Nicki French, Secrets	2. Marc Anthony, Todo A Su Tiempo
3. 4 Runner, 4 Runner	3. Corona, Rhythm Of The Night
4. MC Breed, Big Baller	4. Fugazi, Red Medicine
5. Kenny Chesney, All I Need To Know	5. Nicki French, Secrets
6. Corona, Rhythm Of The Night	6. Mad Lion, Real Ting
7. Bryan White, Bryan White	7. Jeff Buckley, Grace
8. Ini Kamoze, Here Comes The Hotstepper	8. Jill Sobule, Jill Sobule
9. The Verve, Northern Soul	9. Toadies, Rubberneck
10. David Lee Murphy, Out With A Bang	10. M People, Bizarre Fruit

format is a "sinking ship."

A 7-inch of "Teenage Electric" and a poster were serviced to college and metal on June 26.

That track was followed by a CD-pro of "I Wanna Destroy You" to metal and college programmers. It goes to modern rock radio July 10.

SUPERSTAR AMBITIONS: Armed with a radio-friendly single, EastWest/EEG is hoping to break Sweet Water out from its Northwest home base with its second major-label album, "Super Friends," due July 25.

The first single, "Superstar," maintains the band's hard rock edge, but adds more pop sensibilities than its previous releases. It goes to modern rock and album rock radio July 10.

Early believers include the ABC/SMN Z-Rock format and album rock KISW and modern rock KNDD (the End), both in the band's hometown of Seattle.

"We want to target the Northwest first, then we have other markets, like Boston, Chicago, and San Diego, that really supported the last album," says Dana Brandwein, director of marketing



Allman Offshoot. Gov't Mule, the blues-rock power trio featuring Warren Haynes and Allen Woody of Allman Brothers fame and Matt Abts of the Dickey Betts Band, hit the road July 16-27. Its self-titled debut was released by Relativity on June 27. The band will open for the Allman Brothers this fall and contribute a cover of Steppenwolf's "Don't Step On The Grass" to Capricorn's "Hempilation" set to benefit NORML, due Sept. 26.

Tour plans for the summer are in the works.

ROADWORK: SNFU hit the road Friday (7)-Aug. 10.

Beasley Finds 'Time' For Some R&B Jazz Saxist's Mercury Set Tries New Style

BY J.R. REYNOLDS

LOS ANGELES—With "Private Time," the Walter Beasley Project's latest Mercury set, the jazz saxophonist wanted to appeal to younger consumers. To achieve that goal, he used a more spontaneous recording style; incorporated smooth, original R&B loops and vintage samples; and for the first time featured a female vocalist.

Says Beasley, "Most everything was produced in one take. My last album was too polished, and there wasn't enough emotion. With this album, I went back to the old school way of recording to get the soul back into the music."

"Private Time," his fourth album, streets Aug. 22 and boasts a contemporary jazz/R&B style that includes elements of hip-hop and funk. As the set's producer, male lead vocalist, and multi-instrumentalist—he plays bass, keyboards, and percussion—Beasley gave the album various emotional textures that were missing from his last set.

Stepchild's Self-Titled Debut Fits In Well At Warner Family

BY J.R. REYNOLDS

LOS ANGELES—Warner Bros. is using a grass-roots approach to break Stepchild, whose self-titled debut album layers R&B vocals over hip-hop jazz tracks and serves it with an alternative twist.

"We're marketing the album like it is a rap project," says Warner Bros. promotion senior VP Greg Peck. "They're definitely R&B singers, but they look like a rap act. So we're taking them to the streets early and going to radio later."

In advance of the bouncy, anthem-styled first single, "Hangin' Around (Sicka Gettin' Treated Like A Stepchild)," which will be serviced to R&B mainstream radio July 25, the label began issuing 5,000 promotional cassettes June 27 to college radio stations, mix shows, and centers of youth influence, such as clubs and hip retail clothing stores.

The album hits retail stores Aug. 22.

The grass-roots strategy sits well with Stepchild, which says many of its musical influences—including Bob Marley, the Blackbyrds, Gil Scott-Heron, and Bootsy Collins, were not necessarily R&B radio-friendly acts.

"We're not radio heads," says group member Talib Lachepelle. "Our whole approach is to record creative music in order to generate

His last album, the 1992 release "Intimacy," peaked at No. 56 on the Top R&B Albums chart and, according to SoundScan, has sold 82,000 copies.

"On the last album the mood never changed," says Beasley. "This album has tracks that feature male vocals, the female vocals of newcomer Liz Withers, combinations of the two, and instrumental-only tracks. The sound isn't all over the place, though—it's still very intimate—but there's enough diversity there to give the project a broader feel."

Examples of Beasley's more encompassing approach include "On The Black Side," which features smooth instrumentals and a sample from the James Brown hit "The Payback," and "Calling To Me" and "I'll Be The One," both of which feature Withers' vocals.

Beasley tapped Withers to give the project a female perspective. "I wanted someone on the album who could sing to me [and other male listeners]," he says.

Thematically, Beasley formatted "Private Time" lyrically and melodically to tell stories. "Liz sings about some nice stuff, then I sing something, then we do something only with the sax. It's a variety, but it's all

some diversity out there."

Rounding out the quintet are Rahim, Cedric Stephens (Ced), Robert Cooks (Berto), and Tredione Washington (Tre).

Lachepelle says Stepchild doesn't use many gimmicks to create an image. All members dress according to



STEPCHILD

their own tastes, which are rooted mainly in hip-hop fashion. Peck sees this as a marketing plus.

"It will catch kids' eyes because they can relate," he says. "From there, [Stepchild] can pull them in with their straight-up urban vocals."

Lachepelle says another attention-getting tool is the group's "animated" stage performance. To take advantage of the group's high-energy presence, the label created an electronic press kit that includes live group interviews.

(Continued on next page)

in the same vein."

No commercial single is planned, but John Mazzocco, Mercury's VP of marketing and artist development, says the title song is the project's emphasis track and will be included on two promotional samplers. One version will be promoted at triple-A radio beginning July 20; the other goes to R&B/adult stations July 31.

Each sampler features four album tracks that would best fit the radio format it is targeted toward, plus "Private Time," a track the label feels is compatible with both.

In addition, artist development personnel at select PGD branch offices will distribute the samplers to local hotels that have entertainment

(Continued on next page)



Night Of Whispers. Capitol recording act the Whispers, producer Narada Michael Walden, and Radio One Network CEO/owner Cathy Hughes were among the honorees at the Diamond Awards for Excellence gala, held recently in Philadelphia. The awards are sponsored by the International Assn. of African American Music. Pictured, from left, are Michael Gardner of GHR Entertainment, the Whispers' Leaveil Degree and Wallace "Scotty" Scott, Hughes, the Whispers' Nicholas Caldwell and Walter Scott, Walden, and GRP vocalist Phil Perry, who performed at the gala.

Kevin Evans Envisages RCA 'Family'; Prince Previews New Album At Warner

NIPPER NEWS: As 33-year-old Kevin Evans takes the helm of RCA's black music division, he brings an open-door policy designed to stimulate new business partners and develop a sense of family among employees.

Evans was formerly black music president of Scotti Bros. Prior to that, he headed A&M's black music A&R department.

A creative-minded executive, Evans says the division is going through a rebuilding process. "It's my priority to bring in the right executives, artists, and producers to establish a greater presence in the rap community while bolstering our R&B roster," he says.

Early additions include former Scotti Bros. staffers Chris Pringle and Missy Sheire. Pringle takes street promotion director duties; Sheire will "work in a greater capacity."

Departing are former A&R VP Kenny Ortiz and national promotion director

Tommy Thompson. While more cuts are expected, Evans says the number of employees will remain stable. He declined to discuss specific artist cuts, but says he plans to bring the roster down to a more manageable level.

"Don't look at us as the RCA of old," he says. "[RCA president] Bob Jamieson, [executive VP] Jack Rovner, and I share the same commitment to quality artists and music."

Current R&B cornerstone act SWV will release its second album by year's end. Evans is currently completing a deal to include a Babyface-produced SWV track on the LaFace soundtrack for "Waiting To Exhale," due in September.

Watch for RCA to enter high-profile production deals in the immediate future, along with new artist signings. The division is also looking to develop additional distributed label relationships. Current RCA-distributed R&B/rap labels include Loud and Kaper.

GOLDEN OPPORTUNITY: Recently, the artist formerly known as Prince surprised top Warner Bros. brass—including label vice chairman Russ Thyret, president Danny Goldberg, and black music division president Denise Brown and her key executives—by playing tracks from his upcoming set, "The Gold Experience." The album drops Sept. 12, and the label reportedly plans a two-

pronged promotion attack: On July 11, R&B radio will be serviced with the first single, "I Hate You," while top 40/crossover receives the single "Gold." It remains unclear whether the singles will be backed with the same B-side, or if the record will be released as a double-A-sided single.

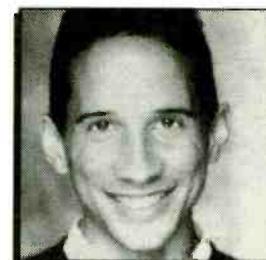
THREE MINUS ONE EQUALS FOUR: Brownstone vocalist Monica Doby has bowed out of the trio's current international tour due to a bout with bronchitis. Detroit vocalist Kina Cospers has replaced the ailing Doby and will complete the tour dates. Doby will record on the group's still-to-be-scheduled album, as will Cospers, but it remains unclear at press time the extent of each vocalist's role in the reconfigured group.

CONVENTION Mentions: The Vibe Music Seminar will be held Aug. 24-25 at New York's Marriott Marquis. The meet features talent showcases, workshops, and an opening reception hosted by Quincy Jones . . . The fifth annual Midwest Radio & Music Assn. Business Conference will be held July 20-23 at the Doubletree Suites Hotel in Chicago. Partial proceeds from the confab's awards dinner—which honors WGCI's Doug Banks—will benefit 357, which provides toys and food for kids at Christmas.

HOLLYWOOD CULTURE: Artist/producer Norman Connors, in conjunction with the club promotion outfit Hollywood Connections, is hosting the Summer '95 Jazz Series each Sunday at the Hollywood Roosevelt Hotel. July's calendar includes performances by Connors, Michael Henderson, Phil Perry, Kevin Toney, Jean Carne, Phil Upchurch, and Marion Meadows.

ITEM: Perspective president Sharon Heyward has departed her post, leaving a wake of industry speculation regarding the label's future with A&M. Meanwhile, co-founders Jimmy Jam and Terry Lewis have stepped up label duties, becoming co-CEOs.

FOR THE RECORD: Contrary to a caption in the June 24 issue, Nona Gaye is signed to Elektra and has only one track on Motown's upcoming album "Inner City Blues—The Music Of Marvin Gaye."



by J. R. Reynolds

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 50 R&B singles.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains recurrent R&B singles.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains R&B singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains top 100 R&B singles by sales.

Records with the greatest sales gains. © 1995 Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 8, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE 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/Hot Shot Debut ***						
1	NEW		1	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98) 1 week at No. 1	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
*** Greatest Gainer ***						
2	17		2	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
3	2	2	15	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
4	1	1	5	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
5	NEW		1	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
6	3	7	32	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
7	4	3	11	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
8	8	9	41	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
9	7	6	9	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
10	9	10	13	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
11	11	11	43	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
12	5	4	3	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
13	6	5	7	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
14	10	8	15	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
15	13	13	30	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
16	12	12	12	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
17	NEW		1	MC BREED WRAP 8148/ICHIBAN (10.98/15.98) HS	BIG BALLER	17
18	15	14	13	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
19	14	15	39	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
20	16	17	24	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
21	20	18	17	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
22	21	20	32	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
23	18	16	15	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
24	NEW		1	SEAN LEVERT TREVEL/ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	24
25	22	21	29	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
*** Heatseeker Impact ***						
26	26	25	5	JON B. YAB YUM 550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	25
27	19	19	13	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
28	23	22	3	AMG SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	22
29	25		2	SHABBA RANKS EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	25
30	NEW		1	FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS	DEADLY GROUNDZ	30
31	24	23	33	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
32	27	27	38	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
33	29	30	3	INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
34	33	24	4	SHOW AND A.G. PAYOAY 124007/FFRR (9.98/16.98) HS	GOODFELLAS	23
35	28	29	11	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
36	31	34	3	ALL-4-ONE BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
37	30	28	8	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
38	46	50	17	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
39	32	40	42	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
40	38	43	33	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
41	36	35	7	MAD LION WEDEED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
42	35	32	14	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
43	37	33	18	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
44	34	26	8	SOUNDTRACK MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
45	41	31	14	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13

46	50	78	5	MAD CJ MAC RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	46
47	43	39	14	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
48	40	38	30	THE DAYTON FAMILY PO BROKE 1514* RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
49	NEW		1	MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98)	AZZ IZZ	49
50	42	37	41	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
51	39	36	18	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
52	51	47	56	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
53	67		2	WILLIAM BECTON INTERSOUND 9145 (9.98/14.98)	BROKEN	53
54	45	49	9	LORENZO LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
55	49	51	53	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
56	59	56	32	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
57	48	41	37	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
58	52	52	41	ANITA BAKER ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
59	44	42	22	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
60	47	44	52	DA BRAT SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
61	68	84	3	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	61
62	57	58	5	QUESTIONMARK ASYLUM KAPER 66560/RCA (9.98/15.98)	THE ALBUM	50
63	56	45	53	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
64	53	48	22	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
65	55	57	36	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
66	62	64	42	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
67	58	46	39	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
68	65	70	136	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
69	60	53	19	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
70	63	55	9	AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
71	54	54	36	SOUNDTRACK DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
72	89	80	11	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
73	61	61	32	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
74	66	59	29	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
75	64	62	19	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
76	78	82	75	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
77	RE-ENTRY		3	ISAAC HAYES POINTBLANK 40335/VIRGIN (10.98/15.98)	BRANDED	75
78	71		2	ROY AYERS RCA 66613 (9.98/15.98)	NASTE	71
79	69	63	6	KING JUST BLACK FIST/SELECT STREET 23011/AG (9.98/16.98) HS	MYSTICS OF THE GOD	33
80	87	77	31	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
81	NEW		1	MILKBONE CAPITOL 30697* (9.98/15.98)	DA' MILKRATE	81
82	80	86	83	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
83	77	73	19	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
84	72	68	19	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
85	76	66	40	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
86	70	60	39	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
87	83		28	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
88	75	71	32	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
89	81	81	24	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
90	92	74	16	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
91	73	79	5	VARIOUS ARTISTS THUMP 4720 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 2	63
92	RE-ENTRY		22	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?????	22
93	74	67	3	VERTICAL HOLD A&M 540333/PERSPECTIVE (9.98/15.98)	HEAD FIRST	67
94	RE-ENTRY		47	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
95	79	65	5	VARIOUS ARTISTS ARISTA 18780 (10.98/15.98) HS	THE D&F PROJECT	39
96	RE-ENTRY		105	DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
97	90	96	85	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
98	NEW		1	DJ SMURF WRAP 8145/ICHIBAN (10.98/15.98)	VERSASTYLES	98
99	91		2	DIANA KING WORK 64189*/COLUMBIA (10.98/15.98) HS	TOUGHER THAN LOVE	91
100	85	91	16	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). *RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for 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.

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ONLINE STATION

(Continued from page 8)

ground music, largely by unsigned bands. Radio HK had previously cleared the rights to its music programming directly from bands and individual copyright owners, Hajjar says. "It was a very laborious and limiting process," he says. "This license certainly opens up our programming options." ASCAP repertory includes several million copyrighted works across all musical styles.

The new ASCAP license authorizes performances of copyrighted musical works by means of transmissions on computer online services, electronic bulletin boards, and other Internet sites. It does not "grant authority to reproduce, copy, or distribute" music, according to Bennett M. Lincoff, ASCAP director of legal affairs, who adds that a distribution right is not ASCAP's to grant.

The question of whether any transmission of music online invokes a distribution right remains a source of contention in the rights community.

ASCAP is offering online broadcasters a choice of three different "schedules" for determining the annual license fee to be paid under the new online license: one based on percentage of gross revenues derived from operation of the service; one based on a percentage of revenues attributable to the use of music on the service; and one based on a percentage of revenues attributable to the use on the service of music in the ASCAP repertory. All have a base fee of \$500, Lincoff says.

"We were very careful in designing this new license to keep in mind the smallest users and to have an accessible entry-level basement," Lincoff says. "At the same time, it is important to establish that there is a certain minimum value for the use of music on these types of services."

Curry's online site, Metaverse, and Radio HK employ a technology known as RealAudio to allow home-computer users to access stored audio programming on demand and nearly instantaneously, rather than having to wait for the audio files to be downloaded into their computers, a process that can take five times as long as the real-time length of the programming. Audio quality of these shows, at 8-bit/8 kilohertz, is pegged by users at just below that of AM radio. The introduction of RealAudio by Seattle-based Progressive Networks has resulted in a mushrooming of such online broadcasters offering music-based programming (Billboard, June 10). A "live" version of RealAudio, planned for introduction later this year, is expected to further spur the burgeoning field by allowing home computer users to access live audio feeds rather than simply stored programming.

Lincoff says he has been approached by other online broadcasters interested in the new license. Others can expect to hear from ASCAP in the coming weeks and months.

"It has always been incumbent on the music rights community to inform and educate people on their obligations," he says.

THE HOLLYWOOD REPORTER®

Film & TV Music Special Issue: August 29, 1995

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For Diversity, Look No Further Than Epic's Rozalla

ROZALLA admits she has often worried that "Look No Further," her second album for Epic Records, might never see the light of commercial release—particularly since it has been on and off the label's schedule for nearly a year.

"It's been more than a little nerve-racking," she says with a weary chuckle. "It's not easy to work so hard and then wait so long to see the results. The good thing is that I've had singles released throughout Europe the entire time, so I've been

the last one. Knowing that DJs are already playing the single so much before I go out there is encouraging."

"You Only Love The Same Way Twice" only scratches the surface of a richly diverse collection that, for starters, takes a torch to the "Queen of Rave" tag that has followed Rozalla since her 1993 breakthrough, "Everybody's Free." While the bracing "This Time (I Found Love)" will leave familiar techno-pop skids all over the dancefloor, it is only one of many styles successfully explored here. "Free The Love" has a spare but sultry deep house tone, while her reading of *Soul Family Sensation's* "Baby" flutters with lush disco romance—thanks in part to *Frankie Knuckles'* astute and typically grand arrangement.

Rozalla displays soul maturity and an increasingly flexible vocal range during the album's more subdued moments, most notably on a pair of *Andre Betts* old-school hip-hop/R&B productions, "I Can't Wait" and "If Love Is A Dream." Her shining moment, however, occurs during "All That I Need," a sumptuous slice of classic soul that we think could be her vehicle to deserved pop/crossover stardom.

"I recently went back and listened to these songs, and all I feel is deep pride," she says. "As much as I would love to have fame and money, I need to be proud of my work. I need for it to be clear to the world that I have never taken a single shortcut in my life, especially in my career. I have moved forward and developed as an artist by working my butt off."

Part of that development has included moving behind the scenes and sharpening her skills in vocal arrangement and songwriting. Two of her own compositions appear on "Look No Further"—the gleeful house twirler "Work Me" and the breezy midtempo pop ditty "Do You



by Larry Flick

Believe." It is a long way from her early '90s salad days as the mouth-piece for tunes by the *Band Of Gypsies* production and writing team.

Shortly after the release of "Look No Further," Epic will launch a double-A-sided single. The *Diane Warren*-penned title cut will go to pop and AC radio formats, while a ballsy, tribalistic version of *R.E.M.'s* "Losing My Religion" goes to clubs. Now that the album is upon us, Rozalla is already guardedly thinking about her next recording.

"I just hope we will not be talking about it two years from now," she says, laughing. "Someone will feel my wrath before that happens again!"

SINGLES GOIN' STEADY: How lovely it is to have a bit of new music from the eternally fierce *Ultra Naté*. As the Baltimore-rooted diva regroups and writes material for her next project, her loyal disciples are served "Party Girl (Turn Me Loose)," the theme to the current *Parker Posey* movie, "Party Girl." Although *Relativity Records* has the soundtrack, which you absolutely must have, *New York's King Street Records* is releasing this double-pack single—a good idea in terms of reaching hard-headed underground jocks.

La Naté is as fiercely attitudinal as ever, sashaying over producer *Al Mack's* rugged deep-house groove with arched eyebrows and swaggering runway precision. She remains the focal point of every mix, provided by luminaries *Satoshi Tomiie* (whose *Hardshell* mix is da bomb!), *Nelson Rosado*, and *DJ Oji*. The track will also appear on Mack's forthcoming "Divas Of Color" compilation on *King Street*.

Hi-NRG loyalists are advised to latch onto the domestic pressing of "Don't Give Me Your Life," a recent U.K. club sizzler by *Alex Party* on *London Records*. In the post-production grip of *Dancing Divaz*, the track boings'n'bumps with playful aggression, while singer *Shanie* remains a pivotal figure with her invigorating vamps and chants. If you missed the import, *Walterino's* bouncy mixes are included, making for a well-rounded package that sparks with mainstream appeal.

One of the more bizarre but utterly intriguing jams to hit our turntable in recent weeks has to be "Car Alarm" by *Viper*, aka producer *Peter "At Work" Presta*. Not for the easily irritated, the track is a collision of wriggling tribal percussion, caustic rave synths, and (you guessed it) car-alarm samples. On paper, this may not seem like much—ya gotta let it work your

brain at peak volume in order to truly appreciate its trippy appeal. Available on the ever-experimental *Maxi Records* in *New York*.

After a stream of so-so releases, the prolific and persistent folks at *Dig It International* have hit a groove that could elevate the *New York indie* to national prominence. Among the label's better offerings now are "Try My Love" by *Janet Rushmore*, which is half of a double-A-sided 12-inch that also features "Special" by *Donald O.* Produced by *Eddie Perez* and *Mike Cameron*, the former cut makes the most of *Rushmore's* seductive style, while the latter exhibits the reliable chops of the *Smack Productions* posse, as well as *Donald's* steamy, romantic baritone range.

Also of note on *Dig It* is "Boriqua Style" by producer/composer *Eddie "Love" Arroyo*, a Latin-spiked anthem that should inspire sassy shoulder shaking wherever it is played. Look for this one on *Dig It* subsidiary *Bumble Beats Records*.

GROOVELINE: Music industry AIDS awareness and fund-raising organization *LIFEbeat* jumps aboard the retro-disco bandwagon with "Mighty Real," a 17-cut compilation of disco classics, slated for mid-July release on *EMI Records*. Among the hits featured are *Brothers Johnson's* "Stomp," *Sister Sledge's* "We Are Family," *Thelma Houston's* "Don't Leave Me This Way," and, of course, *Sylvester's* "(You Make Me Feel) Mighty Real." Twirl on, children.

Former *Logic Records* A&R/marketing VP *Pam Film* is bravely hitting the indie trail with not one, but two companies dedicated to developing progressive dance music. *P.A.M.* is geared toward artist management, including DJs and producers, while *Dove Music* is a record/publishing company for domestic acts and occasional international ones. We predict

this longtime renegade of our community should be kickin' booty with these ambitious projects in no time.

Speaking of *Logic*, the label is about to unleash "Good Time," a compilation of bright'n'happy Euro-NRG anthems. The set wisely places such well-known jams as "What Is Love" by *Haddaway* and "Sing Hallelujah" by *Dr. Alban* alongside festive new movers such as "Hooked On You" by *Zoran*, which is available as a single on July 28, and "World Of Dreams" by *Gregory*. Check it out.

The latest release from *Jellybean's* eponymous indie label is "Revenge," an R&B-laced houser by *Darryl D'Bonno*. Producers *Paul Scott* and *Shank Thompson* grow more as tunesmiths every day and may hit just the right public chord with this one. *Jason Nevins* also displays considerable new depth as a remixer on interpretations that are underground-friendly without losing the original tune. Up next on *Jellybean Records* is "Reach (Take It To The Top)" by *Alliance*, which features fab future diva *Lilias White*.

PARTING GLANCES: The international dance music community is reeling from the sudden death of twenty-something ingenue *Louise Dean* of *London/frr* act *Shiva*, who fell victim to a hit-and-run driver in *London* on *June 18*.

The singer was just reaching a successful stride as the front woman of the act's recent No. 1 U.K. smash "Work It Out," which packed stateside dancefloors on import. At the time of her death, a promotional pressing of the act's second single, "Freedom," was earning rave reviews from tastemakers. The package, which includes mixes by *Brian "B.T." Transeau*, *K-Klass*, and *Loveland*, will still be commercially released abroad mid-July. At this point, the act is considering continuing with a new singer, although a final decision has yet to be made.



ROZALLA

busy working in other parts of the world. Otherwise, I might have gone crazy."

According to *Frank Ceraolo*, Epic's director of marketing, the delay in issuing "Look No Further"—which will finally be released this month—is due to an active flow of albums by platinum-level acts at the label. "Since Rozalla is a developing artist, we didn't feel we would be giving her or the album a fair shot," he says. "She's a very talented performer, and we didn't want her to fall through the cracks."

He adds that, in light of the project's continued rescheduling, "we couldn't wait any longer to put it out—even though it seems to be coming out on the heels of a huge project like *Michael Jackson's*. We are going to do the best we can to market and develop this album from the clubs and hope that it groundswells into the pop arena."

As she embarks on a 17-city U.S. club tour in promotion of the project, the native *Zimbabwean* says she is "incredibly relieved" that the label wheels are now in motion and is buoyed by the largely enthusiastic props club DJs have bestowed upon the first stateside single, "You Never Love The Same Way Twice," since its shipment last month. The delightfully retro house anthem, smartly post-produced for underground consumption by *Pete Arden* & *Vinny Vero* and *Love To Infinity*, advances to No. 16 on *Billboard's* *Hot Dance Music/Club Play* chart this week.

"When you have been away from people for so long, you have to wonder if they will remember you, or even want to remember you," she says. "There is added pressure since this album is so very different from

Billboard. HOT Dance Breakouts

FOR WEEK ENDING JULY 8, 1995

CLUB PLAY

1. POWER TO MOVE YA ZIGGY MARLEY & THE MELODY MAKERS ELEKTRA
2. DON'T GIVE ME YOUR LIFE ALEX PARTY FFRR
3. BOOM BOOM BOOM THE OUTHERE BROTHERS AUREUS
4. ONE MORE CHANCE THE NOTORIOUS B.I.G. BAD BOY
5. EVERYBODY LISTEN GYPSY QUEENS MOONSHINE MUSIC

MAXI-SINGLES SALES

1. MADE IN ENGLAND ELTON JOHN ROCKET
2. SELECTIONS FROM WIGSTOCK: THE MOVIE VARIOUS ARTISTS SIRE
3. POWER TO MOVE YA ZIGGY MARLEY & THE MELODY MAKERS ELEKTRA
4. SUGAR HILL AZ CHRYSALIS
5. BUILD IT WITH LOVE LONDONBEAT RADIOACTIVE

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



Summer In Motion. Dance music legend *Donna Summer* recently appeared on "Soul Train" in promotion of her current *Mercury* single, "Any Way At All," which is backed by a "Little" *Louie Vega* remix of her disco classic "I Feel Love." Summer is currently dividing her time between a concert tour that will take her to various parts of the U.S. and Europe and cutting tracks for an album that may be ready for release by the start of '96. Pictured, from left, are *Don Cornelius* of "Soul Train," Summer, and fellow *Mercury* artist *Brian McKnight*.

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	8	SPACE COWBOY WORK 77827/COLUMBIA	JAMIROQUAI
2	3	12	3	SCREAM EPIC 78001	MICHAEL JACKSON & JANET JACKSON
3	7	14	6	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
4	8	13	7	THE FEELING AQUA BOOGIE 012	SUGAR
5	1	2	8	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEING
6	10	15	7	THE WAY THAT YOU LOVE WING 6771/MERCURY	VANESSA WILLIAMS
7	5	1	10	TOO MANY FISH VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
8	12	24	5	YOU BRING ME JOY UPTOWN PROMO/MCA	MARY J. BLIGE
9	4	4	11	CONWAY STRICTLY RHYTHM 12337	REEL 2 REAL FEATURING THE MAD STUNTMAN
10	6	7	9	NEXT TIME MCA PROMO	GLADYS KNIGHT
11	16	26	6	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	YELLO
12	14	19	7	SPIRIT INSIDE MCA 55036	SPIRITS
13	15	21	8	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
14	17	23	6	MARTA'S SONG 550 MUSIC 77901/EPIC	DEEP FOREST
15	20	27	5	ABSOLUTE E-SENSUAL AVEV GROUP 15544/CRITIQUE	JAKI GRAHAM
16	18	25	6	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	ROZALLA
17	25	30	4	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	INI KAMOZE
18	11	5	10	BABY BABY EASTWEST 66138/EEG	CORONA
19	13	8	11	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
20	9	6	11	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
21	24	28	7	DO ME RIGHT EMOTIVE 775	BUTTER
22	29	35	4	I SAW YOU DANCING LONDON 9439/ISLAND	YAKI-DA
23	27	29	7	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
Power Pick					
24	33	—	2	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
25	19	9	14	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
26	21	16	11	WELCOME TO THE FACTORY HOT N' SPICY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
27	23	11	13	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
28	30	22	10	PICK IT UP KING STREET 1026	CAROLYN HARDING
29	28	18	12	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
30	22	17	12	THIS TIME SILAS 55045/MCA	CHANTE MOORE
31	34	38	4	BETTER DAYS AHEAD BRILLIANT!/CHRYSALIS 58371/EMI	THE TYRREL CORPORATION
32	35	44	3	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/1.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
33	37	41	3	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
Hot Shot Debut					
34	NEW	—	1	RELAX MERCURY 2061	CRYSTAL WATERS
35	39	—	2	POSSESSION ARISTA PROMO	SARAH MCLACHLAN
36	44	—	2	FALLIN' IN LOVE LOGIC 59018	LA BOUCHE
37	40	45	3	FIRST LOVER RAGING BULL 8013	THE GAP BAND
38	47	—	2	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
39	31	31	9	TECHNOVA ELEKTRA 66141/EEG	TOWA TEI
40	41	—	2	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
41	26	10	13	OPEN YOUR HEART EPIC 77867	M PEOPLE
42	NEW	—	1	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	PAULA ABDUL
43	NEW	—	1	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
44	NEW	—	1	SET URSELF FREE RADIKAL 15035	LIZ TORRES
45	46	—	2	SUFFER! (THE CONSEQUENCES) CUTTING 340	ROCHELLE FLEMING
46	NEW	—	1	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	MAX-A-MILLION
47	NEW	—	1	MADE IN ENGLAND ROCKET 2093/ISLAND	ELTON JOHN
48	36	37	5	LOSIN' IT POLYDOR PROMO	UNDERGROUND LOVERS
49	32	20	14	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
50	43	46	3	WORK THAT LOVE S.O.S. 1010	JUNIOR FLEX FEATURING LINDA RICE

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	3	ONE MORE CHANCE (M) (T) (X) BAD BOY 7-9032/ARISTA	THE NOTORIOUS B.I.G.
2	2	2	4	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	MICHAEL JACKSON & JANET JACKSON
3	5	4	11	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	MONICA
4	3	3	10	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	METHOD MAN/M.J. BLIGE
5	RE-ENTRY	12	12	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	TOTAL FEAT. THE NOTORIOUS B.I.G.
6	RE-ENTRY	5	5	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	SHAGGY
7	8	7	5	FEEL ME FLOW (T) (X) TOMMY BOY 682	NAUGHTY BY NATURE
8	6	—	2	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	FAITH
9	4	21	3	BEST FRIEND (T) (X) ATLANTIC 85577/AG	BRANDY
10	11	5	4	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	JODECI
11	20	—	2	FALLIN' IN LOVE (T) (X) LOGIC 59018	LA BOUCHE
12	10	8	18	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
Greatest Gainer					
13	42	—	2	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	PAULA ABDUL
14	9	13	6	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	GRAND PUBA
15	7	48	3	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	THE BUCKETHEADS
16	17	9	8	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	OL' DIRTY BASTARD
17	12	6	4	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	MOBB DEEP
18	14	10	4	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	TLC
19	22	19	5	NEVA GO BACK (T) (X) PROFILE 7433	SPECIAL ED
20	18	33	3	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	E-40 (FEATURING SUGA T)
21	19	27	4	BROWN SUGAR (T) (X) EMI 58360	D'ANGELO
22	15	16	21	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	MONTELL JORDAN
23	13	11	14	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
24	25	15	25	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	THE NOTORIOUS B.I.G.
25	33	18	9	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	CORONA
26	29	24	3	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	XSCAPE
27	RE-ENTRY	5	5	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	JAMIROQUAI
28	21	23	17	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
29	30	17	5	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	INI KAMOZE
30	32	12	5	THE POINTS (M) (T) (X) MERCURY 6937	VARIOUS ARTISTS
31	RE-ENTRY	2	2	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	MAX-A-MILLION
32	28	30	18	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
Hot Shot Debut					
33	NEW	—	1	RELAX (T) MERCURY 2061	CRYSTAL WATERS
34	16	—	2	CHAMPION (T) LOOSE CANNON 6981/ISLAND	BUJU BANTON
35	RE-ENTRY	7	7	OPEN YOUR HEART (T) (X) EPIC 77867	M PEOPLE
36	23	22	22	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
37	NEW	—	1	SWEETEST DAY OF MAY (T) (X) TRIBAL AMERICA 58414/1.R.S.	JOE T. VANNELLI PROJECT
38	RE-ENTRY	6	6	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	DIANA KING
39	NEW	—	1	DIED IN YOUR ARMS (T) (X) TI AMO 9007/METROPOLITAN	INTONATION FEATURING JOEE
40	37	—	2	YOU NEVER LOVE THE SAME WAY TWICE (T) (X) EPIC 77917	ROZALLA
41	31	—	2	REPROGRAM (M) (T) CAPITOL 58409	CHANNEL LIVE
42	24	29	7	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	LE CLICK
43	46	37	6	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE	SMOOTH
44	RE-ENTRY	12	12	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
45	NEW	—	1	AS LONG AS YOU'RE GOOD TO ME (T) (X) BRILLIANT! 58406/EMI	JUDY CHEEKS
46	49	43	11	TOO MANY FISH (T) (X) VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
47	RE-ENTRY	7	7	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
48	36	46	3	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	LUNIZ
49	41	—	2	SO MANY TEARS (M) (T) (X) INTERSCOPE 95748/AG	2PAC
50	38	28	16	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY



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Lee Roy Parnell Finally Gets Lucky Artist Updates Career On New Arista Label

BY DEBORAH EVANS PRICE

NASHVILLE—As the flagship artist for Arista's new Career label, Lee Roy Parnell has high hopes for his new album, "We All Get Lucky Sometimes." Backed by his road band, the Hot Links, Parnell has delivered an album he feels captures the Texas roadhouse style of his live shows.

Though Parnell's music has always drawn praise from critics and been enthusiastically received by concert audiences, his previous outings haven't sold as well as Parnell's camp thinks they should. "He's had radio success, but we've never really connected with the consumer on a big level," says Mike Dungan, senior VP of sales and marketing at Arista. "We've pretty much maxed out at 250,000 units on his last two records; this isn't shabby, but we think this guy is a superstar, and we will not rest until he sells like a superstar."

Dungan says Parnell has always been a visible artist, based on the strength of his videos, and he's always gotten good press. With his new release, Arista plans to raise his pro-

file by more aggressively pursuing mainstream press outlets. The label also plans to continue his high video profile via an ad campaign on Country Music Television.

For his part, Parnell is pleased with the album and hopes it will fulfill the label's expectations. "I'm always trying to get closer to the core of what I'm supposed to be doing," Parnell says. "I think this one is again one step closer. I can't say what's going to happen with it commercially, but as a piece of music, it's a success."

Parnell says he does consider an album's commercial potential when he's creating it. "I think it would be dishonest of me to say I disregard the commercial aspect," Parnell says. "Any time you're making music for a living, you keep that in mind. It's kind of a tightrope in a sense, because you're trying to express what you have to say musically, but you're try-

ing to say it in a way to reach more folks. I am aware I have a responsibility to my audience, to my record company, and myself to keep my music accessible while still being true to whatever it is inside me that keeps me doing what I do."

Parnell says Arista has always been supportive of his artistic vision, and he is excited about being the flagship artist on Career. Arista Nashville president Tim DuBois and Parnell's manager Mike Robertson approached him about switching to Career, and he felt it was the right move. "It made sense to me," he says.

(Continued on page 24)



PARNELL



Send In The Clowns. Mercury recording artist Kathy Mattea, second from left, dons a little greasepaint and clowns around on the set on her latest video, "Clown In Your Rodeo." Mattea is pictured at the Nashville video shoot with her co-stars, the Longhorn Rodeo Clowns, a troupe that performs at rodeos across the country.

Victoria Shaw 'In Full View' As Singer On Warner/Reprise

NASHVILLE—In the past few years, Victoria Shaw has made a name for herself as one of country music's most successful songwriters. She co-wrote Doug Stone's "Too Busy Being In Love," Tanya Tucker's "We Don't Have To Do This," John Michael Montgomery's "I Love The Way You Love Me," and Garth Brooks' "The River."

With her upcoming Warner/Reprise debut album, "In Full View," Shaw is anxious to show who she really is.

"I'm a singer/songwriter, not a songwriter/singer," Shaw says. "My goal from day one was to get a record deal, but when it didn't happen right away I thought, 'I'm not leaving. How am I going to conquer this?' And I decided the best way was to develop my songwriting and make noise as a writer."

That's what she did. She admits it didn't happen overnight. In fact, it took eight years to get her first publishing deal with Gary Morris Music. When she met a new artist named Garth Brooks at Country Radio Seminar several years ago and his managers urged her to write with him, she had no idea their collaboration would yield one of her biggest cuts. (They still write together.) She says that once she started getting songs cut, it was as if a floodgate opened and several of her songs were recorded in just a few months. She's now signed to Madonna's Maverick Publishing, and in addition to the songs she writes for herself, Shaw's

work is pitched to others in the country field and in pop music as well.

Shaw says having written hits that her audience is familiar with gives her an extra advantage as a new artist. "In concert I say, 'You think you don't know me yet,'" Shaw says. "Then I do the songs I've written and I can feel the audience shift with me."

Warner/Reprise president Jim Ed Norman co-produced Shaw's debut album with Andy Byrd and says the label is excited about the project showcasing the full extent of her talent. "She's a fabulous songwriter," he says. "Everyone is really aware of that, but she's also a wonderful entertainer and vocalist. She's got a lot of passion. It's been wonderful to see her grow and develop."

Shaw's growth as an artist has been closely monitored by Warner execs eager to parlay her successful writing career into celebrated singer/songwriter status. Bob Saporiti, Warner/Reprise senior VP of marketing, compares Shaw to Carly Simon or Carole King and says the label plans to emphasize Shaw's writing skills in promoting the current single, "Forgiveness," by utilizing the song's lyrics in the ad campaign. "We're doing a mailing to industry people letting them know how we feel about Victoria," Saporiti says. "Then we plan on going to retail with the whole ball of wax. We've got so much belief in her we're not going to stop. You've got to be willing to make an investment and stay with an artist for the long haul."

Norman and Saporiti feel that the time is right for Shaw's music to have an impact on the market and that Shaw

(Continued on page 24)



SHAW

CMA Presents A Very Special Concert; 'Gospel Album' Celebrates Vern Gosdin

THE COUNTRY MUSIC ASSN. is taking an active role in the Special Olympics World Games July 1-9 in New Haven, Conn. Along with the Interep Radio Store, CMA is presenting a concert July 6 with Tracy Byrd, Michelle Wright, and the Moffatts. Although CMA has been involved with the Tennessee Special Olympics before, this is its first effort for the World Games. "We're thrilled," said CMA executive director Ed Benson. "It's quite a nice thing. July 6 is a tough date for touring country artists, but we got remarkable cooperation from everyone we approached."

MORE OLD MEN: There are some remarkable reissues coming out, and one especially worth plaudits is Vern Gosdin's "The Gospel Album." Out of print since 1984, when the Compleat label folded, it's now on CD for the first time, thanks to the American Harvest Recording Society. Gosdin was never in better voice, and this represents his best work. The material is perfectly suited to that haunting, sepulchral voice. The song "Jesus Hold My Hand" is absolutely the best thing Gosdin ever recorded and, in fact, became a bit of radio history. Rhubarb Jones, then PD of WLWI Montgomery, Ala., was so moved by that song that he carted it up and played it on his afternoon show. "The phones literally exploded," he said. "It remained the station's most requested song for weeks."

"Lightning could strike twice," says Jones, who is now at WYAY Atlanta. "It could happen again. We're skewing younger here, but there are so many people over 40 who remember that music. I just may have to take that CD out of my truck some morning and roll on in to the station and blow it. Man, I love Vern Gosdin. I emceed him at a club in Smyrna [Tenn.], and when he sang 'Jesus Hold My Hand' there were people two-steppin' to it."

Another album long out of print will also be on CD for the first time. Twenty-five years ago, Merle Haggard went into the studio with six of Bob Wills' Texas Playboys to record what became the landmark "A Tribute To The Best Damn Fiddle Player In The World (Or, My Salute To Bob Wills)." This album inspired Ray Benson and Lucky Oceans to form the band Asleep At The Wheel. It's an album for the ages, and it's fitting to have it available now that Haggard has joined Wills in the Country Music Hall of Fame.

County Records (BMG Music) in Floyd, Va., is to be commended for new compilations from two more music pioneers. "Travelin' Down The Road" gathers Uncle Dave Macon's last recordings in 1937 and 1938. On some of them he was backed by the Delmore Brothers, who are reissued on "Brown's Ferry Blues."

Elsewhere in the retro-country movement, Mercury is producing a whole series of reissues beginning with the Stanley Brothers' "Angel Band," a stellar collection of recordings from the mid-'50s, including "Blue Moon Of Kentucky." Mercury's "American Essentials," a budget-priced series, begins with Mel Tillis' "Memory Maker," Eddy Arnold's "Memories Are Made Of This," and Leroy Van Dyke's "Walk On By." Scheduled for August release dates are Faron Young, Roy Drusky, and Tom T. Hall. Later in the year will come Dave Dudley, George Jones, Charlie Rich, and Carl Perkins.

Copper Creek is bringing out something I didn't know existed: a live album by Hylo Brown, the quirky bluegrass pioneer. Recorded in 1959 in Maryland, the concert captures bluegrass purity in the raw. Rhino, meanwhile, is releasing a Willie Nelson boxed set that

has heretofore only been available on QVC. "Willie Nelson: A Classic & Unreleased Collection" is just that: 60 previously unreleased songs, album outtakes, his Pamper demos, live performances at the Texas Opry House, his first-ever record ("No Place For Me" and Leon Payne's "Lumberjack"), a 10-song set of Hank Williams tunes, and 10 songs cut with Merle Haggard's band, the Strangers. Willie himself is releasing his new album, "Just One Love," on Justice Records. It's—predictably—a back-to-basics album with such cuts as "Smoke, Smoke, Smoke (That Cigarette)" (see related story, page 8).

Here's Willie's secret recipe for longevity as related by Kinky Friedman: daily consume several chewable bee pollen tablets, at least six tabs of chlorella, and a few healthy swigs of Hain apple cider vinegar. "It's made me what I am today," says Kinky.

Michael Martin Murphey will celebrate his ninth annual West Fest Sept. 2-4 in Copper Mountain, Colo. The talent lineup includes the Tractors, Shelby Lynne, David Ball, Rick Trevino, Red Steagall, Don Edwards, the Sons Of The San Joaquin, Bill Miller, J.W. Stoker, Mary Chapin Carpenter, La Diferenzia, and Native American dancers.



by Chet Flippo

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 ***			
1	1	1	13	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) 13 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1	
				*** Greatest Gainer ***			
2	2	2	20	SHANIA TWAIN ● MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	2	
3	3	4	28	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
4	4	3	20	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
5	6	5	66	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
6	5	7	76	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
7	7	6	55	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
8	9	8	40	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
9	8	11	61	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2	
10	10	10	52	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1	
11	12	12	59	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
12	11	9	5	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8	
13	17	28	39	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
14	13	13	33	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
15	14	15	39	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	
16	19	16	74	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
17	18	18	19	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
18	25	27	73	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
19	15	19	73	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6	
20	16	14	10	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9	
21	23	26	45	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2	
22	21	20	22	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
23	22	21	48	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
24	26	25	74	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
25	24	23	25	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19	
26	20	22	44	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
27	27	17	39	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
28	30	30	54	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
29	31	32	22	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
				*** Hot Shot Debut ***			
30	NEW ►	1	1	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	30	
31	33	34	16	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24	
				*** Pacesetter ***			
32	41	—	2	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	32	
33	28	40	91	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
34	35	31	38	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8	
35	37	36	11	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	29	24	16	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
37	36	38	55	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
38	32	35	38	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
39	38	33	36	VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
40	34	37	12	VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
41	39	29	7	4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) HS	4 RUNNER	27
42	43	41	61	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
43	42	—	2	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	42
44	40	39	39	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
45	44	42	23	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
46	47	45	49	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
47	51	51	49	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
48	46	44	142	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
49	45	43	156	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
50	48	61	12	HIGHWAYMEN CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
51	49	46	145	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
52	52	56	6	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	52
53	62	58	40	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
54	50	48	202	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
55	53	49	39	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
56	55	53	122	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
57	54	50	85	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
58	59	55	137	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
59	57	59	33	JOHN ANDERSON BNA 66417/RCA (9.98/15.98)	COUNTRY 'TIL I DIE	43
60	NEW ►	1	1	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	60
61	56	47	22	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
62	58	54	15	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
63	60	57	13	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
64	65	72	4	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) HS	DAYS GONE BY	64
65	64	65	20	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
66	63	60	93	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
67	61	52	53	LARI WHITE ● RCA 66395 (9.98/15.98) HS	WISHES	24
68	NEW ►	1	1	BRYAN WHITE ASYLUM 61642 (10.98/15.98)	BRYAN WHITE	68
69	RE-ENTRY	2	2	VARIOUS ARTISTS COLUMBIA 67128/SONY (5.98 EQ/9.98)	COUNTRY DANCE SUPER HITS	69
70	67	—	30	BILLY RAY CYRUS ● MERCURY NASHVILLE 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
71	66	64	68	JOHN BERRY ● CAPITOL NASHVILLE 80472 (9.98/13.98) HS	JOHN BERRY	13
72	70	70	95	GARTH BROOKS ▲ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
73	72	—	145	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
74	75	75	41	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
75	68	67	14	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.

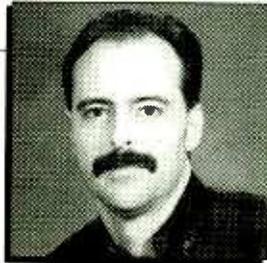
Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JULY 8, 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 ▲ MCA 12* (7.98/12.98) 184 weeks at No. 1	GREATEST HITS	216
2	4	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	30
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	214
4	3	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	22
5	5	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	68
6	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	201
7	6	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	7
8	7	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	24
9	8	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	216
10	16	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	86
11	17	WAYLON JENNINGS ▲ RCA 8506* (8.98)	GREATEST HITS	88
12	10	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	8
13	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	216

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	9	THE JUDDS ▲ CURB 8318/RCA (9.98/15.98)	GREATEST HITS	70
15	14	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	214
16	12	ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	4
17	21	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	7
18	15	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	21
19	—	THE BELLAMY BROTHERS MCA 42298 (4.98/11.98)	GREATEST HITS VOL. III	23
20	19	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	55
21	—	REBA MCENTIRE ● MCA 8034 (10.98/15.98)	REBA LIVE	3
22	—	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
23	18	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	49
24	—	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	33
25	—	THE JUDDS ▲ CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	25

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



by Wade Jessen

RUNAWAY TWAIN: Shania Twain (Mercury) hooks Greatest Gainer honors on Top Country Albums (2-2) for a fourth consecutive week with "The Woman In Me." Twain's sophomore project wins the unit-gain award for an increase of more than 2,500 pieces over the previous week and moves 11-10 on The Billboard 200. Meanwhile, Twain's single, "Any Man Of Mine" jumps 10-7 on Hot Country Singles & Tracks. The corresponding cassette single was perched at No. 1 on Top Country Singles Sales last week, that chart's first week of publication (Billboard, July 1), and remains there for a second week. Twain's cassette single turns in an increase of more than 3,000 units over the previous week and features her prior radio hit, "Whose Bed Have Your Boots Been Under," as its B-side.

HELLO, STRANGER: Newcomer group Perfect Stranger continues to shed its cloak of obscurity based upon the strength of its lead single, "You Have The Right To Remain Silent." The group, formerly affiliated with the small Pacific imprint, was signed to Curb earlier this year after several influential radio programmers, including KKBQ Houston's Dene Hallam, began airing the single in heavy rotation. "You Have The Right To Remain Silent" jumps 31-26 on our airplay chart and is the most requested song at KXKC Lafayette, La., according to music director Kelly Thompson. Meanwhile, the cassette single vaults 19-9 on Top Country Singles Sales, while the group's debut album, "You Have The Right To Remain Silent," debuts at No. 60 on Top Country Albums.

TIE ONE ON: George Jones & Tammy Wynette take Hot Shot Debut honors on Top Country Albums at No. 30 with their landmark MCA reunion project, "One." Affectionately referred to during their '70s heyday as "the president and the first lady," Jones & Wynette have reunited professionally for the first time since their 1980 Epic album, "Together Again." That set spawned a No. 2 hit single that year, "Two Story House," and "A Pair Of Old Sneakers," which peaked at No. 19 on Hot Country Singles & Tracks. Jones & Wynette, who received a standing ovation at the recent Fan Fair in Nashville, will tour to support the album throughout the remainder of the year.

BID BUSINESS: John Michael Montgomery remains at No. 1 on Top Country Albums with his self-titled Atlantic set and bullets at No. 8 on The Billboard 200. Montgomery remains at No. 1 for a second consecutive week on Hot Country Singles & Tracks with "Sold (The Grundy County Auction Incident)." It's the second single from the album and was written by Richard Fagen and Robb Royer. Meanwhile, labelmate Confederate Railroad debuts on Top Country Albums at No. 32 with "When And Where."

FOR THE RECORD: Due to a production glitch last week on Top Country Singles Sales, Alabama's "Angels Among Us" did not appear on that chart. Sales figures for the prior week would have ranked that cassette single at No. 10. Prior-week positions for that chart have been adjusted to accurately reflect last week's activity.

LEE ROY PARNELL FINALLY GETS LUCKY

(Continued from page 22)

"I've got the love and support I've always had with Arista, and I've also got my own promotion staff. Every artist wants to be a priority. I've been very happy with the way I've been treated with Career, plus I still have all the muscle of the Arista marketing department."

By having his own band play on his record, Parnell bucked Music Row's usual approach to recording, but he says Arista supported the decision. "I took it to Tim [DuBois], and he said, 'I know where you're going with this, and it scares me to death, but I love it,'" Parnell says. "We have a chemistry with the Hot Links that's something you can't create with different musicians. Sometimes that doesn't translate to tape, but this time it did. It just clicked. Most of what you hear is the first, second, or third take."

Parnell's road band consists of bassist Steve Mackey, guitarist James Pennebaker, keyboardist Kevin McKendree, and drummer Lynn Williams. The album also features acoustic guitarist Michael Spriggs, steel guitarist Dan Dugmore, former Hot Links keyboardist Reese Wynans, and Parnell's brother, Rob Roy Parnell, playing harmonica on "If The House Is Rockin'." Mike Reid plays piano on "Saved By The Grace Of Your Love," a ballad he and Parnell co-wrote.

Parnell played guitar on recent Trisha Yearwood and Mary Chapin Carpenter hits, and they repay the favor: Yearwood sings harmony on the ballad "When A Woman Loves A Man," and Carpenter lends her voice to "We All Get Lucky Sometimes."

Parnell says they were also honored to use Bob Wills' fiddle on the first single, "A Little Bit Of You." Parnell's father was friends with Wills, and the late Western swing king's family loaned Parnell the fiddle. They made a small shrine for it in the studio. Parnell says having the historic instrument around was "an emotionally and spiritually uplifting experience."

The album concludes with the instrumental "Catwalk," which Parnell wrote and performs with accordion player and Tejano music legend Flaco Jimenez. "It was originally recorded for his album," Parnell says, "but I thought it would be great to have an

instrumental on my album. I love mixing styles. 'Catwalk' merges Tejano and Texas roadhouse music."

The songs on the album run the gamut from roadhouse rockers to tender ballads. Dungan says they might stretch and release something a little different to radio.

"Safe singles work well at radio, but they don't sell records," he says. "At some point we're going to have to release a rocker, but the next single will probably be 'When A Woman Loves A Man,' which Trisha sings on."

VICTORIA SHAW 'IN FULL VIEW' AS SINGER

(Continued from page 22)

is more than ready for her turn. The label showcased her two years ago at Fan Fair and subsequently released two singles that Shaw says "made friends and opened doors," but didn't chart as high as she'd hoped. Norman admits her acceptance at radio could be stronger. "The first single ['Cry Wolf'] met with reasonable success, but didn't go through the roof," he says.

There's been excitement about Shaw's project for quite some time, and she admits the label had planned on having her release out much sooner, but she went back in after the project was finished and recorded more songs, dropping some from the original session and adding others, such as "A Day In The Life Of A Single Mother," "Forgiveness," "Love On Down The Line," and "Good As Gone." "After the album was initially done, I kept writing and started to do these songs in concert and word got back to Jim Ed Norman," she says, "especially about 'A Day In The Life Of A Single Mother.' It was getting the most reaction from a crowd that I've ever gotten. So he called me in and said he'd heard about the stuff I'd been writing and said, 'Our goal is to make the best possible album we can, and I suggest we go back in and find the right path.'

"So we put these other songs on it that hopefully radio will be able to get behind and able to get out to the people and let them hear it, because that's the bottom line. It seems the audience gets it, and I think if radio gives it a chance, they'll see the right reaction."

Bill Mayne, VP of national promo-

Dungan says he's promised Parnell a platinum record with this outing and won't rest until they have it. Parnell is hopeful, and if this album succeeds, the greatest reward will be the fact that he did it his way, with his band, without sacrificing his artistic vision. "I think any of us who have held onto ourselves have had to work at it," he says. "I have a responsibility to my audience. People are intuitive about what's real and what's not. If I do something I don't believe in, it will leave them cold."

tion, says early reaction has been positive. "We are coming forth with a project that we feel good about, and we're already starting to get some real positive response at radio," he says. "In just a few weeks, we're over 100 stations on ['Forgiveness'] now and already starting to see some movement in some markets on the song, with it testing well and requests coming in for it."

Co-producer Byrd says one of the things the label was hearing from radio is that they wanted Shaw to record songs similar to ones she had written that were hits for other people—message songs like "The River" or love songs like "I Love The Way You Love Me," which Shaw co-wrote with Lari White's husband, Chuck Cannon. Byrd feels this album delivers what radio has asked for. "There's honesty in her writing and diversity in her writing," Byrd says. "Through this album, people will get to know her perspective on life, and they'll walk away feeling like they know Victoria."

Norman agrees that "In Full View" is a release that radio should embrace, but says they didn't get there by abandoning Shaw's musical personality. "We didn't want to do anything that betrayed the energy she has," he says, "but we didn't want to do anything out of bounds from what is traditionally thought of as country... It starts with the quality of the songwriting combined with her passion and energy. She just lives to be able to get on stage and entertain people."

DEBORAH EVANS PRICE

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- 46 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
- 49 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)
- 12 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL
- 2 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
- 17 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 69 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
- 74 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL
- 7 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL
- 55 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 44 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL
- 56 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
- 6 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL
- 43 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL
- 28 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL
- 58 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
- 71 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
- 38 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL
- 61 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
- 66 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
- 52 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL
- 42 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Critenon, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL
- 14 I DON'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
- 47 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM
- 11 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
- 63 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
- 8 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrell, ASCAP) WBM
- 65 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Buttun Willow, BMI) HL

- 21 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terrie, BMI) WBM/HL
- 34 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL
- 25 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
- 59 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI)
- 36 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- 57 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL
- 48 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 18 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 15 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
- 60 MY GIRL FRIDAY (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/HL
- 16 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
- 33 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM
- 72 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXX000, BMI/EMI April, ASCAP/Irene Kelly, ASCAP) HL
- 64 ONE EMOTION (Blackened, BMI/Irving, BMI)
- 73 ONE (Home At Last, BMI/Boca Grande, BMI/Just A Secretary, ASCAP/Copyright Management, ASCAP)
- 70 PARTY ALL NIGHT (Shablo, BMI/Max Lafts, BMI)
- 10 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)
- 50 REFRID DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
- 39 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My

- Split, BMI)
- 67 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrell, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM
- 40 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM
- 68 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL
- 1 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI) WBM
- 41 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
- 53 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)
- 31 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL
- 35 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL
- 24 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM
- 75 SWINGIN' ON MY BABY'S CHAIN (Mike Curb, BMI/Congregation, SESAC/Lettero, ASCAP)
- 4 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL
- 13 TEXAS TORNADO (Sony Tree, BMI) HL
- 37 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
- 9 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM
- 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

- 19 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 54 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housesnotes, BMI) HL
- 20 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 51 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL
- 45 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
- 32 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM
- 27 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM
- 62 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)
- 30 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 5 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
- 23 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM
- 29 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 26 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
- 22 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showilly, BMI/Don Cook, BMI) HL

HOT COUNTRY SINGLES & TRACKS

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	2	10	SOLD (THE GRUNDY COUNTY...) S.HENDRICKS,L.PARNELL,T.BRUCE,C.WISEMAN	2 weeks at No. 1 ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
2	7	12	9	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	2
3	3	5	11	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
4	2	3	13	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
5	8	11	9	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	5
6	6	8	15	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306	6
7	10	15	12	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	7
8	5	4	14	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859	4
9	9	13	13	THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	9
10	11	14	17	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977	10
11	12	16	9	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	11
12	14	18	7	AND STILL T.BROWN,R.MCINTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCINTIRE (V) MCA 55047	12
13	4	1	13	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
14	16	21	10	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	14
15	15	19	12	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
				★★★ AIRPOWER ★★★		
16	18	20	10	MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
				★★★ AIRPOWER ★★★		
17	21	23	10	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	17
18	23	29	8	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	18
19	25	26	11	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	19
20	27	31	6	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	20
21	26	28	7	I'M IN LOVE WITH A CAPITAL "U" J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902	21
22	33	43	5	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	22
23	24	24	11	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025	23
24	13	9	14	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281	1
25	29	34	6	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	25
26	31	35	13	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	26
27	20	17	20	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329	3
28	30	33	8	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	28
29	17	7	17	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856	5
30	19	6	16	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR NASHVILLE 851 728	2
31	28	27	11	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	27
32	36	40	9	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	32
33	37	44	6	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	33
34	22	10	17	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842	4
35	32	22	19	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18401	2
36	35	39	5	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) EPIC 77946	35
37	41	45	9	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	37
38	34	32	20	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	54	—	2	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	39
40	47	55	5	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	40
41	45	49	9	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	41
42	40	37	19	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728	1
43	46	52	7	FIND OUT WHAT'S HAPPENIN' J.CRUTCHFIELD (J.CRUTCHFIELD)	◆ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT	43
44	48	57	4	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	44
45	38	30	20	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843	1
46	44	36	16	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019	3
47	42	25	17	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (V) CURB 76936	4
48	63	67	3	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	48
49	49	51	9	ALL THAT HEAVEN WILL ALLOW D.COOK (B.SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026	49
50	51	46	20	REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931	5
51	50	50	8	WHAT DO YOU WANT WITH HIS LOVE B.CHANCEY (D.BALL,L.JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT	48
52	52	53	9	HELLO CRUEL WORLD R.BENNETT (G.DUCAS,ANGELO,T.TYLER)	◆ GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	52
53	57	63	3	SOMETIMES I FORGET J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	53
54	56	61	4	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	54
55	55	58	6	DON'T MAKE ME FEEL AT HOME K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY NASHVILLE 856 834	55
56	53	48	19	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (J.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837	13
57	59	64	3	JUST MY LUCK R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	57
58	60	65	5	FORGIVENESS A.BYRD,JIM ED.NORMAN (V.SHAW,B.DIPIERO)	◆ VICTORIA SHAW (C) (V) REPRISE 17886	58
				★★★ HOT SHOT DEBUT ★★★		
59	NEW	—	1	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	59
60	58	62	6	MY GIRL FRIDAY R.LANDIS (C.WRIGHT,C.JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881	58
61	NEW	—	1	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	61
62	66	—	2	WHY WALK WHEN YOU CAN FLY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	62
63	64	71	3	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	63
64	NEW	—	1	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	64
65	61	60	17	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
66	73	—	2	A HEART WITH 4 WHEEL DRIVE B.CANNON,L.SHELL (P.THORN,B.MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	66
67	74	—	2	SHE CAN'T LOVE YOU C.FARREN (J.STEEL,E.C.FARREN,R.SHARP)	◆ BOY HOWDY CURB ALBUM CUT	67
68	69	75	3	SLOW ME DOWN B.MAHER (S.DAVIS,S.LYNNE,B.MAHER)	◆ SHELBY LYNNE (C) MAGNATONE 1102	68
69	68	66	17	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 851 622	26
70	NEW	—	1	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	70
71	67	68	16	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT	46
72	65	70	6	NOT SO DIFFERENT AFTER ALL R.L.PHELPS,D.PHELPS,K.LEHNING (J.HUGHES,J.KELLY)	BROTHER PHELPS (C) (V) ASYLUM 64436	65
73	70	—	2	ONE N.WILSON,T.BROWN (R.PETERSON,J.BRUCE,E.BRUCE)	◆ GEORGE JONES & TAMMY WYNETTE (V) MCA 55048	70
74	62	54	15	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 856 484	20
75	71	72	3	WINGIN' ON MY BABY'S CHAIN J.CRUTCHFIELD (P.CLAYPOOL,T.DEVOURSNEY,D.STEEN)	◆ PHILIP CLAYPOOL (C) (V) CURB 76952	71

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 8, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	—	2	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	2 weeks at No. 1 SHANIA TWAIN
2	2	—	2	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
3	3	—	2	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
4	5	—	2	YOU DON'T EVEN KNOW WHO I AM EPIC 77856	PATTY LOVELESS
5	4	—	2	WHAT MATTERED MOST EPIC 77843	TY HERNDON
6	7	—	2	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
7	6	—	2	CAIN'S BLOOD POLYDOR NASHVILLE 851 622	4 RUNNER
8	12	—	2	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
9	20	—	2	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
10	10	—	2	ANGELS AMONG US RCA 62643	ALABAMA
11	13	—	2	REFRIED DREAMS CURB 76931	TIM MCGRAW
12	11	—	2	BUBBA HYDE ARISTA 1-2787	DIAMOND RIO
13	9	—	2	YOU AIN'T MUCH FUN POLYDOR NASHVILLE 851 728	TOBY KEITH
14	17	—	2	MY HEART WILL NEVER KNOW GIANT 17887	CLAY WALKER
15	19	—	2	PARTY CROWD MCA 54977	DAVID LEE MURPHY
16	15	—	2	I DIDN'T KNOW MY OWN STRENGTH BNA 64357	LORRIE MORGAN
17	18	—	2	FALL IN LOVE BNA 64306	KENNY CHESNEY
18	24	—	2	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
19	16	—	2	STAY FOREVER MCG CURB 76929	HAL KETCHUM
20	23	—	2	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
21	21	—	2	DON'T TAKE THE GIRL CURB 76925	TIM MCGRAW
22	8	—	2	SO HELP ME GIRL EPIC 77808	JOE DIFFIE
23	22	—	2	YOU CAN SLEEP WHILE I DRIVE MCA 55025	TRISHA YEARWOOD
24	NEW	—	1	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
25	NEW	—	1	THAT AIN'T MY TRUCK DECCA 55034	RHETT AKINS

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.

THE Billboard Latin 50™

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

SoundScan®

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	66	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
2	2	13	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
3	3	26	SELENA	EMI LATIN 30907	12 SUPER EXITOS
4	5	84	SELENA ●	EMI LATIN 42770	LIVE!
5	4	79	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
6	6	4	MARC ANTHONY	SOHO LATINO 81582/SONY	TODO A SU TIEMPO
7	7	44	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
8	8	17	LA MAFIA	SONY 81520	EXITOS EN VIVO
9	10	13	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
10	9	9	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN
★★★ GREATEST GAINER ★★★					
11	13	9	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
12	12	6	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505 HS	POR AMOR A MI PUEBLO
13	11	105	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
14	14	5	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
15	23	20	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
16	15	13	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
17	17	105	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
18	16	39	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
19	18	5	LOS PALOMINOS	SONY 81567	EL GANADOR
20	19	8	SOUNDTRACK	EASTWEST 61748/EEG	MY FAMILY
21	24	18	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
22	31	41	LA DIFERENZIA	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
23	21	9	REY RUIZ	SONY 81545	EN CUERPO Y ALMA
24	29	12	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
25	27	30	EMILIO	EMI LATIN 29116	SOUNDLIFE
26	22	60	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
27	39	5	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
★★★ HOT SHOT DEBUT ★★★					
28	NEW ▶		CUMBIA TRISTE	RODVEN 3209	TRIBUTE TO SELENA
29	28	105	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
30	36	14	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
31	RE-ENTRY		GRACIELA BELTRAN	EMI LATIN 29343	TESORO
32	41	25	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
33	30	105	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
34	20	7	VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
35	32	105	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
36	25	3	HOMETOWN BOYS	FONOVISIA 12002	MIRE AMIGO
37	33	105	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
38	49	33	BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER
39	34	85	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
40	43	7	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
41	44	7	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
42	26	2	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
43	37	8	ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
44	35	41	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
45	RE-ENTRY		BANDA MAGUEY	FONOVISIA 9266	LA ESTRELLA DE LOS BAILES
46	42	18	ELIDA Y AVANTE	VOLTAGE 81250/SONY	ATREVETE
47	RE-ENTRY		LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES
48	40	36	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
49	38	6	MARGARITA ROSA DE FRANCISCO	POLYGRAM LATINO 527 588	CAFE CON AROMA DE MUJER
50	45	16	GARY HOBBS	EMI LATIN 29794	SOY EL MISMO

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1995, Billboard/BPI Communications and SoundScan, Inc. HS indicates past and present Heatseeker titles.

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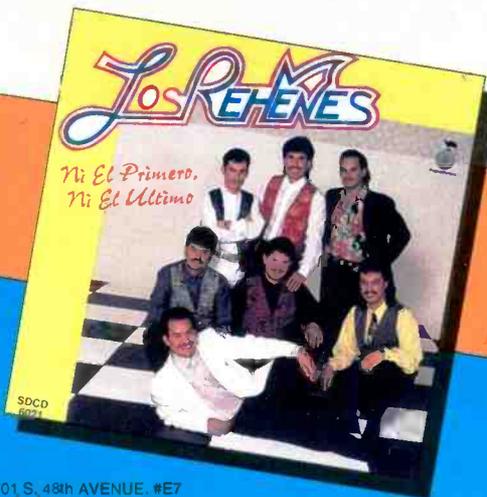
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Latin Notas



by John Lannert

RED HOT GOES LATIN: The AIDS awareness outfit Red Hot Organization, in association with Tom Cookman, is producing "Red Hot + Latin," a multi-artist Latino compilation due out in 1996. Cookman is the manager of Sony Argentina's hot act Los Fabulosos Cadillacs. So far, no label has been confirmed for release of the album.

Red Hot is also preparing "Red Hot + Rio," another multi-artist set, which pays tribute to Antônio Carlos Jobim and bossa nova. Verve will release the album.

GETTING CAUGHT UP: Cuban singing great Vicentico Valdés died June 25 at the age of 72 of a heart attack in New York. A former lead vocalist for Tito Puente, Valdés recorded such hits as "La Montaña" and "Dueño De Mi Corazón." More on his career next week... Puerto Rican retailer Casa de los Tapes is sponsoring a one-hour rock show called "Rockañol" on Friday evenings via WDOY-FM San Juan... PolyGram Latino recently released a superb catalog series, "De Colección," which boasts choice tracks by Ilán Chester, Yordano, Rocío Dúrcal, Rudy La Scala, and early '60s pop diva Connie Francis, who does well singing Spanish-language nuggets such as "Aquellos Ojos Verdes" and "Nosotros."

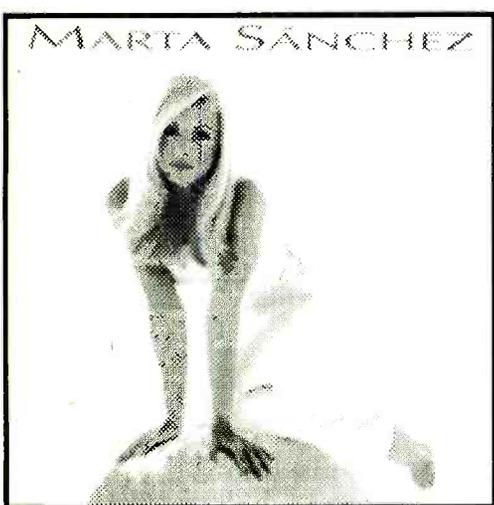
CHILE NOTAS: "Alto Al Fuego," the latest album by veteran balladeer Pablo Herrera, has struck platinum (25,000 units sold) and is being readied as an international project by Herrera's record label, PolyGram Mexico. In August, Herrera will embark on a promotional tour to the three largest Spanish-speaking markets in Latin America: Argentina, Mexico, and the U.S. ... Michael Jackson's "HIStory" (Epic/Sony) broke all sales records in Chile when the album sold 25,000 units within 72 hours of its release there on June 16. The album sold for the high price of 18,000 Chilean pesos, roughly \$47.

ARGENTINA NOTAS: Radio DJ and blues musicologist Adrián Flores has opened a new blues-oriented indie imprint called Blues Special Records. The label's first release, "Made In Argentina," is a live album with legendary guitarist Hubert Humlin, a former sideman with Howlin' Wolf and James Cotton. The still-unnamed album was recorded in December 1993 at Buenos Aires blues club El Samovar de Rasputín with members of local band Memphis La Blusera... Alfredo Zitarrosa, one of Uruguay's greatest troubadours, is profiled in a three-CD boxed set released by Microfón and titled "Antología (1936-1989)." The package includes a companion booklet containing lyrics, interviews, and Zitarrosa's career highlights.

Claudio Gabis, one of Argentina's first prominent rock guitarists, has put out a solo album on Warner titled "Convocatoria." Among the special guest performers are Charly García, León Gieco, Joaquín Sabina, Divididos front man Ricardo Mollo, and Los Rodríguez honcho Andrés Calamaro. Gabis' album features a mix of new material and covers of Argentine rock classics such as "Desconfío," "Jugo De Tomate," and "Rock De La Mujer Perdida."

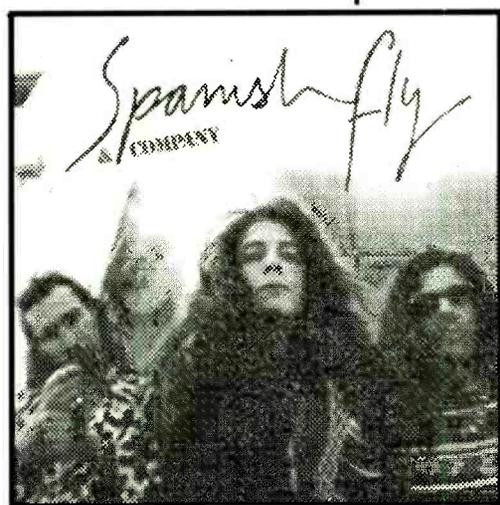
Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

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Hot Latin Tracks



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

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS		18 STATIONS		54 STATIONS	
1	Laura Pausini WEA LATINA	1	Marc Anthony SONY	1	La Mafia SONY
2	Millie EMI LATIN	2	Jerry Rivera SONY	2	Banda Zeta FONOVISIA
3	Estaremos Juntos	3	Mayra Mayra ARIOLA/BMG	3	Presumidas S.A.
4	Rosario SDI/SONY	4	Si Volvieras A Mi	4	Los Tigres Del Norte FONOVISIA
5	La Estrella	5	Estamos Solos	5	El Ejemplo FONOVISIA
6	M. A. Solis Y Los Bukis FONOVISIA	6	Los Hermanos Rosario KAREN/BMG	6	Vicente Fernandez SONY
7	Marcelo Cezan SONY	7	Johnny Rivera RHM/SONY	7	Aunque Me Duela El... FONOVISIA
8	Hierba Mojada	8	Esa Chica	8	Seleña EMI LATIN
9	La Estrella	9	Gilberto Santa Rosa SONY	9	I Could Fall In Love
10	M. A. Solis Y Los Bukis FONOVISIA	10	La Sigo Amando...	10	M. A. Solis Y Los Bukis FONOVISIA
11	Marcelo Cezan SONY	11	El Gran Combo FONOVISIA	11	Una Mujer... FONOVISIA
12	Hierba Mojada	12	Tropical/FONOVISIA AMOR...	12	Tiranos Del Norte FONOVISIA
13	La Estrella	13	Olga Tanon WEA LATINA	13	Tal Para Cual FONOVISIA
14	M. A. Solis Y Los Bukis FONOVISIA	14	Aun Pienso En Ti	14	Bronco FONOVISIA
15	Marcelo Cezan SONY	15	Jailene EMI LATIN	15	Ojos Que Han Llorado
16	La Estrella	16	Peró No	16	Intocable EMI LATIN
17	M. A. Solis Y Los Bukis FONOVISIA	17	Carlos Alberto J&N/EMI	17	Parece Que No
18	Marcelo Cezan SONY	18	Latin No Quiero Herir...	18	El Paso Del Canguro
19	Hierba Mojada	19	Kinito Mendez EMI LATIN	19	Esas Mujeres
20	M. A. Solis Y Los Bukis FONOVISIA	20	La Pegue	20	Los Caminantes
21	Marcelo Cezan SONY	21	Millie EMI LATIN	21	Luna/FONOVISIA Dame...
22	Hierba Mojada	22	Estaremos Juntos	22	Banda Ritmo Rojo FONOGRAMA/FONOVISIA
23	La Estrella	23	Laura Pausini WEA LATINA	23	Seleña EMI LATIN
24	M. A. Solis Y Los Bukis FONOVISIA	24	Hector Tricocche RODVEN	24	Fotos Y Recuerdos
25	Marcelo Cezan SONY	25	Mujer Prohibida	25	Los Fugitivos RODVEN
26	Hierba Mojada	26		26	Quien Soy Yo Sin Ella

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.

Performances & Awards Lend Spice To Latin Confab



The family of the late Tejano star Selena, who was inducted into Billboard's Latin Music Hall of Fame, accepts Billboard's first Spirit Of Hope Award on her behalf. From left: Selena's sister, Suzette Arriaga, and her husband, Billy Arriaga; Selena's mother, Marcela Quintanella; her husband, Chris Perez; and her father, Abraham Quintanella Jr.



K.C. Porter, the noted producer, songwriter, and president of Insignia Music Publishing, delivered the keynote address at the Hard Rock Cafe. (Photo: Alex Gort)



Rodven's Mexican rocker J. Ferron performs at the opening-night showcase sponsored by AmericDisc.



Crescent Moon/Epic artist Albita dazzled the crowd as she closed the opening-night festivities.



PolyGram Latino star Carlos Vives accepts his new artist award for pop album of the year.



RCA/BMG recording artist El General accepts his second consecutive rap album of the year honor.



Awards show host Esai Morales, right, presents Miguel Spindola of La Diferenzia with the new artist award in the regional Mexican category.

MIAMI—Billboard's Sixth Annual International Latin Music Conference, which was held June 5-7 at the Hotel Inter-continental here, featured the inaugural Latin Music Expo, informative industry panels, and lively showcase performances. The three-day confab, attended by a record 400 conferees, was capped off by Billboard's Second Annual Latin Music Awards, hosted by Esai Morales, below. (Photos: Dana Frank)



BMG flamenco duo Corozan Gitano performs at the first evening's showcase.



MCA's Raimundo Amador performs during the SGAE showcase.



Tito Puente accepts "El Premio Billboard" for his achievements in the Latin music industry.



RMM/Soho Latino star India performs the title song to her album "Dicen Que Soy" which won two honors in the tropical/salsa field.



Rodven's Kiara wins the attention of an adoring fan.



Fonovisa's Los Tigres Del Norte picked up honors for regional Mexican album of the year and performed at the awards show.



Israel "Cachao" Lopez accepts his best new artist award in the tropical/salsa album category.



Jose Manuel Casan, left, and Alberto Tarin of Seguridad Social performing during a showcase sponsored by SGAE.

A New Expo For All Things Latin



Gwynne Wardrop displays the literature at the ASCAP booth.

A host of companies participated in Billboard's first Latin Music Expo, which ran for two days during Billboard's Sixth Annual International Latin Music Conference.



Yvette Morrison discusses this year's tour schedule at the Marlboro Music booth.



Miguel Backal, left, of Spartacus Discos talks shop at his company's booth at the Expo.



An attendee gets in tune at the Gibson Guitar display as Dale Jankowski looks on.



David Rodriguez greets an interested Expo attendee at the Disc Makers display.



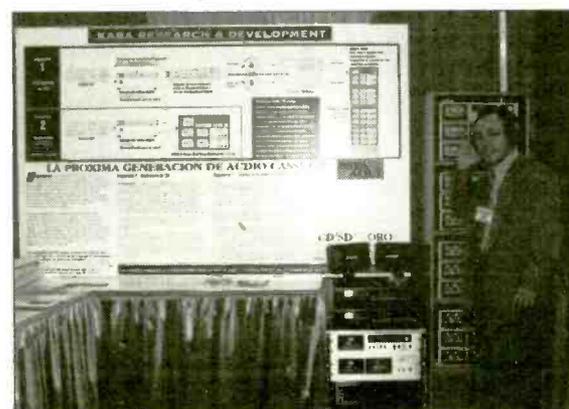
Luz Ramirez and Tony San Martín, right, hold court at the Kubaney records display.



BVC's Jerry Colmenero, right, describes his company's wares to Mark Ellis of Kaba Research & Development.



Representatives of La Tropezienne Bakery show off their product to members of the band Pina Colada.



Mark Ellis checks the sound at his Kaba Research & Development booth.

Panelists Tackle Tough Topics



Jellybean Benitez, left, president Jellybean Productions, and Mark Kamins, WEA's VP of A&R for world & Latin music, discuss the growth of Latin music in Anglo films during their panel "Latin Music Goes To The Movies."



The Latin rock panel included, from left, Jesus Lopez, VP Latin, North America, BMG International; producer/artist Gustavo Santaolalla; and moderator Bruno Del Granado, VP talent & music relations, MTV Latino.



SGAE hosted a panel on the Spanish music market, which featured, from left, Francis Cabezas of Aula Technica de Opositores, S.A.; Eva Cebrian of Cadena SER; Eduardo Bautista and Emilio Garcia of SGAE; and Jorge Gomez of Crab Ediciones Musicales

Don't Cry For BMG's Torres: He's Argentina's Latest Star

■ BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Two years ago, skeptical music critics in Argentina dismissed the sudden success achieved by pop/reggae singer Diego Torres as a summer fad. But since then, his first two albums have rung up sales in excess of 500,000 units, and Torres has gone from fad to fixture.

Torres' latest BMG album, "Tratar De Estar Mejor"—propelled by the title hit single and its follow-up, "Deja De Pedir Perdón"—has sold more than 300,000 units. His 1993 eponymous debut is nearing 200,000-unit sales. When one considers that platinum records are awarded in Argentina for albums that have sold 60,000 units, Torres' sales are impressive indeed.

Torres, son of legendary singer/actress Lolita Torres, first gained national attention as the star of the television teen sitcom "La Banda

Del Golden Rocket." He observes that sales of "Tratar De Estar Mejor" took off when domestic music enthusiasts realized that he was more than an actor capitalizing on his TV fame.

"I think most people's prejudices ended with this second solo album, because they seemed to finally have considered me as a real musician," says 26-year-old Torres. "But I have always sung. I come from a family of singers, and most of my friends are musicians, not actors.

"Prejudice is inevitable," he continues, "if you have great exposure in television and sell many records."

Torres' inaugural stab at a recording career in 1989 was far from successful, however. The Buenos Aires native was a member of a pop/funk outfit called La Marca, which came out on a small indie imprint. Due to a deepening economic slump, the album never took off, and Torres decided to center his attention on the

TV show.

In 1993, Torres took another shot at recording stardom when he released his self-titled bow on BMG. Produced by Cachorro López, former bassist of popular '80s band Los Abuelos De La Nada, Torres' album contained three hit singles, including his reggae anthem "Chalaman." Torres became the musical director of his live shows and recruited some of the best players in Argentina.

Last year, while Torres put the finishing touches on his sophomore album, BMG laid plans for an international release. Thus far, according to BMG Argentina's A&R director Luis D'Artagnan Sarmiento, "Tratar De Estar Mejor" has enjoyed a solid reception in Latin America. The album, he says, has begun selling well in Puerto Rico, Colombia, Mexico, Chile, Spain, and the U.S., where he has completed a promotional tour and is due to play live.

Back in Argentina, Torres remains a strong concert draw. In June, Torres sold out 12 shows in Buenos Aires' 2,500-seat Opera Theater. Six of the concerts were added after the initial nine sold out.

Torres admits being surprised by the robust turnout, saying, "I thought six shows would be enough. This success is a result of touring nonstop all around the country in the past eight months."

Most of Torres' faithful are adolescent females who convert each of

his performances into noisy exhibitions of unbridled hysteria.

"As soon as they begin shouting," says Torres, "I tell the audience that I like euphoria, dancing, and singing along, but shouts mean nothing. And they understand."

Having conquered Argentina's pop masses, Torres recently attempted to gain credibility with Argentina's demanding rock fans by participating in a multi-artist tribute album to local rock icon Luca Prodan, the Italian-born singer of the

cult rock group Sumo, who died several years ago.

Torres says he "embraced the idea" of contributing a track to the tribute album, "because Sumo was one of my favorite groups. It was also my first experience as co-producer with keyboardist Dany Thomas."

The reggae-tinged song, "Waiting For 1989," is now a highlight of Torres' live sets, along with reggae standards "I Shot The Sheriff" and "Is This Love."

LATIN TRACKS A-Z

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

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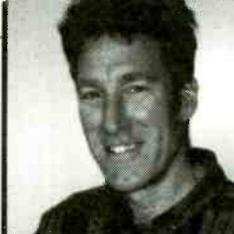
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Jazz BLUE NOTES



by Jim Macnie

COULDA BEEN A CONTENTA: 1994 was the year of the throat. This time around, the Thelonious Monk Competition, the country's premier marathon, concentrates on strings. Electric guitar and acoustic bass are the instruments of the day. Participants need to brush up on "Body And Soul"—talent in both categories have to submit an interpretation of the standard (among several others) that's able to sit pretty beside Coleman Hawkins' version. The rewards in this jazz Olympics are now well-known: mucho media attention, invariable notice of major-label A&R folk, and prize money in \$10,000, \$5,000, and \$3,000 denominations.

All applications must be received by Aug. 23 for judgment in late November. And if your instrument is also your pencil, the Composers Competition has the same deadline. Get on the stick. The address is 5225 Wisconsin Ave. N.W., Suite 605, Washington, D.C. 20015.

Speaking of awards and competitions, the Jazzpar Prize is arguably the most prestigious global honor an improviser can receive. Not only does the award come with an acknowledgement of aesthetic superiority, but it's got a pragmatic side, too: loot. Since 1990, it has beefed up the status and bank accounts of **Muhall Richard Abrams**, **David Murray**, **Lee Konitz**, and **Tommy Flanagan**. Last year's winner was **Roy Haynes**. **Tony Coe** was triumphant in '95.

This year's nominees are **Gerri Allen**, **Django Bates**, **Dave Holland**, **Palle Mikkelborg**, and **Maria Schneider**. Both Flanagan and Haynes have recently released discs associated with the prize on the Storyville label, "Flana-

gan's Shenanigans" and "My Shining Hour," respectively.

CLARITY: It should be no surprise that a label dedicated to enhanced sound quality comes up with a finely honed product, but the intimacy inherent in small-group jazz has seldom sounded so obvious as it does on Mobile Fidelity's "The Modern Jazz Quartet At The Music Inn." It's rose-in-fisted-glove time when **Milt Jackson's** mallets strike the vibes, and at some points **Connie Kay's** drum set sounds immediate enough to be scary. With Kay's death last December, drummer **Albert Heath** has become part of the celebrated foursome.

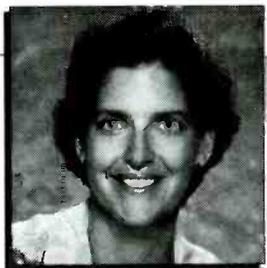
The new "Dedicated To Connie" (Atlantic), a record made from a live session some 35 years ago in Slovenia, is the goodbye kiss for the departed percussionist. "Never before or since has the Modern Jazz Quartet played better," declares leader **John Lewis** on the sleeve. Strong words.

If you're wondering how modern the MJQ actually is, then factor in its participation in the cyber-conferences currently taking place at the Blue Note club in Manhattan. Set up by the Interjazz company, the hourlong conversation between artists and fans takes place each Tuesday night at 7:30, right before the players take the stage. The Quartet, which answered questions from locales as distant as Norway, took part in the program's fifth edition. (Sample tidbit of edification: **Milt Jackson** declares that **Ornette** "can swing like crazy.") **Rachelle Ferrell**, **Jackie McLean**, and **Terence Blanchard** have each fielded queries previously.

Amit Pelleg, who moderates the chats, says that "who are your influences?" is the most frequent query from the cyber-populus. What I wonder is whether Jackson handles a mouse as well as he wields those mallets. Instructions for participation can be found on the club's World Wide Web home page on the Internet at <http://www.webcom.com/ijazz>.

Just to remind this column's readership, you can reach me at hapboyM@awl.com. The mailing address is 559 Henry St., Brooklyn, N.Y. 11231.

Classical KEEPING SCORE



by Heidi Waleson

AMERICAN MUSIC ONLINE: Performers, composers, presenters, and consumers can now browse the Internet for information on American music, thanks to the American Music Center's new World Wide Web site. The Center, an open membership organization, is dedicated to promoting the creation, performance, recording, dissemination, and appreciation of contemporary American music. Its site, accessible at <http://www.amc.net/amc/>, offers continually updated information about opportunities for composers and performers, such as grants and competitions, a guide to the Center's information services, publications from the Center, and news on matters of interest to the field, such as the NEA controversy.

A database of over 25,000 scores from the American Music Center's collection is also available online; site visitors looking for new works and new composers can search the database for compositions by composer name or instrumental/vocal genre, and the Center will mail scores on request to members and library associates. Thousands of American and international users have already signed the site's "guest book." The Center will also link members' home pages with the AMC site and produce pages detailing the background, publications, performances, and recordings for individual composers, performers, and others, providing individual electronic "brochures" to the Internet public.

AND ON STAGE: This online database and information source will no doubt be extremely useful to the performers, presenters, scholars, composers, television and radio stations, and others who plan to participate in American Music Week, which will be held Nov. 6-12 this year. This annual nationwide celebration of all aspects of American music, first held in 1985, is coordinated this year by the Sonneck Society for American Music. American Music Week activities will be posted on the Society's American Music Network, accessible through Artswire on the Internet. Event information can be sent to the chair of American Music Week, **Marjorie Mackay Shapiro**, at 200 E. 66th St., #A701, New York, N.Y. 10021. Fax: 212-935-1775; E-mail: mms@sunysmsl.gc.cuny.edu.

AND ON DISC: Koch International Classics has few notable new releases in what looks like a flood of interesting recordings of American music. **James Sedares** and the **Louisville Orchestra** have recorded works by **Ellen Taaffe Zwilich**, winner of the 1983 Pulitzer Prize for music and one of America's finest composers for orchestra. The disc includes the world premiere recording of her Symphony No. 3 (1992), written for the **New York Philharmonic**, and her Oboe Concerto (1990), with soloist **John Mack**, principal oboe of the **Cleveland Orchestra**, for whom it was written. Koch has also released "Ivory," a CD of music by **Daniel Asia**, which features Asia's engaging "Scherzo Sonata" in a performance by pianist **Jonathan Shames**.

MONEY FOR EDUCATION: Columbia House, direct marketer of entertainment products and parent of the 200,000-member Columbia House Classical Club, has made its first education grant: \$15,000 to the Nashville-based Leonard Bernstein Center for Education through the Arts. The funds will be used for special performances by guitarist **Christopher Parkening** with the **Nashville Symphony** for teachers participating in the current Bernstein Center summer session and again in March 1996 for those teachers' students.

SCOTS HAS ORIGINAL RECIPE FOR ROOTS ROCK

(Continued from page 11)

talking about making a video with them already, and we've got some ideas of what it will be, but we're not committing to anything."

He adds, "There are some great and very funny ads that are going to select fanzines and odd magazines. People are going to have fun with this. There's a major anticipation at press about this. Every writer and editor seems to know about the band and are eager to get into it... [The band] will do some in-store things, and they'll do some local interviews."

In the end, touring will be central to busting SCOTS out nationally. The band, which Miller says played

over 200 dates in 1994, will work in four Southern states in July before leaving the region in August, possibly for a West Coast stint with the Reverend Horton Heat.

The band still relishes the touring life, despite the fact that it can get disorienting, according to Miller.

"We like being on the road. When I get home, I wake up and wonder where the hell I am. It never happens the first night—it only happens after, like, three nights. I wake up looking at the same ceiling three days in a row, and it triggers something in me, and I don't know where I am."

Classical Sensations

A Billboard Spotlight

The classical market is constantly growing, changing and evolving in a concerted effort to boost its global appeal. On September 9th, **Billboard's** special issue takes an in-depth look at the classical music market—its marketing strategies, retail trends, new releases and global impact.

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	1	103	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2119 IS 29 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	21	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 IS	SHOW UP!
3	3	4	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
4	NEW		DONALD LAWRENCE & THE TRI-CITY SINGERS SPARROW 51480	BIBLE STORIES
5	4	43	HELEN BAYLOR WORD 66443/EPIC IS	THE LIVE EXPERIENCE
6	7	59	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
7	6	37	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
8	8	5	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
9	RE-ENTRY		MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
10	RE-ENTRY		TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
11	11	21	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
12	10	111	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
13	5	55	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
14	19	2	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
15	9	53	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 IS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	
16	26	12	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
17	14	17	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
18	15	60	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
19	21	8	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
20	12	5	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
21	18	39	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
22	30	27	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
23	RE-ENTRY		GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
24	17	31	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
25	13	107	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
26	20	83	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
27	25	16	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
28	NEW		THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
29	24	15	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
30	RE-ENTRY		INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
31	22	33	TRAMAIN HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
32	28	14	O'LANDA DRAPER & THE ASSOCIATES WORD 66556/EPIC	CELEBRATION OF PRAISE
33	29	16	ANOINTED WORD 67051/EPIC	THE CALL
34	35	45	JOHN P. KEE VERITY 43009	COLORBLIND
35	38	16	DARYL COLEY SPARROW 51446	THE COLLECTION
36	RE-ENTRY		DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
37	36	46	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
38	RE-ENTRY		ALLEN & ALLEN CGI 51416	A-BLAZING GRACE
39	27	32	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD... TAKE US THROUGH
40	16	13	VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS

Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **IS** indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music



by Lisa Collins

WITH MUSICAL TASTES that run the gamut from foot-stompin' traditional gospel to jazz, it is easy for Yolanda Adams to lean back and belt out, "I am the rhythm," a line from her latest release, "More Than A Melody." The Tribute album shipped to retail last week and is expected to be Adams' biggest seller yet.

And yes, along with artists including Kirk Franklin, John P. Kee, and Hezekiah Walker, Adams makes up the melody and rhythm of a new gospel movement that is infusing and energizing gospel to record sales levels. Her demographics are about as broad as her vocal range, appealing to those from the age of 6, who approach her at concerts for her autograph, to those over 60.

Today, nearly 10 years after her debut, Adams is more than happy with where God has brought her. "You never really know what you're going to do when you start out," she says. "When I first started with Thomas Whitfield, my plan was to do the album during the summer on my time off from teaching. I never dreamed of leaving the school system, and when I did, it was a huge step, but I'm so glad I took that step on faith. Now, my faith is to the point where it's like, 'Give me a diving board over a pool with no water, and watch me jump.'"

She feels as if she's made a similar leap with her latest album, "More Than A Melody," and says, "Finally, I got a chance to make a product that sounds more like what my preference of what tone and melody should be."

With the pressure that comes with success that is measured by sales, Adams says, "They said that 'Save The World' is not like 'Through The Storm,' and [that I couldn't] do anything to outdo 'Through The Storm.' I said, 'Well, just listen.' Then they found 'The Battle Is The Lord.'" And not only did they listen, but they went to record stores and purchased it, making it her biggest seller to date.

She says her current release—which features three of her own compositions and a duet with Doug Williams—is geared to "the everyday listener, not just the Sunday listener or the one that listens in a storm." She adds, "I want my album to be listened to every day."

However, in order to understand where her music—which many have deemed cutting edge—is going, Adams says that one has to understand where "me and God are, because God gave me everything on this album. And never underestimate where I'm going, because just when you think I'm going off the deep end into the jazz thing, I might come right back and shock you with stone traditional. This year, I'm calm, assured—I'm relaxed. Next year, who knows?"

"We want to take gospel a step further, so that it's greeted in the marketplace by everybody, so I am making a conscious effort to not fit the mold. Sometimes you have to go out and do it differently. As a Christian, I'm not supposed to be like everybody else or to follow what's going on. I am supposed to tread new ground."

BRIEFLY: "The Secret Is Out" is the title of the new and long-awaited Vanessa Bell Armstrong project that is due in August from Verity... New signings include Billy Preston to PepperCo Records.



by Deborah Evans Price

THIS BEAUTIFUL MESS: When new members join a band it always changes the musical dynamics of the group. In the case of R.E.X. Music act Sixpence None The Richer, the contributions of drummer Dale Baker, bassist J.J. Plasencio, and guitarist/vocalist Tess Wiley make Sixpence's sophomore project one of the Christian genre's most notable releases this year. Not that there was anything wrong with the act's impressive debut, "The Fatherless And The Widow," but on Sixpence's current release, "This Beautiful Mess," the new musicians perfectly complement principal songwriter Matt Slocum's innovative tunes and Leigh Bingham's lead vocals.

"There's a huge difference," Slocum says of the band, the name of which comes from a C.S. Lewis book. "It's like night and day, glorious results. Everybody brought their influences, and it really rounded out the sound."

The Austin-based band's debut album drew comparisons to 10,000 Maniacs (they share the same producer, Armand John Petri), but on "This Beautiful Mess" Sixpence carves its own niche. "We all have different musical backgrounds," Plasencio says. "Some of us listen to classical, some of us listen to jazz, and some listen to hard rock. When you have all those musical tastes coming together, you have some really unique tunes that end up coming out."

Baker, in defining the Sixpence sound, says, "It's as if Suzanne Vega did lunch with the Cranberries, and then they went out moshing to the Smashing Pumpkins."

Bingham's readily identifiable voice is one of the band's major assets. "There's an honesty in Leigh's singing,"

Plasencio says. "You can tell that she's totally singing out of her heart. There's no disguise in what she's doing. She's not imitating anyone. She's totally being herself."

Wiley says Bingham's honesty extends beyond the stage. "She's one of the most approachable people I've ever seen," Wiley says. "Even though she's shy, she's extremely generous and willing to talk to people, which is good from a ministry aspect."

In addition to playing churches, Sixpence has been getting mainstream exposure as opening act for the Smithereens.

Sixpence's new release is available in both Christian and mainstream retail outlets. Besides enjoying the music on the CD, consumers may also appreciate the artwork on the cover and inside the packaging. Jimmy A, Christie Knubel, Kim Thomas, and acclaimed folk artist the Rev. Howard Finster are among the artists who contributed to the project, making it a visually and aurally satisfying effort.

NEWS NOTES: Marietta, Ga.-based gray dot records has signed a distribution agreement with Spring Arbor... Congratulations to BeBe Winans and his wife, Deborah, who are expecting a baby on BeBe's birthday, Sept. 17... Steve "Rabbit" Easter has been in the studio working on an instrumental album for Chapel Music. Ricky Skaggs recently joined him to contribute a few mandolin licks... Seattle-based trio Grammatrain has signed with ForeFront. Their debut is due for release Sept. 26... Georgia rockers Third Day are heading to Europe to play the Flevo Fest in Holland, as well as other European dates... Wes King is endorsing the Wheaton, Ill.-based Bibles for the World Project, which distributes New Testaments. He's recording a 60-second public service announcement, which Reunion Records will service to 700 Christian radio stations... The Lewis Family Homecoming and Bluegrass Festival attracted over 3,000 fans to the family's hometown of Lincolnton, Ga. Bill Monroe & the Bluegrass Boys, former Louisiana Gov. Jimmie Davis, and Grandpa Jones also performed at the event.

2 NEW RELEASES FROM AIR!

AIR 10207

LUTHER BARNES & THE SUNSET CHORALE

"A LIVE CELEBRATION"

AIR 10206

The Singing Disciples

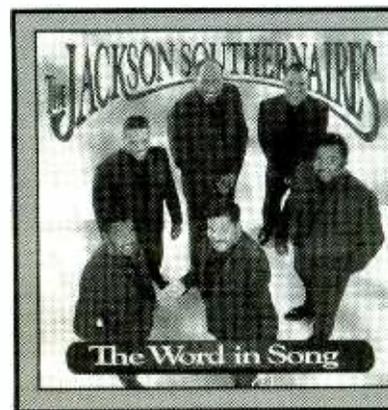
Reach Out

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

Top Contemporary Christian

THIS WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
				SoundScan®
				■■■■■
			★ ★ NO. 1 ★ ★	
1	1	58	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY 13 wks at No. 1
2	2	43	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
3	3	3	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
4	5	20	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
5	4	16	POINT OF GRACE WORD 5608	THE WHOLE TRUTH
6	7	49	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
7	6	3	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
8	NEW▶		VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
9	9	135	DC TALK ● FOREFRONT 3002/CHORDANT	FREE AT LAST
10	8	47	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
11	13	4	JARS OF CLAY BRENTWOOD 5573	JARS OF CLAY
12	11	89	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
13	10	89	MICHAEL W. SMITH ● REUNION 0086/WGRD	FIRST DECADE 1983-1993
14	NEW▶		TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
15	14	18	HELEN BAYLOR WORD 66443 HS	THE LIVE EXPERIENCE
16	12	14	ANOINTED WORD 67051	CALL
17	15	63	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
18	20	33	SANDI PATTY WORD 9443 HS	FIND IT ON THE WINGS
19	23	24	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
20	22	38	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
21	25	28	SIERRA STARSONG 1003/CHORDANT	SIERRA
22	16	39	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
23	17	2	PHIL KEAGGY SPARROW 51433	TRUE BELIEVER
24	21	29	STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
25	RE-ENTRY		THE STATLER BROTHERS MERCURY 826268	HOLY BIBLE-NEW TESTAMENT
26	18	3	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
27	27	73	POINT OF GRACE WORD 26014	POINT OF GRACE
28	NEW▶		JOHN ELEFANTE WORD 4236	WINDOWS OF HEAVEN
29	31	77	TWILA PARIS STARSONG 8805/CHORDANT	BEYOND A DREAM
30	24	7	VARIOUS ARTISTS SPARROW 1472/CHORDANT	HYMNS & VOICES
31	30	17	MARGARET BECKER SPARROW 51424/CHORDANT	GRACE
32	29	40	TAKE 6 ● WARNER ALLIANCE 4150/CHORDANT	JOIN THE BAND
33	NEW▶		DAVID MEECE STARSONG 0077/CHORDANT	ODYSSEY
34	19	37	4 HIM BENSON 4046	THE RIDE
35	34	2	ALISON KRAUSS & THE COX FAMILY ROUNDER 0307	I KNOW WHO HOLDS TOMORROW
36	28	162	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
37	NEW▶		HANK WILLIAMS MERCURY 811 900	I SAW THE LIGHT
38	RE-ENTRY		BIG TENT REVIVAL ARDENT/FOREFRONT 25112/CHORDANT	BIG TENT REVIVAL
39	RE-ENTRY		RICKY VAN SHELTON COLUMBIA 46854	DON'T OVERLOOK SALVATION
40	26	3	MARANATHA! PROMISE BAND WORD 6288/MARANATHA	RAISE THE STANDARD - PART ONE

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.



The Word for the New Jackson Southernaires album from Malaco Records is... "WONDERFUL!"

The Word in Song

MALACO RECORDS

GEFFEN'S URGE OVERKILL ALBUM 'EXITS' FROM 'PULP FICTION'

(Continued from page 10)

bum reached No. 2 on the Heatseekers Album Chart and spawned the hit modern and album rock track "Sister Havana."

Geffen will offer the first taste of "Exit The Dragon" on July 25, when the track "Somebody Else's Body" ships to college, modern rock, and album rock radio.

"Sometimes bands go through highs and lows," Smith says. "But the interest in Urge Overkill has been pretty constant. This is a really deep album... We're not looking for it to be a success or failure in the first few months. This is a yearlong project."

To record "Exit The Dragon," Urge Overkill, which also includes guitarist/vocalist Nash Kato and drummer/vocalist Blackie Onassis, once again turned to the production team of Joe and Phil Nicolò, known collectively as the Butcher Brothers. Although the Butchers primarily work on hip-hop recordings, the duo produced "Saturation," and the pairing worked well.

"Prior to that, the group had made records with Butch Vig, Steve Albini, and Kramer, but ultimately they were never really happy in the past," says Geffen A&R executive Mio Vukovic. "They always had something a little more soulful that they wanted to bring out, and the Butchers were able to do that."

Yet Urge and the Butchers did not opt to simply repeat the sound of "Saturation." Says Roeser, "The last record sounds much more produced. We kind of felt that it shouldn't sound [raw], that it sort of had to be airtight. On this album, we sort of realized that it doesn't matter."

That attitude is apparent on the album, as the third track, "Need Some Air," opens with a false start.

Part of the looseness is due to the public's acceptance of "Girl, You'll Be A Woman Soon," which was recorded and mixed in two hours. "We were kind of amazed that something that [unpolished] could actually fly," admits Roeser.

While the production may be less refined, "Exit The Dragon" is a deeper album. "When 'Saturation' was made, the band hadn't toured for a couple years," says Vukovic. "It was born completely in the studio. 'Exit The Dragon' was born from a year and a half of touring. The record reflects that, and there is more depth lyrically on this one."

The album ranges from the dark pop of "Somebody Else's Body" and the cautionary drug anthem "The Mistake" to the epic finale "Digital Black/Epilogue."

The latter track, nearly nine minutes long, is a duet with Kato and Tamika Vines, an up-and-coming vocalist who was featured on a Schoolly D album produced by the Butchers. "She is a cross between the girl in Soul II Soul and Merry Clayton," says Vukovic. "Nash was looking for someone to do a duet with, and we all sort of realized that this was the girl."

Roeser adds that "Exit The Dragon," named in part as a tribute to the Bruce and Brandon Lee legacy, is an album in the truest sense. "The songs complement each other, and the whole thing has an album feel, which is kind of a lost art form," he says, noting that all three band members sing on the album.

Roeser says the band sought "to mix it up a bit by using different voices singing and by singing together. Not too

many groups besides the Beatles do that, and I've always really dug that."

Urge Overkill may also be looking to the Beatles in the image department. In the past, the band's campy matching retro gear has gained it nearly as much notoriety as its music, but now the band will likely tone things down a bit.

"It's always been something that kind

of happens naturally," Roeser says. "With each album we sort of come out with a different take on the visuals of the band. Now, I think we're moving more into the Beatles' 'Abbey Road' look."

Fans will be able to see Urge Overkill's new style firsthand when the band hits the road in the fall.

CAPITOL'S BLIND MELON OFFERS 'SOUP'

(Continued from page 10)

press time, is said to include special footage of the band shot specifically for the item.

While "Galaxie" may not have the immediate hook that "No Rain" had on first listen, it still delivers the band's engaging sense of melody.

"There's not an obvious first single," says Skinner, "but there wasn't on the first one either. Blind Melon is not a singles band. We're looking more toward this as the phenomenon of the Grateful Dead, but younger. These kids remind you of young Deadheads."

Skinner says the label is considering "2x4," "Walk," "Toes Across The Floor," and "Skinned" as possible future singles from "Soup."

John Artale, purchasing manager for the 143-store National Record Mart chain based in Carnegie, Pa., predicts that "the label may have to re-establish [the band]." But he notes, "There's still a market for that sound with new hippie-like music from Dave Matthews Band and Hootie & the Blowfish. Since those are doing well, this should too."

Rogers Stevens, guitarist in the group, which also features Shannon Hoon (vocals), Glen Graham (drums), Brad Smith (bass and backing vocals), and Christopher Thorn (guitars), says he's much happier with "Soup" than he was with the band's debut. He also isn't too concerned with matching the first album's success.

"The pressure has been placed on other people [rather] than us," says Stevens. "We can only do what we do. We can't write [pop] hit singles. Those aspirations are nice to have, but if it doesn't sell, or if we don't write another hit song, we'll get over it."

"I like every song on this album. I can't say that about the first record," he continues. "The first record was the first 13 songs we wrote when we got together, and obviously we've been through a lot since then. So we had this huge array of experiences to draw from musically and personally. To me, it sounds like we just got better at [crafting] our particular sound."

Stevens says it took the band nearly three years to get back in the studio, for a variety of reasons.

One problem was finding the right producer—Andy Wallace—and matching his schedule with the band's.

Another difficulty was "sobering everyone up and getting them there," according to Stevens. Band member Shannon Hoon has had encounters with the law, including a drunk and disorderly charge while recording "Soup" in New Orleans.

Both the band and the label are anxious to get Blind Melon back on tour.

"My feeling is that after watching them tour and grow, these guys will be around for a long time," says Skinner. "They toured their little butts off on the first record, and it all paid off."

The group will initially tour Europe in August and September, then head to the U.S. for dates late in September. Details of the tours are still being mapped out.

Also later this summer, Blind Melon will get some exposure via Atlantic Records' "Schoolhouse Rock" compilation, due Sept. 5. The album also features acts such as Stone Temple Pilots and A Tribe Called Quest, and the bands perform renditions of Saturday-morning ABC-TV educational children's songs such as "Conjunction Junction," "I'm Just A Bill," and "The Preamble." Blind Melon's track is "Three Is A Magic Number."

DOE MOVES FORWARD

(Continued from page 11)

adds Doe, who speaks of a "pretty tough dialog" between himself and Rhino but credits the label for "leaving us alone to sink or swim." He also agrees that there are two sides to "Kissingshard," which, he says, is very different from his past output.

"Instead of being singer/songwriter, it's more band-oriented, like X, but it differs in the narration, since X songs usually have two narrators," he says. "The themes are similar, dealing with romance and relationships, politics, business—kind of all over the lyrical map. Some songs are more stripped-down acoustic, and others are more raucous, depending on whatever the song calls for."

Any friction with Rhino over the fact that "Kissingshard" comes out just two months after X's self-released and acoustic-oriented "Unclogged" album on the band's own Infidelity Records label has been allayed, says Raphael.

"We weren't thrilled about it at first," she says, "but it's not a full-blown X studio album, and we're hoping that any exposure of John will augment our marketing efforts."

These also include servicing vinyl versions of the album to college radio and retail and further retail support via listening posts, in-store play buys, and a toll-free sampling phone line.

"I can't imagine someone hearing 'Unclogged' and saying 'This is good. I love the way John sings here, but I don't want to hear what he did himself!'" adds Doe, noting that Cervenka released the spoken-word album "Surface To Air Serpents" on Henry Rollins' 213 label two months ago. "I think this shows what X members are capable of, that we're not just one-dimensional."

After touring with X in July and August, Doe plans to perform with his "Kissingshard" musicians in October or November. Meanwhile, he remains active in film acting. His latest movie, "Georgia," starring Jennifer Jason Leigh, just premiered at the Cannes Film Festival.

Songwriters & Publishers

ARTISTS & MUSIC

New Personnel, Strategy At SESAC COO Velez To 'Reassess' Company Workings

BY IRV LICHTMAN

NEW YORK—"SESAC has to be different from ASCAP and BMI, or we won't be successful," says William Velez, the performing right society's new managing director/COO. And Velez, formerly senior VP of international, promises some innovations in SESAC's relationship with writers and publishers that will clearly distinguish it from its much larger competitors.

Velez, recruited by SESAC's new owners in 1993 from BMI, where he served as senior director of Latin music, now heads a reorganized day-to-day team that includes rights veterans Pat Collins, in the newly created slot of senior VP of licensing, and Charlotte Scott, in another new post, senior VP of operations. Collins is new to SESAC; he comes from ASCAP, where he was director general of licensing and national sales, and Scott was previously SESAC's VP of operations. All, including Velez, who is relocating from New York, will be based in Nashville.

With his new appointment, Velez replaces SESAC veteran Vincent Candelora, who has been named vice chairman and a director of SESAC.

"Vincent will be our in-house mentor and consultant," says Velez. "He expressed an interest in mov-

ing beyond day-to-day activities." Instrumental in the dramatic development in January when SESAC brought the catalogs of Bob Dylan and Neil Diamond into its fold, Candelora will seek out other major acquisitions and guide the strategies of licensing negotiations and international and legislative initiatives, says Velez.



VELEZ

Before the Dylan and Diamond deals, Velez's arrival saw SESAC move from ground zero in the Latin field to its current standing of being represented in any given week by approximately 25% of the entries on the Latin charts, says Velez. The creation of a Latin division, Velez says, "showed that we could not only be competitive with ASCAP and BMI, but that we could be dominant in a genre of music. Latina provided us with two important spinoffs. By using [Broadcast Data Systems] in Latina, we were able to spearhead new technology for our performing rights licensing. It is not only the most accurate system, but we've turned to the same technology as a new means for licensing radio stations on a usage basis. Secondly, Latina opened up the possi-

bilities in non-Latin areas."

Velez is also confronting the internal mechanism of SESAC's operation. "[In the last two years], we've been more or less flying by the seat of our pants, because we wanted to move so quickly. There wasn't time for a strategic plan to be developed. We were moving from opportunity to opportunity. I see a need to totally reassess the total workings of the company. We've already done radical surgery in several key areas [including the Collins and Scott appointments.]"

While SESAC chairman Stephen Swid, partnered in SESAC with Freddy Gershon and Ira Smith, suggests the likelihood of other top pop writers joining SESAC, Velez extends SESAC's new aggressiveness further by declaring that SESAC may try some new wrinkles in writer relationships. "We don't have to be relegated to traditional performance right concepts. For instance, we could do joint ventures with writers to handle particular types of music. We basically have a clean slate."

To Swid, the future is bright. "The opportunities in performance rights are just tremendous. We know we'll have great growth, but it's going to be great for the whole performance right community, too."

One Of The Best Friends A Song Ever Had Rosemary Clooney Honored With ASCAP Award

NEW YORK—Rosemary Clooney is giving no thought at the moment to her song repertoire for her 20th Concord Records album.

With a new album due at the beginning of next year, Clooney says she usually starts thinking about themes or song programs a few months before the recording is made. But what is certain is that her choices—and she says they will be among her choices alone—will be among what she and her fans regard as the pop pantheon's most enduring compositions.

In fact, Clooney, celebrating her 50th anniversary as a professional singer, was just awarded ASCAP's Pied Piper Award, which is considered the performing right society's most prestigious award to an entertainer. It was presented June 6 at the Washington Court Hotel on Capitol Hill in Washington, D.C. The host was ASCAP president/chairman Marilyn Bergman, and there also was a writer salute with performances of songs by Richard Adler, Alan Bergman, Cy Coleman, Burton Lane, and Charles Strouse that Clooney has recorded.

Of course, one of the ironies of Clooney's career, which has successfully bet on the best of the pop song masters, is that her first hit, "Come On-A My House," was some-

thing of a nonsense song. But it hit No. 1 in 1951 and was selected by Mitch Miller, the legendary Columbia A&R chief. Clooney says, "It was a funny little song that he recommended that I sing like someone who wants to get married." Two other No. 1 hits, "Half As Much" (1952) and "Hey There" (1954) were classy ballads. A third No. 1, "This Ole House" (1954), was more in the spirit of her first big hit.

While her latest album, "Demi-Centennial," contains songs from different writers, the Concord series has been highlighted by salutes to such masters as Ira Gershwin, Cole Porter, Harold Arlen, Irving Berlin, Jimmy Van Heusen, and Johnny Mercer. In one CD are songs by Richard Rodgers and his two longtime lyricist collaborators, Larry Hart and Oscar Hammerstein. The tributes are in many ways the equivalent of Ella Fitzgerald's great songwriter series of the late '50s.

In making her selections, Clooney says she turns to songs "with a feeling of younger [audiences], the kind of romantic songs that touch young

people." Yet she also takes a personal view. "Whenever I hear 'Come In From The Rain' [by Melissa Manchester and Carole Bayer Sager], I think of my grandchildren." Clooney once recorded a George and Ira Gershwin rarity because of her friendship with Ira and cabaret/concert performer Michael Feinstein, who worked in Gershwin's home in Beverly Hills, Calif., helping the lyricist organize his vast collection of Gershwin manuscripts. "Michael told me about this song, 'Ask Me Again,' which appeared, of all places, in an album called 'Mostly Mercer.'"

For Clooney, the Pied Piper Award makes a clear reference to her career as "one of the best friends a song ever had." She is not quite clear on the meaning—though she accepts it as high praise—of the last line of a comment about her attributed to Frank Sinatra: "Rosemary Clooney has that great talent which exudes warmth and feeling in every song she sings. She's a symbol of good modern American music."

Whatever it means, Clooney will pay tribute to Sinatra when she and many other stars appear at a New York tribute to the singer July 24-26.

IRV LICHTMAN



CLOONEY

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER
HOT 100 SINGLES
WATERFALLS • Organized Noize, Marquee Etheridge, Lisa Lopes • Organized Noize/BMI, Stiff Shirt/BMI, Belt Star/BMI, Tizbiz/ASCAP, Pebbitone/ASCAP

HOT COUNTRY SINGLES & TRACKS
SOLD (THE GRUNDY COUNTY 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
UNA MUJER COMO TU • M. A. Solis • Mas Latin/SESAC

Japanese Publishers Join; Favorite Film Music Polled

BMG JAPAN PUBS MERGE: Two stand-alone music publishing companies in the BMG Music family in Japan have merged into a single entity known as BMG Music Publishing Japan Inc., effective July 1.

Now operating under single management are Global Music Publishing Corp., formed through BMG/Victor Records in 1976, and Nippon BMG, BMG Music Publishing's company formed in 1988.

The merger, under the direction of senior director Akira Yokota, combines Global's local repertoire of approximately 1,000 copyrights with the international flavor of Nippon BMG, which has about 30,000 copyrights.

The domestic division is operated by GM Hideyoshi Kuroda, and the international GM is Keiko Hida.

Announcing the merger were Osamu Sato, president of Global Music and chief of BMG/Victor Records, and Nick Firth, president of BMG Music Publishing Worldwide.

SPRINGSTEEN IN THE RAIN: As part of its June special, "The Hollywood Soundtrack Story," cable channel American Movie Classics has released the results of a survey of viewers, composers, and celebrities on their favorite movie music. Biggest vote for top movie musical and soundtrack goes to "The Sound Of Music," the Rodgers & Hammerstein classic, while "Moon River" by Henry Mancini & Johnny Mercer garnered the most votes for best song. John Williams' "Star Wars" theme won in the instrumental category. Viewers were also asked which song they'd like to hear covered by a contemporary artist; the winner was "Singin' In The Rain" by Arthur Freed & Herb Nacio Brown. And who would they most like to make that cover? Bruce Springsteen. Among critics, composers, and celebrities, the favorite background score is Bernard Herrmann's "Psycho." AMC has also debuted a series of

30-minute shows featuring Michael Feinstein and guests performing the songs of the Broadway/film musical masters. The series is called "Sing A Song Of Masters."

THE BRAKEMAN: Old-line music publishing firms usually have interesting stories to tell about their origins. But peermusic may be a cut above them all. As related by Alan Warner in the company's lovingly packaged five CD/binder collection, Ralph S. Peer, father of the current chief of the still-independent company, Ralph Peer II, was "a pioneer in both country as well as certain other hitherto uncharted courses of music.

He is, for instance, generally credited with the first recording of a black performer singing the blues. However, the initial writer he signed was a

former railroad man with a talent for yodeling called Jimmie Rodgers. The year was 1927 when Peer, then a talent scout for the Victor Talking Machine Company, held auditions in Bristol, Tenn. Rodgers, who became known as 'The Singing Brakeman,' applied and cut his first two recordings. Through an agreement with Victor, Ralph became the publisher of Jimmie Rodgers' compositions, and this marked the creation of the body of classic songs that we are outlining in this book." From blues to country to pioneering coverage of Latin American music and pop, that's peermusic, which for many years was known as the Peer-Southern Organization and included Peer's wife, Monique, in a key executive role.

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

1. Bob Dylan, "MTV Unplugged."
2. Pink Floyd, "The Division Bell."
3. "West Side Story: The Songs."
4. Stone Temple Pilots, "Purple."
5. "The Essential Duke Ellington."



by Irv Lichtman

Music Video

ARTISTS & MUSIC

Videos Sprout Up In New Settings Narrow Demos Targeted In Malls, Arcades

BY BRETT ATWOOD

LOS ANGELES—Music videos are getting exposure through “place-based” video services that narrow-cast clips at high-traffic locations to a captive audience. Major labels are using the programs, which air in shopping malls and on college campuses, to target the desirable teenage and young adult record-buying demographic.

Two such services—Channel M and College Television Network—provide their equipment and programming free of charge and generate revenue based on advertising that accompanies the programming.

Chicago-based Channel M, which aims its programming at males age 12-24, is located in approximately 100 Aladdin's Castle video arcades. It is seen by approximately 2 million people per month, according to president/CEO Marshall I. Teichner, who estimates that Channel M will expand its video programming to 200 outlets by the end of this year.

Channel M consists of a two-hour block of programming including music videos, movie trailers, and video game tips. The show is updated monthly and airs about 12 videos per month.

“We have total penetration of sight and sound in the video arcade,” says Teichner, who estimates that participating arcades have about 10 monitors that air the program.

“Basically, Channel M exposes new music to the kids in the arcade as they hang out and play games,” says Teichner. “The Aladdin's Castles are located in malls, which means that it is usually only steps away from a record store.”

Channel M cross-promotes many of the artists that it plays with coupon and arcade-token incentives. For example, to promote Capitol Records artist Tracie Spencer, Channel M teamed with the Minneapolis-based Musicland Group, which includes Musicland and Sam Goody stores. Participating arcades offered a discount coupon that could be redeemed toward the purchase of Spencer's album at the in-mall Musicland or Sam Goody music re-

tailers.

Other Channel M promotions promise free arcade tokens with the purchase of music product.

In the future, Channel M may include a toll-free number during its program for mail-order purchase of music and other merchandise, according to



LASER
VIDEO
NETWORK
INC.

Teichner.

Another “place-based” music video service is New York-based College Television Network, which aims for a slightly older demographic on the 238 university campuses that it reaches. CTN, introduced in 1993 by Laser Video Network, consists of interactive video kiosks—generally placed in dining areas—that allow viewers to select from 110-125 videos per month (Billboard, April 16, 1994).

When no selections have been made, the computer plays a random mix of programming, including music videos, news, sports, and comedy.

CTN video coordinator Nick Schittone says that modern rock and R&B are among the most-requested music

video genres on the service.

CTN reaches approximately 611,000 students per day, according to LVN CEO Peter Kauff.

“Most campuses are not serviced by cable, and many schools are strapped for cash these days,” says Kauff. “We provide entertainment to the school dining areas free of charge.”

Earlier this year, CTN teamed with Arista for a music and merchandise giveaway that promoted country act the Tractors.

Another extensive music giveaway campaign with Geffen Records is expected to begin in the fall, according to Schittone.

Beginning this fall, CTN plans to begin using the kiosks' ability to print out discount coupons. Upon requesting a

Channel M

video, the viewer will be given a coupon redeemable toward the purchase of a related album at a participating store.

CTN provides playlist information, as well as samples of its music video programming on the World Wide Web. The Internet site is located at <http://www.itnet.com>.

PRODUCTION NOTES

LOS ANGELES

- Jennifer Trynin's “Happier” was shot by Jodi Wille for DNA Inc.
- Mark Gerard directed Portrait's video remake of the Bee Gees' “How Deep Is Your Love.” Ulla Holler produced.
- Bill Pope directed the new clip for Chris Isaak's “Somebody's Crying,” which Elison Miller produced for O. Pictures.
- Brock Houghton is the eye behind Tom Browne's “Ghetto Horn” for Mo' Better Music.
- Majestic Films directors Samm Wallace and T. David Binns teamed

up to film Relativity act Mac Vo's “Players Only,” which Lisa Neal produced. Erikson Core directed photography.

• Ken Fox directed videos for Once Upon A Time's “God” and Brother Cane's “And Fools Shine On.”

• Count Bass D's “Sandwiches” was shot by Karim Ek, while Tara Fitzpatrick produced.

NEW YORK

• Director Black shot the Bushwackas clip “Caught Up In The Game” for Rebecca Filmworks. Keith Miller produced, while Dave Daniels directed photography for the Brooklyn shoot.

OTHER CITIES

• Russell Young of One World Productions recently completed a series of videos in England. The new Jimmy Somerville release for London Records, “Hurts So Good,” was shot on location by Ivon Bartos. Young also directed Marillion's “Beautiful,” which was shot by Sean Van Hales, as well as the new Dana Dawson video, “Three Is Family,” which was lensed by Tim Maurice Jones. Joseph Ullano produced all three clips.

• Faith No More's “Ricochet” clip was directed by Alex Hemmings. The video, which was produced by Derin Schlesinger, was shot in Paris.

• Film Noire's Jamal Henry directed the new clip from rappers A.W.O.L., titled “Mceees Come & Mceees Go.” The clip, which was shot in Detroit, was produced by April Lundy.



Soul Mates. Director Richard Murray cuts loose with members of Blessid Union Of Souls between takes of the New York shoot for its “Let Me Be The One” clip. Pictured, from left, are band members Anthony Clark and Jeff Pence; Murray; and band members Elliot Floan, Eddie Hedges, and Charlie C.P. Roth. Not pictured are producer Robert Howell and Anghel Decca, director of photography for Notorious Productions.

Jazz Alley Hits The Road; MTV To Sell Records Online

JAZZIN' THE GLOBE: The folks at Colorado's Jazz Alley are hitting the road this summer to cover several prominent jazz festivals.

The jazz and blues show went south of the border to cover the fifth annual Cancún Jazz Festival, held in early June. Segments from the Mexico event will begin airing on the hourlong show in the fall.

Among the artists interviewed at the event were the Rippingtons, Boney James, Al Jarreau, Nestor Torres, Tower Of Power, and Tania Maria.

Jazz Alley president Ken Burgmaier says that he is finalizing a deal to bring a three-hour highlight show of the event to pay-per-view in the fall.

Jazz Alley plans to make several stops at other prominent summer jazz festivals, including the Victoria (British Columbia) Jazz Festival, the San Jose (Calif.) Jazz Festival, and the Maui (Hawaii) Music Festival.

THE GOODS: America Online subscribers who visit the recently revamped MTV Online, known as MTVO, will notice the addition of an icon for “the Goods.” A click of the mouse reveals that the music video channel is preparing to unveil “the Record Bin,” an online record store, in the coming months. A toll-free number is already posted in the section for purchase of MTV-related goodies such as T-shirts, jackets, etc. The Eye is watching closely for further details on this electronic retail development.

MVA ON THE MOVE: The Music Video Assn. has moved its New York headquarters to the ETV Network offices at 568 Broadway, Suite 502, New York, N.Y. 10012. The new phone numbers are 212-941-0095, 212-941-0084, and 800-554-9777.

Also, the deadline for submissions to the 1996 Music Video Resource Guide is July 28.

HAPPY IN HELL: A five-letter word was removed from MTV's “120 Minutes” broadcast of Everclear's “Heroin Girl” clip. The offending word is not an expletive, but simply “happy.”

The unedited hook of the song, “I'm happy in hell with my heroin girl,” has been altered to “I'm in hell with my heroin girl.”

VH1 HONORS: VH1 scored a coup by getting Michael Jackson to perform, albeit only for about one minute, at its “VH1 Honors” event, held June 22 at the Shrine Auditorium in Los Angeles. It was the first time that Jackson had performed since molestation allegations caused him to cancel his world tour in 1993.

Jackson was billed as an honoree on the telecast and had not been expected to perform.

The singer drew a standing ovation at the event when he unexpectedly appeared on stage midway through Boyz II Men's rendition of “We Are The World.”

Among the other featured performances on the telecast were Whitney Houston, Annie Lennox, Smokey Robinson, Vince Gill, and Bette Midler.

DURANIES united: Los Angeles-based “Sideshow” marked its one-year anniversary with an appearance by Duran Duran's Simon LeBon.

Tongue-in-cheek references to the singer have played a key role in each episode of the modern rock video show, according to the show's co-founder Richard Reines.

“A lot of the bands talk about how Duran Duran influenced their lives,” says Reines with the utmost sincerity. “Except Oasis. They freaked out.”

Among the bands that have been asked about the British band on the show are Eve's Plum, the Ramones, Superchunk, Weezer, the Mighty Mighty Bosstones, and Radiohead.

“Sideshow” airs weekly on three Los Angeles-area public access cable stations.

QUICK CUTS: Michael Jackson's “Childhood” video will world premiere during a commercial break of the prime-time NBC show “Fresh Prince Of Bel-Air” on Monday (3) ... Paula Abdul's “My Love Is For Real” clip is heading to movie theater screens. The exotic clip will run on approximately 1,000 screens at UA Theatres beginning July 1 ... Portions of Yoko Ono's late-'60s underground film “The Fly” are integrated into Thurston Moore's new clip “Ono Soul,” which is directed by David Markey of We Got Power Films ... One World Productions is now representing Jeffrey Levy for music video. Levy directed the theatrical films “SFW” and “Inside Monkey Zetterland” ... Trade magazine College Music Journal has dropped three of its four music video charts, retaining only its 40-position modern rock video chart.

GANGSTA TOUGH: Michelle Pfeiffer goes head-to-head with rapper Coolio in his latest clip, “Gangsta's Paradise.” In the video, which is taken from the soundtrack to Pfeiffer's forthcoming movie “Dangerous Minds,” the actress confronts Coolio, who performs his rap in the dark, à la Marlon Brando in “Apocalypse Now.” The two begin a duel of wits, as Pfeiffer circles around a menacing Coolio. The clip is directed by Antoine Fuqua of Propaganda Films.

THE EYE



by Brett Atwood

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 Method Man Feat. Mary J. Blige, I'll Be There
- 2 D'Angelo, Brown Sugar
- 3 Michael Jackson & Janet Jackson, Scream
- 4 Monica, Don't Take It Personal
- 5 Brandy, Best Friend
- 6 Shaggy, Boombastic
- 7 TLC, Waterfalls
- 8 The Notorious B.I.G., One More Chance
- 9 Naughty By Nature, Feel Me Flow
- 10 Mary J. Blige, You Bring Me Joy
- 11 Soul For Real, Every Little Thing I Do
- 12 Xscape, Feels So Good
- 13 Boyz II Men, Water Runs Dry
- 14 Diana King, Shy Guy
- 15 Total, Can't You See
- 16 Impromp2, Enjoy Yourself
- 17 Tony Thompson, I Wanna Love Like That
- 18 Gladys Knight, Next Time
- 19 Brownstone, Grapevine
- 20 After 7, 'Til You Do Me Right
- 21 Brownstone, I Can't Tell You Why
- 22 Vertical Hold, Love Today
- 23 Rosie Gaines, I Want U
- 24 James Ingram, The Deeper I Go
- 25 Jody Watley, Affection
- 26 Vanessa Williams, The Way That You Love
- 27 Kut Klose, I Like
- 28 Jon B. Feat. Babyface, Someone To Love
- 29 Frankie Knuckles Feat. Adeva, Too Many ...
- 30 Usher, The Many Ways

**** NEW ADDS ****

Ini Kamoze, Listen To Me
 MNB, I've Got A Little Something For You
 For Keeps, Give It To Me
 Lebo M, Kube
 IV Example, From The Pool
 2Pac, So Many Tears
 Keith Martin, Moment In Time
 Super Cat, Girlstown
 Playz Poncho, What's Up



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Travis Tritt, Tell Me I Was Dreaming
- 3 Alison Krauss, Baby, Now That I've
- 4 Wade Hayes, Don't Stop
- 5 Blackhawk, That's Just About Right
- 6 David Lee Murphy, Party Crowd
- 7 Kenny Chesney, Fall In Love
- 8 John Anderson, Mississippi Moon
- 9 Shenandoah, Darned If I Don't

- 10 James House, This Is Me Missing You
- 11 Neal McCoy, They're Playin' Our Song
- 12 Lorie Morgan, I Didn't Know My Own Strength
- 13 Shania Twain, Any Man Of Mine
- 14 Reba McEntire, And Still
- 15 Lee Roy Parnell, A Little Bit Of You
- 16 Tanya Tucker, Find Out What's Happenin' †
- 17 Shelby Lynne, Slow Me Down †
- 18 Tracy Lawrence, Texas Tornado
- 19 Steve Wariner, Get Back †
- 20 John Michael Montgomery, Sold †
- 21 Joe Diffie, I'm In Love With A Capital U †
- 22 Terri Clark, Better Things To Do
- 23 Ty Hemdon, I Want My Goodbye Back †
- 24 Jeff Foxworthy, Party All Night
- 25 Boy Howdy, She Can't Love You †
- 26 Junior Brown, Highway Patrol †
- 27 Brooks & Dunn, You're Gonna Miss Me When... †
- 28 Rick Trevino, Bobbie Ann Mason
- 29 Garth Brooks, The River
- 30 George Jones & Tammy Wynette, One
- 31 Philip Claypool, Swingin' On My Baby's...
- 32 Kim Richey, Just My Luck
- 33 Tracy Byrd, Walking To Jerusalem †
- 34 Mark Collie, Three Words, Two Hearts...
- 35 Rhett Akins, That Ain't My Truck
- 36 Perfect Stranger, You Have The Right To
- 37 Jeff Carson, Not On Your Love
- 38 Willie Nelson & Curtis Potter, Turn Me...
- 39 Daron Norwood, My Girl Friday
- 40 Diamond Rio, Finish What We Started
- 41 Victoria Shaw, Forgiveness
- 42 Bellamy Brothers, Big Hair
- 43 Brett James, Female Bonding
- 44 Helen Darling, Jenny Come Back
- 45 Dwight Yoakam, Please, Please Baby
- 46 Clay Walker, My Heart Will Never Know
- 47 Little Texas, Southern Grace
- 48 Ty England, Should've Asked Her Faster
- 49 Confederate Railroad, When And Where
- 50 Wesley Dennis, Don't Make Me Feel At Home

† Indicates Hot Shots

**** NEW ADDS ****

Lisa Brokop, Who Needs You
 Sawyer Brown, (This Thing Called) Wantin' And...
 Toby Keith, Big Ol' Truck



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Boyz II Men, Water Runs Dry
- 2 Michael Jackson & Janet Jackson, Scream
- 3 U2, Hold Me, Thrill Me, Kiss
- 4 Blues Traveler, Run Around
- 5 Collective Soul, December
- 6 TLC, Waterfalls
- 7 Skee-Lo, I Wish
- 8 The Rembrandts, I'll Be There For You
- 9 Bon Jovi, This Ain't A Love Song
- 10 Hootie & The Blowfish, Let Her Cry
- 11 Better Than Ezra, Good
- 12 White Zombie, More Human Than Human
- 13 Live, Lightning Crashes
- 14 Dr. Dre, Keep Their Heads Ringin' †

- 15 Madonna, Human Nature
- 16 Bush, Little Things
- 17 Naughty By Nature, Feel Me Flow
- 18 Soul Asylum, Misery
- 19 Rod Stewart, Leave Virginia Alone
- 20 Filter, Hey Man Nice Shot
- 21 Alanis Morissette, You Oughta Know
- 22 Sponge, Moly
- 23 Chris Isaak, Somebody's Crying
- 24 The Cranberries, Ridiculous Thoughts
- 25 Spearhead, Hole In The Bucket
- 26 R.E.M., Strange Currencies
- 27 Primus, Wynona's Big Brown Beaver
- 28 Seal, Kiss From A Rose
- 29 Montell Jordan, This Is How We Do It
- 30 Sheryl Crow, Can't Cry Anymore
- 31 Stone Temple Pilots, Interstate Love Song
- 32 Hootie & The Blowfish, Hold My Hand
- 33 Adina Howard, Freak Like Me
- 34 Matthew Sweet, Sick Of Myself
- 35 Radiohead, Fake Plastic Trees
- 36 Michael Jackson, Remember The Time
- 37 Diana King, Shy Guy
- 38 Monica, Don't Take It Personal
- 39 Monsternagnet, Negasonic Teenage Warhead
- 40 Weezer, Say It Ain't So
- 41 Bryan Adams, Have You Ever Really Loved...
- 42 Nicki French, Total Eclipse Of The
- 43 Michael Jackson, Thriller
- 44 Dave Matthews Band, Ants Marching
- 45 The Black Crowes, Wiser Time
- 46 Jon B. Feat. Babyface, Someone To Love
- 47 Nine Inch Nails, Closer
- 48 Paula Abdul, My Love Is For Real
- 49 Michael Jackson, Bad
- 50 Michael Jackson, Black Or White

** Indicates MTV Exclusive

**** NEW ADDS ****

Dana Dane, Chester
 Jodeci, Freek'n You
 Montell Jordan, Somethin' 4 Da Honeyz
 Elton John, Made In England
 Natalie Merchant, Carnival
 Matthew Sweet, We're The Same



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

- 1 Shania Twain, Any Man Of Mine
- 2 Shenandoah, Darned If I Don't
- 3 John Michael Montgomery, Sold
- 4 Shelby Lynne, Slow Me Down
- 5 Jeff Foxworthy, Party All Night
- 6 Tracy Lawrence, Texas Tornado
- 7 Clay Walker, My Heart Will Never Know
- 8 Wade Hayes, I'm Still Dancin' With You
- 9 Patty Loveless, You Don't Even Know Who...
- 10 Kenny Chesney, Fall In Love
- 11 John Anderson, Mississippi Moon
- 12 Blackhawk, That's Just About Right
- 13 Neal McCoy, They're Playin' Our Song
- 14 Lorie Morgan, I Didn't Know My Own Strength
- 15 Ty England, Should've Asked Her Faster

- 16 Reba McEntire, And Still
- 17 Brooks & Dunn, You're Gonna Miss Me When
- 18 Bellamy Brothers, Big Hair
- 19 Wade Hayes, Don't Stop
- 20 Junior Brown, Highway Patrol
- 21 Confederate Railroad, When And Where
- 22 Dwight Yoakam, Please, Please Baby
- 23 Alan Jackson, I Don't Even Know Your Name
- 24 David Lee Murphy, Party Crowd
- 25 Travis Tritt, Tell Me I Was Dreaming
- 26 Diamond Rio, Finish What We Started
- 27 Joe Diffie, I'm In Love With A Capital U
- 28 Pam Tillis, In Between Dances
- 29 Tanya Tucker, Find Out What's Happenin' †
- 30 Ty Hemdon, I Want My Goodbye Back

**** NEW ADDS ****

4 Runner, A Heart With 4 Wheel Drive
 Carlene Carter, Love Like This
 Helen Darling, Jenny Come Back
 Alison Krauss, Baby, Now That I've Found You
 Aaron Neville, For The Good Times



Continuous programming
 1515 Broadway, NY, NY 10036

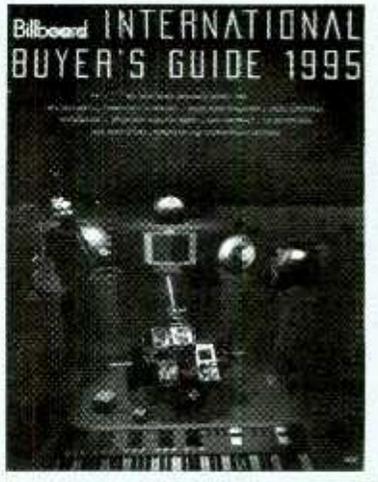
- 1 Michael Jackson & Janet Jackson, Scream
- 2 Hootie & The Blowfish, Let Her Cry
- 3 Bryan Adams, Have You Ever Really Loved...
- 4 Annie Lennox, No More "I Love you's"
- 5 The Rembrandts, I'll Be There For You
- 6 Dionne Farris, I Know
- 7 Paula Abdul, My Love Is For Real
- 8 Boyz II Men, Water Runs Dry
- 9 Blues Traveler, Run Around
- 10 Blessid Union Of Souls, I Believe
- 11 Seal, Kiss From A Rose
- 12 Eagles, Learn To Be Still
- 13 Melissa Etheridge, If I Wanted To
- 14 Carly Simon, Touched By The Sun
- 15 Rod Stewart, Leave Virginia Alone
- 16 Melissa Etheridge, I'm The Only One
- 17 Elton John, Believe
- 18 Amy Grant, Big Yellow Taxi
- 19 Vanessa Williams, Colors Of The Wind
- 20 Steve Winwood, Higher Love
- 21 Hootie & The Blowfish, Hold My Hand
- 22 Martin Page, In The House Of Stone And...
- 23 Chris Isaak, Somebody's Crying
- 24 Des'ree, You Gotta Be
- 25 Peter Gabriel, Sledgehammer
- 26 Bon Jovi, This Ain't A Love Song
- 27 Sheryl Crow, Strong Enough
- 28 U2, Hold Me, Thrill Me, Kiss
- 29 Sheryl Crow, Can't Cry Anymore
- 30 Boyz II Men, On Bended Knee

**** NEW ADDS ****

Annie Lennox, A Whiter Shade Of Pale
 Bette Midler, To Deserve You
 After 7, 'Til You Do Me Right
 Brownstone, I Can't Tell You Why
 Dave Matthews Band, Ants Marching
 Natalie Merchant, Carnival

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B0863314

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 8, 1995.



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
 O' Dirty Bastard, Shimmy Shimmy Ya
 Collective Soul, December
 Skee-Lo, I Wish
 Ice Cube, Friday
 2 Pac, 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
 Bushwackas, 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, Freek'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



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 Krauss & Union Station, Baby, Now That...
 Peter Buffett, No Turning Back
 Michael Jackson, History
 The 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
 Mavericks, I Should Have Been True
 Pink Floyd, Time
 Seal, Kiss From A Rose
 Shania Twain, Any Man Of Mine
 Jon B. Feat. Babyface, Someone To Love
 Corazon Gitano, Chiquita
 Michael Jackson & Janet Jackson, Scream
 Danny Tate, Dreamin'



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Bjork, Isobel (ADD)
 Earthling, 1st Transmission (ADD)
 Earthling, Nefisa (ADD)
 Ini Kamoze, Listen To Me Tic (ADD)
 Monica, Don't Take It Personal (ADD)
 Primus, Wynona's Big Brown... (ADD)
 Silverchair, Tomorrow (ADD)
 The Rembrandts, I'll Be There For You
 Bryan Adams, Have You Ever Really...
 Barney Bentall, Do Ya
 Odds, Eat My Brain
 Collective Soul, December
 Michael & Janet Jackson, Scream
 Our Lady Peace, Naveed
 Soul Asylum, Misery
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Catherine Wheel, Waydown



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Mana, Dejame Entrar
 Bryan Adams, Have You Ever Really...
 Collective Soul, December
 Bon Jovi, This Ain't A Love Song
 Van Halen, Can't Stop Lovin' You
 Gustavo Santaolalla, Todo Vale
 Michael Jackson & Janet Jackson, Scream
 Los Rodriguez, Milonga...
 Caifanes, Miedo
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 Los Tres, Dejate Caer
 Freakpower, Turn On...
 Diego Torres, Deja De...
 Bjork, Army Of Me
 Fito Paez, Circo Beat
 Duran Duran, Perfect Day
 Simple Minds, Hypnotised
 Wet Wet Wet, Julia Says
 Marta Sanchez, Dime La Verdad
 Soul Asylum, Misery



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- Amy Grant, Fina A Way
 Amy Grant, Lucky One
 Amy Grant, Saved By Love
 Amy Grant, Sing Your Praise
 Amy Grant, Good For Me
 Amy Grant, Baby Baby
 Amy Grant, Father's Eyes
 Amy Grant, Lead Me On
 Amy Grant, That's What Love...
 Amy Grant, I Will Remember
 Amy Grant, Big Yellow Taxi
 Amy Grant, Stay For Awhile
 Sixpence None The Richer, Angel'tread
 Mike E, Pass It On
 Steve Taylor, Color Code



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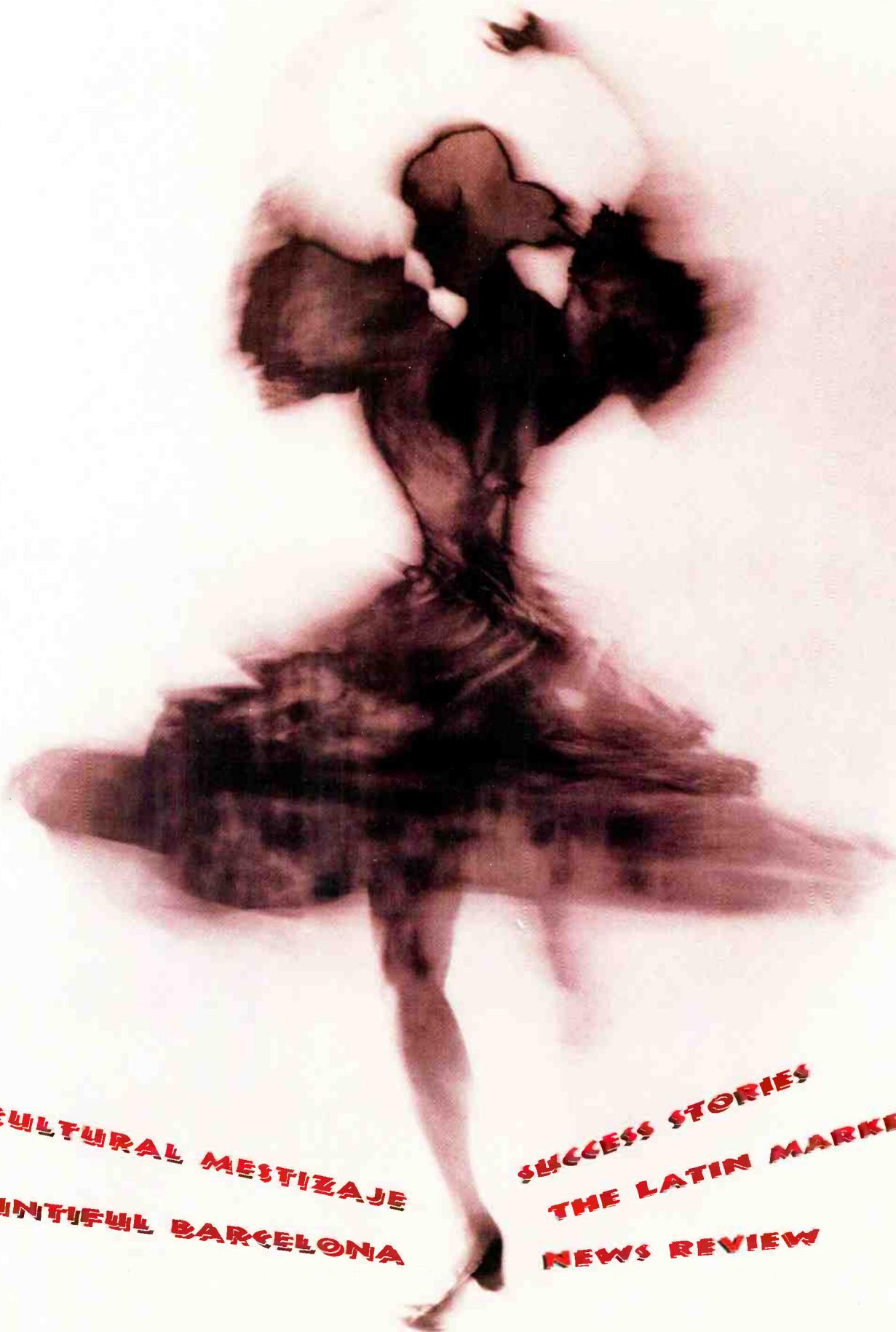
- Michael Jackson & Janet Jackson, Scream
 Everclear, Heroin Girl
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me
 The Rembrandts, I'll Be There For You
 Jennifer Trynin, Better Than Nothing
 PJ Harvey, C'Mon Billy
 Primus, Wynona's Big Brown Beaver
 Chris Isaak, Somebody's Crying
 Joan Osborne, St. Teresa
 Impromp2, Enjoy Yourself
 Larry & Lee, La Underground
 Soul Asylum, Misery
 TLC, Waterfalls
 FLY In The Slaughterhouse, Dancing...
 Jann Arden, Could I Be Your Girl
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- TLC, Waterfalls
 Boyz II Men, Water Runs Dry
 E-40, Sprinkle Me
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 Brandy, Best Friend
 Monica, Don't Take It Personal
 Method Man/Mary J. Blige, I'll Be There...
 Naughty By Nature, Feel Me Flow
 Tony Thompson, I Wanna Love Like That
 Dr. Dre, Keep Their Heads Ringin'

SPAIN



MULTICULTURAL MESTIZAJE
BOUNTIFUL BARCELONA

SUCCESS STORIES
THE LATIN MARKETS
NEWS REVIEW

THE BILLBOARD SPOTLIGHT

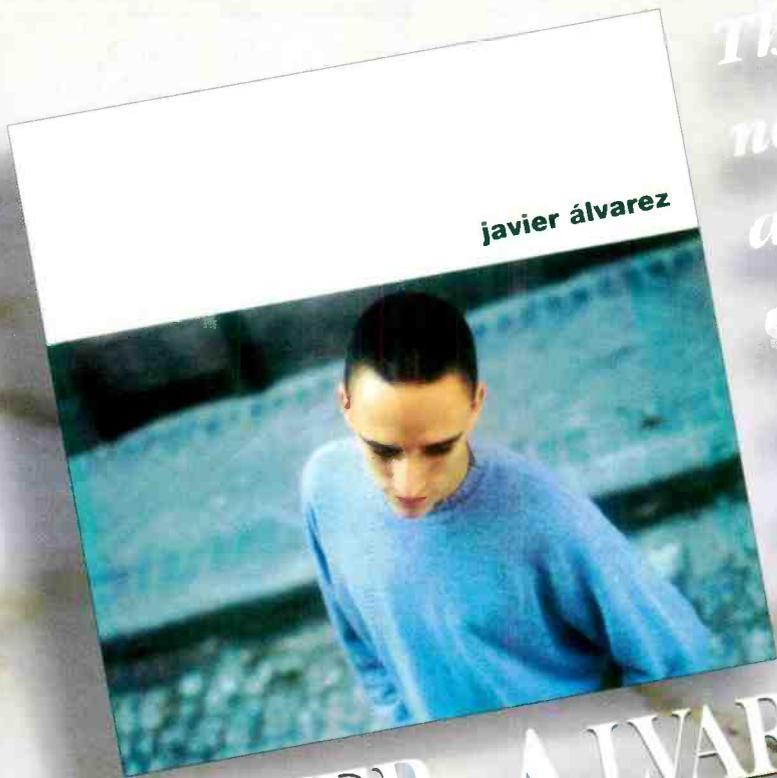
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...Our Artists.

SPAIN

Multicultural Mestizaje

The Music Of Spain Is Mixing And Merging With Others, Especially That Of Latin America

BY HOWELL LLEWELLYN

Mestizaje is the word of the moment in the world of Spanish pop/rock, where, frankly, there has not been much to talk about in the past couple of years. As the Spanish pop/rock flower of the '80s faded into the arid '90s, a few musicians started talking about "mestizaje musical."

Mestizaje (pronounced mesti-tha-hay) literally means "crossbreeding," but, in this context, it is about a cultural mix or musical melting pot. The spirit of mestizaje—the rise of cultural and commercial exchange between Spain and Latin America—is the most dynamic influence on the Spanish music scene today.

THE CUBAN CONNECTION

One of the first people to stir the discussion of mestizaje, beginning around 1988, was Santiago Auserón, leader of Spain's most influential pop-rock band of the '80s, Radio Futura. Auserón visited Cuba to research traditional son and Afro-Caribbean rhythms and decided that his artistic future lay in a blend, or mestizaje, of Spanish lyric and guitar with Afro-Cuban rhythms and singing styles derived from slave tradition. He even changed his name to Juan Perro (John Dog) to emphasize the mongrel nature of his research. This past May, Perro released the first result of his explorations.

"Raíces Al Viento (Roots In The Wind)," released by BMG Ariola, offers songs with a Spanish rock base richly adorned with Cuban rhythms. A breath of fresh air in the stagnant Spanish pop/rock scene, the album entered the Top 5 on the album chart in May.

Other followers of the mestizaje spirit abound. New flamenco pioneers Ketama have been developing flamenco-salsa for some time. More Spanish bands are visiting Cuba and Latin America not just to sell Spanish rock, but to absorb Latin American—especially Cuban—sounds and rhythms.

What is happening now in Spain is similar to the discovery of black Southern U.S. blues by British and American pop/rock musicians, academics and fans in the 1960s. Roots-rock researchers sought out old bluesmen in the Mississippi Delta, and a generation of young British musicians—John Mayall, Eric Clapton, Fleetwood Mac's Peter Green—sparked a blues boom in London.

"Naturally, there is a certain parallel between the 'discovery' of blues by music researchers and the recent contact made by the Spanish public with Cuban son roots," says Perro. "Son is a fusion of traditional Spanish lyrics and the culture of Spanish guitar chord playing with black rhythms and songs of African origin.

"Mestizaje is for us a historical reality which is deeply rooted," adds Perro, "and it would be wrong to be frivolous about it as if it were a fashion. Mestizaje is about musical memory and ending the limitation of the worn-out patterns of standard rock. We Spanish must not—and cannot—convert ourselves into a pop empire, but we can advance somewhat in the area of the poetry of sound."

LABELING IT

The managing directors of the multinational labels in Spain acknowledge the mestizaje movement but differ in their perspective and reaction to it.

"Spain's ability to harness different influences is greater than in most countries because of the quantity of cultures that have existed here throughout history," says Ele Juaréz, president and CEO of PolyGram

Ibérica. "We had Celtic culture even before the Moors invaded in 711, and spent 800 years spreading Arab culture before their expulsion in 1492.

"The most dynamic influence on Spanish pop/rock is still the Anglo-Saxon world," Juaréz continues. "Spanish record labels are looking more closely at Latin America so that stars there can be developed in Spain." He cites Luis Miguel, Maná, Los Fabulosos Cadillacs and Carlos Vives as examples.

"Sooner or later, it will be more logical for Spanish artists to live for awhile and record in Latin America with local artists, instead of recording in Los Angeles or Miami as they do now," says Juaréz. "The mix of Anglo-Saxon, European, Mediterranean and Latin American elements has exciting potential."

BMG Ariola managing director José María Cámara says, "In Spain, the '60s and '70s were creative decades, the '80s were the speculative decade, and the '90s will bring the crisis of the [creative] cycle and, very possibly, a recovery which will include musical mestizaje as one of many ingredients. The important thing is the blooming of new pop/rock creators."

As the Latin American market evolves and becomes more professional, Latino artists such as Caifanes, Maná, Carlos Vives or Gloria Trevi will have a greater impact on Spanish music, suggests Carlos Ituiño, managing director of MCA Music Entertainment in Spain. Ituiño notes that Latino artists such as Juan Luis Guerra, Vives, Jon Secada and Gloria Estefan have already scored major success in Spain.

EMI managing director Rafael Gil says that the musical "opening-up" of Latin America reflects the region's political and social changes. Along

with greater access to technology, this has benefited the continent and has caught the attention of Spanish artists. But he points out that, despite the impact in Spain of Juan Perro and other mestizaje bands such as Mission Hispana and Mano Negra, "their tropical rhythms have not managed to open up markets outside Spain. Latino culture is very rich, and musicians can benefit greatly and go further than just imitating Nirvana or the Stone Roses."

At Sony Music Entertainment, managing director Claudio Condé describes mestizaje as a starting point rather than a creative solution in itself. "The mix between pop/rock and

Latin American music is difficult because the rhythms are so different," he says. "But the attempt to find that mix is bound to be beneficial. I think the record companies here should encourage our musicians to travel more to Latin America to absorb the area's music, especially its attitude toward percussion, which is what distinguishes it."

Teddy Bautista, managing director of Spain's performing-rights society, SGAE, observes that Spain's mestizaje heritage is made up of equal parts of Jewish, Arab and European influences, now being enriched by Latin American music. "For me, mestizaje is not a bilateral process but a multi-lateral one. Dynamic music forms will always find each other and create offspring."

Bautista adds that, partly due to SGAE campaigns to promote Spanish-language music around the world, the economic value of Latino music sold in non-Latino markets in the U.S., Canada, Europe and Japan has grown by 12% to 16% in the 1990s.

Whether mestizaje musical is fad or fact, it seems clear that an exploration of the cultural and musical links between Spain and Latin America is an intriguing prospect. As Spain's considerable base of musical talent exchanges ideas and inspiration with Latin America, this mestizaje promises to revitalize the creativity of the Spanish pop/rock scene. ■

Vital Statistics

Population: 39 million
Currency exchange: 100 peseta = US\$ 0.80
CD player household penetration: 38%
Value added tax on records and tapes: 15%

Sales Growth 1993-1994

Total sound-carrier unit sales in 1994: 57.3 million
Total sound-carrier value sales in 1994: 71.2 billion pesetas (\$669.6 million)
Percentage growth rate over 1993: 12%

Sales Award Levels

Platinum pop albums: 100,000 units
Gold pop albums: 50,000 units
Platinum classical albums: 25,000 units
Gold classical albums: 15,000 units

The Names In Spain

Billboard's Howell Llewellyn Profiles Some Of The Most Popular Musical Acts Spain Has To Offer

ALEJANDRO SANZ

"Alejandro Sanz III"

Warner Music

Not only does Alejandro Sanz sound like Italy's superstar heart-throb crooner Eros Ramazzotti, but his latest Warner Music album, "Alejandro Sanz III," was recorded in Venice, Italy, with Italian producer Emanuele Ruffinengo, together with the producer of his first two albums, Miguel Angel Arenas.

"Alejandro Sanz III" entered the album chart at No. 1 in May, echoing the success the singer first achieved with his 1991 debut, "Viviendo De Prisa (Living Fast)," which sold more than 500,000 copies. After that album, a great future was predicted for Sanz, who writes most of his own songs. But his second album, 1993's "Si Tú Me Miras (If You Look At Me)," did not sell as well.

Sanz spent two years working on "III" in Venice's Condulmer Studios, which previously had been used by such artists as Sade and Simply Red. "I have never suffered so much in my life, and I have never been so happy either," the singer says of his time in the studio. "I have tried to do my best personally and professionally, and, now that I can see the results, I know it all has been worthwhile."



JORGE PARDO

"10 De Paco"

Nuevos Medios

New Flamenco evolved in the late 1970s, when a new generation of musicians began broadening the wailing voice/acoustic guitar style of traditional flamenco, or *cante jondo*. Of all the paths taken by the proponents of New Flamenco since, flamenco-jazz is probably the most intelligent and interesting.

This is due in no small part to saxophonist/flautist Jorge Pardo and a group of friends mostly centered around the inspiring indie label Nuevos Medios. The fusion is intriguing, with academic jazz drawing inspiration from music that, before the '70s, had been considered by many Spaniards to be the music of illiterate gypsies.

Among those who have played with Pardo over the past two decades is the formidable bassist Carles Benavent. The two originally accompanied premier flamenco guitarist Paco De Lucía on international tours in the group Dolores. More recently, Pardo has played with Nuba Records pianist Chano Domínguez.

Pardo's latest Nuevos Medios release, "10 De Paco," a collaboration with Domínguez, features adaptations of 10 songs written by Paco De Lucía. It continues a long streak of critical acclaim for Pardo.

His 1993 album, "Jazzpaña," arranged by Vince Mendoza and Arif Mardin, was nominated for a Grammy Award. Pardo's own "Veloz Hacia Sue Sine" album later that same year consecrated the flamenco-jazz genre.

"Pardo is the only musician capable of unveiling a panorama that crosses all current flamenco tendencies," says Nuevos Medios director Mario Pacheco.



PEDRO GUERRA

"Golosinas"

BMG Ariola

After a year in which the Spanish scene was dominated by a handful of middle-aged singer/songwriters, alternative rock was expected to storm the stage as it has done in the U.S. and Britain.

So what happens? Pedro Guerra turns up as the spearhead of a new young breed of singer-songwriters with a much awaited BMG Ariola debut album, "Golosinas (Tasty Tidbits)," released in March. At 29, Guerra is a prolific composer and dynamic live performer who is sure to be around for a while.

"It's not a question of singer-songwriters being in fashion or not,"
Continued on page 44



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SPAIN

Spanish News Review

THE MONKS RETURN: Following the astonishing worldwide success of the album of Gregorian chants from the Monks Of Santo Domingo De Silas, originally released by EMI Odeon in Spain, a live chant recording is due late this summer. "Canto Live," to be released through EMI Classics, was recorded in 1971 in Madrid's 19th-century opera house Teatro Real by public Radio Televisión Española. EMI has acquired worldwide rights to the recording.

VIRGIN RETAIL ESPAÑA is expected this summer to announce a site for a Madrid megastore, which will be one of the biggest in Europe. Madrid has been a priority for the company since Virgin opened a Barcelona store in 1992 and another in Seville a year later.

TWO MUSIC YEARBOOKS published in 1995 contain everything one might need to know about the Spanish music industry, as well as highlights of 1994. *Un Año De Rock* was published by Luca Editorial and edited by Carlos Lopez, head of pop/rock marketing at SGAE. *Anuario De La Música* was published by Ediciones El País and edited by Luis Merino, head of music programming at the Cadena SER radio group.

SINGER/SONGWRITER COUPLE Víctor Manuel and Ana Belén, Spain's top-selling domestic artists in 1994 with the double-CD "Mucho Más Que Dos (Much More Than Two)," celebrated a year in the Top 20 chart in May, with sales heading for 500,000 units.

ITALY'S LAURA PAUSINI also has enjoyed a year in the Spanish album chart, with sales of her "Laura Pausini" album heading for 1 million units, according to the Warner Music label DRO.

STILL SELLING WELL in his 50s, singer/songwriter Luis Eduardo Aute says that Spain is musically "colonized" much more than Spanish-speaking countries in Latin America. "There, of every 10 songs you hear on the radio, seven are in Spanish and three in English; in Spain, the reverse is true," he said at Milenaria '95, a festival of Spanish songs in Spain's wine-producing Rioja region.

DESPITE INROADS by English-language songs in the market, all-Spanish Cadena Dial remains Spain's second-most-popular national music network, with 1.5 million listeners. Cadena SER's Los 40 Principales has an audience of 3 million, while third-ranked Cadena COPE's Cadena 100 claims nearly 900,000 listeners.

MOST NEW TRENDS reach Spain with some delay. The multinational labels based in Madrid are finally waking up to the preeminence of dance music in Europe. And the adult contemporary and oldies national radio network M-80 in May launched Spain's first radio program devoted to acid jazz.

LOS RONALDOS became the first Spanish rock group to be invited to Cuba by the Pablo Milanés Foundation's campaign called "Amo Esta Isla (I Love This Island)." Asked if he shared Juan Perro's enthusiasm for the *mestizaje* between Spanish rock and Cuban son, Ronaldo's lead singer, Coque Malla, replied "Nah, my thing's rock."

ADVENTUROUS INDIE label Fonomusic has signed Soul Mondo, a dance outfit that mixes hippie counter-culture values with state-of-the-art cybernetics and computer science. Leader Juanjo Javierre describes Soul Mondo as "a cybernetic dance, Mediterranean *mestizaje* with a lot of groove."

SPAIN'S PIONEER TOUR PROMOTER, Barcelona-based Doctor Music has amicably split into two companies. Company founder Neo Sala continues Doctor Music in Barcelona, while Sold Out, based in Madrid, is led by Fernando Zabala and Amancio Macía.

SPAIN IS A NATURAL location for open-air summer concerts, with guaranteed good weather and large spaces such as bullrings and soccer stadiums. But the past two years have seen a slump in tours by big-name foreign acts. Promoter Fernando Zabala blames the recession, the sheer cost of transporting tons of equipment, the large distances between cities and the dispersion of the population of more than 39 million.

NAMES IN SPAIN Continued from page 40

says Guerra. "It's just that the moment is perfect. The last few years, nothing much exciting has happened in [Spanish] music. Pop/rock artists are all playing unplugged stuff. Acoustic [music] is coming back, and the fans want to hear real songs again."

Guerra moved to Madrid from the Canary Islands off West Africa in late 1993. He soon made contact with the older singer-songwriters who were all top names before he was born. His break came when Víctor Manuel and Ana Belén recorded his song "Contáminame," which became a hit and was voted the top song of 1994 at the prestigious Premios Ondas awards.

Guerra played in Cuba and recorded a studio album with Manuel in Brazil. But when he began earning a reputation for his impressive live show on the Madrid club scene, he decided to record the same songs live in a Madrid studio. "Golosinas" is the result.

Delicate, incisive and humorous, Guerra's songs have little of the radical social comment of the older singer-songwriters. Yet most of them have recorded his material and embraced his talent. An impressive start indeed.

KETAMA "De Aki A Ketama" Philips/PolyGram

Ketama had an exquisite pedigree even before the group was founded in 1980 as pioneers of New Flamenco. Its path since has ensured supremacy in the field, and this spring the group released the live album "De Aki A Ketama (From Here To Ketama)" on Philips/PolyGram.

Brothers Antonio and Juan Carmona and their cousin Josemi are the latest and most successful members of the gypsy Carmona dynasty. The New Flamenco path chosen by the three is flamenco-salsa, and there are few purists of either genre left unimpressed by their performances.

The group has recorded seven albums together and won international acclaim by recording with Mali's Toumani Diabate. With Portuguese flautist Rao Kyao, Ketama recorded the delightful "Delirious Ibéricos" in 1991.

"De Aki A Ketama" features contributions from Antonio Vega, leader of the influential 1980s pop group Nacha Pop; from the late Antonio Flores, composer and brother of flamenco-pop star Rosario; and from flamenco dancer Antonio Canales. The "night of the Antonios" at a late March recording session was completed with Carmona's best vocal performance yet. The album is as moving as flamenco and as hot as salsa—and could be the band's first big-seller.

Through career setbacks, the members of Ketama have persevered and shown that flamenco can open up to salsa, pop, jazz, samba and more without losing itself. "If we hadn't evolved, we'd still be earning a pittance," says Antonio Carmona. "Nobody can criticize our flamenco roots. I've grown up with flamenco since I was 4. My mother sold clothes in Brazil, Argentina and Mexico, and Juan and I used to go with her. We also grew up with Benny Moré and Celia Cruz. Salsa is very rich, and I knew we could do a lot with our instruments."

ROSARIO "Siento" Epic/Sony

Some skepticism greeted Rosario when she released her debut album, "De Ley (Pure)," in 1992. The daughter of Lola Flores, one of Spain's greatest artists of the century, and the sister of the actress Lolita and the late pop/rock composer Antonio Flores—was Rosario simply cashing in on her family's fame?

"De Ley," however, deservedly sold 500,000 units in Spain and 100,000 in Latin America, becoming Spain's most successful flamenco-pop album—one that even flamenco purists found hard to criticize. Rosario offers an enchanting voice and stage presence. The sensual and funky songs, written mostly by her brother Antonio (who died last month), are played by a collection of excellent musicians. "De Ley" is a breath of fresh air.

So is its follow-up, "Siento (I Feel)," released on Epic Records last September. It has sold 200,000 units to date in Spain, according to

Epic. "Siento" was not released in Latin America and the U.S. until January, and Epic is hoping that continued sales this summer could push it past the 50,000 mark in those territories.

Boosting her Latin American presence, Rosario scheduled a June 7 showcase for Latino journalists in Sao Paulo, Brazil—just weeks after the May 16 death of her mother, which stunned Spain. Sony Music is releasing a collection of songs from both "De Ley" and "Siento" in one album, titled "Rosario," for release in Brazil.

One critic wrote of Rosario's music, "Here is the Mediterranean half-gypsy, half-Arab, fertilized by Hendrix, Prince, Lenny Kravitz, [the late flamenco idol] Camarón de la Isla, and La Faraona [the popular term for Rosario's mother, meaning female Pharaoh]."

Of her latest release, Rosario has said, "This album is full of my own feeling. That's why I wanted it to be called 'Siento.'"

RAIMUNDO AMADOR "Gerundina" MCA

Gypsy guitarist Raimundo Amador must be the only musician to have recorded with the late prince of flamenco, Camarón de la Isla; the historic flamenco Montoya family; Spain's most influential band of the '80s, Radio Futura; and B.B. King. That's in addition to a host of other significant Spanish artists with whom Amador has recorded on some 30 albums since 1976.

Last month, Amador became the first domestic signing for MCA Entertainment and released his debut album as a solo artist. The album, "Gerundina," continues a line that began when Amador founded the legendary group Pata Negra with his brother Rafael in 1980, fusing flamenco, rock and blues.

Hence the link to B.B. King. "I've listened to B.B. King and have admired him since I was a kid," Amador says. "When I was preparing 'Gerundina,' I mentioned that B.B. King was one of my idols. He is also signed to MCA, and we sent him a tape of my music. He liked it a lot, and we went to New York to record with him. The session was incredible. He is an incredible person; he's 69, and he had just played six concerts in three days!"

They recorded two songs together, "Ay, Morena!" and "Bolleré," and their meeting was an encounter between two guitars in a very real sense. Gerundina is the name of Amador's favorite guitar, and B.B. King, as always, used his beloved guitar, Lucille.

"I always mix rock with flamenco," says Amador. "But besides rock and blues, on 'Gerundina' there is also rumba, some tangos and other flamenco touches. There is always a mixture—*mestizaje*."

AUSTRALIAN BLONDE "Aftershave" Subterfuge

Australian Blonde has nothing to do with Bondi Beach, and the three male members of the band are not even blond. In the last two years, it has emerged as one of the foremost groups of Spain's active independent scene, performing an elegant form of U.K.-influenced, post-grunge noise-pop, sung in English.

Australian Blonde comes from the northern port city of Gijón, whose busy alternative scene has seen it dubbed "the Seattle of Spain." Unlike many of the punk-leaning indie bands in the rest of Spain, Australian Blonde—and most of the bands that contribute to "the Gijón sound"—consist of university students who studied English philology.

Its 1993 debut, "Pizza Pop," dominated the indie charts for months, while this year's more meditative follow-up, "Aftershave," on the small Madrid label Subterfuge, has consolidated the presence of both Australian Blonde and the Gijón sound on the club scene.

The band's name comes from a prostitute's calling card put up in a London telephone booth. Shortly before, the three members had formed the band "as a hobby, playing for ourselves and occasionally in bars," explains singer-guitarist Fran Martínez. The Lemonheads and Dinosaur Jr. are among their influences.

Australian Blonde's strength centers on catchy melodies and arrangements. Singing in English does not seem to have affected their popularity. Yet Martínez says, "We're not too worried about English-speaking markets. We'd rather start off with France, Italy, Mexico and South America."

Three of the band's songs are on the soundtrack of the rave Spanish film of the summer, "Historias Del Kronen," a dynamic account of the lives of a bunch of disaffected Madrid youth. Ironically, when an Australian Blonde tune is played in a bar scene, one of the protagonists sneers, "What a pile of shit."



Continued on page 46

Continued on page 49

MARTA SÁNCHEZ

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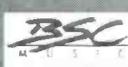
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SPAIN

Latin Market Perspective

While Their Hold On U.S. And Mexican Markets May Be Loosening, Spanish Acts Break Into Chile And Argentina

BY JOHN LANNERT

The golden era for Spanish recording artists in Spanish-speaking Latin America seems to be a memory as distant as the triumphs of their conquistador predecessors.

Take the U.S. Latin market, for example. In 1989, four of the top five entries listed in Billboard's year-end Top Pop Latin Albums chart were recorded by stars from Spain; nine of that year's 40 Top Hot Latin Tracks were from Spanish acts. In 1994, only one Spanish artist—Sony's Julio Iglesias—graced the year-end Billboard Latin 50 retail chart.

The disappearance of Spanish artists has not been as pronounced in such important Latin American territories as Mexico, Argentina and Chile, but record executives admit that the musical presence of *madre España* has been reduced.

In Mexico, Jesús López, VP of Latin North America at BMG International, notes that "10 or 15 years ago, Spanish artists were really strong. Now there are fewer artists because Mexico has its own artists who can compete."



Presuntos Implicados

GETTING CHILE

Chilean radio veteran Pablo Aguilera says that Spanish artists, particularly pop balladeers, have lost clout with listeners in his country. "It's no longer like it was in other years, when artists like José Luis Perales, Raphael and Julio Iglesias were at their zenith," says the famed announcer and artistic director of Santiago's high-rated Radio Pudahuel. (All three singers are currently signed with Sony.)

Indeed, veteran pop-ballad acts such as Sony's Rocío Jurado, BMG's Isabel Pantoja and EMI's Paloma San Basilio are among the unfortunate casualties whose careers as recording artists have suffered declines throughout Latin America. Many of these stars' fans continue to attend their shows, but few buy albums.

The only Spanish acts to have escaped the double-edged axe of changing musical tastes and development of local artists are BMG art-pop trio Mecano and some established, well-known singer-songwriters. Two of these seasoned troubadours—BMG's Joaquín Sabina and labelmate Joan Manuel Serrat—actually thrive in Chile and Argentina, the latter being a country where Spanish singer-songwriters traditionally fare very well.

"There is a very great tie between Argentina and Spain, because in the past Spanish political exiles have ended up in Argentina and vice versa," explains Luis Aguado, manager of Argentina's recording industry trade association C.A.P.I.F. "So there is a lot of contact between Spain and Argentina on all levels, including cultural."

Argentina and Chile have proved to be the most fertile ground for Spain's new crop of upstarts to take root. In the past two years, stylish



Rocío Jurado

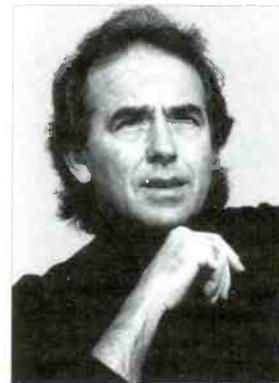
SPANISH NEWS REVIEW

Continued from page 44

GIJON, on the northern coast, is not only home to a new wave of alternative bands, but is also the only city in Spain this summer to host the Rolling Stones on their "Voodoo Lounge" tour. The July 22 show will be held at the 45,000-capacity El Molinón soccer stadium.

EXPECT RENEWED HOSTILITIES later this year between state-owned Radio Nacional De España (RNE) and the Radio 3 Support Platform, dominated by independent labels. Radio 3 has for 15 years been the only national network to regularly broadcast minority and vanguard music. RNE wants to convert it into a station catering to an older adult audience and university students.

SPAIN'S MAIN NEW AGE LABEL and distributor has recently under-



Joan Manuel Serrat

already a No. 1 hit in Spain, for international release.

BMG's López opines that Mexico, like Argentina, is developing a reciprocal musical relationship with Spain. "The musical sounds between the two countries are getting closer and closer," says López. "In Spain, you can hear Luis Miguel, Maná, Alejandra Guzmán and Caifanes. In Mexico, there is Sabina and Serrat; and new bands like Seguridad Social and Celtas Cortos are making visits to Mexico."

López notes that there are alternate ways to promote Spanish acts in Mexico and the rest of the region. "There are video cable channels, showcase dates and television networks available," he says. "In the end, if the artist is interested in a market, a record company can develop that market for the artist."

Even in the U.S., there is a mild rise in activity by Spanish artists. In the past two months, Sony's flamenco/pop singer Rosario and pop/dance chanteuse Mónica Naranjo have entered the Hot Latin Tracks.

"Rosario has [exploded] here," says Valerie Mejia, program director at WIOA-FM San Juan, Puerto Rico. Mejia adds that Iglesias and Jurado had their day, "but pop/rock is what is in fashion right now."

THE SPANISH SHIFT

José Béhar, president of EMI Latin, recalls the late '80s, when the Spanish artists ruled the U.S. Latin airwaves. "A Latin division was established in the U.S. to exploit foreign repertoire, and a lot of it was from Spain," says Béhar. "But the signing of Gloria Estefan in the U.S. opened a lot of people's eyes to the possibilities of local talent. So the market gradually changed and evolved as we gained confidence in the potential of local artists."

Given the current environment in the U.S. Latin market, Béhar expects few Spanish acts to make a dent stateside. "A Spanish act, of course, can break the U.S. market if it is the right act," declares Béhar. "But to bring an artist from Spain costs an arm and a leg. They come once, visit the market and leave. If radio wants that act to come to a festival, it cannot be done. So these acts don't have the accessibility necessary to effectively work the U.S. Latin market." ■

gone a friendly breakup. The original Sonifolk label has split from Arpa Folk and taken the Lyricon imprint with it, while Arpa Folk keeps its imprint La Resistencia. Sonifolk and Arpa Folk continue to import new-age product from dozens of foreign labels and function mainly as distributors.

NUEVOS MEDIOS, the Madrid indie that helped launch New Flamenco and flamenco-jazz, is now championing traditional folk music from the Basque Country in northern Spain. Tomas San Miguel's album "Lezao" features the *txalaparta* percussion instrument, which was traditionally used to communicate between valleys in the region. Hiru Truku is a trio reviving ancient narrative Basque ballads.

PROMOTER PINO SAGLIOCCO and gypsy dancer Joaquín Cortés will introduce new audiences to *cante jondo*, the traditional mournful flamenco style, via a dance spectacle. Cortés' 36-strong flamenco ballet group performs at Italy's Spoleto Festival July 11-16. ■



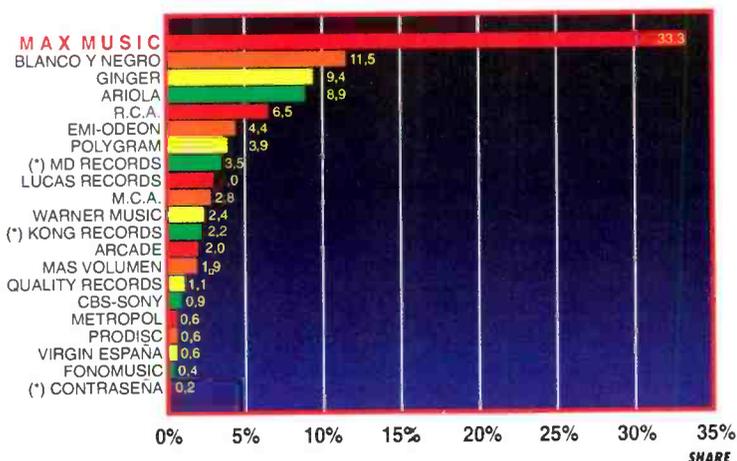
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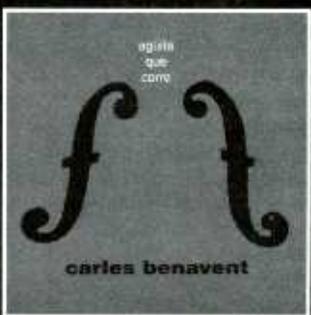
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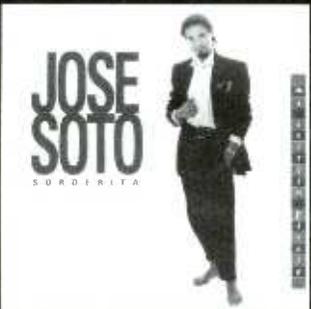
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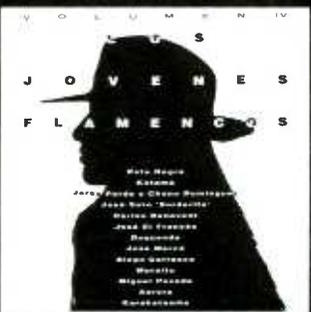
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VARIOS ARTISTAS
'Los jóvenes flamencos' Vols. I, II, III y IV

UNA MUSICA DEMASIADO BELLA PARA SER IGNORADA

SPAIN

Barcelona's Indie Dance Labels Reign In Spain

BY TERRY BERNE

As the home of more than two dozen independent record companies, including several of Spain's largest, Barcelona has shown it can easily compete with its traditional rival city of Madrid in the domestic and international marketplace.

Long-standing domestic-market leaders Horus and Divucsa, as well as such smaller labels as Discmedi and upstart AZ Records, have racked up sales both at home and abroad with acts including flamenco-pop group Jaleo (AZ), Celtic folk band Milladoiro (Discmedi), singers Maria Del Monte and Alejandro Abad (Horus), and even Pope John Paul II, who recites the Rosary for Divucsa.

But it is in the booming dance scene that Barcelona reigns supreme. Dance in Spain has always been a Mediterranean phenomenon. Many trace the current European fascination with dance music to the Spanish island of Ibiza, where a decade ago the hip gathered in the beaches and clubs, returning home with musical memories that outlasted their suntans.

Although Spain now dances in the shadows of its neighbors to the North, a vital club scene and a network of small but adventurous labels still thrive in Barcelona and Valencia.

Three companies largely dominate Spain's dance market: Max Music, Blanco Y Negro and Ginger Music. Competition among the three is heated. And the market has become even more crowded, as powerful Dutch indie Arcade (with its pan-European compilations) and major labels increasingly enter the dance fray.

TAKEN TO THE MAX

Based on the number of charting singles and sales of compilations, Max Music for the moment has emerged as the market leader, with Blanco Y Negro not far behind. Founded a decade ago, Max grew quickly from cut-price importing to compilation packaging—and more recently into live acts. Vice Versa's debut album, "Un Amigo De Verdad," has sold more than 300,000 copies.

Max is best-known, though, for its TV-advertised compilations, which feature innovative mixes by DJs Toni Perez and Jose Maria Castells. Its 12-volume "Max Mix" series is known far beyond the Pyrenees and has moved some 6 million units, with Volume 4 alone reaching 400,000 (quadruple-platinum in Spain).



Max Music's Tabu

Max's domestic success led the company to open an office in Miami last March. "We saw a vacuum in the Latin markets in the U.S. and South America, where dance music only arrived via compilations and where the maxi-single was virtually nonexistent," explains co-founder Miguel Dega. "DJs worked with imported vinyl. We

release maxis at the local price in the most important territories—Mexico, Brazil, Argentina, Columbia, etc.—then make compilations from them. The system works exactly as it does in Spain, except that we release in Latin America about a month later, in order to make a rigorous selection of material based on success in the home market."

Max's releases will be promoted and distributed by Sony in both the U.S. and Latin America. Its first compilation, "Merengue Mix," has sold 280,000 units, and subsequent albums "Salsa Mix" and "Max Mix U.S.A." both sold more than 100,000 units. "In two months, we achieved the goal we had set for three years!" says Dega.

A BLACK AND WHITE ISSUE

Blanco Y Negro general manager Felix Buget sees a lack of television and radio exposure as the main obstacle to the growth of the dance sector in Spain. With multiple sales awards going to his company since the beginning of this year, Buget's misgivings may seem misplaced. But Spain is one of the few countries in Europe without a single dance-formatted radio station. While all the major national radio networks offer some late-night dance shows, the lack of any pop programming on television is deplorable, executives say.

"It's very difficult to sell music in a country without the media possibilities that help form the musical landscape," declares Buget. Nevertheless, Blanco Y Negro has become expert at exploiting promotional means at hand. The company is in touch with some 500 radio stations, as well as a network of clubs and speciality record stores. Its TV-advertised compilations, including the pioneering series "Bolero Mix," now up to 11 volumes, as well as "Maquina Del Tiempo" and "Skateboard," are produced by Radio Top/Barcelona DJ Quique Tejada and regularly sell more than 200,000 copies.

But the label's most spectacular success has been with local techno-pop unit O.B.K., whose first album sold 400,000 units and whose follow-up, "Momentos De Fe," has moved over half a million—the largest such success for a Spanish dance-oriented act.

The company is betting heavily on native talent, releasing some 40 homegrown productions a year. Acts like X-Samar, Tony Wilson, Bombers, Los Sobraos and Exodo are licensed regularly to companies in South America, Europe and Asia. The label also has exclusive distribution deals with such local labels as Pink, Prodisc and Contraseña.

MOVING GINGERLY

Ginger Music is distinguishing itself in a number of ways from its competitors. The company is the maxi-single distributor of choice for the Spanish majors. It recently has changed its tactics by compiling and releasing its own compilation discs. Its most recent collections, "Puzzletron 2" and "A Saco Mix," consist almost entirely of new songs, including only one or two established hits as a hook. Though riskier than filling albums with familiar hits, the strategy seems to be paying off. Sales are approaching 100,000 units, and songs like Dance Floor Virus' cover of The Police's "Message In A Bottle" and Double Vision's "Knockin'" have cracked the charts. ■

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Blanco Y Negro's 2 Unlimited

NAMES IN SPAIN
Continued from page 44

MISSION HISPANA
"Le Monde"
Compadres

Until Mission Hispana emerged late in 1994, Spanish rap was largely banal and facile. Fans in Spain bought U.S. rap without a clue of what the songs were about, while oddly rejecting Spanish bands that sang in English.



Mission Hispana is a group of dance-rap artists with a radical political edge. Its only album to date, "Le Monde," is sung in French and English as well as Spanish, to underline the multicultural message.

The act, whose members hail from Barcelona and Zaragoza, represented Spain in a European rap showcase at this year's MIDEM, and "Le Monde" has been warmly embraced by critics who cite the group's intelligent, militant, sincere and anti-racist hip-hop. For example, the song "El Son Del Americano (Latin American Son)" notes, "Mestizaje for everybody/Mestizaje for a more decent world."

The group's influences range from France's Mano Negra, who is now based in Madrid, to Mexico's Maldita Vecindad. When formed in 1992, Mission Hispana's first songs were about the "black legend" of the Spanish conquistadors in the Americas, as well as hunger in the Third World, racism and the futility of war.

The father of Yoli Benítez, one of the two rappers, is from El Salvador, and all five band members come from the poor districts of their cities. "We grew up with neighborhood rap, with the hip-hop culture, with graffiti painters," says rapper Germán Martínez. "Although we're not linked to any political party, we support many just causes. It's not enough just to sing about being on the edge or marginalized, without showing some solidarity."

For Mission Hispana, the best way of showing that solidarity is through convincing dance music with a message.

NEGU GORRIAK
"Ideia Zabaldu"
Esan Ozenki

The uncompromising, hectic and vibrant music of Basque radical rockers Negu Gorriak (Red Winter) conveys a commitment to various militant causes.

These start with a determined musical independence that reflects the band's controversial backing of political independence for the Basque



country in northern Spain—and oblique support for the armed separatist organization ETA, which is pursuing that goal.

"Combat rock" is how singer Fermin Muguruza describes the music. Sung entirely in Basque, one of the oldest languages in Europe, the music is a blend of rock, rap, ska, punk, hardcore and hip-hop. The style has mellowed a bit only after exhaustive tours of Latin markets, including Argentina, Chile, Uruguay, El Salvador and Cuba.

In 1994, Negu Gorriak played concerts in El Salvador in support of the former guerrilla movement FMLM, the subject of a song on their latest album, "Ideia Zabaldu (Spread The Word)," which was released in May on the band's own independent Esan Ozenki (Say It Loud) label. The album also includes songs condemning torture and hunger, defending free speech and describing urban warfare, as well as one called "Oliver Iparra," which refers rather rudely to Oliver North.

Negu Gorriak's spirit of independence is complete. Recording for their own record label, the band members handle their own promotion and decide when to tour. "We are masters of our own labor," says Muguruza.

Last year, they set up their own TV station to counter the censorship they are not surprisingly subject to. There is considerable underground support, not only in the Basque region but also in major Spanish and European cities, across Latin America and even in Japan.

NACHO CANO
"Un Mundo Separado Por El Mismo Dios"
Virgin España

On the face of it, Nacho Cano's career has taken an unlikely turn. In 1980, with his brother José María and Ana Torroja, Cano formed Mecano, Spain's most successful pop group ever. Nacho Cano has since evolved into one of Spain's most obscure, profound and challenging composers.

Continued on page 50

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SPAIN

NAMES IN SPAIN

Continued from page 49

With Mecano dormant since their multi-million-selling 1991 album, "Aidalai," all three members took separate paths. Cano, 32, lived in New York and Amsterdam and worked on the often ethereal and pretentiously titled "Un Mundo Separado Por El Mismo Dios (A World Separated By The Same God)," which was released last November in Spain, and elsewhere in Europe in spring.



The mostly instrumental album is guided by mystical messages derived from the Buddhism which Nacho Cano has embraced—following an '80s indulgence in many of the classic rock-star vices.

"My roller-coaster life lasted from 16 to about 20 years of age," Cano says. "I'd drink 15 glasses of whisky, snort a gram of coke and later, in the morning, I'd work. For me, music has always been a religion. An act of discipline, of concentration, of effort—and of pleasure at the same time."

When "Un Mundo..." was released, Cano said Mecano would make another album in 1996 for their label, BMG Ariola. Insiders think that is unlikely. As Cano says, "My interest in Asian philosophy has led me to consider my work as a prolongation of the search for my inner self."

Meanwhile, the moderate success of "Un Mundo..." has pleased Virgin Records España, for whom Cano is the most important act on their nascent domestic roster.

TAHURES ZURDOS

"La Caza"

EMI-Odeon



Long before the formula of the female-fronted rock band was imported by Spain's alternative-rock scene, there was Tahures Zurdos (Left-Handed Cardsharps). Well, more precisely, there were Aurora Beltrán, a dynamic blonde singer, and her brother, Lolo, a guitarist and songwriter, who founded Tahures Zurdos along with two friends.

There is something refreshingly constant, human and eternal about Tahures Zurdos. The band displays an old-fashioned naivete and rejection of fashion trends. A bit of '70s rock posturing has become part of this group's strength in the '90s.

All this means that the band has a solid following, whether or not they ever have a major hit. The band's latest album, "La Caza (The Hunt)" has a double message, warning of the extinction of animal species while calling for human beings to be more humane. It's not an easy message for a pop act to convey in cynical times, but the stance is entirely in keeping with the honesty of Tahures Zurdos.

The band rejects fancy studio effects on its album. "I like to listen to records where you can tell that the musicians are human," says Aurora Beltrán. "If you mess around with samplers, you break that magic, and when you play live you end up paying for it."

Don't think that the members of Tahures Zurdos are simple country kids, however. They played at the New Music Seminar in New York in 1992 with panache, unimpressed by the industry hype.

Tahures Zurdos' music has changed little since the band's formation in 1987 and their first album on a Basque indie label. Theirs is straightforward guitar-based hard rock, accompanied by Aurora Beltrán's powerful voice, which tends to disguise the often sweet and simple lyrics. ■

What's
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 Spotlight
 Issue: Sept. 2
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Sen. Dole: The Echo From Down Under

BY CHRISTIE ELIEZER

MELBOURNE, AUSTRALIA—U.S. Senate majority leader Robert Dole's denunciation of explicitly violent rap lyrics has inspired similar rumblings in Australia.

Newspapers here report that Sen. Bob Collins, minister for primary in-

dustry, intends to hold talks with the attorney general about taking a tougher stance on hardcore rap and videos. In the last six months, parental groups have been lobbying against the easy availability of such music and are pressing for legislation to create a classification system like the one used for movies. The industry here already uses a voluntary lyrics labeling system.

"I have no argument against the bulk of rap music," Collins says. "I'm a music lover myself."

However, he adds, "I'm intervening because young Australians, particularly Aborigines [such as] my 16-year-old son, identify strongly with Afro-American culture."

The local hip-hop community is divided over the extent to which glamorization of violence, misogyny, drug abuse, and anti-homosexual feeling should be tolerated. But most agree that the government is overreacting and that stickering remains the best alternative.

"It's just political point-scoring," says Nui Te Koha, rapper with Mel-

bourne hip-hop outfit Blow and editor of Hit magazine. "It's an example of not being able to relate to black culture and being threatened by it."

"Rap fans know the lyrical expressions are part of an overall attitude and not meant to be taken seriously. What concerns me is that predominantly white art forms like grunge and heavy metal are not being tainted with the same brush."

Record labels here have already made moves to pre-empt their would-be censors. In addition to voluntarily labeling certain releases, most record companies tend to edit or delete tracks that could be controversial. For example, Ice Cube albums were released locally without the tracks "Black Korea" and "No Vaseline"; the track "Cop Killer" was not on the Body Count album.

Don Steele, rap producer, DJ, media presenter, and owner of record label Technical Revolution of Sounds, warns that legislation would worsen any perceived problem by driving the rap scene underground.

"Bands like Mama Funk and JFK

will merely start to distribute their records on the sly and encourage followers to tape their songs and pass [them] around," he says. "Their message will get through... Their lyrics are painfully honest expressions of disenchantment with their society; these views should be accepted as such and debated upon rather than censored."

The Australian Record Industry Assn., which met with the attorney general and the censorship office to strongly urge continued self-regulation rather than censorship, doubts that any moves for music classification will find major support within government circles. The differences between the local film and music sectors, particularly the volume of releases, is well known. Films are easily controlled, as they are released through only three companies; music has more than 40 distributors.

"It would physically be prohibitive for the government to listen to every record for classification," points out ARIA's executive director Emmanuel Candi.

Terrorists Bomb French-Owned Store In Madrid

MADRID—Spain's only outlet of French-owned entertainment, retailer FNAC, has been closed temporarily after a car bomb attack by Basque separatist organization ETA in which a policeman died. It is believed to be the world's first terrorist attack on this scale against a music retailer.

Police think the central Madrid blast at 7:15 a.m. June 19 was aimed at FNAC. Basque separatists in northern Spain have often targeted French-owned companies after France began extraditing suspected ETA members from the Basque region in southwest France. The area was formerly a safe haven from which ETA terrorists launched attacks into Spain.

Two days after the explosion, FNAC issued a statement saying the 10-story building would stay closed for at least two weeks while repairs were carried out. Although the building's structure was not in danger, the blast wrecked sales areas in the lower floors and knocked out the telephone switchboard. FNAC had no further comment.

The FNAC store opened in December 1993. The only other music megastore in Madrid is the locally owned Madrid Rock. Virgin Retail Spain is in its fourth year of seeking a suitable Madrid site to add to its stores in Barcelona and Seville.

HOWELL LLEWELLYN

Germany Extends Copyright Durations Authors, Artists, Record Companies Will Benefit

BY WOLFGANG SPAHR

HAMBURG—The German parliament is implementing copyright law reforms that will improve the protection given to authors, artists, and members of the music industry.

The move comes as part of the European Union's drive to harmonize intellectual property protection throughout the 15-nation bloc.

Specifically, the German government is adopting provisions, contained in two EU directives, which relate to record rental and copyright duration. National governments within the Union are obliged to amend their domestic legislation to conform to the provisions.

The modifications to German legislation were passed by the parliament and became effective Saturday (1).

Their practical effect is that recordings acquired on or after that date may be rented out only with the express permission of the relevant record company. Each record company is free to decide whether or not to grant such a right.

Recordings acquired before the implementation of the legislation may continue to be commercially loaned. However, hiring is subject to a royalty to be paid to both authors' society GEMA and performing right society GVL; the royalty level will be announced later by the societies.

As the EU rental provisions should have been adopted into German law by July 1, 1994, the rental royalty will be retroactive to that date. This means that CD libraries are now liable for one year's back payments.

Under the new legislation, the

unauthorized hiring of recordings is subject to criminal prosecution, with penalties of up to three years imprisonment for large-scale infringements.

The copyright reforms also improve the protection given to artists, in particular by introducing a separate right of dissemination for performers.

Record companies will additionally feel the benefit of the enhancement of copyright duration. Whereas authors (composers and lyricists) and artists already enjoy high standards of protection (70 years after death for authors and 50 years after appearance/performance for artists), record companies now have a 50-year protection.

This marks a successful end to the companies' long campaign for an increase of the established 25-year pro-

(Continued on page 53)

Spanish Music Scene Goes From Surreal To Modern

BY HOWELL LLEWELLYN

MADRID—Look at Spain's record charts during the past year and you will not only feel that the surrealism of Salvador Dalí and Luis Buñuel has taken hold, but that the domestic music scene had grown stagnant.

From the viewpoint of the multinational major record companies, this seems fairly true, as few new Spanish pop/rock acts have been doing well on the charts. But it would be wrong to conclude that the Spanish music scene is limited to singer/songwriters, chanting monks, and imported product.

The past year has seen a startling

growth in the independent movement, with hundreds of groups and labels establishing a dynamic musical subculture that has, to a great degree, bypassed the majors. Certainly many countries, England and the U.S. in particular, have long had active independent music and label scenes. But for historical, cultural, and economic reasons, Spain's indie movement is only now coming of age—and there are signs that it is maturing quickly.

Eight months ago, Madrid's independent festival organizer, Festimad, did not exist. Yet within six months, it staged the two largest indie music fes-

(Continued on page 55)



Love It. Pictured at the launch of Ali Campbell's "Big Love" album at London's Club Circa, from left, are Mick Cater and David Harper of Cater Harper Management, marketing consultant Jon Webster, Virgin Music Group chairman Ken Berry, Campbell, Virgin Records U.K. deputy managing director Ray Cooper, and managing director Paul Conroy.

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Italian Society SIAE To Be Freed From Gov't Administration

■ BY MARK DEZZANI

MILAN—Autonomy is being restored to Italian authors rights society SIAE. Following the government's publication of a new set of statutes for the body, the way is now clear for members to elect a new president this fall.

The publication of the statutes in the official journal Gazzetta Ufficiale June 13 comes after their approval

by Italian president Oscar Luigi Scalfaro earlier in the month.

For the past two years, SIAE has been headed by a government-appointed administrator following a constitutional court ruling that the society needed to reform its executive board to become more representative of all its members.

Last November, SIAE members occupied its Rome headquarters to protest government delays in re-

turning the body to self-administration.

The new statutes grant voting rights to the SIAE's 50,000 associate members; previously, only the 1,500 full members were allowed to vote. The new nine-member executive board will consist of five full members and four associate members.

Ex-SIAE president Roman Vlad, who was appointed by the govern-

ment as administrator to oversee the changes, says that the organization can now get back to business as usual. "Now that the statutes have been modified, I hope that we can hold new elections by October. I also hope that apart from the required three-month procedural obligations, there will be no further obstacles put in our way," he says.

Meanwhile, SIAE, along with Italy's publishers organizations,

EMA and UNEMI, and record industry bodies FIMI and AFI have petitioned prime minister Lamberto Dini's interim government to ratify the European Union directive 93/98, which would extend the copyright-protection period to 70 years after the author's death. Existing Italian law protects copyrights for 50 years after the author's death.

In an open letter to Dini, BMG-Ricordi managing director Mimma Guastoni says that if the directive were not ratified by the stipulated EU deadline of June 30, "14 years of potential economic compensation from works published in the first half of this century could be thrown out of the window."

Statistics published by SIAE showed a 1.7% rise in entertainment spending by Italians last year, a relative drop after taking into account the country's 4% inflation rate last year.

The statistics covering concerts from rock to opera, as well as theater, cinema, sports, arcade games, fun fairs, exhibitions, and other entertainment events showed that spending rose 72.9 billion lire (\$44.2 million) to 4.473 trillion lire (\$2.7 billion).

Light music concerts covering rock and folk music showed a 26% drop last year against 1993 figures. The 1994 total was 123.6 billion lire (\$74.9 million). The number of events registered fell from 17,240 in 1993 to 16,610 in 1994, with attendance dropping from 6.9 million in 1993 to 5.5 million last year.

Take That Takes That Silver Clef Award In U.K.

LONDON—The U.K.'s brightest music export, Take That, was honored at home June 23 as recipient of the 1995 Silver Clef Award presented by the Nordoff-Robbins Music Therapy Centre. Band members were present for the lunch-time ceremonies at London's Intercontinental Hotel.

Bryan Adams earned the Nordoff-Robbins International Award, while producer George Martin took the special-achievement honor. Eternal received the Levi's/Music Therapy Award for original talent.

The event, one of the highlights of the U.K. music industry calendar, yielded approximately \$575,000 for the charity. Its next fund-raiser is an HMV-organized cricket day July 23 at Whitechurchon-Thames, England, followed by a race day at Newbury, England, in September.

Billboard

Positive Transformations... **Spotlights**

JAAAAA

As Japan weathers new tough economic challenges amid a change in corporate culture, its music industry is taking great strides to ensure its long-term health and future growth.

Billboard's August 5th spotlight is the industry's information gateway to Japan's changing musical climate.

Topics to be covered include Japanese markets abroad, producer profiles, continued expansion into Asia and the hot retail environment.

New developments in Japan's music market mean a surge in opportunities. A sales message in this important annual editorial review exposes your business to major players in Japan's industry, not to mention Billboard's 200,000 readers in 110 countries. Call your sales associate today and put the power of Billboard to work for you!

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GERMAN COPYRIGHTS

(Continued from page 51)

tection. The new copyright period begins upon a record's release or first public performance, whichever is sooner.

This copyright protection applies to German-based record companies as well as those elsewhere in the European Union and the wider European economic region; in effect, any company based in Europe.

Non-European companies will also enjoy protection for the relevant period in their home countries.

The extended copyright period additionally applies to recordings for which the copyright may have expired under Germany's previous 25-year protection period, provided that the record remains under copyright in another EU country.

Companies that have begun using public-domain records will be permitted to continue to use them within the scope of the projects they have started; they will also be allowed to complete such projects, subject to a payment of appropriate royalties. It is believed that all such projects will be completed by the end of the year.

The reforms to German copyright law also include enhancements to the status of foreign nationals. The Copyright Act now clearly states that the nationals of other EU member nations or the signatory states of the European Economic Region enjoy the same status as German nationals. Historically, the lesser protections given to non-German artists have led to a substantial bootlegging problem.

By passing the copyright law reforms, the German parliament has fully implemented the EU Rental Directive and, thereby, has created a new era in record rental, says GEMA president Reinhold Kreile.

"In our eyes, it is a legislative breakthrough . . . During the hearing on hiring law held by the legal committee of the German parliament, the collection societies led by GEMA were able to assert . . . that claims to remuneration under copyright law cannot be relinquished in advance and can only be assigned to collection societies and not to the manufacturers," he states.

According to Norbert Thurow, managing director of German labels body BPW, the results of surveys conducted over the last few years prove that more than 90% of the people renting CDs do so primarily to tape them at home.

He argues that this means that the remuneration they pay is not really rental but a purchase price at a rental level.

In the past, artists and record companies have received none of the revenue generated by such "hidden" purchases.

Thurow says, "CD rental companies and their organizations have never offered them a share in their revenue—not even when the prospect of a new legal situation came onto the horizon. Instead, they continued to make full use of the privilege given to them, thanks to a loophole in German law, right up to the very last moment. Now the tables have been turned on them: Artists and record companies will have to decide whether they want to claim a share of rental revenue in the future or whether it makes more sense for them to assume that sales will be higher if rentals disappear."

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Australia And Canada Celebrate Their Indigenous Music

BY CHRISTIE ELIEZER

MELBOURNE, Australia—The 59-member Australian contingent to the Music West festival in Vancouver May 12-14 included what is claimed to be the largest indigenous lineup to play anywhere in the world.

The Australians were given a full-regalia dance and drum welcome at the airport by the native Canadian Cree, Salish, Plains, and Squamish tribes.

Representatives from Canada's native music First Nation label attended the Aussie indigenous showcase at the Vogue Theater. The showcase launched the festival, which was filmed by the Much Music cable network.

The set began with traditional troupe the Mona, Mona Dancers, and included Melbourne-based singer/songwriter Archie Roach (signed to White Records in Australia and High Tone in Canada), the Rigby Hunter

Band (White), Aborigine/Celtic female trio Tiddas (Mercury), and Brisbane, Australia-based Kev Carmody (Festival). Their songs about past injustices, present healing, and future ties were well received.

Most poignant was Roach's "Took The Children Away," which is the United Nations human rights achievement winner and recounts how Roach and his wife, Ruby Hunter, were forcibly removed from their parents to be

raised in white foster families as part of assimilation policies of the '40s and '50s.

Roach cited the song as a cousin to Cree author Larry Loyies' controversial play "Ora Pro Nobias" (Pray For Us), which is about his similar experiences in Canada. Both works depict how such policies led to the fragmentation of native communities, the near end of traditional ways and teachings, and a lifestyle of alcoholism, drugs, and

violence for its victims.

A number of Australian players joined First Nation performer Lawrence Martin on stage for his showcase and participated in a number of community events—a powwow at Trout Lake, a fund-raiser for the Women's Native Youth Scholarship, and an elders' feast hosted by the Twasson Nation.

"It was a revelation for both sides," observes Maxine Briggs, community liaison officer with Melbourne-based Aborigine music advisory and support body Songlines. "Our history and approach to music are very similar. All our spare time was spent with them, talking and learning. We opened up cultural channels, and Songlines and the First Nation label are negotiating to distribute each others' music in our countries."

While Music West organizers cite the Aborigines' night as the most emotional, white Australians Tommy Emmanuel (Sony), former Men At Work leader Colin Hay, Melbourne grunge trio Dirty Three (Shock), and Sydney indie bands Burning Orphans (Bark/Mushroom) and Pete Riders also put in a good showing.

"Everyone's real excited by the response to our acts," says Dobe Newton, CEO of the Victorian Rock Foundation, which organized the visit. "It doesn't surprise me, because I know every act that we look over is going to do big business in the live and recording sectors."

The Aussie presence was the result of an official declaration last year of Music West and the Melbourne Music Festival as sister events. In February, 15 Canadian First Nation and white acts performed in Melbourne.

The two countries were culturally similar enough for Australian acts Midnight Oil, Split Enz, Weddings Parties Anything, Mental As Anything, and the Church to find initial North American acceptance in Canada in the '80s.

A fiery showing at Music West '94 by Tommy Emmanuel led to an invitation by Sony in the U.S. for the guitar maestro to relocate to San Francisco, while labelmate Things Of Stone And Wood was invited back for three tours within a year.

Canada's replacement of Australia as the world's third-largest producer of English-speaking repertoire because of government involvement and support has made Canada a role model. Two VRF recommendations accepted by the Australian government in its efforts to jump-start the domestic music sector (Billboard May 27)—the music industry development advancement scheme and the rebate system for capital investment in recording studios—were inspired by Canadian policies. Australian arts minister Michael Lee is to visit Canada to study the workings of these policies.

Although funding problems now threaten to close or restrict the activities of the VRF, the close ties it has initiated seem ongoing. Its negotiations this year with Canadian governmental bodies led to an "arts support" link between the two consulates and the possibility of funding for Canadian acts to perform in Australia. Government officials are expected to attend the next Melbourne festival.

Independents Mushroom and Shock, represented at Music West for the first

(Continued on next page)

Emerald Sounds Billboard Spotlights IRELAND

With the success of acts like U2, the Chieftains, Enya and the Cranberries, Ireland's music is booming! As Ireland's sounds continue to penetrate the charts, Billboard guides you through its musical terrain in our September 9th spotlight. This special issue will highlight the state of Ireland's music market by examining its present superstars, new acts, record retailing activity, and the recording studio scene.

Be a part of Billboard's annual exploration of Ireland's music. An ad in our spotlight guarantees exposure to our 200,000 readers in 110 countries worldwide. Call your Billboard representative today and put Billboard's global reach to work for you.

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Aussie Music Renaissance Has A Decidedly Femme Face

■ BY GLENN BAKER

SYDNEY—For all the recent browbeating by industry and even government leaders over the lowered international profile of Australian music and a perceived paucity of new bands coming up through the ranks, there are currently more fresh faces and new hits on offer Down Under than at possibly any other time in the 1990s.

Indeed, it can be said that rumors of the death of Oz Rock have been greatly exaggerated.

Apart from the fact that there have been three No. 1 Australian-artist al-

bums this year—by Silverchair, You Am I, and the Cruel Sea—the charts have just been stormed by young Merril Bainbridge, a hitherto unknown singer/songwriter signed to John Farnham and Ross Fraser's new Gotham imprint, who has become the first female Australian artist to ever reach No. 1 with a debut release of original material; in this case, the single "Mouth."

At the same time, Tina Arena, a 26-year-old veteran of Australian music, has ended the country's global hit drought by entering the U.K. top 10 singles chart with "Chains," which has also become a pop European hit, topping

charts from Helsinki to Tel Aviv, Israel.

A huge-voiced soul singer who has been favorably compared with everyone from Aretha Franklin to Mariah Carey, Sony artist Arena was immediately top 10 at home with her "Don't Ask" album (for which she co-wrote every track), which has sold 70,000 copies across Europe in its first week. As she is presently dashing from market to market on an exhaustive promotional tour, Southeast Asia looks next to fall, following an enthusiastically received showcase performance at the inaugural MIDEM Asia in Hong Kong.

Coming up swiftly behind these two chart stars is the intriguing and musically startling Christine Anu. A Torres Strait Islander, Anu grew up on Maguig, which is off northeast Australia. She trained at the Aboriginal and Islander Dancer Theatre school, graduated as a teacher, and subsequently joined the highly regarded Bangarra Dance Theatre, with which she extensively toured Australia, Europe, and North America.

Signed to Mushroom's White label, the striking 24-year-old Anu was paired with producer David Bridie, leader of the bands Not Drowning Waving and My Friend The Chocolate Cake. Bridie has created a stream of challenging hybrid music, including the soundtrack to "Proof" and an NDW album recorded with native musicians in Papua, New Guinea.

Anu took Bridie to the Torres Strait Islands, where they scoured and collected sounds and songs before returning to Sydney to sample the rhythms of

the street.

The resulting blend of indigenous Australian funk, soul, hip-hop, rap, and reggae, as exemplified by the single "Island Home" (penned by Neil Murray and originally recorded by Aboriginal act the Warumpi Band) and captured on the album "Stylin' Up," has generated some of the most passionate reviews seen for some time. Juice magazine called it "one of the most exquisite cross-cultural hybrids to be produced in this country. Anu has created one of the most sublime and stylish reflections of Australia's cultural melting pot ever to be recorded." The Sydney Morning Herald declared it to be "the most impressive pop debut album in years."

The immediate response to the album, which debuted nationally at No. 43, has left the young singer/songwriter and dancer wondering which way to turn next. She was invited to sing the national anthem at one of the country's premier sporting events and was included by a leading magazine in its "25 Most Beautiful People" edition.

"I knew that this album would have a life of its own, and that it might be something almost out of my control," she says, "but I wasn't expecting it to be this good. Hopefully, I bring elements of my training in theater to what I do with my music."

"I feel really privileged to have two forms of expression: through dance and music. It requires a huge amount of energy—at the moment I feel like I'm working 24 hours a day—but it's an incredible buzz."



The top brass gathered together at Sony Music International's product presentation, held in Rome May 19-21. Shown in above photo, from left, are Sony Music International president Bob Bowlin; Sony Music Entertainment Europe president Paul Russell; and Sony Music International chairman Mel Ilberman. Shown in photo below left, from left, are Sony Music Australia managing director Denis Handlin, Sony Australia artist Tina Arena, and Sony Music Entertainment president/COO Tommy Mottola. Shown in photo below right, from left, are Sony Music Entertainment Finland managing director Antti Holma, Sony Music International president Bob Bowlin, and Sony artist Dionne Farris.



Proving almost as popular is Warner's wonderfully left-of-center Max Sharam, an eccentric diva who came straight to the charts with the singles "Come" and "Be Firm" and looks set to fairly effortlessly go platinum (70,000 sales) with her debut album "A Million Year Girl," which is well stocked with infectious pop hooks, sweeping orchestrations, lovingly crafted poetic pieces, and captivating eclectic toning.

That Australian music's much-needed renaissance should be wrought by female performers is really no great surprise. Since the late '80s, much of the truly personal, honest, and engaging Australian music has been made by Deborah Conway, Wendy Matthews, Kate Ceberano, and Jenny Morris.

With the Divinyls currently making a welcome return to the charts and with Christine Amphlett's stark, affronting, and almost disturbing "I'm Jealous," there is little doubt that the cutting edge in this country has a decidedly femme face.

The Flowers Bloom At White Nights Festival

MOSCOW—The fourth St. Petersburg White Nights Festival was held June 14-18 at the prestigious Oktyabrsky Concert House. The shows included performances by Joe Cocker, Sheryl Crow, Tanita Tikaram, Terence Trent D'Arby, Crystal Waters, and Steve Vai.

The festival, jointly organized by California-based Comspan Communications and Russian promoter Vladimir Kisilyev, also has a contest for emerging bands. The winner this year was U.S. rock band the Flowers, which is signed to Lean Records.

Perhaps the highlight of the event was an unscheduled appearance by Arthur Brown—who arrived as a personal guest of Kisilyev's and whose one-song set produced a 10-minute ovation.

Comspan says a record-breaking 300,000 people attended the event, which helped raise \$150,000 for children's hospitals and orphanages in Russia. VADIM YURCHENKOV

SPANISH MUSIC FROM SURREAL TO MODERN

(Continued from page 51)

tivals yet witnessed in Spain. Festimad is likely to become a permanent organization and plans to establish a Spanish indie federation.

More importantly, Festimad organized a two-day seminar in April with the Institute of Musical Sciences, where representatives of the indie music scene learned about the financial, marketing, promotion, and management sides of the industry. "After the first Festimad in November 1994, we realized the importance of business training and education," says Festimad director Julio Muñoz. "If the indies want to survive and even compete with the multinationals, they have to be better informed about economics."

The Barcelona city council organizes Barcelona Acció Musica each September. "BAM is an independent music market," explains council spokesman Francesco Fabregat, "a space where the music industry not linked to multinationals has the chance to exchange information and do business. It's an effort to consolidate Spain's musical infrastructure."

Festimad and BAM attract hundreds of groups and indie labels from all over Spain, as well as A&R scouts from the multinational labels hoping to spot ensuing commercial trends for the charts.

Rock journalist Diego Manrique thinks the indies are trying to prove their commercial viability. "And yet the big record companies at the moment see the general public apathy and are convinced they can't sell anything new. Their mentality is mainstream, and they have no real contact with the fans. They ignore the many 'mini-publics' that exist."

Adrián Vogel is a rare case who went from a multinational—Sony's Epic Records, where he spent 15 years—to

set up his own indie label, Compadres, in 1992. The basic problem for indie labels, he says, is distribution. "It's very simple—if your product is not in the big record outlets, you're [screwed]," he says.

Last October, Vogel resolved this problem by signing a distribution deal with the Spanish arm of the German independent label edel, and since then, sales and promotion of his two biggest acts, Mission Hispana and Tribu-X, have increased. Ironically, he warns other indie labels that success can be a big problem. "That's when you start getting offers from the multinationals that you can't refuse." In May, Vogel was tapped as new managing director of Polydor Spain.

One veteran indie label, Nuevos Medios, is successful precisely because it remains small, says founder and director Mario Pacheco. "It's partly because we specialize in music that has a solid yet small following, like new flamenco and some jazz and new age," he says.

Success through specialization has also been the strategy of Manzana Discos, an independent label, distributor, and publisher with 13 outlets—one in Madrid and 12 in the Canary Islands off West Africa, where the company is based. "We specialize in all types of salsa, which has only become really popular in the '90s," says promotion assistant Luz Divina. "We import from many small salsa labels, including Combo, Guajira, and Fania in the U.S. The salsa we sell is not available from the majors."

One problem that the majors and indies share is a lack of media outlets to expose talent. "The issue is that there are no market channels for the talent that does exist," says Patricia Godes, press officer for Madrid's Revolver Club, one of Spain's main indie venues. "It is absolutely clear that the multinationals' commercial Spanish product does not answer the needs of most real fans," argues Godes. "More international rock is being sold in Spain now than ever."

But Godes and others are optimistic. "The next important genre or wave in Spain is bound to emerge from the indie scene," she says.

The Spanish independents are also learning that their world is not just about guitar-thrashing garage concerts. As Festimad's Julio Muñoz observes, "Being indie is a philosophy, but it has to work within a sound financial structure. It is evident that it has to work in the capitalist system."

FOR THE RECORD

Figures contained in last week's Billboard story regarding the annual results of German authors' rights society GEMA were incorrectly stated. The correct figures are: total revenues, \$901 million; broadcasting and performance income up from \$330 million in 1993 to \$371 million last year; mechanical income up from \$434 million to \$453 million; rental/taping levy income down \$316,000 to \$35 million. The exchange rate is 1.4 German marks to the dollar.

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 7/3/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	TOMORROW MAYO OKAMOTO TOKUMA JAPAN	
2	2	NEGAI B'Z BMG ROOMS	
3	5	ZURUI ONNA SHARANQ BMG VICTOR	
4	4	ROBBINSON SPITZ POLYDOR	
5	3	(ES) THEME OF ES MR. CHILDREN TOY'S FACTORY	
6	NEW	MIRAI NO TAMENI DEEN B-GLAM	
7	8	TABBITO NO UTA MIYUKI NAKAJIMA PONY CANYON	
8	NEW	HEART WO MIGAKUKKYA NAI TOKIO SONY	
9	7	KNOCKIN' ON YOUR DOOR L R PONY CANYON	
10	6	AIGA MIENAI ZARD B-GLAM	
1	NEW	SOUTHERN ALL STARS HAPPY VICTOR	
2	NEW	TRF HYPER MIX 4 AVEX 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 VERSION) SONY	
10	5	VARIOUS NOW EX TOSHIBA EMI	

CANADA		(The Record) 6/19/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
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 Mac/SIAC 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 ROULA SOS	
12	10	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD	
13	11	BELIEVE ELTON JOHN ROCKET/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	
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 GEFEN/UNI	
13	16	MONTELL JORDAN THIS IS HOW WE DO IT PMP	
14	10	REMBRANDT'S L.P. EASTWEST/WEA	
15	12	SOUNDTRACK FORREST GUMP EPIC/SONY	
16	15	SOUNDTRACK DON JUAN DEMARCO A&M/PGD	
17	NEW	WAYS LIKE THIS VAN MORRISON 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 6/27/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	WISH YOU WERE HERE REDNEX ZYX	
2	1	MIEF! DOOFEN ARIOLA	
3	4	HAVE YOU EVER REALLY... B. ADAMS A&M	
4	5	FRIENDS SCOOTER EDEL	
5	2	BE MY LOVER LA BOUCHE ARIOLA	
6	7	PUSH THE FEELING ON NIGHTCRAWLERS FFRR METRONOME	
7	6	SELF ESTEEM OFFSPRING EPITAPH	
8	10	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC	
9	13	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
10	9	SCHLUMPFEN COWBOY JOE SCHLUMPF EMI	
11	8	DROSTE, HORST DU MICH? MARK 'OH URBAN MOTOR	
12	12	BACK FOR GOOD TAKE THAT RCA	
13	15	I WANNA B WITH U FUN FACTORY EDEL	
14	11	WONDERFUL DAYS CHARLY & THEO LOWNOISE URBAN MOTOR	
15	18	ROSES OF RED KELLY FAMILY EDEL	
16	NEW	GENERATION OF LOVE MASTERBOY POLYDOR	
17	14	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA	
18	20	THERE IS A PARTY D.J. BOBO EAM	
19	17	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA	
20	16	LICK IT 20 FINGERS FEATURING ROULA ZYX	
1	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC	
2	NEW	BON JOVI THESE DAYS MERCURY	
3	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA	
4	2	PINK FLOYD PULSE EMI	
5	3	SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI	
6	10	BJORK POST POLYGRAM	
7	6	TAKE THAT NOBODY ELSE RCA	
8	5	PRINZEN SCHWEINE ARIOLA	
9	4	OFFSPRING SMASH EPITAPH	
10	8	GREEN DAY DOOKIE REPRISE	
11	9	ROD STEWART A SPANNER IN THE WORKS WEA	
12	12	KELLY FAMILY OVER THE HUMP K&L-LIFE	
13	11	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
14	14	WESTERNHAGEN AFFENTHEATER WEA	
15	13	ADIEMUS SONGS OF SANCTUARY EMI	
16	19	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 POLYGRAM	
17	NEW	E-ROTIC SEX AFFAIRS INTERACTIVE	
18	17	ELTON JOHN MADE IN ENGLAND MERCURY	
19	15	PARADISE LOST DRACONIAN TIMES RTR	
20	16	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY	

FRANCE		(SNEP/IFOP/Tite-Live) 6/17/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	
2	2	SCATMAN SCATMAN JOHN BMG	
3	5	I'VE GOT A LITTLE... MNB COLUMBIA	
4	3	ZOMBIE CRANBERRIES ISLAND	
5	4	RESPECT ALLIANCE ETHNIK VIRGIN	
6	10	THE BOMB! BUCKETHEADS EMI	
7	11	BE MY LOVER LA BOUCHE POLYGRAM	
8	6	SCREAM M. JACKSON & J. JACKSON EPIC	
9	7	J'LA CROISE TOUS LES MATINS JOHNNY HALLYDAY MERCURY	
10	9	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN	
11	8	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEESE	
12	19	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
13	14	LICK IT 20 FINGERS & ROULA EMI	
14	12	WHOOOPS NOW JANET JACKSON VIRGIN	
15	15	HAKUNA MATATA JIMMY CLIFF & M LEBO & DEBBIE DAVIS SONY	
16	13	BACK FOR GOOD TAKE THAT RCA	
17	16	MEGAMIX MASTERBOY BARCLAY	
18	17	BABY BABY CORONA POLYGRAM	
19	NEW	IF YOU LOVE ME BROWNSTONE EPIC	
20	18	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC	
2	1	CELINE DION D'EUX COLUMBIA	
3	2	FREDERICK GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA	
4	3	PINK FLOYD PULSE EMI	
5	7	INDIENS CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN	
6	17	BJORK POST BARCLAY	
7	4	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA	
8	14	MICHEL SARDOU OLYMPIA '95 TREMA	
9	5	CRANBERRIES NO NEED TO ARGUE ISLAND	
10	8	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA	
11	6	POLICE LIVE POLYGRAM	
12	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
13	18	DIVERS RUGBY GREATEST HITS MERCURY	
14	16	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 POLYGRAM	
15	10	OFFSPRING SMASH PIAS	
16	NEW	DEMIS ROUSSOS IMMORTEL ARCADE	
17	NEW	ALAIN SOUCHON C'EST DEJA CA VIRGIN	
18	13	ELTON JOHN MADE IN ENGLAND MERCURY	
19	19	AXELLE RED SANS PLUS ATTENDRE VIRGIN	
20	15	DEPECHE MODE TOTAL LIVE BMG	

NETHERLANDS		(Stichting Mega Top 50) 7/1/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CONQUEST OF PARADISE VANGELIS WARNER	
2	5	LOVE U MORE DJ PAUL ELSTAK MIDTOWN	
3	NEW	I WANNA BE A HIPPY TECHNOHEAD EDEL	
4	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M	
5	3	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
6	9	BE MY LOVER LA BOUCHE BMG/ARIOLA	
7	7	SIJG SON DE PANG NACHRAQVE MULTIDISK	
8	6	THINK OF YOU WHIGFIELD DINO MUSIC	
9	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC	
10	4	SCREAM MICHAEL JACKSON & JANET JACKSON SONY	
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY	
2	3	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER	
3	1	RENE FROGER LIVE IN CONCERT DINO MUSIC	
4	2	PINK FLOYD PULSE EMI	
5	5	LIVE THROWING COPPER MCA	
6	4	ANDRE RIEU STRAUSS & CO. MERCURY	
7	NEW	BJORK POST POLYDOR	
8	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA	
9	7	CELINE DION THE COLOUR OF MY LOVE EPIC	
10	NEW	GREEN DAY DOOKIE WARNER	

NETHERLANDS		(Stichting Mega Top 50) 7/1/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	HAVE YOU EVER REALLY... B. ADAMS A&M	
2	1	MOUTH MERRIL BAINBRIDGE GOTH/BMG	
3	3	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC	
4	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
5	4	SHY GUY DIANA KING COLUMBIA	
6	7	STRONG ENOUGH SHERYL CROW A&M	
7	8	BACK FOR GOOD TAKE THAT BMG	
8	6	YOU BELONG TO ME JX LONDON	
9	10	I'VE GOT A LITTLE SOMETHING... MNB COLUMBIA	
10	9	BABY, BABY CORONA COLUMBIA	
11	12	SUKIYAKI 4 P.M. LONDON	
12	19	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL	
13	11	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI	
14	13	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY	
15	18	SET YOU FREE N-TRANCE FESTIVAL	
16	13	IF YOU LOVE ME BROWNSTONE EPIC/SONY	
17	NEW	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN/EMI	
18	NEW	THIS IS HOW... MONTELL JORDAN POLYGRAM	
19	20	RIVER OF LOVE RICK PRICE COLUMBIA	
20	16	COTTON EYE JOE REDNEX BMG	
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC	
2	1	PINK FLOYD PULSE COLUMBIA	
3	3	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
4	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI	
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC	
6	2	JIMMY BARNES PSYCLONE MUSHROOM/FESTIVAL	
7	7	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA	
8	10	THE CRUEL SEA THREE LEGGED DOG POLYDOR	
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND	
10	6	TUMBLEWEED GALACTAPHONIC RED/POLYDOR	
11	13	CORONA THE RHYTHM OF THE NIGHT COLUMBIA	
12	11	GREEN DAY DOOKIE WARNER	
13	12	T.I.S.M. MACHIAVELLI AND THE FOUR SEASONS SHOCK	
14	17	SOUNDTRACK PULP FICTION MCA	
15	8	PRIMUS TALES FROM THE PUNCH BOWL WARNER	
16	15	TINA ARENA DON'T ASK COLUMBIA	
17	16	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI	
18	20	SOUNDTRACK JEKYL & HYDE: THE GOTHIC MUSICAL WARNER	
19	14	CHRIS ISAAK FOREVER BLUE WARNER	
20	NEW	SOUNDTRACK BATMAN FOREVER WARNER	

HITS OF THE U.K.

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AUSTRALIA		(Australian Record Industry Assn.) 7/2/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	HAVE YOU EVER REALLY... B. ADAMS A&M	
2	1	MOUTH MERRIL BAINBRIDGE GOTH/BMG	
3	3	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC	
4	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
5	4	SHY GUY DIANA KING COLUMBIA	
6	7	STRONG ENOUGH SHERYL CROW A&M	
7	8	BACK FOR GOOD TAKE THAT BMG	
8	6	YOU BELONG TO ME JX LONDON	
9	10	I'VE GOT A LITTLE SOMETHING... MNB COLUMBIA	
10	9	BABY, BABY CORONA COLUMBIA	
11	12	SUKIYAKI 4 P.M. LONDON	
12	19	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL	
13	11	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI	
14	13	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY	
15	18	SET YOU FREE N-TRANCE FESTIVAL	
16	13	IF YOU LOVE ME BROWNSTONE EPIC/SONY	
17	NEW	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN/EMI	
18	NEW	THIS IS HOW... MONTELL JORDAN POLYGRAM	
19	20	RIVER OF LOVE RICK PRICE COLUMBIA	
20	16	COTTON EYE JOE REDNEX BMG	
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC	
2	1	PINK FLOYD PULSE COLUMBIA	
3	3	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
4	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI	
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC	
6	2	JIMMY BARNES PSYCLONE MUSHROOM/FESTIVAL	
7	7	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA	
8	10	THE CRUEL SEA THREE LEGGED DOG POLYDOR	
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND	
10	6	TUMBLEWEED GALACTAPHONIC RED/POLYDOR	
11	13	CORONA THE RHYTHM OF THE NIGHT COLUMBIA	
12	11	GREEN DAY DOOKIE WARNER	
13	12	T.I.S.M. MACHIAVELLI AND THE FOUR SEASONS SHOCK	
14	17	SOUNDTRACK PULP FICTION MCA	
15	8	PRIMUS TALES FROM THE PUNCH BOWL WARNER	
16	15	TINA ARENA DON'T ASK COLUMBIA	
17	16	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI	
18	20	SOUNDTRACK JEKYL & HYDE: THE GOTHIC MUSICAL WARNER	
19	14	CHRIS ISAAK FOREVER BLUE WARNER	
20	NEW	SOUNDTRACK BATMAN FOREVER WARNER	

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA	
2	5	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL	
3	2	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC	
4	NEW	WHOOHMPH! (THERE IT IS) CLOCK MEDIA	
5	NEW	THIS IS A CALL FOO FIGHTERS ROSWELL/CAPITOL	
6	3	I NEED YOUR LOVING BABY D SYSTEMATIC	
7	8	THINK OF YOU WHIGFIELD SYSTEMATIC	
8	4	SCREAM M. JACKSON & J. JACKSON EPIC	
9	NEW	STILLNESS IN TIME JAMIROQUAI SONY S2	
10	10	A GIRL LIKE YOU EDWYN COLLINS SETANTA	
11	6	COMMON PEOPLE PULP ISLAND	
12	9	SEARCH FOR THE HERO M PEOPLE DECONSTRUCTION/RCA	
13	11	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) JAM & SPOON FEATURING PLAVKA EPIC	
14	NEW	DAYDREAMER MENSWEAR LAUREL	
15	7	DON'T WANT TO FORGIVE ME NOW WET WET WET PRECIOUS ORGANISATION	
16	NEW	ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA	
17	27	WHITE LINES (DON'T DO IT) DURAN DURAN PARLOPHONE	
18	NEW	RIGHT HERE ULTIMATE KAOS WILD CARD/POLYDOR	
19	14	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) SCATMAN JOHN RCA	
20	NEW	OVER THERE (I DON'T CARE) HOUSE OF PAIN RUFFNESSAL RECORDINGS	
21	NEW	HANDS UP! HANDS UP! ZIG & ZAG RCA	
22	12	HOLD MY BODY TIGHT EAST 17 LONDON	
23	13	GUAGLIONE PEREZ PRADO/HIS ORCHESTRA RCA	
24	15	THIS AIN'T A LOVE SONG BON JOVI MERCURY	
25	16	SWING LOW SWEET CHARIOT LADYSMITH BLACK MAMBAZO FEATURING CHINA BLACK POLYGRAM TV	
26	19	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET	
27	29	BIG YELLOW TAXI AMY GRANT A&M	
28	22	NOW I'VE FOUND YOU SEAN MAGUIRE PARLOPHONE	
29	18	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF	
30	NEW	SELLING THE DRAMA LIVE RADIOACTIVE	
31	20	FLY AWAY HADDADAWY LOGIC	
32	17	FREEK'N YOU JODECI UPTOWN	
33	23	WE'VE ONLY JUST BEGUN BITTY MCLEAN BRILLIANT!	
34	NEW	INTO THE BLUE MOBY MUTE	
35	33	A BEGGAR ON A BEACH OF GOLD MIKE & THE MECHANICS VIRGIN	
36	30	I'LL BE AROUND RAPPIN' 4-TAY FEATURING THE SPINNERS COOLTEMPO	
37	24	YES McALMONT & BUTLER HUT	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 (7/1/95) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
2	2	SCATMAN SCATMAN JOHN ICEBERG
3	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	3	BE MY LOVER LA BOUCHE HANSA
5	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	5	THIS AIN'T A LOVE SONG BON JOVI MERCURY
7	7	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
8	10	THINK OF YOU WHIGFIELD X-ENERGY
9	6	BACK FOR GOOD TAKE THAT RCA
10	9	WISH YOU WERE HERE REDNEX JIVE
ALBUMS		
1	1	PINK FLOYD PULSE EMI
2	NEW	BJORK POST ONE LITTLE INDIAN
3	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
4	5	OFFSPRING SMASH EPITAPH
5	2	TAKE THAT NOBODY ELSE RCA
6	3	CRANBERRIES NO NEED TO ARGUE ISLAND
7	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	6	ELTON JOHN MADE IN ENGLAND ROCKET
9	4	CELINE DION THE COLOUR OF MY LOVE EPIC
10	9	ROD STEWART A SPANNER IN THE WORKS WARNER

BELGIUM (Music & Media) 6/30/95

THIS WEEK	LAST WEEK	SINGLES
1	2	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
2	1	CONQUEST OF PARADISE VANGELIS EASTWEST
3	3	SCATMAN SCATMAN JOHN RCA
4	4	THINK TWICE CELINE DION EPIC
5	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	7	VERBORGEN VERDRIET WENDY VAN WANTEN JACK RIVERS
7	10	'74-'75 CONNELLS EMI
8	NEW	CHERIE (IS IN DA HOUSE) EDDY WALLY ARCADE
9	NEW	BE MY LOVER LA BOUCHE BMG ARIOLA
10	8	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
ALBUMS		
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	1	CELINE DION D'EUX EPIC
3	3	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
4	2	PINK FLOYD PULSE EMI
5	4	CELINE DION THE COLOUR OF MY LOVE EPIC
6	NEW	BJORK POST POLYGRAM
7	8	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 POLYGRAM
8	5	ANDRE RIEU STRAUSS & CO. MERCURY
9	NEW	GERT & SAMSON SAMSON VOL. 5 POLYGRAM
10	NEW	THERAPY? INFERNAL LOVE A&M

SWEDEN (GLF) 6/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SE PA MEJ JAN JOHANSEN LIONHEART
2	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	5	VILL DU BU MIN FRU DRANGARNA VIRGIN
4	2	'74-'75 CONNELLS INTERCORD
5	9	DET VACKRASTE CECILIA VÄNNERSTEN CNR
6	6	WISH YOU WERE HERE REDNEX JIVE
7	3	BE MY LOVER LA BOUCHE MCI
8	7	100 KILO KARLEK DIA PSALMA BIRDNEST
9	8	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
10	10	THE BOMB! BUCKETHEADS POSITIVA
ALBUMS		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	NEW	BJORK POST MOTHER
3	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
4	2	PINK FLOYD PULSE EMI
5	3	ROD STEWART A SPANNER IN THE WORKS WARNER
6	5	ERIC GADD FLOATING METRONOME
7	4	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
8	NEW	VAN MORRISON DAYS LIKE THIS POLYDOR
9	6	LISA NILSSON TILL MORELIA DIESEL
10	7	JAN JOHANSEN JAN JOHANSEN LIONHEART

PORTUGAL (Portugal/AFP) 6/27/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BON JOVI THESE DAYS MERCURY
2	1	PINK FLOYD PULSE EMI
3	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
4	4	GREEN DAY DOOKIE WARNER
5	3	VARIOUS DANCE MANIA 95 VIDISCO
6	NEW	BJORK POST POLYDOR
7	NEW	AMALIA RODRIGUES O MELHOR DE AMALIA EMI
8	9	CLIFF RICHARD AS MINHAS CANCOES EMI
9	2	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
10	8	LAURA PAUSINI LAURA PAUSINI WARNER

NEW ZEALAND (RIANZ) 6/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
2	3	THAT LOOK IN YOUR EYE ALI CAMPBELL VIRGIN
3	2	I'LL BE AROUND RAPPIN 4-TAY EMI
4	7	KEEP THEIR HEADS RINGIN' DR. DRE VIRGIN
5	4	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN SONY
6	5	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
7	6	DEAR MAMA 2PAC WARNER
8	NEW	HOLD ON JAMIE WALTERS WARNER
9	NEW	THIS IS HOW WE DO IT MONTELL JORDAN MERCURY/POLYGRAM
10	NEW	I BELIEVE BLESSID UNION OF SOULS EMI
ALBUMS		
1	NEW	PINK FLOYD PULSE SONY
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	7	SOUNDTRACK BAD BOYS SONY
4	1	DEEP FOREST BOHEME SONY
5	3	STONE TEMPLE PILOTS PURPLE WARNER
6	8	OFFSPRING SMASH FESTIVAL
7	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI
8	5	GREEN DAY DOOKIE WARNER
9	NEW	VARIOUS WORLD IN UNION-ANTHEMS FESTIVAL
10	NEW	DONNA SUMMER GREATEST HITS-ENDLESS SUMMER MERCURY/POLYGRAM

SWITZERLAND (Media Control Switzerland) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	3	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
4	4	THIS AIN'T A LOVE SONG BON JOVI MERCURY/JAMBCO
5	6	BE MY LOVER LA BOUCHE ARIOLA
6	7	WISH YOU WERE HERE REDNEX ZYX
7	5	CONQUEST OF PARADISE VANGELIS WARNER
8	9	ALICE, WHO THE X IS ALICE? GOMPIE BMG
9	10	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
10	8	BACK FOR GOOD TAKE THAT RCA
ALBUMS		
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC
2	1	PINK FLOYD PULSE EMI
3	NEW	OHREWURM KINDERLIEDER TUDOR
4	3	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
5	NEW	BJORK POST MOTHER
6	2	CELINE DION D'EUX EPIC
7	4	ELTON JOHN MADE IN ENGLAND MERCURY
8	5	VANGELIS 1492-THE CONQUEST... WARNER
9	NEW	DOOFEN LIEDER DIE DIE WELT NICHT... BMG
10	6	OFFSPRING SMASH PHONOGRAM

FINLAND (Seura/IFPI Finland) 6/24/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
2	1	THIS AIN'T A LOVE SONG BON JOVI MERCURY
3	5	THE LAST TIME PARADISE LOST POKO
4	3	RISTI NOLLA MOVETRON POLYDOR
5	7	EVIDENCE FAITH NO MORE LONDON/POLYGRAM
6	8	HANDS UP! HANDS UP! ZIG & ZAG RCA
7	NEW	EEE-LIE-LOE-LIE (IF YOU WANNA GET) SOUND OF R.E.L.S. GO RECORDS
8	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
9	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS FFRR/EMI
10	4	ARVON KLAMYDIA KRÄKLUND
ALBUMS		
1	NEW	PINK FLOYD PULSE EMI
2	4	SUURLAHETTILAAT PIENTA PUHETTA REEL ART/BMG
3	2	TAIKAPEILI NAHDAAN TAAS WEA
4	3	OFFSPRING SMASH EPITAPH/SPIREFARM
5	1	MOVETRON ROMEO JA JULIA POLYDOR
6	6	REDNEX SEX & VIOLINS JIVE
7	NEW	BJORK POST MOTHER/POLYGRAM
8	NEW	PARADISE LOST DRACONIAN TIMES MUSIC FOR NATIONS/POKO
9	NEW	THERAPY? INFERNAL LOVE A&M
10	8	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN

CHILE (APF Chile) 6/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	RICARDO ARJONA HISTORIAS SONY
2	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
3	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS POLYGRAM
4	NEW	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
5	8	RICARDO ARJONA ANIMAL NOCTURNO SONY
6	NEW	CAFE TACUBA RE WARNER
7	5	PEDRO FERNANDEZ MI FORMA DE SENTIR POLYGRAM
8	NEW	LAURA PAUSINI LAURA WARNER
9	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK BMG
10	3	LOS TRES LA ESPADA Y LA PARED SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: Don't be embarrassed if you can't pronounce the name of the debut album by Souls, "Tjitchistsiy (Sudëk)"; neither can the members of the band. According to lead singer Cecilia Nordlund, it has to do with the name of a dog and a rather complicated in-joke. Despite Souls' name, the music on their album has nothing to do with soul music. Rather, it is a mixture of harsh guitars and melodies with such titles as "Smoke Me" and "Fishbowl," and although rambling at times, the songs usually come through with a strong hook. In most cases, the tumbling guitar and drums make way for the soft but incisive voice of Nordlund. "We don't want to make music so that it is easy for the listeners. We want them to be with us in our pain and love," she says. The album, released here on Telegram Records, was produced and engineered by Steve Albini, best known for his work with Nirvana, Pixies, Wedding Present, and PJ Harvey. Albini was invited to the small town of Växjö in central Sweden, but a brief look at the studio convinced him to move the recording into the truck repair garage next door. There he achieved the rough sound Souls were looking for. The three-man, one-woman band is now preparing for a trip to Chicago to work with Albini on its second album.

NICHOLAS GEORGE

SOUTH AFRICA: It's not often that a member of parliament is a featured performer on a pop concert's bill, but Jennifer Ferguson is such a person. A brilliant songwriter and vocalist, she was asked by the African National Congress to stand as a candidate in the country's first democratic elections last year and was duly elected to the first black-dominated parliament. However, she was advised that she would not be allowed to sing her speeches. She finally had her chance to make a "political statement" in song when Sun City staged a concert to launch an international fund-raising campaign titled "Women Of The World Unite Against Drugs And War" (WOW). The Sun City Superbowl was provided free of charge to the organizers, along with the hosts' technical expertise. The performers consisted of a who's who of women artists in South Africa. Besides Ferguson, the bill included Yvonne Chaka Chaka, probably the most popular female vocalist in Africa; Sibongile Khumalo, the dazzling township mezzo-soprano who delights in pop-classical crossover experiments; veteran jazz songstress Abigail Khubeka; Aviva Pelham, the country's leading opera singer; and pop singers Lesley Rae Dowling, PJ Powers, and Vicky Sampson. Many other female artists have also agreed to participate in recording a compilation album that will be used to raise funds and spread the word worldwide.

ARTHUR GOLDSTUCK

IRELAND: Something Happens, whose anthem "Parachute" was recently voted "best Irish rock track ever" by listeners to Mike Moloney's radio show "Moloney After Midnight" on national station 2FM, will play 40 dates as Warren Zevon's backing band July 8-Aug. 29. On its own, the group will also be playing in a support slot on Zevon's tour, which will include shows in New York, Philadelphia, Washington, D.C., Cleveland, and Los Angeles. Something Happens has typically spent three or four months each year touring in the U.S., where its fourth album, "Planet Fabulous" (RCA/BMG), is currently awaiting release.

KEN STEWART

AUSTRALIA: A broken finger from a football accident gave Perth bluesman Dave Hole an unusual slide guitar style that has brought him to the attention of audiences in Europe and the U.S. Like most teenagers drawn to the blues in the '60s, the English-born Hole began with the Rolling Stones and the Yardbirds and worked his way back to Muddy Waters, Howlin' Wolf, and Jimmy Reed. Four years ago, he sent a copy of his independently released "Short Fuse Blues" to Guitar Player magazine in America. An ecstatic review brought him to the attention of Bruce Iglauer, who signed him to his Alligator label. More than half a dozen global tours promoting such albums as "Working Overtime," "The Plumber," and the current "Steel On Steel" (released here through Festival) have established him as the most internationally recognized figure from the local blues scene. "Steel On Steel" is his first album to be produced by an outsider, Memphis-based Jim Gaines, whose work with Stevie Ray Vaughan and Albert Collins was an obvious recommendation. Musically, the album is a big leap forward, and Hole has added a keyboard player to his group's three-piece lineup for his current club and festival dates through Europe. "I'd rather be known as a salesman than an ambassador," says the modest picker, who boasts a degree in physics. "People abroad do make a big thing about my being Australian, which is nice because hopefully it'll turn people on to the other great blues players in this country. But being considered part of the international blues scene is a thrill, too."

CHRISTIE ELIEZER

U.K.: Despite the media interest in jungle music and the continuing enthusiasm of its hardcore followers, the genre has so far produced only a handful of crossover hit singles. That hasn't stopped record companies and TV merchandisers from releasing a steady stream of jungle singles and compilation albums. One of these, a double album called "Committed To Jungle," released last month by London indie Vizion Sounds Records, was given a splendid launch at the WKD Cafe in North London. Top jungle remixer DJ Ron manned the decks, and there were performances by artists featured on the compilation, including Jadie, who sang the soulful "Beauty And The Beast"; soul group Nu-Vizons, performing a jungle mix version of "You Give Me Life"; and rock star Trevor Walters, who sang "It's Over" with a special jungle mix. (Walters has a new single out this month, a cover of Richard Marx's "Right Here Waiting.") "The difference between 'Committed To Jungle' and other jungle records is that we didn't use samples," says Wally Fraser, Vizion's managing director and producer of the compilation. "All the artists, such as Beenie Man, Red Dragon, Ireni, and Sha Sha, were recorded live in the studio."

KWAKU



Ace Does Vanguard Deal; Dog Eat Dog Barks Abroad

WHEN VANGUARD Records was capturing the sounds of a new generation of folk music artists in America in the early '60s, Roger Armstrong was a fan in Britain buying the label's exports.

Three decades later, Ace Records in Britain—run by Armstrong and partners Ted Carroll and Trevor Churchill—has struck a deal to reissue the Vanguard catalog in the U.K.

"Vanguard caught American music in transition," says Armstrong. "Folk music was growing into something else, something dangerous and radical."

The label was known for its recordings from the Newport Folk Festival and early albums by artists ranging from Joan Baez to Country Joe McDonald to jazz guitarist Larry Coryell.

Armstrong has long been a fervent fan of McDonald, whose manager, Bill Belmont, also happens to have been Ace's contact in licensing the Fantasy jazz label for the U.K.

Through Belmont's efforts, says Armstrong, the same licensing network abroad was set up for Vanguard as exists for Fantasy—including ZYX Records in Germany, Warner/EastWest in France, Amigo Musik in Scandinavia, and Ace in the U.K.

"Our plan is to put an initial 25 titles in the marketplace," says Armstrong. Among those midprice reissues, featuring original artwork, will be titles from Baez, McDonald, Doc Watson, Buffy Sainte-Marie, John Hammond, Charlie Musselwhite, and others. Later, Ace will explore new compilations from Vanguard's extensive back catalog.

Meanwhile, another label that caught the music of a nation in transition is Ace's own predecessor, Chiswick Records, which marks its 20th anniversary this year with another reissue campaign.

"It was sort of pub rock getting an attitude," quips Armstrong about the sounds that found a home with the founding of Chiswick in 1975, just before punk swept the British scene. The label took its name from the now-chic, then low-rent London suburb as a tongue-in-cheek jab at the major record companies.

"Our distribution was Ted [Carroll] selling records out of the back of his old Peugeot," recalls Armstrong. In 1992, Ace released "The Chiswick Story" on two CDs, featuring a sample of the label's output. A highlight of that history was "Driver's Seat" by Sniff 'n' the Tears, a top 15 hit in the U.S. in 1979.

To mark this 20th anniversary, Ace will reissue more of the Chiswick catalog, including albums and

tracks from the likes of Whirlwind, Johnny Moped, the Count Bishops, and others.

TELL ROADRUNNER Records that selling music is a dog-eat-dog business and you'll get no argument. The international independent company based in Holland is enjoying one of its best border-crossing successes of the year in Europe with the New York rap'n'rock band Dog Eat Dog. With an established track record on the road in Europe, Dog Eat Dog released its debut album, "All Boro Kings," in April 1994. It has

gone on to sell 200,000 units across Europe, charting in Germany, Holland, Belgium, Switzerland, Austria, and the Czech Republic.

The group's debut single, "No Fronts," cracked the singles chart in Sweden and received strong support from MTV, which also aired the video from a second single, "Who's The King."

Following a sweep of European festival dates by the band, Roadrunner has just released a new single, "No Fronts: The Remix," a new version of the group's debut single with the inspired collaboration of, among others, Jason Mizell (aka Jam Master Jay from Run-D.M.C.). "We've just shot the video," reports Stefan Köster, international marketing manager at Roadrunner, who is aiming for MTV play soon.

BORDER CROSSINGS: With their gentle, melodic gift displayed on two previous albums on Safe House Records in the U.S., the Vulgar Boatmen have earned notice as one of the best indie bands in America. With the release of their third album, "Opposite Sex," the band has been signed for the U.K. by Simon Toulson-Clark at EastWest Records. Appearances on "Later With Jools Holland" and at the recent Glastonbury Festival have spread the word about this band's quiet wonders. The Boatmen dock at the Jazz Cafe in London Monday (3) . . . One of New Zealand's best-loved rock songwriters, Sony artist Dave Dobbyn, whose new album "Twist" was produced by Neil Finn of Crowded House, has been signed by Sony in the U.K. Dobbyn was flying in for a U.K. showcase June 28 at the Borderline in London . . . The Neville Brothers open a summer tour of Europe on July 1 at the Lakeside Jazz Festival in Helsinki.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Solitudes Ltd.'s Gibson Stays Outdoors But Nature Artist Enjoys Mercury/Polydor Backing

BY LARRY LeBLANC

TORONTO—Despite having arthritic knees caused by decades of squatting, kneeling, and carrying sound and camping equipment, 73-year-old Dan Gibson is looking forward to doing some out-of-doors recording this summer.

"I'm not as active as I was, but I still enjoy going out," says Gibson, one of the world's top nature-recording artists.

Best-known for his 32 Solitudes Ltd. albums of nature sounds and nature sounds with music, Gibson has been recording wildlife sounds for more than 50 years. Last April, he was inducted as a member of the Order of Canada for his ecologically conscious work.

"Solitudes is a proven seller," says Dan's son and collaborator, Gordon Gibson, who now operates Solitudes Ltd. with partner Andrew Burgess. "We sold over a million albums [worldwide] in 1993. Last year, due to some distribution changes in the U.S., sales dipped probably 100,000 units [less]."

Last July, Dan Gibson sold Solitudes Ltd. to Gordon and Burgess. In addition, Dan is leasing to the company the exclusive rights to his nature library. One of the largest private collections of nature sounds in the world, the library covers nature sounds from North and South America, Asia, Africa, and Australia. The sounds were collected by Gibson or come from other sources.

One of the first moves by the new owners was to take Solitudes Ltd. away from independent distribution in Canada to Mercury/Polydor, beginning May 24. In the U.S., Solitudes Ltd. will continue to directly handle more than 500 accounts and will also be distributed by the Direct Co. of Connecticut.

Over the years, Dan had distribution offers from multinationals based in Canada, but he rejected them. "We always felt we'd lose control or our product would get shelved," Gordon explains. "It worked out well, because we created our own niche market, and the [distribution] climate has changed. Last year, we let all the [Canada-based] majors know we were available, and we got offers from everybody."

Says Doug Chappell, president of Mercury/Polydor, "The product is incredibly interesting, the quality is astounding, and if you put it front and forward [at retail], it sells. This is a line we're now aggressively moving into the marketplace . . . We're getting it into accounts which weren't handling it before."

Born in Montreal in 1922 and raised in Grimsby, Ontario, Dan Gibson spent many summers as a youth at the Taylor Statten Camps in Algonquin Park in northern Ontario. When he was 8, he was greatly influenced by naturalist Stuart Thompson, whom he met when Thompson visited the camp.

"He could make a birdcall, and within seconds the bird would be there sitting on his hand," Gibson recalls.

A decade later, Gibson began to make his first nature-based films for the Ontario Department of Travel and Tourism to promote tourism. For Dan Gibson Productions he produced such films as "Whitethroat" (1965), "Land Of The Loon" (1967), "Adventure, Trent-Severn Style" and "Sounds Of Nature" (1972), "Wings In The Wilderness"

(1975), and "North To The Top Of The World" and "Paddle Out Of Peril" (1981).

"I turned out 'Whitethroat' without any narrative or music in it, just the nature sounds, and it took off [sold] like a scared rabbit," Gibson recalls. In the U.S., he says, "it was extensively used as an education tool. Our Solitudes videos ['Wave Watching,' 'Loon Country,' and 'Seasons In Beaver Country'] are all in the same vein."

In 1964, Gibson, along with Gerald Kedley and Ralph Ellis, founded KEG Productions, which has produced and distributed worldwide such televised nature series as the "Audubon Wildlife Theatre," "Wildlife Of Nature," and "Wild Canada."

Gibson began making sound record-



DAN GIBSON

ings of nature in the late '40s. The nature films he made had no on-track recorded sound, and no sound libraries were available. Existing equipment was poorly designed for his purposes, so Gibson designed a portable parabolic microphone capable of recording nature without distortion.

In the '60s, Gibson took his first stab at the record marketplace by releasing two albums of nature sounds, "Land Of The Loon" and "Cry Of The Wild," and two singles, "Voices Of The North Woods" and "Bird Songs Of The Mountain Lake Sanctuary," all issued by Dan Gibson Productions.

Initially, these albums were only sold at tourist outlets in Canada. With sales slow, Gibson didn't pay his sideline venture much notice. But in the late '70s, when the recordings started selling briskly in several California outlets, Gibson was convinced sales could be even better with a more focused approach.

In 1981 he launched Solitudes Ltd., named after his favorite recording, Duke Ellington's "Solitude." The first year, the label issued three albums, "By Canoe To Loon Lake," "Heavy Surf On Rock Point And Along Sand Spit," and "Among The Giant Trees Of The Wild Pacific Coast." Distributed in the U.S. by the Moss Music Group until 1986, and in Canada by Holborne Distributing Co. until 1994, the Solitudes label carved out a distinct niche, selling 4½ million albums worldwide to date, says Gordon.

Gordon began working directly with the label in 1986, but had been involved in his father's film work for years. While in high school, he had been an assistant cameraman on several films and had appeared in a feature film.

Gordon soon provided a turning point in the label's direction when he suggested that the company release albums combining nature sounds with music. "Harmony" (1989), the first album in the nature sounds/music series, has sold 300,000 units worldwide, ac-

ording to Gordon. "The Classics" (1991), the label's top seller, mixes classical music and nature sounds and has worldwide sales of 400,000 units, he says. Today, the Solitudes catalog consists of 17 albums of nature sounds and music composed and performed by such Canadian performers as Henny Becker, John Herberman, and Claude Desjardins.

"Music makes [nature sounds] more accessible and has an overall relaxing effect," says Gordon. "Ironically, our best-selling album right now is a nature sound album, 'Thunderstorm In The Wilderness' [released Feb. 1]. It's sold between 10,000 and 15,000 copies and is moving faster than any of our other albums previously."

Says Gordon's father, "You let a thunderstorm go on with a soft rain on the water, and your mind can go in any direction. Of course, you've got thunderstorms all over the world."

Both Gibsons, while emphasizing that such calming recordings are pure escapism, note that there are varied applications for them. "They also serve as study aids, have some medical uses, and are widely used to relieve stress and insomnia," says Gordon. "The albums are also great souvenirs. A lot of people can't go back to a places like Niagara Falls, Scotland, or the Rockies but can now listen to the album [that was] recorded there."

In preparing new releases, Dan and Gordon first prepare a track of nature sounds, virtually sketching out a story line with these sounds at Dan's home studio. "There's always a traveling aspect to our programs," says Gordon. "We don't believe in 60 minutes of programming with microphones set 50 feet apart. We want [the albums] to be experiences, journeys people can listen to over and over again."

"We present nature as you would hear it and with the absolute best reproduction, so it can work with people's imagination and take them back in time or to another to place," he says.

MAPLE BRIEFS

BONNIE FEDRAU has joined EMI Music Canada in the newly created position of A&R representative.

VIRGIN MUSIC CANADA has signed a worldwide licensing agreement with Vancouver-based punk label Essential Noise. First releases under the agreement are from D.O.A., Wheat Chiefs, and the Subhumans. Additionally, Outside Music here will now handle distribution of the Guelph, Ontario, independent label Dave's Records of Guelph. Among the bands on the DROG roster are People From Earth, Lewis Melville, and Black Cabbage.

THE CANADIAN RECORD Industry Assn. has certified "Rumours" by Fleetwood Mac and "IV" by Led Zepelin as double diamond to signify sales in excess of 2 million units. The only other Canadian double-diamond award to date has been Michael Jackson's "Thriller."



A Special Donation. Wherehouse Entertainment CEO Jerry Goldress presents a check for \$20,000 to Special Olympics International. The donation was raised via Wherehouse's participation in the 1994 TDK/Special Olympics "Make It Happen" campaign. From Oct. 1, 1994 to Dec. 31, 1994, a portion of revenues generated by sales of selected TDK products in Wherehouse stores was set aside by TDK and donated to Special Olympics. Shown, from left, are Trudi Stewart, director of Special Olympics South Central Los Angeles; T'Nai Mitchell, Special Olympics athlete; Goldress; Andrew Glover of the Los Angeles Raiders; Rob Hughey, TDK Western divisional sales manager; and Gregory Mitchell, Special Olympics athlete.

Cool Stuff Doesn't Have To Be New 2nd Site To Take Advantage Of Vid Neighbor

■ BY FRANK DICOSTANZO

NORWALK, Conn.—Cool Stuff is one used CD store that has been literally and laterally on the move.

Opened 11 months ago, the store is getting its second start in less than a year. Located on Old Boston Post Road in Milford, Conn., the operation just completed a move that took it from one end of its original strip mall to the other.

"It was worth the hassle and expense," says owner Bob Dorchinsky. Not only did he gain an extra 100 square feet of selling space, but also the synergistic advantage of having a popular new video store called Tommy K's (a midsize chain servicing the New Haven region) as a neighbor.



A newcomer to the retail business, Dorchinsky, 38, made the transition from mortgage and real estate banking to used CDs and accessories. Securing private financing, the retailer was eager to tap into what he felt was a niche market that up to now had been overlooked in his community, namely selling used CDs.

With first-year sales expected to surpass \$200,000 on an inventory that's evenly split between music and accessories, the entrepreneur is convinced he made the right decision.

Nearly 75% of Cool Stuff's music sales fall into the alternative, rock, and pop genres. Demand ranges from popular groups like Nine Inch Nails and Pearl Jam to the lesser known Clutch and Filter, notes Dorchinsky. The music mix also includes metal, hip-hop, reggae, jazz, and blues, each of which accounts for 5% or less of sales. The store carries no new CDs or cassettes. The approximately 4,000 used CDs are prominently displayed along a 55-foot wall. The actual discs are kept behind the counter.

Customers entering the store immediately see the eye-catching array of brightly colored T-shirts that are hung along the walls and ceiling. In addition to the more than 800 rock and movie T-shirts, accessories include posters, jewelry, candles, bumper stickers, gift items, and novelties ranging from lava lamps to pogs, the popular bottle-cap collectibles.

According to 1990 figures, Milford, a shore-front community on Long Island Sound, whose total area is 23 square miles, has a population of 50,000 and an average household income of \$44,142. Major employers include Bic Pen and Warner Lambert. The area is fairly saturated

with strip malls and retail giants like the Connecticut Post Mall, Price Costco, and Sam's Club in nearby Orange, Conn.

"At the moment, I don't have any competition in the used market, but it's not something I'm concerned about because used stores are by definition unique from one another," says Dorchinsky.

Since the retailer says his growth will focus on the music side of the business, where his profits and turnover are highest, the biggest concern remains building enough inventory to meet demand.

"Let's face it," he says. "If you need to build your used inventory up in a hurry, how do you do it?"

So far, the retailer has relied on a combination of display ads, classi-



Bob Dorchinsky is the owner of Cool Stuff, a music store in Milford, Conn. (Photos: Frank DiCostanzo)

KidSource To Promote Singer/Songwriters Firm Makes Child's Play Of Finding Kids' Artists

RIGHT FROM THE SOURCE: With the record industry having all but turned its back on children's singer/songwriters, the Chicago-area debut of KidSource Music is reason to cheer.

Founder Lynn Orman, a music publicist who has worked extensively in the kids business and is a co-chair of the children's committee for the National Academy of Recording Arts and Sciences, set up KidSource as a promotion-oriented entity focusing on independent recording artists for kids, along with the occasional indie label. "Our objective is to get them as much exposure as possible," says Orman of herself and partner Alan Goldberg, who runs HitSource Publishing.

One way KidSource accomplishes this is by getting children's performers booked at retail in-stores, festivals, and a variety of family-oriented events. One of the new company's first projects was to book performers for the children's stage at annual city festival Taste of Chicago. Orman brought in a diverse, exciting lineup, including Ella Jenkins, Dave Kinnoin, Lou Del Bianco, Chic Street Man, Sooz, Nelson Gill, Steve Rashid, Dave Rudolf, and Joel Frankel, to perform from June 26 to July 4.

At press time, Orman was working on the talent lineup for the grand opening of the Chicago area's first Noodle Kidoodle (an upscale educational toy chain). Through the spring and summer, Orman has been booking kids' artists into area Barnes & Noble bookstores (including Maria Bostick, whose delightful new album "Cool Jazz Cats" is a car-stereo favorite). "In-store appearances give artists the opportunity to build relationships directly with parents," Orman says.

Plus, she says, "we also help performers become aware of, and compete for, a variety of high-profile awards, which, if won, can help sell their albums." These include awards from Parents' Choice Organization, American Library Assn., Oppenheim

Toy Portfolio, and the National Assn. of Independent Record Distributors and Manufacturers.

Other recent KidSource Music activities included running a radio campaign for kids rockers Craig 'n Co. revolving around their cut "Every Little Bit." "We had kids calling during children's radio shows, telling the listening audience what 'little bit' they themselves could do to change the



by Moira McCormick

world," says Orman. Plus, she placed the music of Chicago children's performer Fred Kock on USAir in-flight listening programs.

Orman, a mother of four who works extensively with storytellers like Jim Weiss, says that there is no shortage of clients, and, fortunately, no shortage of places to put them or of new and different promotional schemes. Says Orman, "We're always working on new theories for raising these deserving artists' profiles."

DISNEWS: Walt Disney Records' "Pocahontas" soundtrack, released May 30, tore out of the gate faster than its predecessor, "The Lion King," debuting on The Billboard 200 at No. 4 in its first week of release. ("The Lion King" entered at No. 13.) Disney shipped a house-record-breaking 2.4 million copies of the soundtrack, as well as a combined 1.3 million units of the film's "Read-Along," "Sing-Along," and "Play-Along" titles. At press time, the soundtrack had sold over 350,000 units and had climbed to the No. 2 position, while "Sing-Along"

made a strong showing at No. 58.

The film, a departure for Disney feature-length animation because of its origins and themes of racial conflict, has received mixed reviews; many have taken it to task for its serious tone (the comic-relief animals here don't talk or sing, though they're every bit as endearing as their predecessors who did both). Similarly, the soundtrack is unleavened with humorous numbers, but in Child's Play's opinion, they're not missed. Alan Menken and Stephen Schwartz's songs are largely dramatic and sober, but "Pocahontas" is rife with beautiful, memorable melodies: the showpiece ballad, "Colors Of The Wind," is particularly moving, as are "Just Around The Riverbend," "Listen With your Heart," and the main title theme, "Steady As The Beating Drum." We think it's a compelling companion to an ambitious, gorgeous film.

KIDBITS: Eminent kids' singer/songwriter/storyteller Bill Harley has released a pair of albums on Round River Records, available through Alcazar Productions of Waterbury, Vt. They are "Wacka Wacka Woo & Other Stuff" and "From The Back Of The Bus" . . . Also from Alcazar is Jill Rogoff's ravishing lullaby album, "The Celtic Cradle," with songs from Ireland, Scotland, Wales, England, Brittany, and the Isle of Man. The album features a heavenly version of the Welsh "Suo Gan," better known as the central theme of Steven Spielberg's 1987 epic "Empire Of The Sun" . . . "Be A Friend," a handsome book/cassette package from Zino Press Children's Books of Middleton, Wis., combines music, historical text and photos, inspirational messages, and color illustrations to explore five genres of African-American music: spirituals, blues, jazz, gospel, and rap. Leatha Stanley did the words and music, and Henry Hawkins provided the visuals . . .

(Continued on page 63)

fied ads, mailings, fliers, and word-of-mouth to draw new customers and CD exchanges. He pays up to \$3 for a used disc.

Surprisingly, he adds, most of the CDs that customers bring in are in excellent condition. "I get customers bringing in brand-new releases on a daily basis because they find that they don't like a particular CD after playing it once or twice."

In fact, Dorchinsky keeps a list of customer requests for a particular CD. "Customers are very understanding of the fact that getting a CD is a hit-or-miss proposition in the used business." He adds that he's on a first-name basis with most of his customers and prides himself

(Continued on page 63)

Best Buy 1st-Quarter Sales Up 50% Gain Partly From 60-Store Addition

NEW YORK—Best Buy Inc., operator of 213 stores that sell music and video as well as consumer electronics products, reports double-digit gains in sales and profits for the first fiscal quarter.

For the three months that ended May 27, Eden Prairie, Minn.-based Best Buy says net profit rose 10.1% to \$4.6 million from \$4.2 million in the same period last year.

Sales jumped 50% to \$1.27 billion from \$849.4 million a year ago.

The big increase in sales came

from the addition of 60 new stores in the 12-month period and from a 6% increase in sales from stores open at least one year.

The company's operating income rose 40% to \$16.3 million from \$11.7 million because of the increases in comp-store sales and number of stores and an improvement in the gross profit margin to 14.3% from 14% a year earlier.

Best Buy plans to open 47 stores this year, nine of which began operating in the first quarter, including the company's first in Miami.

THE CD LISTENING STATIONS

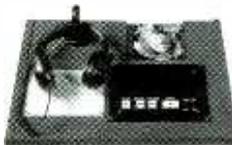
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Retail

Discount Clubs Add New Ingredient To Price War

ALL OF A sudden, membership clubs offering discount pricing may become all the rage in music retail. On June 23, Trans World Entertainment initiated Club Coconuts in the five free-standing stores that it runs in the Albany, N.Y., market.

In the last 18 months, Planet Music, a subsidiary of Borders, and CD World, have implemented membership programs. National Record Mart also has experimented with the strategy in one store in Canton, Ohio.

Trans World is charging \$14.95 for a yearlong membership, which provides discount pricing for club members. For example, a \$16.98 list-price CD carries two price points: \$14.99 for nonmembers and \$11.99 for members.

"With our membership club, we have the lowest prices on music, games, accessories, movies, and blank tapes," says Curt Andrews, director of marketing.

The membership discount varies, according to Andrews. "It could be up to 25% off the regular pricing, and we will run member specials that will be better than 25% off," he says. The club was launched with a special on 10 Sony "Nice Price" titles, with CDs \$5.99 each and cassettes \$2.99 each. Trans World touted the new strategy through print and radio ads.

Some observers suggest that Trans World is using the strategy as a way to compete against the impending invasion of the Albany market by Nobody Beats The Wiz, the consumer electronics chain that offers everyday CD pricing of \$11.99. According to sources, that store, which will be about 40,000 square feet, is scheduled to open in July.

But Andrews says the strategy is all "about offering our repeat customers value and selection."

Says Bob Higgins, chairman/CEO for the chain, "We're trying it in five stores and seeing what kind of success it meets with." He declined to comment further.

AT CEMA DISTRIBUTION, June 30 will mark the beginning of an interesting strategy. The company will delete Garth Brooks' "The Hits" from its catalog. As you might recall, when the album was first released late in the holiday selling season last year, Brooks, Cema, Capitol Nashville, et al. announced that the album would be available for a limited time only.

This month, the album was certified as having passed the 6 million mark. Although the album is being deleted on June 30, its commercial life is far from over. Although orders will not be accepted after June 30, Cema will stagger shipments at the accounts' request until Sept. 22. Moreover, Capitol Nashville and Cema plan to aggressively market the album through Christmas.

Cema president Russ Bach says

he expects the company to ship an additional 2 million units before Sept. 22. Although some might consider that a hefty number, Bach says Cema has tailored its policies to discourage stockpiling and/or returns. "We have doubled the buying credit and return charge" of the album, with the former set at 4.8% as of April 3 and the latter going to 30% as of July 3.

"We wanted the accounts to know they own the goods when they bought them from us," Bach explains.

On the other hand, Cema is being generous with dating for the title, giving accounts until Nov. 15 to pay for any units received from May 26-Sept. 22.

Bach says that Brooks' popularity should ensure that units shipped after June 30 will sell through. "There is marketing money to support it all the way through the holidays," he says.

In addition to marketing, the event also will benefit from free publicity. On June 30, Brooks will get a star on the Hollywood Walk of Fame in front of the Capitol Records building. To commemorate the last day that retailers can order "The Hits," Brooks is burying the album master in a time capsule underneath his star.

Of course, once the album is deleted, fans can still obtain all the songs on the album by buying titles in Brooks' catalog.

TALLY UP: Sam Ginsburg, who oversees Abbey Road's L.A. facility, called Retail Track to report that the company's 14th annual Black Music Day was a success, with the event raising \$11,000 for the United Negro College Scholarship Fund, bringing total contributions to more than \$60,000 for the four years he has solicited contributions. This year's recipient will receive the Hank Wylie Memorial Scholarship, named in honor of the late Uni Distribution sales rep.

SURVEY SHOWS: Retail Track received a press release from Middle Tennessee State University, which announced findings from a survey conducted by the school's Department of Recording Industry. According to the study, customers who use kiosks like MUZE and the i-station buy more CDs than those who don't. The survey was conducted at six record stores in the Southeast and on the West Coast, with 374 customers participating. The study found that fans of alternative and rap music are most likely to use a kiosk, while fans of country music are the least likely. Look for more details in an upcoming issue of Billboard when the full study is released.

Assistance in preparing this week's column was provided by Melinda Newman.

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Assessing NARM Confab's Murky Future May Continue As Separate Indie, Consumer Meets

NOSING AROUND NARM: As noted in Retail Track last week, the 1996 National Assn. of Recording Merchandisers Independent Manufacturers and Distributors Conference will take place Oct. 20-24 at the Arizona Biltmore in Phoenix.

NARM's official announcement of this year's confab made us wonder if there was any word about the somewhat murky future of the conference, which many in the business feel is the most valuable get-together for the indie sector.

We learned that while the scheduling of the '96 conference is completely up in the air at this time, it is very probable it will continue in the future, despite concerns that may force a shift in its timing.

As Billboard has reported, the Recording Industry Assn. of America has been beating the drum for a multiday consumer event, tentatively called the American Music Festival. This event, styled along the lines of Nashville's annual Fan Fair, is posited for a debut in the fall—possibly in November—of 1996 in Los Angeles. Clearly, the American Music Festival would involve the participation of NARM members (though, to date, the NARM and RIAA powers have held only one meeting on the subject).

At the NARM convention in San Diego in February, many dismayed observers expressed fears that the festival might lead to the demise of the Independents Conference, which takes place each year in October.

We approached NARM VP of communications and events **Jim Donio** for a take on the status of the conference.

A site and time for the '96 conference have not been determined yet, Donio says. However—here's the good news—he believes that the indie session, which he says most attendees find to be "very efficient," will continue if its constituents want it, even if it has to be rescheduled for a time when it won't compete with the American Music Festival.

"If the time of year had to be rescheduled due to other events, I feel



by Chris Morris

confident that, if the industry supported it, it would be rescheduled," Donio says. "If the independent community speaks strongly on this event as one that is integral... it will not go away."

Allow us to offer a humble suggestion: If NARM ultimately does juggle the timing of the conference to accommodate the consumer event, it should look at shifting the date to mid- or late summer, so that indie wholesalers and labels can have substantive discussions about fourth-quarter plans. (This timing, of course, would probably mandate a change in locale, to avoid an inordinate number of Phoenix heat-stroke cases.)

QUICK HITS: Redondo Beach, Calif.-based Oglio Records has shifted its distribution from Independent National Distributors Inc. to New Hope, Minn.-based Navarre Corp. The first releases under the new arrangement—new volumes in the new wave series Flashback Cafe and the punk series Punk University—are due July 18. Due later this year is a twofer reissue of the first two albums by L.A. pop-punk unit 20/20—a new album by the reunited band, "Four Day Tornado," will follow... Daemon Records, the Atlanta-based indie operated by the Indigo Girls' Amy Ray, has signed a national distribution agreement with Koch International in Port Washington, N.Y. Daemon, which recently issued an album by former Mary My Hope vocalist James Hall, joins Koch's burgeoning pop-label roster, which also includes Hightone, Bar/None, Razor & Tie, and Shana-chie... Those truck-drivin' fools at Brooklyn, N.Y.-based Diesel Only

Records have hooked up with Rounder-distributed Upstart Records for a series of 7-inch singles. Diesel Only, which is operated by **Jeremy Tepper**, has released more than 40 nouveau-shitkicker vinyl 45s over the last five years. Under its arrangement with Upstart, Diesel Only will also issue a compilation album (its third), "Rig Rock Deluxe." Hot dawg... In a similar vein, Alliance/AEC Music Distribution will exclusively handle Montclair, N.J.-based Fruit of the Tune Music. The label's roster includes original Texas Jewboy **Kinky Friedman** and Chinga Chavin's **Country Porn**. Hot dawg twice... This week, Roswell, Ga.-based Inter-sound releases "Deep Space/Virgin Sky," a new live album by psychedelic warriors **Jefferson Starship**. Core members **Paul Kantner** and **Marty Balin** are joined on the album by two longtime Starship and Jefferson Airplane colleagues, bassist **Jack Casady** and vocalist **Grace Slick**.

FLAG WAVING: Albums don't get much homier than **Buddy Miller's** new Hightone set, "Your Love And Other Lies." Singer/guitarist Miller cut the record in his Nashville house.

"I pretty much set up in the living room, slapped up some mikes, and hoped for the best," Miller says. "I got the junk in the house to do it with. It's a whole lot more relaxed. You can go out on a limb a lot more."

These days, if you're making a gritty country album, you're going about as far out on a limb as possible. The risk was worth it: "Your Love And Other Lies" is about as perfect a record as we've heard this year. Heartfelt and powerful, it encompasses outstanding originals like "You Wrecked Up My Heart" and "My Love Will Follow You" (many of which were co-authored by Miller's wife, **Julie**) and sharp covers of **Tom T. Hall** and **Louvin Brothers** numbers.

Miller had some first-rate help in his endeavor. Guests include **Jim Lauderdale** (with whom Miller plays in band and duo configurations), **Lucinda Williams** ("She's it as far as contemporary writers," Miller raves), Williams' longtime band member **Gurf Morlix**, **Emmylou Harris**, and legendary songwriter **Dan Penn**.

"He lives in town," Miller says of Penn. "I've been a huge fan since I don't know how long... He happened to come over to look at a tape recorder I had. I held him prisoner for a while. He opens his mouth, and it's soul."

Miller, who recently got off the road from a tour with Lauderdale, says he hopes to tour with his own band this summer, "if anybody'll have me." At present, he's hunkered down in Nashville, far away from the moving ground under L.A., where he lived for over five years, before relocating two years ago.

"The earthquakes were spookin' me," Miller recalls. "Every club I'd play in, I'd look for places to go in an emergency."

We hope it won't take an emergency to get Miller to return to L.A. to play. He's a great one, and we're itching to catch him live.



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"Bus" Boys. Ron Lopez of Downtown Music Gallery in New York congratulates the band Bus Stop after its performance at Aka in New York. Ripe & Ready Music of Montclair, N.J., has just reissued two albums by Bus Stop, "A Little Faster" and "Miracle Time." Shown, from left, are band members **Eddie Walker** and **Evan Olson**, Lopez, band member **Chuck Folds**, Ripe & Ready president **Mike "Mango" De Urso**, and band member **Britt "Snuzz" Uzzell**.

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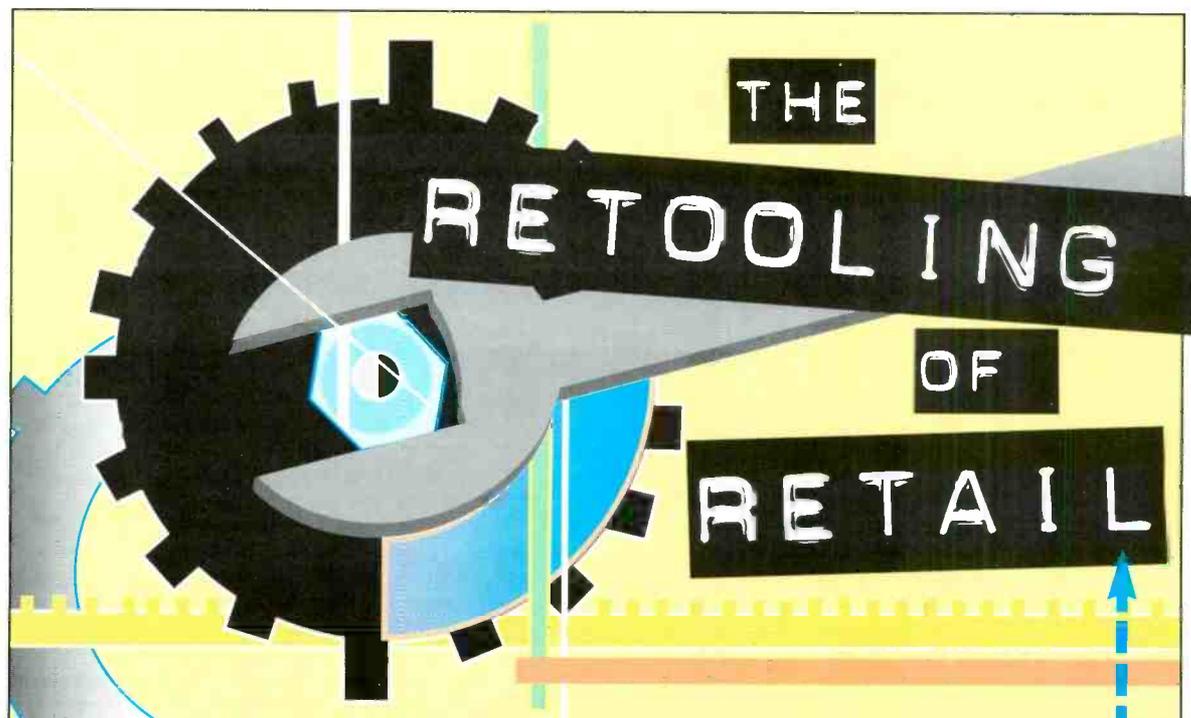


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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210* (10.98/16.98)	LEGEND 31 weeks at No. 1	205
2	1	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	136
3	3	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	31
4	4	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	216
5	6	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	94
6	5	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	213
7	7	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	216
8	9	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	199
9	16	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	32
10	12	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	9
11	8	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	214
12	14	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	6
13	13	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	121
14	10	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	204
15	18	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	216
16	15	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	211
17	25	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	13
18	17	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	192
19	48	MICHAEL JACKSON ▲ EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	13
20	11	THE DOORS ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	5
21	19	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	202
22	21	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	24
23	27	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	165
24	26	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	205
25	29	GREEN DAY ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	36
26	20	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	216
27	35	MICHAEL JACKSON ▲ EPIC 38112 (9.98 EQ/15.98)	THRILLER	46
28	28	NIRVANA ▲ SUB POP 34* (10.98/15.98)	BLEACH	63
29	23	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	106
30	31	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	16
31	22	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	213
32	33	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	38
33	24	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	119
34	40	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	193
35	34	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	66
36	30	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	9
37	32	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	184
38	42	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	192
39	44	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	21
40	—	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	5
41	37	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	169
42	49	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	15
43	38	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	48
44	—	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	85
45	36	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	101
46	50	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	179
47	—	MICHAEL JACKSON ▲ EPIC 45400* (10.98/16.98)	DANGEROUS	1
48	47	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	8
49	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	13
50	—	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	207

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.



Billboard's September 9th issue will debut the Merchants & Marketing Supersection, newly created to accommodate improved and expanded retail and home video coverage, as well as emerging product categories, such as audiobooks and multimedia technologies.

To usher in this exciting new framework for retail-related coverage, Billboard presents four Specials titled "The Retooling of Retail" which will examine the nuts and bolts of the following retail subjects...

ISSUE DATE	SPECIAL	AD CLOSE
September 9	Store Fixtures	August 15
September 16	Non-Music Products (Apparel, Books, Magazines, etc.)	August 22
September 23	Retail Systems/Software (Security Systems, Retail Computer Software)	August 29
September 30	Distribution	September 5

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	NATURAL MYSTIC TUFF GONG 24103/ISLAND	★★ NO. 1 ★★ BOB MARLEY & THE WAILERS 5 weeks at No. 1
2	2	2	A MI SHABBA EPIC 57801	SHABBA RANKS
3	3	7	REAL TING WEDEED 2006/NERVOUS [HS]	MAD LION
4	NEW		TOUGHER THAN LOVE WORK 64189*/COLUMBIA [HS]	DIANA KING
5	4	10	HERE COMES THE HOTSTEPPER COLUMBIA 67056* [HS]	INI KAMOZE
6	5	75	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
7	10	3	REGGAE GOLD '95 VP 1429	VARIOUS ARTISTS
8	7	75	PROMISES & LIES VIRGIN 88229	UB40
9	6	13	MURDER LOVE EASTWEST 61737*/EEG	SNOW
10	8	75	SONGS OF FREEDOM ▲ TUFF GONG 512 280/ISLAND	BOB MARLEY
11	9	75	COOL RUNNINGS ● WORK 57553*/COLUMBIA	SOUNDTRACK
12	11	14	TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
13	13	75	QUEEN OF THE PACK ● EPIC 53763* [HS]	PATRA
14	12	14	A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND RELATIVITY 1234	VARIOUS ARTISTS
15	RE-ENTRY		KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG [HS]	BORN JAMERICANS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	★★ NO. 1 ★★ LEBO M 16 weeks at No. 1
2	2	13	BEST OF NONESUCH NONESUCH 79358/AG	GIPSY KINGS
3	3	22	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	4	6	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
5	5	32	THE MASK AND MIRROR WARNER BROS. 45420 [HS]	LOREENA MCKENITT
6	6	19	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
7	7	17	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
8	8	17	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	9	32	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
10	10	5	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTRUMENTAL COLLECTION DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
11	11	35	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	12	82	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
13	13	15	LOOKING BACK CURB 77718	MARY BLACK
14	14	81	BANBA ATLANTIC 82503/AG	CLANNAD
15	RE-ENTRY		THE SOUL OF BLACK PERU LUAKA BOP 45878/WARNER BROS.	AFRO-PERUVIAN CLASSICS

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	67	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	★★ NO. 1 ★★ YANNI 60 weeks at No. 1
2	2	17	LIVE AT RED ROCKS ● GTS 4579	JOHN TESH
3	3	187	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	4	115	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	3	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
6	6	35	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
7	9	9	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
8	7	12	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
9	8	265	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	10	11	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
11	11	13	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
12	12	37	ACOUSTIC PLANET HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO
13	13	21	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
14	14	57	MONTEREY NIGHTS GTS 4570	JOHN TESH
15	15	95	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA

COOL STUFF DOESN'T HAVE TO BE NEW

(Continued from page 59)

on personal service and knowing many of his customers' musical favorites.

Besides holding frequent sales where all used CDs are sold for \$5.99, the retailer encourages volume buying by implementing a sliding price scale for more popular CDs. The price breakdown is one CD for \$7.99, two for \$14.99, and three for \$21.99. Subsequent CDs are priced at \$6.99 each. Other CDs are individually priced from \$2.99-\$4.99. The average customer, he reports, spends \$20 per visit.

Naturally, with 50% of the inventory consisting of accessories and novelty items, impulse sales play a key role. "Our customers might come in expecting to buy one CD and, at the very least, end up adding a bumper sticker, postcard, jewelry, or incense product to their purchase."

Also, as an incentive, the store has an ongoing promotion in which any customer making a purchase is given a dollar-off coupon good toward his or her next visit.

Cool Stuff's in-store play, T-shirts, and incense project a '60s retro image that Dorchinsky says appeals to customers. "It's laid-

back, so customers are always relaxed when they come in." Teenagers, he adds, are drawn to the CDs, T-shirts, jewelry, and novelty items, whereas customers 35 and older are more inclined to buy music and gift products.

The retailer purchases his accessories through dozens of manufacturers and distributors and attends trade shows several times a year to offer the most unique product selection possible.

Although he currently works alone, the additional traffic that he anticipates from the neighboring

video store, he explains, will require opening additional hours and hiring at least one other employee.

For the retailer, getting past that first year in business was as much a challenge as a test. "Buying, selling, marketing, and merchandising are just a few of the things that I'm still learning about, but at least I can say that I'm learning fast."

Reflecting on the most difficult aspects of running a business, he quickly notes the long hours and personal commitment that come with the territory. "Look," he concludes, "I wanted a change and I got one."



Cool Stuff is located in a Milford, Conn., strip mall, next to a video store that just opened.



Gift items and accessories are sold alongside the used CDs at Cool Stuff.

CHILD'S PLAY

(Continued from page 59)

Chris & Judy Wallisch, the Texas-based husband/wife duo whose kids' country albums are among the best the genre has to offer, have a new recording, "Kidfolk" (C&J Records, New Braunfels, Texas) . . . Themes from kids' shows Down Under are part of a various-artists compilation called "Lots And Lots Of Great Music For Kids" (ABC Music, Australian Broadcasting Co., Sydney, Australia).

Assistance in preparing this column provided by Amy K. Swan in Chicago.

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

- 16. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
- 17. MANDALA KITARO DOMO
- 18. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA
- 19. I LOVE YOU PERFECT YANNI SILVA AMERICA
- 20. NARADA DECADE VARIOUS NARADA
- 21. APURIMAC II CUSCO HIGHER OCTAVE
- 22. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE
- 23. PATH AN AMBIENT JOURNEY FROM WINDHAM HILL VARIOUS WINDHAM HILL
- 24. NARADA COLLECTION 5 VARIOUS NARADA
- 25. APPLAUSE! DANNY WRIGHT MOULIN D'OR



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Album Reviews

EDITED BY PAUL VERNA

POP

► **JOHN DENVER**
The Wildlife Concert
PRODUCER: Bob Irwin
Legacy 64655

American icon John Denver steps back into the spotlight with a two-CD album that is both a retrospective of a quarter century at the nucleus of pop/folk music and a signpost for a career renewal. Through sterling, live-in-the-studio renditions of his classics—"Rocky Mountain High," "Take Me Home, Country Roads," "Back Home Again," "Annie's Song," and others—Denver and a crack acoustic band take listeners on a nostalgic journey to his '70s heyday. Denver also seizes the opportunity to reiterate his support for the Wildlife Conservation Society, an organization in which he has been actively involved.

THE JEFF HEALEY BAND
Cover To Cover
PRODUCERS: Thom Panunzio & the Jeff Healey Band
Arista 07822

Sometimes it's easier to judge a band by its covers than by its originals; the contrasts are starker and the unique attributes clearer. Blues guitarist Healey takes his ax to some legendary numbers on a notable new covers album and crafts them in his own style that showcases power and attitude. The hottest licks include sizzling takes on Willie Dixon's "Evil" and "I'm Ready" and a new spin on the Robert Johnson number "Stop Breakin' Down."

R & B

CRAIG T. COOPER
Touch Tone
PRODUCER: Craig T. Cooper
Sin-Drome 8908

Despite a distracting female voice-over that nearly stalls the artist's electric guitar and piano work on the lead track, "DarkM'N Pt III (The Uncola)," album eventually settles into a laid-back, mood-maker mode. Nonthreatening musical arrangements paint the ideal melodic background for unencumbered candlelit dinners and other romantic liaisons. Unidimensionality takes a brief detour with satisfying, hip-hop-laden "Jazz Man" midway through the set, then it's back to artist's middle-of-the-stream, cruise-control style.

RAP

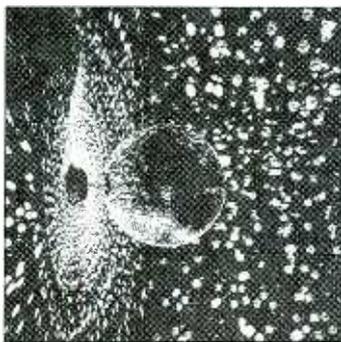
► **KING JUST**
Mystics Of The God: The Sex, Money, Cess, And the Blasé Blah
PRODUCERS: Easy Mo Bee, RNS, Marcus Peake, Lionel E-Swift
Black Fist/Select 23001

Artist made a big splash in the underground last year with the brooding party jam "Warrior's Drum," which appears here in its original gritty glory and with a smoother Westside remix by DJ Jam. The rest of the set offers more swirling street sounds that pound, and Just's rhymes communicate palpable passion and demonstrate metaphoric skills.

NEMESIS
Tha People Want Bass
PRODUCER: Nemesis
Profile 1461

Creating from a temple of boom, the group makes trunk funk based on low-end hip-hop theories. With muddy Southern drawls, the trio's slinky, melodic tracks discuss its brand of musical expression as well as some freaky sex tales and a few street stories. The crew's output is catchy, playful, and mostly for escapist party fun.

SPOTLIGHT



NEIL YOUNG
Mirror Ball
PRODUCER: Brendan O'Brien
Reprise 45934

With the hubbub of a family huddle between the Godfather and his sons, the elder statesman of grunge has met with its reigning leaders, and they have an announcement in the form of this album. As hard-rocking and inspired as the best of either party's output to date, this Pearl Jam-backed project is certain to strike a chord at rock radio, bridging the gap between aging hippies and Generation Xers. Among cuts best fit for the challenge are "Song X," "Downtown," "Throw Your Hatred Down." A lo-fi feast and a testament to Young's continuing appeal and Pearl Jam's ever-rising star.

► **ROY HARGROVE**

Family
PRODUCERS: Larry Clothier & Roy Hargrove
Verve 527630

Latest from young trumpet star Roy Hargrove starts as a quintet date featuring saxman Ron Blake and pianist Stephen Scott, but accumulates guests Wynton Marsalis, David "Fathead" Newman, John Hicks, Christian McBride, and Jimmy Cobb. Hargrove originals include the oddly structured, '60s-reminiscent "Another Level" and "Trilogy," which is three sharply etched Hargrove family portraits. Other highlights include the charming lilt of "Lament For Love," the playfully loping blues of "Thirteenth Floor," and the stark trumpet/bass duet "Ethiopia." Standards include "Polka Dots And Moonbeams" and "The Nearness Of You."

TITO PUENTE AND HIS LATIN JAZZ ENSEMBLE & ORCHESTRA

Tito's Idea
PRODUCER: Tito Puente
Tropijazz/Sony 81571

Tito Puente, the legendary Latin jazz percussionist/composer/bandleader, is still swinging as hard as ever and still attracting exceptional jazz talent to his bands, such as conch-shell soloist Steve Turre on the Puente original "Asia Mood." Tito fans will be drawn to the irresistible rhythms of "Mambo Sentimental" and his Latinization of Cole Porter's "I Concentrate On You," as well as to such jazz standards as Gigi Gryce's "Nica's Tempo," Clifford Brown's "Joy Spring," and Dizzy Gillespie's "Woody'n You," arranged by visiting pianist Hilton Ruiz.

★ **BUELL NEIDLINGER**
Blue Chopsticks: A Portrait Of Herbie Nichols
PRODUCER: Buell Neidlinger
K282 3169

Eclectic bassist Buell Neidlinger pays homage to brilliant, lesser-known pianist and composer Herbie Nichols, who died in 1963 at age 44. The album features Nichols' best-known theme, "Lady Sings The Blues," which he wrote with Billie Holiday.

SPOTLIGHT



DEEP FOREST
Boheme
PRODUCERS: Eric Mouquet & Michel Sanchez
550 Music/Epic 67115

Unlike its hit 1993 debut, this regeneration of world music collagists Deep Forest is based not on pygmy songs but on sources ranging from Central Europe to East Asia. Producer/creators Mouquet and Sanchez even hired well-known world music vocalist Marta Sebestyen, who sings on engaging tracks like "Marta's Song" and "Twosome" (but her accompanied singing on "Bulgarian Melody" is oddly conventional). The Deepsters return to their strong suit of pervasive synthesizers, fragile melody samples, and danceable rhythms with the anthemic title cut and the clamorous, otherworldly "Bohemian Ballet."

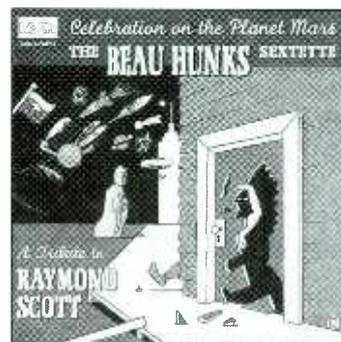
Neidlinger's quintet includes three string players (on violin, viola, and cello), and redoubtable reedman Marty Krystall. Although the string arrangements may seem to bear classical or bluegrass influences, Neidlinger is acutely aware of the deep-rooted role of strings in jazz. Highlights of an enjoyably offbeat set include the sunny-yet-weird "Query" and the rapid-paced, bebop flurry "Cro-Magnon Nights." Contact: 213-732-1602.

NEW AGE

DEAN EVENSON
Ascension
PRODUCERS: Dean & Dudley Evenson
Soundings Of The Planet 7157

Best known for wrapping his sweet flute melodies in environmental sounds on such albums as "Forest Rain," Dean Evenson steps out on the edge with his latest release. The ambiances of monks, children, and environments recorded in Tibet serve as judicious mood settings for an abstract album in which Evenson places his flute in angular chamber arrangements ("Inner

SPOTLIGHT



THE BEAU HUNKS SEXTETTE
Celebration On The Planet Mars—A Tribute To Raymond Scott
PRODUCERS: Gert-Ian Blom & Irwin Chusid
Koch 7909

Dutch period-music specialists the Beau Hunks—fresh from their uncannily accurate rerecording of music from "The Little Rascals" TV series—turn their retroactive attention to the work of Raymond Scott, the late genius behind many of the themes used in Warner Bros. cartoons. Guided by the unflinching musical instincts of Beau Hunks bassist Gert-Ian Blom and Scott expert Irwin Chusid, the "sextette" (so-named for one of Scott's bands) delivers performances that are virtually indistinguishable from the originals. Such playfully wacky compositions as "The Toy Trumpet," "Powerhouse," and "Dinner Music For A Pack Of Hungry Cannibals"—all of which you will recognize—come to sparkling life again. Irresistible.

Space") and synthesizer landscapes ("Deep Space"). Reverberant Tibetan chants segue into synthesizer sequences and wordless vocals waft through ephemeral atmospheres on an overreaching but ambitious album.

LATIN

► **MARTA SANCHEZ**
Mi Mundo
PRODUCER: Christian de Walden
PolyGram Latino 528 140

Voluptuous Spanish veteran wraps her seductively smoky, mezzo-soprano voice around an inviting clutch of emotive tales from the heart and shuffling, rhythmic pop thumpers. While the gritty leadoff single "Dime La Verdad" is starting to gain radio notice, the album contains many other potential hits, including upbeat "Vive Cada Dia," thunderous testimonial "Tú También," and gentle ode "Mi Angel."

VITAL REISSUES™

ENYA
The Celts
PRODUCER: Nicky Ryan
Reprise 45681

Originally released in 1987 as an audio companion to a BBC documentary on Celtic culture, new age superstar Enya's first album is reissued at a fortuitous time, given her multiplatinum status and the surge of interest in Irish traditional music. A lush instrumental piece adorned with Enya's characteristically ethereal vocal layerings, "The Celts" is the remarkably self-assured debut that foreshadowed the artist's breakthrough hit, "Orinoco Flow (Sail Away)." It also represents a milestone in the development of the new age/Celtic genre that Enya and her forerunners, Clannad, invented.

RINCON SURFSIDE BAND
The Surfing Songbook
ORIGINAL PRODUCERS: Sloan & Barri
REISSUE PRODUCER: Cary Mansfield
Varese Sarabande 5481

Operating on the pre-karaoke premise that people would want to sing along with the top surf hits of the day, the Rincon Surfside Band (Phil Sloan and Steve Barri, aka the Fantastic Baggys and the Grass Roots) recorded such tunes as "Surfin' Safari," "Surfer Girl," "Surfin' U.S.A.," and "Little Deuce Coupe" as instrumentals with background vocals. Mixed with the rhythm track on one channel and the guitar solos and backing voices on the other, these 1963 faux-stereo performances are still the perfect showcase for wannabe vocalists. Surf's up!

★ **LOS FABULOSOS CADILLACS**
Rey Azucar
PRODUCERS: Chris Frantz, Tina Weymouth
Sony 81596

Argentina's rambunctious, unpredictable crew returns with another musical grab bag of ska/reggae/punk/parables that generally document the band's everlasting rage against socio-political inequities. The album's lack of light fare hurts its chances at mainstream radio, but the record could still hit the retail board courtesy of a growing number of young fans of Latino sounds who do not listen to Spanish radio.

COUNTRY

STACY DEAN CAMPBELL
Hurt City
PRODUCERS: Blake Chancey, Wally Wilson
Columbia 57214

A wonderful album that exudes country charm while sounding fresh and accessible, Stacy Dean Campbell's latest delivers with style. He has a rich, vulnerable voice that makes the Jamie O'Hara ballad "I Can Dream" a heartbreaking anthem. He admirably revives the Jim Ed Brown hit "Pop A Top" and turns in a fine rendition of Mickey Newberry's "Why You Been Gone So Long." Other outstanding cuts include "Eight Feet High," title cut, Steve Earle's "Sometimes She Forgets," and "There's The Door." A fine album that should increase this talented artist's profile.

GOSPEL

► **HEZEKIAH WALKER & THE LOVE FELLOWSHIP**
CRUSADE CHOIR
Live In New York... By Any Means
PRODUCERS: Dan Cleary & Hezekiah Walker
Benson 84418-4168

Hezekiah Walker has staked out real estate at the top of the gospel charts for the last three years with his three previous releases, and his latest is certain to follow suit. Possessing an uncanny knack for merging gospel tradition with contemporary urban grooves, Walker and his choir offer something for everybody. With both in-your-face, funky workouts and soul-stirring ballads, the album brims with strong singles candidates. At age 33, Walker has firmly established himself as a boss of gospel's new breed.

★ **VARIOUS ARTISTS**
Hymns In The House
PRODUCER: Ian Eskelin
Essential 5569

Master programmers Ian Eskelin and Dave Sears take a far-fetched concept and turn out a gem, transforming hallowed hymns into ultra-danceable house music. Gospel diva Crystal Lewis guests on "Joyful, Joyful." All other vocals are handled by noted session vocalist Tabitha Fair, who makes the most of her turn in the spotlight, smoking on such seemingly unlikely fare as "Power In The Blood," "All Hail The Power Of Jesus' Name," and "It Is Well With My Soul." With a splash of hip-hop thrown in for good measure, "Hymns In The House" is a triumph of both imagination and execution.

CONTEMPORARY CHRISTIAN

CRYSTAL LEWIS
(Hymns) My Life
PRODUCERS: John Andrew Schreiner, Brian Ray
Metro One 1402

One of Christian music's most distinctive voices shines on this collection of classic hymns. Other artists in the Christian industry often cite Lewis as their favorite vocalist, and this project demonstrates why. It overflows with passion, warmth, and spirit. Every cut is a treasure, but among the most affecting are "How Great Thou Art," "It Is Well," "When We All Get To Heaven," and "Have Thine Own Way." A timeless work that will be a staple in every Christian music lover's collection.

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 Flippo, 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.); Irvy 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

► SELENA I Could Fall In Love (4:25)

PRODUCER: Keith Thomas
WRITER: K. Thomas
PUBLISHERS: Sony Tunes/Yellow Elephant/Sony, ASCAP
EMI Latin/EMI 19794 (c/o Cema) (cassette single)

It is impossible to listen to this bright and optimistic love song and not get lost in melancholy thoughts of what might have been. The late Latin-pop icon was working on her first English-language collection at the time of her death, and this first single from the posthumous album "Dreaming Of You" proves that greater mainstream pop success was in the offing. Firmly guided by producer/songwriter Keith Thomas, Selena's performance is awash in charming romance and unquestionable star-power. A fitting tribute would be instant recognition from top 40, crossover, and AC radio programmers.

► DIONNE FARRIS Don't Ever Touch Me (Again) (3:47)

PRODUCERS: Dionne Farris, David Harris, Milton Davis, Randy D. Jackson
WRITERS: D. Farris, D. Harris
PUBLISHERS: Peace Pourage/Sony Songs/Dionne Yvette/Sony, BMI
Columbia 77905 (c/o Sony) (cassette single)

The follow-up to "I Know" is not as instant or in your face as top 40 ditties go, but it is far more penetrating and memorable on a lyrical level. Farris paints pictures of physical abuse (phrased so that it could apply to spousal or child contexts) with a painful clarity. With a chorus that repeats the title like a mantra, the song flows with a haunting quality that is underlined by strumming acoustic guitars and a staccato, faux hip-hop beat. Top 40 programmers are dared to enlighten listeners with a song of such incredible depth and power.

★ DEEP BLUE SOMETHING Breakfast At Tiffany's (4:11)

PRODUCER: David Castell
WRITER: T. Pipes
PUBLISHER: not listed
Interscope 6274 (c/o Atlantic) (cassette single)

Strumming acoustic rocker has already enjoyed a heaping dose of regional radio action in its indie pressing on Rainmaker Records. With the muscle of a major label, this band is likely to make a fast sprint onto top 40 and album rock stations across the country. Rich lyrics burst through in a harmonic chorus that you will be humming for hours after hearing. Makes you want to hear the forthcoming debut album, "Home," and isn't that the job of any great single?

THE POWER RANGERS ORCHESTRA Go Go Power Rangers (no timing listed)

PRODUCER: Ron Nevison
WRITERS: S. Levy, K. Mahchi
PUBLISHER: Warner-Tamerlane, BMI
Fox/Atlantic 6228 (cassette single)

It was bound to happen. The theme from the supercharged TV show and theatrical film should satisfy those who know (or care) about the difference between a red and blue Power Ranger. All others should be warned.

YO! CO ROSS Miss Me (3:43)

PRODUCER: Chris Craft
WRITER: B. Allen
PUBLISHER: Interactive, ASCAP
REMIXERS: Andreas List, Jurgen Lang, Mafia & Fluxy
Columbia 6879 (c/o Sony) (cassette single)

Need an Ace Of Base fix? This should do you just right. No, there is no connection between this 18-year-old Munich upstart and the multiplatinum Swedish act—except an oh-so-similar (especially at the chorus) pop-soaked reggae sound that is coated with a crazy-catchy hook. Ross has a limited but pleasant singing voice and a nice, relaxed rap style. Popsters are going to hungrily dine on the slick album version, while folks at rhythm-crossover formats are more likely to jump on the more beat-savvy hip-hop mix by Mafia & Fluxy.

KID SENSATION What Comes Around Goes Around (4:12)

PRODUCER: Kevin Gardner
WRITER: Kid Sensation
PUBLISHERS: E.C.P. House/Koke, Moke, and Noke, BMI
Ichiban 24858 (cassette single)

Kid Sensation aims to balance a positive rap message with a solid musical presence. However, the rap vocal is almost drowned out by a souped-up hip-hop production, which consists of a crunchy bassline and steady backbeat. A sassy backing vocal adds a strong soul presence to an otherwise adequate track.

R & B

JEWEL For The Last Time (3:50)

PRODUCER: Bill Gray
WRITER: B. Gray
PUBLISHER: M Star International, BMI
Showtime 4298 (CD single)

Jewel jumps into the fray of jeep divas with a shuffling funk throw down that makes fine use of her crystalline vocal tone and youthful innocence. Producer Bill Gray sets the beat at an easy tick-tock pace, leaving plenty of room for Jewel's multitruacked harmonies, which are sugar sweet. R&B listeners will want to check out the album mix, as well as the acid-jazz-spiked Flava version.

COUNTRY

► ALABAMA She Ain't Your Ordinary Girl (3:07)

PRODUCERS: Emory Gordy Jr., Alabama
WRITER: R. Jason
PUBLISHERS: Suzi Joe Music/My Split Music, BMI
RCA 6436 (c/o BMG) (7-inch single)

It's hard not to like an Alabama cut, because Randy Owen's vocals never fail to infuse a song with warmth and personality. However, even Owen's singing, the accompanying harmonies, and the driving rhythm of the tune can't seem to help elevate it to the level of some of the band's previous outings. Though the chorus is repetitive, this is really not a bad song. It's just that for a group that made its mark on country music with great songs, this one seems to be a little lacking.

NEW & NOTEWORTHY

ALI CAMPBELL That Look In Your Eyes (4:03)

PRODUCERS: Gerry Parchment, Ali Campbell, Pamela Starks
WRITERS: P. Starks, K. Grey
PUBLISHERS: Starks Truth, BMI; Modern Boy, ASCAP
Kuff/Virgin 12791 (c/o Cema) (cassette single)

UB40 front man takes his first solo steps with a rhythmic love song that features a duet vocal by Pamela Starks. Already a giant hit in Campbell's native U.K., this single simmers with a subtle blend of old-school R&B, fuzzy funk, and light dancehall. Campbell and Stark have a breezy, playful chemistry that adds to the midtempo track's considerable warmth. Sticks to the brain upon impact. This peek into Campbell's fine "Big Love" collection is ready for instant consumption by all possible formats.

GIOVANNI Girl In My Eyes (no timing listed)

PRODUCERS: Victor Calderone, Gene Lefosse, Giovanni Gonzalez
WRITER: G. Gonzalez
PUBLISHER: WBM/Giovanni Gonzalez, SESAC
Sire 9219 (c/o Elektra) (cassette single)

Highly charismatic newcomer is primed and ready to conquer top 40 and crossover radio as this summer's hot teen idol. His boyish, pouty performance will give Jamie Walters a run for the bucks spent by swooning young girls, while everyone else will dig the tune's simple but memorable hook and shuffling guitar-beat exchange. One of several very strong numbers on the singer's imminent full-length debut is "Gio."

★ CARLENE CARTER Love Like This (3:22)

PRODUCERS: J. Stroud, C. Carter
WRITERS: M.A. Kennedy, P. Rose, P. Bunch
PUBLISHERS: Egypt Hollow Music/My Choy Music/Aresville Music (admin. by CMI), BMI
Giant 7612 (c/o WEA) (CD promo)

The debut single from Carter's "Little Acts (Of Treason)" album should find radio welcoming this talented lady back to the airwaves with open arms. She's always had a unique approach to making country records, and this single has a fresh, inviting sound. The writing team of Kennedy/Rose/Bunch is particularly skilled at penning hits, and Carter's delivery does justice to the song. A perfect fit for country radio this summer.

BRETT JAMES Female Bonding (3:21)

PRODUCERS: Steve Bogard, Mike Clute
WRITER: B. James
PUBLISHERS: Longitude Music Co./August Wind Music/Coyote Moon Music (admin. by Longitude Music), BMI
Career/Arista 2838 (c/o BMG) (7-inch single)

Lots of honky-tonk energy and macho swagger marks this debut from Career's contribution to the current hat act parade. James does possess a good voice, and he injects this uptempo romp with a sense of playfulness that just may catch radio's attention. A newcomer to keep an eye on.

EXILE How Bad Can It Be (3:37)

PRODUCERS: Exile
WRITERS: M. Jones, S. LeMaire
PUBLISHERS: Shady Creek Music (BMI) EMI Blackwood Music/Ticket to Ride Music, BMI
Intersound 9149 (7-inch single)

Culled from Exile's new album, "The Latest & Greatest," this uptempo cut boasts a clever hook, catchy lyrics, and infectious melody. From the opening bars, the tune percolates with a driving energy that keeps toes tapping along with the aggressive guitar licks. After all these years, this durable band continues to churn out winning material. Though independents find it tough to crack country radio, the group's familiar name should open programmers' ears, and the song will make them glad they paid attention.

DANCE

► CRYSTAL WATERS Relax (no timing listed)

PRODUCERS: David Anthony
WRITERS: C. Waters, D. Anthony
PUBLISHERS: C-Water/PolyGram International/BMG Songs/Yuhbig, ASCAP
REMIXERS: Jazz'n'Groove, Richard "Humpty" Vision, Tony B.
Mercury 852061 (c/o PolyGram) (12-inch single)

Someday folks will move on from the still-active Waters hit "100% Pure Love" and indulge in the other delights to be found on her fab "Storyteller" album. This kicky li'l pop/house ditty could do the trick, given its brain-sticking hook and sing-along chorus. A bevy of cool remixes are sure to keep club DJs smiling, and the edit of Waters' original production with David Anthony is ready for the airwaves. C'mon folks, give it some play!

► ULTRA NATE Party Girl (Turn Me Loose) (no timing listed)

PRODUCER: Al Mack
WRITERS: U. Nate, A. Mack
PUBLISHERS: Ultra Blue/Basement Boys/Soy Sauce, ASCAP
REMIXERS: Al Mack, Satoshi Tomiie, DJ Oji, Nelson Rosado
King Street 1027 (12-inch single)

One of clubland's shining divas twirls back into public view with the house-rooted theme to the new Parker Posey film, "Party Girl." Armed with a wicked chorus and a groove that is edgy and rife with tribal flavors, the track is an excellent vehicle for Nate to make her long-deserved ride into mainstream consciousness. She delivers a smashing performance and is complemented by a plethora of mixes by some of dance music's finest. Best of 'em is Satoshi Tomiie's vigorous Hardshell version. Yum. Contact: 212-995-9566.

► ALEX PARTY Don't Give Me Your Life (6:29)

PRODUCERS: Vsnadi, Alex Natale
WRITERS: A. Natale, P. Vsnadi, R. Campbell
PUBLISHER: MCA, ASCAP
REMIXERS: Dancing Divaz, Walterino
London/Hrr 627120 (12-inch single)

It is such a pleasure to see so many bright and happy songs getting respect from the typically hard-as-nails club community. This

popular U.K. import is showing early signs of widespread approval from a variety of dance programmers. Producer Vsnadi and Alex Natale offer a jumpy bassline and carnival-like keyboards, while resident singer Shanie bumps and grinds with giddy abandon. The chorus will have you reaching for your tambourine and platform boots—especially once you hear the Dancing Divaz day-glo disco post-production. A smash.

★ OUTTA CONTROL Tonight It's Party Time (no timing listed)

PRODUCERS: Barry Harris, Terry Kelly
WRITERS: L. Jackson, J. Calloway, B. Harris
PUBLISHERS: On Backstreet, ASCAP; Beun, SOCAN
REMIXERS: Barry Harris, Chris Cox
Interhit 10158 (12-inch single)

Former Kon Kan mastermind Barry Harris resurfaces with a kinetic hi-NRG blaster. Guest vocalist Simone Denny is an appealing vamp, bringing a festive tone to the track. Harris and partner Terry Kelly deserve applause for crafting a contagious, Euro-spiced jam that is commercially viable without being dry or overly formulaic. Chris Cox carries this idea further in remixes that have a bassline muscular enough for play in house-oriented clubs. Contact: 213-463-4898.

UNDERWORLD Born Slippy (no timing listed)

PRODUCERS: Smith, Hyde, Emerson
WRITERS: Smith, Hyde
PUBLISHERS: Warner-Chappell/Sherlock Holmes
TVT 8731 (CD single)

U.K. act trips out on wicked instrumental jam of rattling break-beats and strobing electro-sounds that are occasionally edgy and industrial. Dark and moody in its overall vibe, this track is ripe for instant picking by alternative club jocks, as well as radio tastemakers who want to take listeners on a wild sonic journey. Be sure to check out the additional cuts, "Nuxx" and "Telematic," both of which are equally challenging to the mind and body. Contact: 212-979-6410.

AC

JOHN DENVER For You (no timing listed)

PRODUCER: Bob Irwin
WRITER: J. Denver
PUBLISHER: Cherry Mountain, ASCAP
Legacy 64655 (c/o Sony) (cassette single)

It has been more than a hot second since Denver regaled the world with his soft and easy blend of acoustic pop. On this preview from his Legacy release and television special "The Wildlife Concert," he stretches beyond his familiar "Rocky Mountain High" sound with an impassioned proclamation of love. His distinctive tenor is flexed to dramatic effect over a grand piano melody and subtle strings. Will please the faithful and may even win the praise of a naysayer or two.

ROCK TRACKS

► THE CURE Dredd Song (3:00)

PRODUCERS: Robert Smith, Steve Lyon
WRITER: not listed
PUBLISHER: not listed
550 Music/Epic Soundtrax 7168 (c/o Sony) (CD promo)

First peek into the soundtrack to the latest Sylvester Stallone epic, "Judge Dredd," shows the venerable modern pop band in an ambient light. Robert Smith creeps with expected angst while the rest of the band surrounds him with sweeping, cinematic electro-synths and snaky guitar licks. The drums are erratic but funky fun and will do the trick in elevating this moody effort beyond assured modern rock approval and push it into the realm of top 40 radio.

LUSCIOUS JACKSON Here (3:29)

PRODUCER: Not listed
WRITERS: G. Glasser, J. Conniff
PUBLISHERS: EMI April/Grand Royal/Luscious Jackson, ASCAP
Grand Royal/Capitol 9686 (12-inch single)

Luscious Jackson shoves together an edgy '90s modern rock vocal with a '70s disco retro tempo to form something wild and, well, downright funky. The radio edit is remixed slightly from the album version,

while the Explosion mix is spiced up even further with an arrangement that may remind some of Blondie's "Rapture." Taken from the forthcoming soundtrack to "Clueless."

★ WATERSHED How Do You Feel (4:25)

PRODUCER: Frank Aversa
WRITERS: C. Gaweil, J. Oestreich
PUBLISHER: Larry Funkerbunk, ASCAP
Epic 6852 (c/o Sony) (cassette single)

Columbus, Ohio-based band makes its major-label debut with a crisply produced rocker that is infused with stomping barroom energy and a juicy pop hook. Producer Frank Aversa has done an excellent job of fleshing out the chorus (which has delicious, retro-pop harmonies) to maximum effect, while maintaining a ballsy instrumental sound that could do the trick in sparking play from album rock and eventually top 40 formats—given a little promotional TLC, of course.

THE INNOCENCE MISSION Bright As Yellow (3:33)

PRODUCER: Dennis Herring
WRITER: K. Peris
PUBLISHER: Umbrella Day, BMI
A&M 8419 (c/o PGD) (CD single)

It's been way too long since we have heard from this band, which showcases its new album, "Glow," with this beautifully textured modern pop epic. Karen Peris voices her own delicate poetry with girlish allure while warmly echoing guitars, reminiscent of Robert Fripp's best work, wind and weave around her. Modern rock radio programmers will feast on this single—as will smart triple-A tastemakers.

GRANT McLENNAN Lighting Fires (3:34)

PRODUCER: Dave Dobbyn
WRITER: G. McClellan
PUBLISHER: Incomplete, BMI
Beggars Banquet/Atlantic 6081 (CD promo)

This straightforward rock track should spark the interest of modern, album rock, and triple-A programmers. McLennan's harmonic vocal surges over an uptempo hook as jangly guitar riffs and a playful piano move along. From the album "Horsebreaker Star."

RAP

HAVOC & PRODEJE The Hood Got Me Feelin' The Pain (4:19)

PRODUCER: Austin Patterson
WRITERS: A. Patterson, T. Mundy, R. Bacon, C. Calvin
PUBLISHER: Not listed
40 Acres And A Mule/MCA 3369 (cassette single)

All is not what it seems on this street-smart rap, which is taken from the soundtrack to "Tales From The Hood." Some listeners may overlook the heavy soul that is hidden beneath the tough-talking exterior, which depicts the life of a hustler in the 'hood. A gangsta-style groove is layered over a melodic female backing vocal and matter-of-fact rap. Check it out.

BIG KAP Da Ladies In Da House (4:10)

PRODUCER: Big Kap
WRITERS: K. Carter, A. Reed, M. Brailford, S. Hall, D. Bennett, L. Hill
PUBLISHER: Not listed
Tommy Boy 702 (12-inch single)

Big Kap hursts on the rap scene with overbearing bass beats and an abundance of old-school rhythms. Female freestyle vocals come from five distinctly different rappers—Bahamadia, Precise, Treep, Uneek, and Lauryn. The result may surprise those who assume that all female rappers lack the strength of the streetwise. Instead, Big Kap creates a crazy, chaotic mix of in-your-face lyrics and underground grooves that will keep you drooling for more.

G-MO Ballin' (4:05)

PRODUCER: G-Mo
WRITERS: M. Magee Jr., E. Magee Jr.
PUBLISHERS: Gimmemo/Wit It/Songs of All Nations, BMI
Zoo 14226 (cassette single)

G-Mo rolls out a playful funk style on this bouncy rap track. Springing synthesizer sweeps stretch over a steady beat, while a nervous rap wrecks the mike. For a phatter listening experience, check out the explicit album version.

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

Toolkit To Speed Enhanced CDs Entree

BY MARILYN A. GILLEN

LOS ANGELES—Interactive-music company Ion and multimedia software firm Macromedia have teamed to develop an authoring tool designed, they say, to both ease and speed record-industry entry into the enhanced-CD marketplace.

The Macromedia Director Enhanced CD Toolkit, which was unveiled June 26 at the House of Blues here, builds on the highly popular Macromedia Director software and complies with the recently published Blue Book standard for producing enhanced CDs, the developers say. Discs authored using the tool will be cross-platform, or hybrid—meaning that they will be playable on both Macintosh and PC hardware.

The Blue Book—published by Philips and developed by a team that also includes Sony, Microsoft, and Apple—defines a specific approach for combining audio and au-

dio/visual elements onto a single enhanced CD playable on both computer CD-ROM drives and standard audio CD decks. The approach, also referred to as CD Plus, has been endorsed by the Recording Industry Assn. of America as an industry standard (Billboard, June 17). While a number of record labels have Blue Book titles in development, none have been released yet.

Ion itself has two Blue Book titles in development using the new authoring tool: Todd Rundgren's "The Individualist," which is being issued through Ion, and a multimedia version of Primus' "Tales From The Punch Bowl," on Interscope.

Both Microsoft and Apple are also developing authoring tools for the new Blue Book-based format.

The new Macromedia toolkit promises to "dramatically decrease the time and cost it takes to bring these enhanced CD titles to market, while also eliminating confu-

sion about how to produce them," says Ion co-founder/CEO Ty Roberts, who is also a member of the RIAA technical committee that advised on Blue Book.

"In the computer industry, we are used to 'release dates' getting pushed back regularly, but that sort of ship-slippage just doesn't work in the record industry, where there are marketing campaigns planned well in advance and radio pushes and so on," he says. "This tool gives them an assurance that this product can be produced with some sort of certainty, some assurance of meeting a schedule. It also means they can be produced more quickly, so that the market can build up."

"We're taking the technological stumbling blocks out of their way, so that they can get on with the business of creating content," adds Alby Galuten, VP of technology at Ion and also a member of the RIAA technical committee.

The Macromedia link also means that there is an installed multimedia developer base of more than 200,000 registered Macromedia developers "who now can be turned to the development of enhanced CDs," says Macromedia president/CEO John C. "Bud" Colligan. "That's a wonderful reservoir of talent being made available."

Roberts also believes the new tool will help address the "music-in-



dustry nightmares of technical support."

"If companies build on top of this, they can track whatever hiccups occur as industry problem, so that they can build an industry database of problems and solutions instead of having a whole bunch of different kinds of problems."

The part of the technical problem that they cannot address will be taken care of by time, Galuten adds. "Right now, not all the hardware in homes is going to be able to play these," he says. "But all the hardware now shipping can, so in time the [hardware] problem will go away."

The new toolkit contains all the tools required to create ready-to-master Blue Book discs, Colligan says. It will be made available on a wide basis beginning this fall, bundled with Macromedia Director and also available for download by owners of the most recent Macromedia Director software.

There will be no additional charge applied for the Enhanced CD Toolkit, Colligan says. Macromedia Director software currently sells for around \$800.

Industry Tries To Head Off Gov't Censoring Self-Regulation Includes Content Standards, 'Lockout'

BY MARILYN A. GILLEN

LOS ANGELES—The online world may be the new frontier for the entertainment industry, but it's not without its sheriffs, companies are suddenly finding. A Senate bill tied to the new telecommunications reform bill moving through Congress (Billboard, June 24) lays down the law for online content, promising fines and jail terms for anyone who breaches prescribed levels of decency currently applied to broadcast communications, which extend all the way to the infamous "seven dirty words."

The so-called Communications Decency Act, introduced by Sen. James Exon, D-Neb., and passed June 14 by the Senate, still faces a long road through government before it could become law and is widely considered flatly unenforceable because of the sweeping international scope of the Internet; critics, including Newt Gingrich, decry it as an unconstitutional impingement on freedom of speech.

Nonetheless, the proposal has sent a chill through the online and content-provider industries—and sparked the first calls for Internet self-regulation.

"The record industry is more used to this type of action coming down on them from government from time to time and to mobilizing against it," says Rob Glaser, founder of Seattle-based Progressive Networks, which provides tools for delivering real-time audio online. "But from a computer-user perspective, the prevailing attitude is, if we ignore them they'll go away and leave us alone. But they won't. As the Internet becomes more ubiquitous and mainstream,

the same sorts of social forces that have been brought to bear on other media will start focusing on us."

In recognition of that fact, Progressive Networks joined with fellow software companies Microsoft and Netscape to form a group called the Information Highway Parental Empowerment Group. The group's stated goal is to lead an industry-wide effort to create and implement standards that will enable parents to "lock out" certain online content from children.

The proposal is two-fold: build "filters" into software that could lock out specified content, and institute a means of designating "appropriate" or "inappropriate" content that parents could use as a gauge.

Such parental-lockout features already exist on commercial online services.

The group's plans do not currently include formation of a single "ratings board," Glaser says, adding the goal is geared toward letting a variety of third-party groups, such as the PTA, offer their own "seals of approval" as parental guideposts.

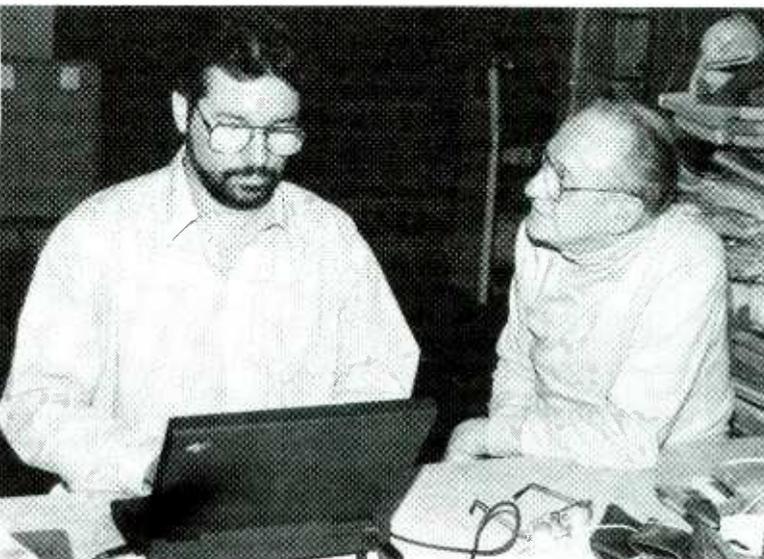
Glaser says the Empowerment group, which will publish a paper outlining its proposals by year's end, has met with Senate members and received "positive feedback," but no promises as yet of being "left alone to deal with this valid issue in its own way."

The video gaming industry staved off, at least temporarily, threats of government-imposed regulation last year with the institution of a voluntary ratings system for its games, and Glaser says the hope is the computer world can do the same.

The record industry, no stran-

ger to government scrutiny, ironically now faces even stricter inspection of its "content" as it is posted to a proliferating number of online sites—which were originally hailed as allowing artists greater freedom of expression. Lyrics containing profanity and album covers with flashes on nudity? Not online, under the proposed bill.

Says Lars Murray, special projects director for Rykodisc, which has an Internet site, "If it is unenforceable, it's a waste of time and money. And if it's enforceable, then it's one of the scariest free-speech threats in memory."



Virtual Paul. Always on top—or ahead—of the times, Les Paul, right, marked his 80th birthday recently by going online on Prodigy. The man behind the solid-body electric guitar and a host of recording innovations fielded some 65 questions out of 1,000 posted, and they ranged from queries about the Gibson Les Paul guitar to discussion of his late wife and partner, Mary Ford. Pictured with Paul is Peter Nemerich, producer, Prodigy Services Co.

Al Hirschfeld Gets Interactive

FAMED CARICATURE artist Al Hirschfeld is trying the interactive canvas. Jasmine Multimedia, which most recently landed the pope (Billboard, June 10), plans to release a CD-ROM in September highlighting the Tony-winner's life and his seven decades' worth of work.

"Hirschfeld: The Great Entertainers" will feature more than 1,000 pen-and-ink drawings, which can be printed out, along with interviews and a variety of unique interactive experiences (such as "morphing" between photographs and sketches), Jasmine says. Hirschfeld also designed the user interface.

FOX FAST FAX: Jon Richmond, formerly senior VP of Walt Disney Attractions, has been appointed president of Fox Interactive, the multimedia arm of Fox Filmed Entertainment. Richmond replaces Tedd Hoff, former senior VP/GM and the first head of the division, who resigned last month (Billboard, June 17).

BIZ NEWZ: The Lippin Group, a PR and marketing consultancy firm, has opened a Silicon Valley office aimed squarely at meeting the needs of the converging entertainment, communications, and computer industries. The company also will act as a catalyst in bringing the entertainment and computer worlds together, it says... Mickey Kapp, formerly co-chairman of Time Warner's Advanced Technology Committee, has been retained by Microsoft to assist the company's David Baron in presenting the opportunities in its current and future technology plans to the entertainment industry, he reports.

BITS & BYTES: Actor Jonathan Frakes, otherwise known as Commander William T. Riker, is currently directing Simon & Schuster Interactive's third "Star Trek: The Next Generation" CD-ROM. The title, "Star Trek Klingon," is due out in November at an expected street price of about \$79... "Disney's Animated Storybook: The Lion King," a CD-ROM that has topped the children's PC sales charts since its release, aims to tame the Mac world, too, with a title hitting stores now... Interplay is putting its money where its boast is with the new CD-ROM pool-simulation game "Virtual Pool." The software publisher is telling buyers that if within 45 days they don't see an improvement in their game, they can send the CD-ROM back for a full refund.

ENEMY RECORDS is promoting its new Gutterball release with a unique radio/Internet tie-in. More than 200 radio stations have been tapped to "give away" copies of the band's "Weasel" CD to listeners, who can then claim their prize through the online independent record store Sound Wire (<http://soundwire.com>).

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



FORCE-FEEDING: If there can be too much of a good thing in home video, distributors and retailers will find out in the back end of 1995 and the first quarter of 1996.

That's the period when Hollywood unloads a bumper crop of summer releases. The problem is, "bumper" doesn't necessarily translate to "box office." Of all the theatrical arrivals since January, only Warner's "Batman Forever" has topped \$100 million. It is already considered the sell-through title to beat in the holiday season.

Indeed, the pace of spring and summer openings has been such that blockbuster titles don't have a chance to build word-of-mouth enthusiasm that eventually develops into a multimillion-unit, under-\$25 hit. "They're cannibalizing each other," says one observer.

The inevitable result will be a flood of rental titles scheduled for the fourth quarter and beyond. Sell-through won't go begging; "Batman" and Universal's "Casper" together are probably worth 25 million-30 million tapes. But, like it or not, the studios have to count on rental to recoup video's portion of production budgets that now routinely exceed \$50 million and often top \$100 million. The course is riskier than usual this year.

Thus, studios are closing the theatrical window on some titles as quickly as they can to avoid getting lost in the pack. Word on the street is that MGM/UA Home Entertainment will street "Rob Roy" Oct. 10. Liam Neeson in kilts has grossed \$31 million since the movie's big-screen debut in April.

Meanwhile, FoxVideo is said to have tentatively scheduled "Die Hard With A Vengeance" for mid-December. "Die Hard," at \$81 million as of late June, can't be compared to "Rob Roy" except in one regard: Both will be sold into a rental market that fluctuates between downward and flat.

The success of "Dumb And Dumber," which shipped 600,000 units in North America, was unusual. Warner Home Video's below-goal "Interview With The Vampire" is more the norm. One reason: Life's a struggle for retailers consolidating and cutting costs like mad. It's a development the studios didn't envision 18 months ago when
(Continued on page 70)

Zen And The Art Of Your VCR A New Age Of 'Wellness' In Home Video

BY TRUDI MILLER ROSENBLUM

NEW YORK—Instructional tapes are usually designed to keep one moving. But in the past two years, a genre has emerged that asks viewers to balance physical activity with contemplation. Yin and yang have reached home video.

For independents like Mystic Fire Video and Wellspring, both in New York, and majors such as Time-Life Video, the timing is right. Americans, upset by the violence, stress, and moral decline of modern society, increasingly find relief with "wellness" cassettes, which often emphasize the spiritual.

The trend started in 1994, when yoga videos caught fire, capturing 5% of the exercise market by year's end, according to VideoScan. More recently, videos featuring angels have taken flight, selling hundreds of thousands of units (Billboard, April 8, 1995). The calming influence is spreading to include topics as diverse as stress reduction, UFOs, life after death, hypnosis, massage, Native American teachings, psychic phenomena, herbal remedies, Jesus, and the Bible.

"Baby boomers are aging and facing their own mortality. Their children are growing up, and they're facing the big issues: 'Who am I? Why am I here? How do I live a harmonious life?'" says Al Cattabiani, president of Wellspring Media, a specialist in spiritual matters. Year-old Wellspring hopes to take advantage of the fact that few have the an-

swers to these questions.

"Studies have shown that 60% of baby boomers prefer to explore many different religious teachings and learn from them, rather than stick to one religion," Cattabiani says. "In addition, the millennium is coming, and that's a natural time to stop and think about the direction we're taking."

Video marketers are drawing on the demand already tapped by the book trade, which has sprouted a seemingly endless array of best-selling titles such as "The Celestine Prophecy," "Embraced By The Light," "The Road Less Travelled," and Pope John Paul II's "Crossing The Threshold Of Hope." Even television series such as "The X-Files" and "Northern Exposure" routinely explore spiritual or supernatural themes.

Tape is also a commercial outlet for personal feelings. Goldhil Video, which has sold more than 250,000 copies of its seven "Lilias" yoga tapes, recently released "Conversations With God," testimonies of inspirational near-death experiences.

"I had lost both my parents, and I was looking for answers," says Goldhil president Gary Goldman. "Having read many of these books [on near-death experiences], I asked my producer to investigate the subject. We came to the conclusion that there were a lot of people in my age group, 30s and 40s, who were coming to terms with their own mortality as a result of their parents passing. We felt there was a definite need for an inspirational tape that would give some hope."

The audience is as hard to define as late-20th century angst. "It's not just some new age, metaphysical person anymore; it's everyone looking for meaning in their lives," says Paul Solomon, president of distributor International Video Network, which sells guides to travel and ethnology as well as upscale cooking videos. IVN began carrying Wellspring's line because Solomon found that his customers and those for body/mind/spirit were "the same."

Marketing is equally ambitious. "Many of these titles have companion books, so for bookstores, we try to put together a combined display or promotion," says Solomon. "Some of the video retailers are starting to develop a section for body/mind/spirit, because people buying fitness tapes are also trying to improve in other ways."

Blockbuster, for example, has a new-age fitness category with yoga, tai chi, and the like, distinct from the typical aerobic fitness tapes. Other mainstream retailers are similarly inclined, including Suncoast, Target, Wal-Mart, Borders Books & Music, and Barnes & Noble.

But, says Cattabiani, "at the end of the day, this is a niche market. We've had some success with video stores and mass merchants, but when you're a niche player like we are, you can't depend exclusively on mainstream video distribution." Most of Wellspring's sales come from mail-order catalogs, health-food outlets, new-age bookstores, and direct response ads in new-age magazines.

Others are following the same "wellness" path:

- Los Angeles-based video company Living Arts (formerly Healing Arts) launched in 1988 with its first title, "Massage For Health." It focuses on mind and body fitness over spirituality. The first to invest heavily in yoga videos, Living Arts has sold more than 1 million copies of six videos in that line. Its 25-title catalog also includes tapes on tai chi, meditation, massage, and sexuality.

- Lightworks Audio & Video, also in Los Angeles, has the slogan, "Tools For Expanding Human Consciousness." Three-year-old Lightworks has 140 audio and video titles on Native American herbal healing, past-life regression, an-

(Continued on page 69)

Acorn Sprouts Into Full-Fledged Video Distributor

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—The special-interest video market is a tough nut to crack, but by growing from the roots up during its nine years, Acorn Media now has a firm handle on the business.

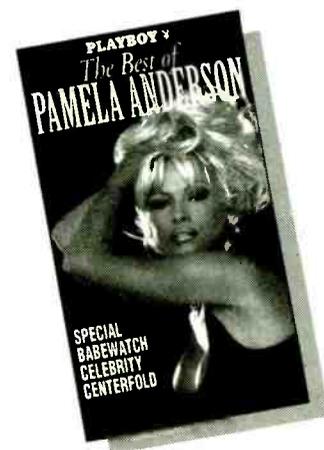
Acorn, which president Peter Edwards launched in the basement of his Bethesda, Md., home in 1986, is now a full-fledged producer/distributor with a 150-title, sell-through catalog that branches into the documentary, historical, drama, and children's genres. Single cassettes are priced at \$15-\$20. Acorn has also cultivated a line of audio products and is considering expanding into CD-ROM.

The company, which began as Atlas Video, initially came into being via Edwards' desire to launch a line of high-end travel
(Continued on page 72)



When Life Imitates Art. MGM/UA Home Video's family feature "The Pebble And The Penguin" inspired Sea World to name two of the San Diego park's penguins after the movie's love-struck stars, Hubie and Marina. Chaperoning the event, from left, are Kim Wertz, MGM/UA marketing VP, and Lauren DuBois, Sea World agriculturist. The studio and Sea World are running a sweepstakes promoting the title, due Aug. 15.

THE SEX SYMBOL FOR THE '90s.



Around the world, television's bombshell blonde is the babe that everyone's watching. Now, Hollywood's hottest personality sears the screen in Playboy's *Best of Pamela Anderson*, making waves in video and music stores nationwide.



PLAYBOY HOME VIDEO

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CBS/Fox Video Ready For 'Absolutely Fab' Summer

READY FOR RETAIL: The hit BBC comedy "Absolutely Fabulous" is coming to video Aug. 15, following a yearlong run on cable's Comedy Central channel.

CBS/Fox Video is so hot on the program about two trashy London fashion editors that it is backing the release with the largest marketing campaign ever for a BBC title. The previous record holders were "Monty Python's Flying Circus" and "Fawlty Towers."

Extensive advertising will appear in People and TV Guide. There will also be television spots on Comedy Central, which has already spent \$2 million launching the show since it debuted last year. The four-tape set (with three episodes per cassette) is priced at \$19.98 each.

"We've done consumer print for other BBC titles, but not to this extent," says CBS/Fox VP of nontheatrical marketing **Mindy Pickard**.

A big part of the "AbFab" campaign will be window displays booked into major retailers including Sam Goody, HMV, RKO Video, J&R Music World, and Virgin Megastore, Pickard says.

While CBS/Fox expects the show's momentum to continue to build, its third and supposedly final season began airing on Comedy Central in June. Since the season only consists of six episodes, it puts the kibosh on annual line extensions.

"We have the same problem with 'Fawlty Towers.' There's only 12 episodes, and consumers want more," says Pickard. "It's a drag, but artistically you have to respect 'AbFab.' It's terrific television that's not easily duplicated here."

But **Roseanne** will try to copy the concept with an American television version of "AbFab," starring **Carrie Fisher** and **Barbara Carrera**. A movie version with **Sharon Stone** is also in the works, and both projects should keep "AbFab" on the runway for a while.

In addition to the "AbFab" campaign, CBS/Fox is putting a big push behind the Academy Award-winning claymation short film "The Wrong Trousers."

The Oscar winner will air on the Fox Kids Saturday morning lineup sometime this summer, Pickard says, and a "Wrong Trousers" trailer also appears on Fox Home Entertainment release "Far From Home: The Adventures Of Yellow Dog." Street date for "The Wrong Trousers" is Aug. 1, and retail price is \$9.98.

PRICE WARS: Buena Vista Home Video president **Ann Daly** says its pricing switch on "The Santa Clause" wasn't influenced by the anticipated \$14.98 release of Fox Home Entertainment's "Miracle On

34th Street" (Billboard, July 1).

"Pricing is always a judgment call, and the original \$22.98 might have been too conservative," Daly says.

Although Fox hasn't confirmed the price on "Miracle," the distribution and retail community say \$14.98 is a sure bet.

Buena Vista heard the reports, but Daly says it was consumer research gathered over the last two months that prompted the price change to \$19.98. Buena Vista announced the title in April. More current data indicated

a significant intent-to-buy increase at the lower price, she says.

"The pricing of 'Miracle' is not going to impact the popularity of a **Tim Allen** comedy,"

says Daly, who thinks "The Santa Clause" and the rerelease of "Cinderella" could pull in 30-35 million units.

SUMMER SHAPE-UPS: Although they're a little late for the swimsuit season, a whole new series of exercise videos is about to hit the market in plenty of time for the holidays.

Parade Video has secured a monthlong promotion in Kmart for **Tony Little's "Cardio Ab Training"** and "Cardio Hips, Thighs & Buns Training," which arrived in stores two weeks ago.

The promotion runs throughout July and features a contest awarding a "cruise to fitness" with Little. Some 2,200 stores will support Parade with point-of-purchase displays.

The new releases are the last Little titles to be distributed by Parade, as the exercise line is moving to WarnerVision on Oct. 1. Parade holds onto the trainer's catalog until June 1997.

On Aug. 29, WarnerVision gets "Buns Of Steel" originator **Greg Smithey** back on the retail shelf with "Startin' Simple," a three-tape series priced at \$9.98 each. It comes with a coupon good for \$2 off the first three volumes of "Abs Of Steel."

Sister company Warner Home Video is going after the **Richard Simmons** crowd with "Bryan Kest's Power Yoga Series." Three \$14.95 debut releases arrive Sept. 19. "People are jumping all over this product," says a Warner spokeswoman. "It's being called a kick-ass approach to yoga with a slant toward the over-35 audience."

Kest has been on the celebrity training circuit, toning up **Jodie Foster**, **Courtney Cox**, and **Ali MacGraw**. He's even taught other trainers such as **Kathy Smith**. Feeding off the yoga trend, Kest's approach provides a cardiovascular workout in addition to traditional stretching and relaxation.

BMG Video kicks in "The Firm" (Continued on page 70)

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** NO. 1 ***				
1	1	8	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	3	3	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
3	2	4	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
4	6	4	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
5	24	2	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.95
6	5	17	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
7	4	5	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
8	8	6	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Ciafini	1995	NR	19.95
9	7	6	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
10	9	5	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
11	NEW ▶		FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
12	17	22	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
13	16	3	HARD BOILED	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
14	12	3	THE POLICE: OUTLANDOS TO SYNCHRONICITIES	PolyGram Video 8006348273	The Police	1995	NR	19.95
15	10	6	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
16	13	4	MAVERICK	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
17	11	8	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
18	15	38	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	14	13	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
20	NEW ▶		PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Various Artists	1995	NR	19.95
21	18	3	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
22	19	11	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
23	NEW ▶		PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
24	20	8	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	NR	19.95	19.95
25	23	42	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
26	36	4	THE KILLER	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
27	27	6	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
28	26	7	DIE HARD TRIPLE PACK	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
29	40	43	PINK FLOYD: THE WALL	MGM/UA Home Video Warner Home Video 400268	Bob Geldof	1979	R	14.95
30	NEW ▶		MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.95
31	35	2	THE ADVENTURES OF BATMAN: TWO-FACE	Warner Home Video 13899	Animated	1995	NR	9.95
32	29	51	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
33	22	25	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
34	37	2	THE ADVENTURES OF BATMAN: THE RIDDLER	Warner Home Video 13898	Animated	1995	NR	9.95
35	28	32	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
36	30	67	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
37	38	10	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
38	21	20	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
39	39	2	THE ADVENTURES OF BATMAN: THE JOKER	Warner Home Video 13900	Animated	1995	NR	9.95
40	32	2	THE ADVENTURES OF BATMAN: ROBIN	Warner Home Video 13901	Animated	1995	NR	9.95

● 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.

'Gump' Cassette Purchases Hit 12 Million Mark

NEW YORK—Consumers are gobbling up "Forrest Gump" like chocolates—or shrimp—says Eric Doctorow, Paramount Pictures' worldwide video president.

Doctorow's domestic arm, Paramount Home Video, claims 12 million of the 15 million cassettes delivered to retail April 27 have been purchased. Another 1.25 million copies of the \$22.95 tape are being rented.

Reorders of 1 million units boosted the total to 16 million, an indication that "we will continue to sell product through the end of the year," adds Doctorow, who's "tickled" by the first results from overseas sales.

Doctorow has no intention of limiting "Gump" availability as a way to hasten retail purchases. "When they're gone, buy more," he says.

ZEN AND THE VCR

(Continued from page 67)

gels, yoga, and sexual ecstasy. Its best seller, at 17,000 copies, is "Opening To Angels." But, says acquisitions director Chris Toussaint, "the UFO titles are also selling extremely well, as are tapes on meditation, dreaming, and near-death experiences."

Wellspring currently has 28 video titles, among them "The Gospel According To Jesus," which is being considered for a national cable channel; "Healthy Aging"; and "The Marriage Survival Kit." The most popular of Wellspring's 30- to 60-minute titles, with sales in the 30,000-unit range, include films in the six-part "Bible" series: "Zen: The Best Of Alan Watts," "Quantum Healing With Deepak Chopra," and "A Conversation With Thomas Moore." Suggested list is generally \$19.95.

Where independents venture to tread, big players often follow. Last June, Time-Life Video did an exclusive Barnes & Noble promotion for "Growing Younger," a multimedia set of best-selling author Deepak Chopra, featuring a video, six audiotapes, and a workbook for \$44.99.

"It takes spirituality, which can often be a dense subject, and puts it into a simple, accessible format that says, 'Hey, I can watch this today and incorporate these changes into my lifestyle tomorrow,'" says Madeline Boyer, Time-Life VP of brand development.

Boyer declines to give sales figures, but maintains that the multimedia set was "very successful both from our standpoint and for Barnes & Noble. It was a challenge, because \$44.95 is not a price point a lot of people can carry."

Time-Life is now beginning its second tier of marketing, which will feature the fourth-quarter release of the video and a revised workbook for \$19.99.

"People today are looking for meaning and purpose in their lives," and they aren't excluding old TV shows, as shown by Time-Life's "Little House On The Prairie" collection, says Boyer. "A lot of people buy 'Little House' because it reminds them of the positive things in life and has a moral message."

VIDEO PEOPLE

Ron Castell resigns as Blockbuster Entertainment's senior VP of programming and communications to join former Blockbuster chairman Wayne Huizenga in ventures unrelated to entertainment.

Barry Leshtz is promoted to senior VP/GM at Playboy Home Video.

Joseph DiMuro advances to North America sales distribution VP of 20th Century Fox Home Entertainment.

Bridget Sullivan joins Lightyear Entertainment as sales and marketing director.

Bill Walker is named manager of manufacturing operations for domestic home video, Turner Home Entertainment.



LESHTZ



DIMURO

Appointments at Time Life Video & Television: Michael Prilutsky to business affairs VP; Lisa Kauffman to marketing VP; and Jean Butler, formerly with Amrose Video Publishing, to special markets director.

Michael White, formerly of LIVE Entertainment, joins Warner Media Manufacturing and Distribution as administration senior VP/general counsel.

Lawrence Szabo advances to VP of financial planning and strategy for MGM/UA Home Entertainment. Molly Kronberg is named director of national accounts, Scott Davidow director of sales, and Alan Pollan, who joins from Paramount Home Video, mid-western region sales director. Ronald Frankel is appointed executive VP/GM of newly formed MGM Interactive.

Mindy Mervis is promoted to senior director of KidVision, WarnerVision's children's label.

Appointments at Turner Home Entertainment: Michelle Wolbert to western region sales director; Scott Voss to mid-west regional sales manager; Jack DeFillip to north central regional sales manager; Suzanne Blech to northeast regional sales manager; and Norm Burrington to the new post of director of retail sales. Reporting to Burrington are retail sales reps Ellen Atkinson, southeast; Timothy Coggeshall, north central; Lisa Hardin, midwest; David Mechem, western; Steve Nolan, northeast; Michael Schayer, northwest; James Vogelaar, south central; and Tina Wells, mid-Atlantic.

Irwin Sirotta advances to the newly created post of national key accounts director, PM Entertainment.

Heather O'Connell becomes south central regional director.

Douglas Lowell joins Trimark Holdings to the new post of director of business development and corporate relations.

Leigh Alexander is named senior VP of marketing and sales for Philips Media's North American operations.

Arthur Morowitz, co-founder of Coliseum Video and former president of VSDA, has been appointed president of New York-based Troma Team Video, which introduces a new rental label at this month's VSDA convention in Dallas. Michael Dougherty, formerly of RKO Warner Video, and Marie DiPerna will oversee sales, marketing, operations, and administration.

Rita Brown has been promoted to VP of advertising, marketing, public relations for Dallas-based Supercenter Entertainment Corp. Jeff Gold, formerly with Warner Home Video, has been appointed national video advertising manager for WEA.

Richard Ross has been appointed Triboro Entertainment Group acquisitions associate. He continues as regional sales manager.

Pioneer LDCA has changed its name to Pioneer Entertainment (USA) L.P. The address remains 2265 E. 220 St., Long Beach, Calif. 90801-15782.

Eric Jacobsen is named VP/general counsel of LodgeNet Entertainment which provides hotels with movie-on-demand system.

Joseph Flaherty, CBS senior technology VP; John Hendricks, chairman/CEO of Discovery Communications; and Sueyuki Hirooka, chairman/CEO of Sharp Electronics were honored at the 1995 Vision Fund of America Annual Awards banquet, held May 4 at the Grand Hyatt in New York. Henry Brief, former executive VP of ITA and now a consultant to the association, received the Fund's First Annual Lifetime Achievement Award.

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	2	3	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
2	1	3	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
3	5	2	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
4	3	11	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
5	4	6	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
6	NEW ▶		DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
7	6	8	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
8	8	9	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
9	7	4	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
10	10	6	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
11	12	6	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
12	39	2	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
13	9	5	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
14	13	4	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
15	16	4	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
16	14	8	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
17	11	5	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
18	15	14	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
19	19	5	HIGHLANDER-THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
20	17	9	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
21	18	9	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
22	22	15	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
23	21	4	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
24	20	9	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
25	23	15	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
26	NEW ▶		FAR FROM HOME: THE ADVENTURES OF YELLOW DOG (PG-13)	FoxVideo 8730	Mimi Rogers Bruce Davison
27	24	6	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
28	25	14	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marsa Tomei
29	26	23	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
30	27	4	THE ASCENT (PG)	Cabin Fever Entertainment 900	Vincent Spano Ben Cross
31	NEW ▶		DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
32	28	12	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
33	29	5	MRS. PARKER AND THE VISCIOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
34	NEW ▶		QUEEN MARGOT (R)	Miramax Home Entertainment Buena Vista Home Video 4439	Isabelle Adjani Daniel Auteuil
35	33	2	SAFE PASSAGE (PG-13)	New Line Home Video Turner Home Entertainment 4075	Susan Sarandon Sam Shepard
36	40	13	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
37	35	21	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
38	32	8	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
39	31	8	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
40	NEW ▶		MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon

♦ 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.

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

"MTV's Video Music Awards: Select Performances," MTV Home Video/Sony Music Video, 44 minutes, \$12.98. Leave it to MTV, the chief perpetuator of the slice-and-dice film style, to splice together this colorful rainbow of performances, interviews, and otherwise notable moments from its awards show, now more than a decade old. Hosted by VJ Bill Bellamy, the program includes performances by Janet Jackson ("If"), Bruce Springsteen (the Oscar-winning "Streets Of Philadelphia"), R.E.M. (a revved-up "Drive"), Tom Petty ("Mary Jane's Last Dance"), Salt-N-Pepa ("It's None Of Your Business"), Guns N' Roses ("Welcome To The Jungle"), Run-DMC (with Steven Tyler and Joe Perry on "Walk This Way"), and much more. No video clips here, just live footage.

Sepultura, "Third World Chaos," Roadrunner Records (212-219-0077), 54 minutes, \$19.95. The raw power of Sepultura bubbles to the surface in this longform, which showcases the metal band at some legendary metal events, in the studio, on location filming videos, and just plain clowning around on the road. Among the nuggets served up by the quartet of Max Cavalera, Paulo Jr., Andreas Kisser, and Igor Cavalera are "Orgasmatron," filmed live in 1994 at Donington Castle in England; "Slave New World," performed here as the band is filming the accompanying vidclip; a live version of "Karowas"; "Dead Embryonic Cells"; "Inner Self"; and a raunchy live version of "Holiday In Cambodia."



Oscar Peterson, "Music In The Key Of Oscar," V.I.E.W. Video (800-843-9843), 106 minutes, \$29.98. Jazz pianist Oscar Peterson himself narrates this feature-length, two-video musical and biographical retrospective on his ever-fluctuating style. Boiled down from more than 80 hours of film footage, the program serves up a hearty portion of vintage

performances, including those from his earliest days in Montreal and a reunion with bassist Ray Brown and guitarist Herb Ellis of the original Oscar Peterson Trio. Interviews with fans including Quincy Jones, Ella Fitzgerald, Herbie Hancock, Cleo Laine, and Dizzy Gillespie round out the story of a man dedicated to honoring his father's credo to strive for greatness. A true jazz event.

CHILDREN'S

"Kids Love The Circus," Acorn Media (301-907-0030), 30 minutes, \$14.95.



Second feature in Acorn's live-action "Kids Love" line provides a look at all aspects of the circus, from the erecting of the big top, to the mighty elephants on the move, to, of course, clowns galore. Program follows along as a magical ringmaster helps a group of children put together an old-fashioned backyard circus, complete with faux high wire, strong man, and animal acts, interspersed with footage of the real thing. A wonderful way to spark young imaginations. Filled with original songs, "Circus" is being released simultaneously with a companion audiotape. Coming soon from Acorn are the videos/audios "Kids Love Counting," "Kids Love Singalongs," and "Kids Love Lullabies."

"Bizet's Dream," Sony Classical, 52 minutes, \$19.98. Live-action miniseries is the first in a new series from Sony Classical that strives to introduce children to classical music and some of its more salient composers through stories that are close to home. Bizet's tale unfolds through the eyes of a young girl who becomes increasingly enchanted with her piano teacher, the eccentric Bizet, and the adventures of a fair Spanish woman he concocts each time she has a lesson. His story, of course, is "Carmen," and program is peppered with scenes from the opera. If the program calls to mind the

phenomenal "Beethoven Lives Upstairs," it's for a good reason. The talented team of David Devine and Richard Mozer, who created "Beethoven," also are at the helm for this new series. Coming soon are "Bach's Fight For Freedom," "Liszt's Rhapsody," "Strauss: The King Of 3/4 Time," "Rossini's Ghost," and "Handel's Last Chance."

"Ballerina Ballerina," JoJo Beanyhead Co. (513-767-7955), 25 minutes, \$19.95.

This simply produced live-action video is a mother's answer to what she saw as a lack of live-action tapes for young girls, and it is meant to fascinate those entranced by the beauty and grace of the ballet. Short sequences follow a ballerina as she warms up and practices such techniques as spotting, jumping, and dancing with a partner, before finally preparing to take the stage for a real performance. In perhaps the most interesting of the segments, she joins a group of young children on the studio floor and helps them practice some of the basics. There's no narration here, just lots of "Nutteracker" and other recognizable ballet suites.



HEALTH/FITNESS

"The Men's Total Body Workout," Motivational Media (213-876-3700), 50 minutes, \$29.95. Olympic gold medalist for gymnastics Mitch Gaylord is joined by four other fitness experts in this solid program that aims to cultivate total body fitness among men. Never in danger of losing the interest of its audience, the program features frequent camera changes, with color fading into black and white and back, and backdrops ranging from the gym to the beach to a country home. Exercises include everything from abdominals (the first thing to go on any adult male, according to Gaylord) to pees. And the instruction doesn't stop there. Gaylord also discusses at length the

importance of maintaining a healthy diet, as well as having patience when tackling a new fitness routine.



DOCUMENTARY

"Sky On Fire," "Target Tornado," The Weather Channel (404-434-6800), 45 minutes each, \$24.95. These two documentaries from the Weather Channel examine two of the most compelling and frightening forces of nature: lightning and the tornado. Powered by interviews with victims and meteorologists, "Sky On Fire" is an intimate look at the weather phenomenon that causes more direct damage than any other. "Target Tornado" traces the history of the tornado and the impact of the video revolution on the study of the storms. Film footage courtesy of "chasers," the web of scientists, meteorologists, and others who spend much of their time driving around looking for the storms, allows viewers a front-row seat to some of the more salient twisters. Archival photos and interviews with survivors stand as testament to the deadliest tornado in history, the 1925 Tri-State Tornado that killed nearly 700 people.

INSTRUCTIONAL

"Planning To Save," Tapeworm Video Distributors (805-257-4904), 40 minutes, \$19.95. Viewers will want to have a pen and paper on hand when they sit down in front of this information-packed how-to, one in a series of videos from a company called Basic Concepts of Saving & Investing that focus on financial survival. Presented in straightforward seminar manner, the program primarily consists of footage of two people in the know sitting in chairs and speaking directly to the camera. Charts and other visuals are liberally used to help clarify such topics as how to get out of debt, how to save more money, how to increase one's earning potential, how to consolidate debts, how to decrease tax payments, and more. An important lesson that's well-taught.

Billboard®

FOR WEEK ENDING JULY 8, 1995

Top Kid Video™

THIS WEEK	WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
*** No. 1 ***						
1	1	17	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	2	11	THE PAGEMASTER	FoxVideo 8641	1994	22.98
3	3	5	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television/Sony Music Video 49658	1995	14.98
4	9	11	MARY-KATE & ASHLEY: SEA WORLD ◇	Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
5	5	35	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
6	10	11	MARY-KATE & ASHLEY: MYSTERY CRUISE ◇	Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
7	6	25	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
8	4	25	THE LAND BEFORE TIME II	MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
9	7	91	ALADDIN	Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
10	NEW ▶		THE ADVENTURES OF BATMAN: THE JOKER	Warner Home Video 13900	1995	9.95
11	11	19	BEAVIS & BUTT-HEAD: WORK SUCKS! ◇	MTV Music Television/Sony Music Video 49615	1995	14.98
12	NEW ▶		THE ADVENTURES OF BATMAN: THE RIDDLER	Warner Home Video 13898	1995	9.95
13	8	9	BARNEY SAFETY	Barney Home Video/The Lyons Group 2005	1995	14.95
14	12	19	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◇	MTV Music Television/Sony Music Video 49616	1995	14.98
15	17	9	JASMINE: THE GREATEST TREASURE	Walt Disney Home Video/Buena Vista Home Video 4081	1995	12.99
16	16	11	JASMINE: JASMINE'S WISH	Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
17	13	3	CASPER'S GOOD DEEDS	MCA/Universal Home Video/Uni Dist. Corp. 81381	1995	9.98
18	NEW ▶		THE ADVENTURES OF BATMAN: TWO-FACE	Warner Home Video 13899	1995	9.95
19	15	9	ARIEL: WISH UPON A STARFISH	Walt Disney Home Video/Buena Vista Home Video 4078	1995	12.99
20	NEW ▶		THE ADVENTURES OF BATMAN: ROBIN	Warner Home Video 13901	1995	9.95
21	21	3	X-MEN: THE DARK SHROUD	PolyGram Video 8006346033	1995	9.95
22	14	57	THE RETURN OF JAFAR	Walt Disney Home Video/Buena Vista Home Video 2237	1994	22.99
23	NEW ▶		MUPPET BABIES: YES, I CAN SHARE	Jim Henson Video/Buena Vista Home Video	1995	12.99
24	NEW ▶		MUPPET BABIES: YES, I CAN HELP	Jim Henson Video/Buena Vista Home Video	1995	12.99
25	24	3	THE WEE SING TRAIN	MCA/Universal Home Video/Uni Dist. Corp. 82423	1993	12.98

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PICTURE THIS

(Continued from page 67)

they green-lighted this summer's movies.

Stores are stingier in applying open-to-buy budgets. Hollywood thus can be expected to increase the pressure on distributors to keep

close to the goal. Predictably, "B" titles will be the losers in the fight for shelf space. That genre is always there to take it on the chin.

NO NAMES, PLEASE: Don't leave Paramount Home Video out of the trend to direct distribution. "We're in conversation with many retailers all the time," says worldwide president Eric Doctorow.

However, he stops well short of naming names, unlike those willing to confirm intimate ties to Wal-Mart. Paramount also differs from the competition in its refusal to create a sell-through family entertainment label, with cassettes housed in vinyl clamshells.

"For us, the business is less genre driven than product driven," Doctorow maintains. The closest Paramount has come was to dedicate its Moonbeam features to the family trade—but primarily for rental.

SHELF TALK

(Continued from page 68)

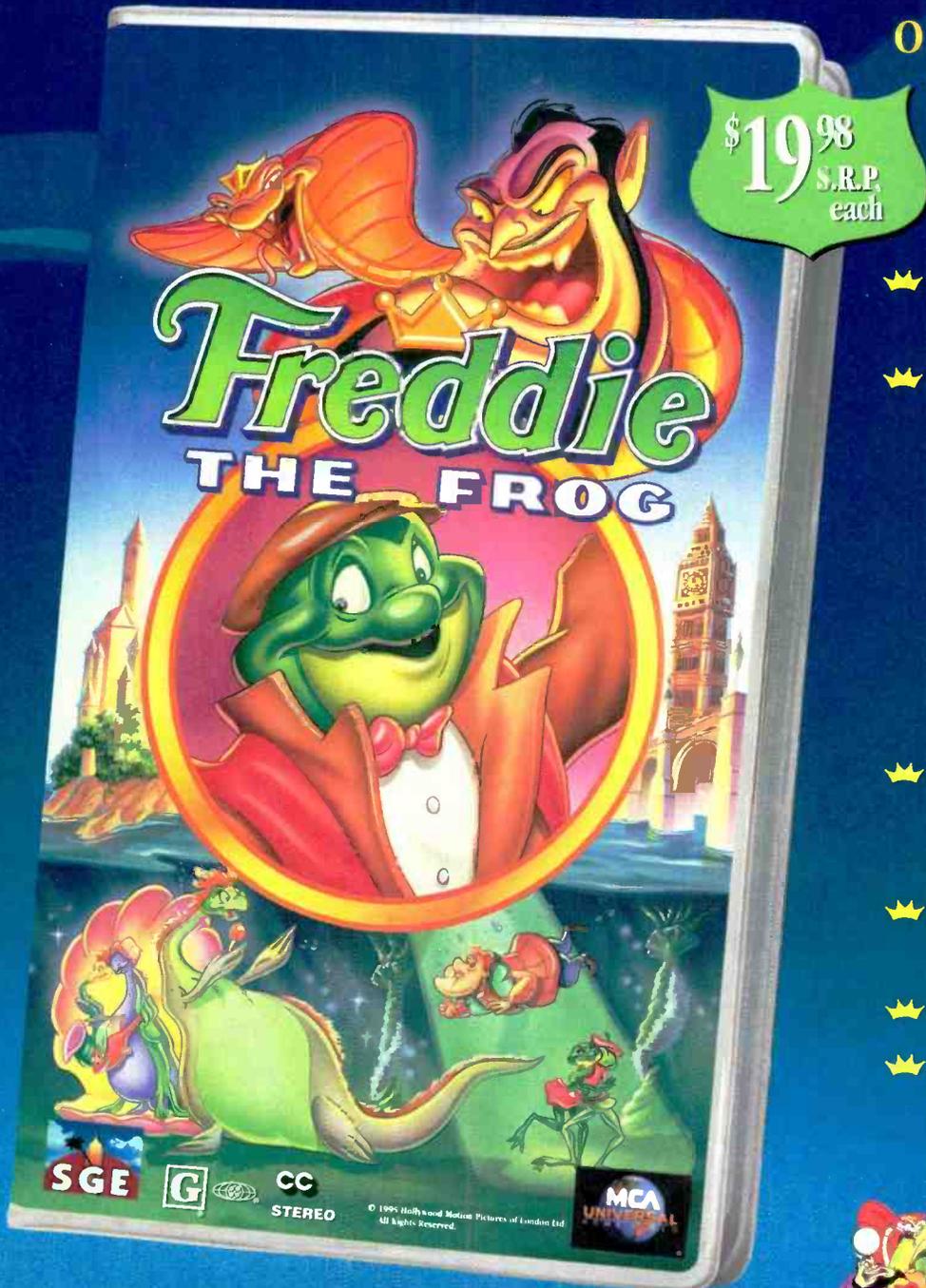
series, featuring three total body workouts, at \$19.98, and three body parts tapes, at \$14.98. They reach stores Sept. 12. The series will also be sold via a Time Life Video direct response campaign starting at street date.

MARK YOUR CALENDARS: The Video Software Dealers Assn. has set the second Videogame and New Technology Conference for Sept. 19-20. It will be held at the Riviera Hotel & Casino in Las Vegas.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

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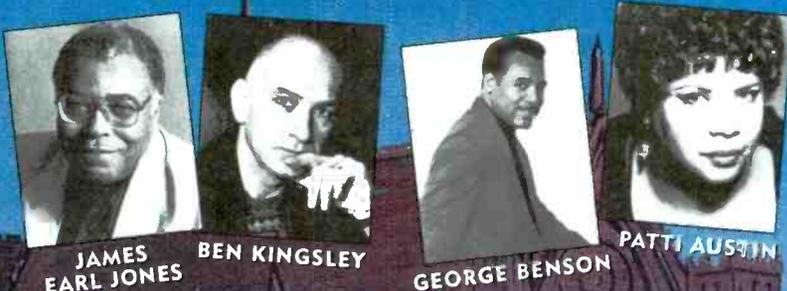
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 WITHOUT VIDEOS: 3 LBS.
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 SHIPPER: 6 1/2" w X 12" h X 8 1/2" d
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ACORN SPROUTS INTO FULL-FLEDGED VIDEO DISTRIBUTOR

(Continued from page 67)

videos. "That turned out to be an idea ahead of its time; it just was not workable nine years ago," he says. "But it led to some other programming opportunities, and we started doing documentaries that were related to historical sites mostly in the mid-Atlantic region."

Delivering the finished goods evolved naturally. "We got into distribution because we thought we could do it better than anyone else we would be paying to do it," Edwards says. "And along the way we discovered that to be a distribution company, you had to do acquisitions, too. We could just not produce enough programming ourselves."

To augment the acquisitions end of the business, in 1991 Edwards brought in VP of programming and acquisitions John Lorenz, formerly of PBS. "Since he joined us we have produced three programs and acquired in the neighborhood of 60 to 80."

It was Atlas' release of a six-part Civil War documentary series, how-

ever, that really put the company on the map. "We had our programs out already, and when Ken Burns came along with his Civil War series on PBS, our products jumped through the roof like never before," Edwards recalls. Those six original programs have sold 350,000 units to date, and Acorn is now considering allying with a local multimedia developer, Isis, to create CD-ROMs based on the Civil War titles.

Since learning this lesson in synergy, Edwards says he has done his best to stay focused on consumer tastes and preferences. "We try to stay ahead of the trends," he says. "It's important when you are niche marketing to not only have an understanding of what a good, viable niche is, but [to understand] the areas where there is waning consumer interest."

This year Acorn hopes to ride on the coattails of the upcoming theatrical releases "First Knight" and "Braveheart"—both rooted deeply in British history—with its medieval

titles "Brother Cadafel," which originally aired on PBS, and "Charlemagne." The company holds options on six additional "Cadafel" episodes currently in production. The series stars Derek Jacobi as an 11th-century detective.

Acorn is also tuned into the current live-action, kidvid craze. It has just released the second title in its new "Kids Love" series, "Kids Love The Circus," which follows "Kids Love Trains." The latter spawned Acorn's line of audiocassettes that contain the sing-along songs featured in the children's videos. Three more titles, "Kids Love Lullabies," "Kids Love Singalongs," and "Kids Love Counting," are on the way.

Getting Acorn's product into consumers' hands requires finesse and imagination, according to Edwards. "There really isn't one main distribution pipeline for us," he explains. "We try to squeeze every reasonable dollar out of the product that we can, and that means that about one-third of our business is catalogs, one-third

is wholesalers, and one-third is retail. And when we say retail, we mean everything from chains like Musicland, Borders, and Trans World Music to specialized outlets that are trafficked by people in a given niche."

Among these specialized locations are gift shops at museums, historical sites, and national parks; shops for Western apparel (where Acorn's

"The Cowboy Poets" is popular), and Civil War shops.

While the niche outlets continue to multiply, traditional retail appears to be looking up for Acorn as well. "We have the general sense that they are giving more shelf space to special-interest titles," Edwards says. "Our retail opportunities for distributing our special-interest product are definitely increasing."

Billboard

FOR WEEK ENDING JULY 8, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	6	107	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
2	1	5	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
3	14	31	LESLIE NIELSEN'S BAD GOLF MY WAY ◆ PolyGram Video 8006331153	19.95
4	4	17	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95
5	5	7	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98
6	3	21	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
7	2	21	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
8	RE-ENTRY		BAD GOLF MADE EASIER ABC Video 45003	19.98
9	9	195	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
10	10	276	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
11	8	17	NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98
12	7	11	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
13	11	37	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ◆ PolyGram Video 8006319053	19.95
14	12	95	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98
15	15	53	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
16	RE-ENTRY		BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98
17	RE-ENTRY		THE BASKETBALL HALL OF SHAME Paramount Home Video 44034	14.95
18	18	67	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
19	17	39	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
20	13	25	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	23	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
2	2	15	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95
3	8	31	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
4	11	63	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
5	3	77	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
6	NEW▶		THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	4	39	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
8	6	167	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
9	12	139	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
10	10	7	THE BEST OF STEP REEBOK TV PolyGram Video 8006339073	14.95
11	5	151	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
12	14	131	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
13	7	121	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
14	9	9	QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 51314-3	14.95
15	NEW▶		BUNS OF STEEL: POWER YOGA WarnerVision Entertainment 51322-3	14.95
16	16	19	T'AI CHI FOR HEALTH Healing Arts 1044	29.98
17	15	13	ABS OF STEEL 3 WarnerVision Entertainment 134	9.95
18	19	19	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
19	17	23	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
20	13	41	DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

newsline...

FAST FORWARD MARKETING in Santa Monica, Calif., has teamed with Nostalgia Archive to release the first eight of 24 Laurel & Hardy shorts not seen commercially in more than 60 years. The two-reel 20-minute comedies, made for MGM in the late '20s, are pegged at \$9.95 list, except for one \$14.95 title. In addition, Fast Forward has a series of \$19.95 special collections, including L&H, Our Gang, and other comedians of that time. Retailers have already begun placing reorders, says Fast Forward president Steve Ades, who has sold Warehouse and Trans World Music. He's also trying to sell the airlines on the idea of adding silent movies to their entertainment schedules.

WITHIN 30 DAYS of the New Jersey Devils capturing the Stanley Cup, fans will be able to relive the victory. CBS/Fox Video will release "The Official 1995 NHL Championship Video" in the Garden State on July 28, with a national release scheduled for Aug. 1. Retail price is \$19.98.

PRERECORDED CASSETTE duplication will reach 1.4 billion units worldwide this year, according to ITA's third annual report on the VHS market. Growth should continue unimpeded through 1998, as consumption of blank tape for all uses steadies at the equivalent of 2.4 billion two-hour cassettes.

VIRGIN MEGASTORE will open its largest store to date in the U.S. in San Francisco next month. The 53,000-square-foot outlet will include CD-ROMs, computer software, and laserdisc sections, in addition to music and video.

A VIDEO CHAIN rumored to be going public has filed a preliminary prospectus with the Securities and Exchange Commission (Billboard, June 24). Tonight's Feature Movies in Greenville, S.C., expects to raise about \$30 million to complete the acquisition of nine retailers. The new entity, to be called Moovies, would have 87 stores and annual revenues of \$44 million.

SURVEYS CONDUCTED for the Consumer Electronics Group of the Electronics Industry Assn. indicate continued "unprecedented levels of satisfaction" with home theater systems, according to EIA.

The results bode well for prerecorded cassettes and digital videodiscs, scheduled to arrive next year. EIA found 80% of respondents would rather watch a movie at home than go out to a theater.

An estimated total of 4.2 million home theater households as of January 1995 is expected to more than double to 10.8 million by year's end.

REACH ENTERTAINMENT has signed Simitar Entertainment to distribute 16 sports videos, including boxing titles featuring Muhammad Ali.



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Update

CALENDAR

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

JULY

July 12, **Los Angeles Women In Music Songwriter Showcase**, Night Watch, Los Angeles. Harriet Schock, 213-934-5691.

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

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 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 nonmembers, 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 Founda-**

tion 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 & Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **REPLitech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

NOVEMBER

Nov. 2, **ITA Seventh Annual Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Hotel, Santa Monica, Calif. 212-536-5002.



Angelic Assistance. Donald Kasen, president/CEO of PPI Entertainment Group, third from left, presents a \$5,000 check to the National Domestic Violence Hotline. The donation represents a portion of the proceeds from the new "Angelic Light" series on PPI's Compose label, which contains soothing instrumental music by the Heavenly Light Angelic Orchestra. Six CDs have been released; two Christmas releases will follow. Pictured with Kasen, from left, are NDVH representatives Mary Lee Hafley, Sharon Walker, Sharon Obregon, Cheryl Sutterfield, and Renee Carroll-Grate.

GOOD WORKS

MUSIC TO HEAL BY: EMI Music has made a "significant contribution" to Music for All Seasons, a Newark, N.J.-based program that makes use of music to reach out to those in need. The program offers monthly performances at inner-city youth facilities by faculty and students of the Newark Community School of the Arts. There are also performances for senior citizens and young people at one of New Jersey's largest senior citizen facilities, the Essex Plaza Senior Center. Four other facilities supported by the EMI Music donation are Integrity House, Essex County Youth House, Newark Transitional Supervised Live-In Program, and Apostle House Homeless Shelter. Contact: **Michael Gross, Robinson Lake, or Sawyer Miller**, 212-484-7721; or **Brian Dallow**, 908-755-5753.

MUSIC TO LEARN BY: Columbia House Co. has made a grant of \$15,000 to the Nashville-based Leonard Bernstein Center for Education Through the Arts. The Center will use the grant for special performances by guitarist **Christopher Parkening** with the **Nashville Symphony** in June for teachers participating in the Bernstein Center Summer Session, and again in March 1996 for those teachers' students. The Summer Session provides professional development for about 300 teachers from 10 Nashville-area schools who are participating in the Center's development of schoolwide plans to use the arts in education. The Center, founded in Nashville in 1992, is a national research and development center dedicated to the revitalization of education through programs based on the use of the arts as a focus for learning and teaching. Contact: **David Ballard**, 212-596-2437; or fax, 212-596-2750.

HAPPY 10TH: Time Warner's Time to Read, said to be the nation's largest corporate-sponsored and operated volunteer literacy program, is celebrating its 10th anniversary

this year. The program has grown more than 40% each year since it was founded, to its current size of 214 sites nationwide, with 2,650 tutors and 11,200 students. A recent event at Central Park in New York honored tutors and students from nine New York-based Time to Read locations. Contact: **Helen Sallichs**, 212-484-6472; or **Gillian Neff** or **Fiona McRobert**, 212-704-8270/4458.

KEEPING IT UP: Claiming success of a monthlong online fundraising auction, Save the Earth Foundation will continue to auction autographed rock'n'roll posters and other related memorabilia on a regular basis via its World Wide Web site at <http://www.commerce.com/sav-earth>, a nonprofit organization that provides funding to colleges and universities that teach about environmental problems. The original auction, which ran from April 22-May 21, featured rare and current concert posters autographed by 100 different performers and raised more than \$15,000 for the Foundation. Contact: **Ken Margolis**, 415-366-5540; fax, 415-366-1505; or E-mail, kenmargoli@aol.com.

BATTLING LUPUS: **Bobby Hatfield of the Righteous Brothers** will host the fourth annual golf tournament in his name Aug. 21 at the Los Coyotes Country Club in Irvine, Calif., to benefit an awareness campaign by the Southern California Lupus Foundation to battle Lupus, the disease from which Hatfield's wife suffers. After a golf awards dinner, the Righteous Brothers will perform, and an auction will be held that includes a 1964 half-red convertible Mustang. A \$300 entry fee includes continental breakfast, golf, green fees, lunch, photograph, on-course refreshments, dinner, and the concert. Tickets for the dinner and concert only are available for \$75. Contact: the Lupus Foundation, 714-833-2121.

LIFELINES

BIRTHS

Girl, Daniella Grace, to **Andy and Lisa Star**, May 4 in Cincinnati. He is the owner of Culture 7 Records.

Boy, Tyler Albert, to **Jim and Laura Cooperman**, May 12 in New York. He is VP of business and legal affairs for Relativity Recordings and RED Distribution.

Boy, Ken K., to **Mark and Fumiko Weller**, May 29 in Edmonds, Wash. He is a songwriter, performer, and director of the Northwest Songwriters Assn.

Boy, Carson Edward, to **Daniel and Bridgett Petraitis**, June 2 in Nashville. He is president of Soul Purpose Productions. She is manager of Scruggs Sound Studio.

Boy, Alex Isaac, to **Steven Rifkind and Nicole Lamy**, June 10 in New York. He is president of Loud Records and Steven Rifkind Co., an urban street promotions and marketing company.

Boy, Ian Joseph, to **Dr. Dread (aka Gary Himelfarb) and Debbie Manzari**, June 19 in Washington, D.C. He is a recording artist for RAS Records.

FOR THE RECORD

Contrary to the June 10 issue of *Billboard*, Reba McEntire was not the first woman named entertainer of the year by the Academy of Country Music. Other women so honored have been Loretta Lynn (1975), Dolly Parton (1977), and Barbara Mandrell (1980).

Boy, Caelan James, to **John and Robin Berry**, June 21 in Athens, Ga. He is a recording artist for Capitol Nashville.

MARRIAGES

Yusuke Hotta to Sachiko Kawamoto, June 11 in Niigata, Japan. He is shift leader at Tower Records Kyoto.

Stephen F. Francisco to Jodie E. Le-Vitus, June 25 in Los Angeles. She is Western advertising manager for Billboard.

DEATHS

Stephen Hill Sr., 76, of unstated causes, May 31 in Kingston, Jamaica. Hill was a Jamaican concert impresario in the '50s and '60s and went on to manage late Motown singer Marvin Gaye from 1974-79. He broke into concert promotion after staging a fund-raiser for the World War II effort in the early '40s. Over the course of his career, he staged shows for a wide variety of acts, including the London Symphony, the Bolshoi Ballet, Paul Robeson, Oscar Peterson, Dave Brubeck, Carmen McRae, Chubby Checker, Sam Cooke, Frankie Lyman, Jackie Wilson, Sarah Vaughan, Count Basie, Xavier Cugat, the Platters, and Bob Marley.

Victoria Carlotti-Henry, 37, of cancer, June 19 in New York. Carlotti-Henry was a manager of recording artists, songwriters, and producers. She began her career at age 18 in the promotions department at PolyGram, but took a hiatus from the music industry to obtain a law degree in San Francisco. She then returned to New York and began managing artists, including her husband, saxophonist and session musician Vincent Henry, Adeva, Mike Davis, and the Ultramagnetic MCs. She also negotia-

ted publishing deals for songwriters including Carl Bourelly, Rob Robinson, and Abenaa. In addition to her husband, she is survived by two sons, Josh and Maceo; her parents, William and Katherine; her sisters, Paula and Stephanie; and her brothers, Valentino and Chechaka.

E. Bronson Ingram, 63, of cancer, June 22, at his home in Nashville. Ingram and his brother Frederic built a small family business into privately held Ingram Industries, with 1994 sales of \$6.2 billion. Ingram Entertainment ranks as the largest distributor of pre-recorded videocassettes in the U.S. Among his survivors are his wife, Martha; three sons, including David Ingram, president of Ingram Entertainment; and a daughter, Robin Ingram Patton.

Tony Romeo, 56, of a heart attack, June 23 in Dutchess County, N.Y. Romeo was a songwriter, producer, and recording artist best known for writing hit songs for the Partridge Family and Lou Christie. Among his songs are "I Think I Love You," a No. 1 single for the Partridge Family; "I'm Gonna Make You Mine," a No. 10 single for Christie; "Indian Lake," a top 10 hit for the Cowsills; "Walking In The Sand," by Al Martino; "Welcome Me Love," by the Brooklyn Bridge; and "Come On Joe," by Jo-El Sonnier. He also wrote songs for Wayne Newton, Paul Anka, among others. His own recordings include the singles "Mr. Hunkachunk," "Go Johnny Go," and "Carnival Girl," and the albums "Tony Romeo" and "The Trout" (recorded with Frank Romeo and Cassandra Morgan). Romeo was also owner of Wherefore Productions and Wes Farrell's partner in Pocketful of Tunes Publishing.

Pro Audio

APRS Focuses On New Audio Gear Yamaha Steals Show With Digital Mixer

■ BY ZENON SCHOEPE

LONDON—The June 21-23 APRS Show was relaunched as Audio Technology '95, in response to exhibitor pressure and in acknowledgment of the changing markets the show serves.

"It's exactly a reflection of the change that's been growing over perhaps five years," said APRS chief executive and show organizer Philip Vaughan, who stated that the show had become wider and was really about audio technology in its many forms.

The development coincided with a move to a single floor of the National Hall at Olympia, London, and a boost in profile to the successful "Briefings" seminars that debuted last year.

"It's a matter of fact that over the last five years there have been a substantial number of exhibitors from the sectors of broadcasting, sound for radio and TV, live sound, theater sound, and, in the last two or three years, project studios," said Vaughan.

Early estimates put attendance at around 5,000, roughly in line with last year's event. Vaughan added that the new hall was a hit with exhibitors and visitors and that there would be "no going back."

All these factors combined to give the show its freshest feel in years. Adding further credibility to APRS was its distinction as being the world launch venue for Yamaha's revolutionary 02R digital console (Billboard, July 1).

The word "revolutionary" is often touted too freely, but Yamaha's product undeniably qualifies for this accolade, according to APRS attendees. To produce a desk with full dynamic automation of fully featured input channels, built-in dynamics and effects processing, and compatibility with standard modular digital multitrack formats is an achievement in itself, but for it to be fully digital and to storm in at approximately \$9,500 is positively staggering, said audio professionals in attendance.

The faces of competing manufacturers were drawn, and the smell of sour grapes was rife, as Yamaha upped the stakes in the busy project studio sector, putting the pressure on other manufacturers to respond in kind.

Although the 02R overshadowed the proceedings, there were other products of note at the three-day event. Amek revealed a prototype digital desk, aimed predominantly at broadcast, which is based around a heavy-duty digital-signal processing engine that can be controlled by a variety of surfaces to suit the user's application.

By separating the control architecture from the system processing, Amek believes it has made an important gain with what it calls "dynamic resource allocation."

"With some digital desks, you have to select which facilities you want to use first," says Amek chairman Nick Franks. "With our system, you select the resources as you need them. If an EQ is switched out, that processing becomes available for something else."

The company also showed its Rembrandt and Galileo analog consoles, which share the same frame and are rough replacements for the high den-

sity of inputs formerly offered by the Einstein. It also demonstrated the successor to the ever-popular Angela, called, appropriately, the Angela II.

Soundcraft launched the DC2020 as a souped-up and even more post-production-oriented version of the original moving fader DC2000, which is now available with a surround-sound monitoring panel. Live-sound engineers got a look at Soundcraft's K3 range, which has kicked off with theater and standard variants fitted with automation.

Retro lovers clamored for the TL Audio Classic 1000 and Classic Gold consoles. These are expandable, with a choice of integrated-circuit, discrete, or valve modules, and are ready to accept TL Audio's forthcoming proprietary recall system.

Also in the automation range, AMS-Neve revealed the Encore system, which can operate on its V series analog or Logic and Capricorn digital desks. Based on a Pentium processor and running under Windows NT for shipping in September, the package merges the development paths of the company's disparate automation systems and reduces the familiarization time required by engineers moving between studios. It also incorporates user-selectable modes that are similar to other mainstream automation systems.

Digital audio workstations were well represented here, with the emphasis on affordability typified by Spectral Synthesis' Prisma Music package, which is heavily oriented toward music recording. Studio Audio and Video's publicized plans for integrated video and networking for its Sadie system were supplemented by a portable version of the digital audio editor and a location recording product from Rolec that uses Sadie-format removable hard drives as the recording media.

The portable, based on a Pentium PC and in a case with three drive bays, includes digital and analog cards. The mobile field recorder sports 16-bit linear recording at sampling rates of 32 kilohertz, 44.1 kHz, and 48 kHz, balanced connectors, top-panel-mounted controls, and power supplied from rechargeable batteries, dry cells, or a 12-volt source.

Studio Audio and Video also previewed its first entry into hard-disc multitrack for recording with the Octavia, which is expandable in 8-channel blocks. The company also announced that sound restoration specialist Cedar Audio has developed a

noise-reduction system for Sadie called De-Noise, which requires no additional hardware.

Audio Technology '95 was also the first outing in the U.K. for Australian digital audio workstation manufacturer Digital Studio Processing and its Postation, which combines digital editing, dynamic automation, and nonlinear digital video in one sporty looking package.

The first product in Studer's D19 series was the D19 MicAD—an 8-channel mike/line preamp with digital outputs in AES/EBU and optional ADAT, TDIF, and SPDIF formats. The rack mount is designed to work with DAWs, digital multitracks, digital mixers, and distribution systems.

(Continued on next page)



Fixer Upper. Neve expert Fred Hill of Nashville-based FC Hill & Associates is in the midst of the painstaking task of refurbishing every channel on the vintage Neve 8088 recently purchased by Sunset Sound in Hollywood, Calif. Shown, from left, are Hill and technician Dave Bastin.

Schilling Is Crescent Moon's Rising Star Estefans' Studio Guru Expands Creative Horizons

■ BY RICK CLARK

MIAMI—When engineer/producer Eric Schilling arrived here from San Francisco in 1977 to work with producer Bill Szymczyk at his Bayshore Studio, little did he know a session with a local band would put him on the ground floor of a successful ongoing creative process that continues to this day.

The band, Gloria Estefan & the Miami Sound Machine, was the last band to record at Bayshore before Szymczyk shut down the facility. Since that fateful day, Schilling has engineered and mixed 10 hit albums with Estefan and company.

"I've worked with them for about 12 years now. It has been a wonderful experience, because we like each other a lot. We have a chemistry that works well, and it is really fun," says Schilling, who is also chief engineer and studio director for Gloria and Emilio Estefan's Crescent Moon recording facility here.

The past year has provided a number of exciting projects for Schilling at Crescent Moon, including mixing Frank Sinatra's "Duets II" album and recording and mixing "The Master Sessions, Vol. I" by esteemed Latin music composer Cachao. That album won a Grammy for best tropical album. Interestingly, Schilling was also involved in that category's Grammy winners the two previous years with Jon Secada and Gloria Estefan.

Of "Duets II," Schilling says, "I was always a big fan of swing, and some of those charts on that album are really amazing. All of Frank's stuff was completely live."

Tha Cachao album provided Schilling with an opportunity to record a traditional Latin music session with a huge array of exotic instruments.

"One of Cachao's claims to fame is he is the guy who wrote the beat for the mambo," says Schilling. "This al-

bum was more of a roots type of album. As a result, certain things were real street-oriented and other things are very Afro-Cuban, where it was all shakers.

"I've done this kind of percussion-heavy recording before on Gloria's albums, but only with one instrument at a time, as opposed to doing everything at once live," explains Schilling, who is currently preparing to mix

Cachao's upcoming "The Master Sessions, Vol. II."

"This had horns, bass, grand piano, and three guys playing percussion. I knew from the way the songs were arranged that there were going to be at least three things playing all the time.

It was a challenge, but it was a great deal of fun. It is my favorite album that I did last year, and I am really proud of it."

Working with vocalists is one of Schilling's favorite things to do in the studio.

"If there is something I can say that I do well in the recording process, it is knowing how to work with the pace of a singer and think like they sing," says Schilling. "It is really fun when you can get to the point that you don't have to talk to each other all of the time. You know each other and the rhythm of how you work. You know how to keep them going. It is really exciting for me."

Schilling adds, "I view my main job as capturing a singer or player's performance. If I don't get that, then I don't have anything. My second job is to try and get a good sound on them."

Schilling often bypasses the board when cutting vocals, choosing to chain through a John Hardie outboard mike preamp and LA-2A compressor straight into the recording medium.

"Our facility is a very hi-tech room," he says. "We have all of the newest gear. However, there is a balance that needs to be struck between the technology and the craft. I always want to make sure that the technology doesn't get too far ahead of the music. Sometimes we get into a space where we can fly a part into this or that. At that point, I might say, 'The player can just play it again. He is sitting right there. It might be cool because he might not play it exactly the same way, so it won't sound static.' What a concept!"

Schilling doesn't like to labor too long over his mixes. "People reach to the emotion when they buy the music. They are reacting to my first feeling about the song, as opposed to the one I thought about after I have heard it for two days."

At present, Schilling is involved in an Estefan English-language pop album built on Afro-Cuban roots. "The stuff they have written so far is really great, and it is going to be a lot of fun to do," says Schilling of the project, which is tentatively due for early '96 release.

"We are also doing a new Jon Secada album for SBK. It is a Spanish album of all slow songs. It was recorded very similarly to the Cachao album in that we recorded a 22-piece string section and piano, bass, and drums live with Jon. Because it is a ballad album, we wanted the recording to move with how Jon sang," says Schilling.

"We are using the AT&T DISQ Digital Mixer Core, and I really like it a lot. It is especially good for this kind of project, where everything is cut live," Schilling says. "For certain things, we think it works really well. I don't think you really gain as much on a pop album with tons of grungy stuff that is supposed to sound sort of crunchy, but if you are going after clean fidelity, it is great."

(Continued on next page)

FOR THE RECORD

Because of incorrect information on the album sleeve for Collective Soul's self-titled release on Atlantic Records, the Studio Action chart entry for the group's No. 1 Album Rock Tracks cut, "December," misidentified the mastering engineer and facility. The track and album were mastered by Stephen Marcussen at Precision Mastering in Los Angeles.

newsline...

MUSIC ANNEX SHARPENS FOCUS: Fremont, Calif., facility Music Annex Inc. is concentrating on the audio post-production and multimedia markets by building three new digital editing suites to keep pace with the CD-ROM and game developers that use the studio's audio services, according to president **David Porter**.

"Last year we saw record sales at both of our studio divisions, and it was apparent that we would need to expand capacity to keep up with client demand," says Porter.

In order to help finance the expansion of the studio end of the business, Music Annex recently sold its tape-duplication division, according to a statement.

MUSIC MILL GETS BERGER TREATMENT: The Russ Berger Design Group of Dallas has completed a large-scale renovation project for Studio B at Music Mill, one of Nashville's most respected recording studios.

Music Mill's two recording studios, two mix rooms, and several corporate offices had not been upgraded in 14 years, according to chief engineer **Todd Culross**. He says, "We wanted to improve the acoustical character of these rooms, as well as update the equipment. Our rooms need to sound, feel, and look better."

Berger reconfigured Studio B to maximize square footage and acoustic performance. The studio houses a new API Legacy 56-input board with George Massenburg automation, a Sony 3348 digital multitrack, and Genelec 1033A monitors. Among its credits are projects by **Sammy Kershaw**, **Billy Ray Cyrus**, **Lorrie Morgan**, **Toby Keith**, **Rick Trevino**, and **John & Audrey Wiggins**.

Culross says he and the Music Mill staff are looking forward to Berger's upcoming restoration of Studio A and the rest of the complex.

ROCKET LAB, the renowned San Francisco mastering studio, is now prepared to master CD Plus titles, according to a release from the facility. The new service complements Rocket Lab's existing specialties, which are top-quality audio mastering, noise removal, restoration, and lacquer mastering.

Rocket Lab is affiliated with Rocket Post, an audio and video post-production facility, and high-end rental firm Rocket Rentals.

PRO PEOPLE ON THE MOVE: Sony Electronics' Recording Media and Energy Products Group makes the following appointments and promotions: **Stephen Denny** is promoted to director of marketing for consumer media from his position as marketing manager; **Joseph Tibensky**, formerly director of marketing for professional media, is named director of marketing for data media; **Chris Emery** rejoins Sony as director of marketing for professional media; and **Ron Crowley** is promoted to director of sales for data media... TimeLine Vista Inc. names **David Hartley** VP of sales. He was formerly VP of sales and marketing for Aware Inc.'s digital media group... L.A. duplication/replication powerhouse 52nd Street Digital promotes **Bruce Hollihan** to production manager, overseeing the daily scheduling of the company's Sonic Solutions digital mastering and live recording facilities, as well as trafficking of CD and cassette replication... Los Angeles-based Euphonix adds **Peter Kehoe** to its Northeastern regional sales staff. He comes to Euphonix from AT&T Digital Studio Systems... Soundwave, an Arlington, Va.-based production facility, names **Bonnie Fitzgerald** post-production director and **Russ Grubbs** audio engineer. Also new on staff are **Anny Lowery Meza** and **Meg Crosby**.

CRESCENT MOON WAXES FULL FOR SCHILLING

(Continued from preceding page)

Schilling is proud of Crescent Moon's state-of-the-art components and points out that there is even greater growth in the future for the studio.

"We have two large rooms now and two small control rooms," Schilling says of the facility, which features a Neve VR series and SSL 8000G console. "In a few years, we are going to move to South Beach [Fla.] and build a very big soundstage for tracking and build two rooms to mix and a couple of small rooms for just doing parts. The land at South Beach is already owned; it is really a question of designing a structure for it."

Even with all the Estefans' recording activity at Crescent Moon, the studio attracts a considerable amount of outside work.

"I was surprised when we went through our books at the end of the

year to see that at least 50% of our work was not our own work," says Schilling. "It was from people who wanted to come here to work and book the room—people who come here from out of town enjoy South Beach because there is a lot to do."

APRS FOCUS ON AUDIO

(Continued from preceding page)

More traditionally, Tascam weighed in with two new DAT machines. The two-head, SCMS-free, DAP1 portable location recorder has phantom power, mike/line connectors, a mike limiter, and 20-dB pad, while the entry-level DA20 studio unit offers defeatable SCMS, standard- and long-play speeds, and 32 kHz, 44.1 kHz, and 48 kHz recording and playback through unbalanced analog connectors or SPDIF.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 1, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange B. Adams (A&M)	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)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo, Ron Obvious	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)	Mackie 566-8	Neve VRP/SSL 4000G	Trident Series 80B	Neve 8078	SSL 4048G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A800	Sony 3348	Studer A820/827	Otari MTR-90
STUDIO MONI- TOR(S)	Yamaha NS10	Augsperger Yamaha NS10	Westlake BBSm 15	Criteria Custom with Augsperger	ATC
MASTER TAPE	Ampex 467	Ampex 499	Sony VK 1	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearmountain	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 4072G	Neve VRP	SSL 4056G	Neve 8078	Mackie
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A800	Sony 3348	SSL 4000G Plus	Sony DAT
STUDIO MONITOR(S)	KRK 9000	Augsperger Yamaha NS10	Alesis Monitor 1 UREI 813A	Yamaha NS10M KRK	Tannoy
MASTER TAPE	Apogee DAT	Ampex 4677	Ampex 467	Ampex 467	Ampex 467
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Carlton Batts	MASTERMIX Hank Williams	PRECISION MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sonopress	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing

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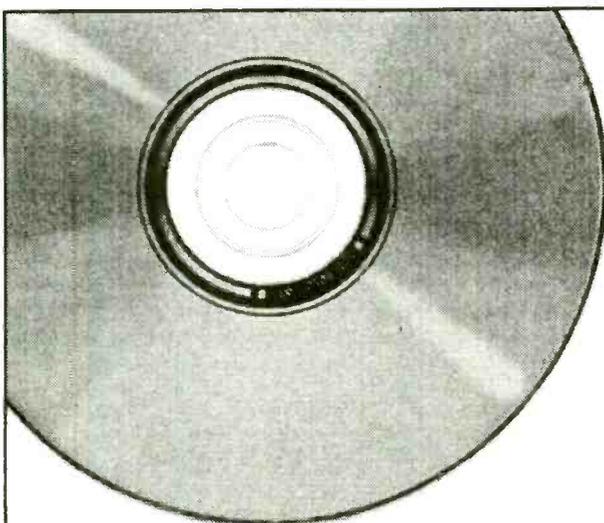
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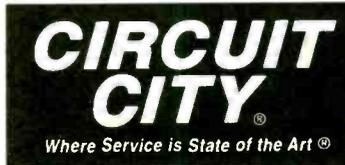
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TIME BOMB DETONATES WITH PUNK REISSUES

(Continued from page 8)

timely, as the success of Offspring has put the long-brewing Orange County punk scene in the spotlight.

Social Distortion is in the studio with producer Michael Beinhorn working on its third Epic album, due this fall.

The Vandals are on tour supporting Offspring. The Vandals' "Life Fast Diarrhea" was recently released on Nitro, the independent label run by Offspring's Dexter Holland.

"Mommy's Little Monster" was originally released in 1983 on Social Distortion's own 13th Floor label. In 1990, L.A.-based Triple X released the album briefly, believing it had purchased the rights to the recording. However, it soon learned the deal was not valid, and the album once again fell out of print, Guerinet says.

"Prison Bound," which includes the title track (which remains a recurrent at modern rock KROQ Los Angeles), was originally released by Restless Records in 1988. Guerinet decided to release the album after a licensing agreement with Restless expired and ownership of the album reverted back to the band.

"Mainliner" will include all of Social Distortion's early material, originally released as 7-inch singles on such inde-

pendent labels as Posh Boy and B.Y.O. Most of the tracks have never appeared on CD. The album will include the title track and the 1982 single "1945."

All three albums will carry a \$13.98 list price on CD and \$9.98 on vinyl and cassette.

In addition, Time Bomb will release a video of the punk-umentary "Another State Of Mind," a 16 mm film that documents a 1982 tour featuring Social Distortion, Youth Brigade, and Minor Threat. The video will list for \$19.98.

Time Bomb will also reissue the two Vandals titles on CD only as a twofer with a \$15.98 list. The band made a name for itself on modern rock radio with such cuts as "Lady Killer" and "Urban Struggle."

XTRA (91X) San Diego PD/afternoon host Mike Halloran says he still gets requests for the old Social Distortion material and says the rereleases are likely to appeal to the old fans as well as the neophyte punks. He notes, "A lot of the stuff sounds a lot like what is happening today, so when these come out it will help kids understand the history of it, that this is not something that just started yesterday."

Bob Say, VP of seven-store Reseda,

Calif.-based Moby Disc, welcomes the rerelease of both the Social Distortion and Vandals titles. "We're ready to load up on them," he says. "There's been an upsurge in other Social D. titles. The kids are out there, and it's something they want."

Guerinet also notes the timely nature of the reissues. At a recent festival at the Olympic Velodrome at California State University, Dominguez Hills, the power cut out during Social Distortion's set, yet the crowd kept singing along to "It Wasn't A Pretty Picture"—a track from "Mommy's Little Monster."

Yet Guerinet says it's only coincidental that the albums are being rereleased now. "I've been working with Social Distortion for years," he says. "The goal is to get those records out there, and they would rather have me do it than someone else."

Time Bomb, which is headquartered in Laguna Beach, Calif., has yet to sign any new acts. "I'm looking at a lot of different music, but I haven't felt compelled to sign anything yet," he says. "Signing new artists is like getting married, but putting these reissues out is fairly easy. I've managed the bands and we're friends."

MODERN ROCK FEATURED ON 'CLUELESS' SOUNDTRACK

(Continued from page 8)

rock," says Rachtman, who compiled "Clueless" with Capitol VP of A&R Tim Devine.

Some programmers and retailers say "Clueless" may cash in on a renewed interest in the music of the '80s.

"We've seen the '70s come back with the [Led] Zeppelin album, so maybe it is now time to revisit the '80s," says Judy Neubauer, director of retail advertising and promotions for the Tempo Music & Video chain, which has 30 stores in California and Hawaii. "We're expecting it to do fairly well."

KROQ music director Lisa Worden says listeners "would probably rather hear an original song from Counting Crows." However, she still feels the covers will appeal to the modern rock audience.

The first single is a remixed version of Luscious Jackson's "Here," which appeared on the group's debut album, "Natural Ingredients."

The song was serviced to modern rock and college radio outlets June 12; top 40 received it Monday (3). It will be available commercially July 10.

Cracker's "Shake Some Action" will be the next single, says Tom Corson, Capitol's VP of marketing. A third single, Jill Sobule's "Supermodel," will likely be released late in the summer.

Many of the songs on "Clueless" contain a feel-good vibe that has been missing from more recent modern rock-skewed soundtracks. "This project defies that," says Rachtman. "It was time for a return to fun, upbeat music."

Capitol is teaming with the Musicland Group, based in Minneapolis, to cross-promote the soundtrack at its Musicland and Sam Goody stores, says Corson. Coupons for a discount on the soundtrack at Musicland's stores will be handed out at movie theaters inside malls.

Capitol is also linking with Paramount to promote the soundtrack through media events at 13 Hard Rock Cafe locations in the week before the film opens nationwide on July 19.

MTV is promoting the film and soundtrack with a one-hour premiere party to be telecast July 14. The party, which will include performances by Luscious Jackson and Coolio, is being

promoted with spots shot by the film's director, Amy Heckerling, and featuring "Clueless" star Alicia Silverstone.

MTV will also play the video for the Luscious Jackson single.

After joining Capitol, Rachtman and the Capitol staff had six weeks to assemble the "Clueless" project. Only one song, Coolio's "Rollin' With My Homies," had been commissioned for the project.

Rare cuts from Counting Crows, the Beastie Boys, and Velocity Girl were rounded up for the soundtrack, while

the Muffs and Sobule recorded their tracks specifically for the album.

The Mighty Mighty Bosstones agreed to perform in the film and on the soundtrack with less than one week's notice, according to Rachtman. The band flew from its hometown of Boston to Los Angeles for the film, where it performed an updated version of its song "Where Did You Go?"

The album is also being used to expose several developing Capitol artists, including Supergrass and the Smoking Popes, Rachtman says.

RALPHS GROCERY CHAIN PLANS MUSIC SALES

(Continued from page 7)

says. "Music is not necessarily a traffic builder, but it can increase impulse buys."

In one recent promotion called "Mottown Legends," the chain offered CDs priced at \$5.99 each or two for \$10. The results indicated that 73% of the purchases came from the twofer offer.

"The multibuy program definitely encourages consumers to go for that second or third purchase," says Lee.

Ralphs has been testing Music Choice with CDs for the past eight months in three Los Angeles-area locations. Additional sections were added in February with cassettes. "As we fine-tuned, we decided we were too deep in classical and evergreen titles," Lee says. "We also weren't too successful with country and western."

Future departments will most likely stock 600 units, which Lee describes as "manageable." The chain will use a 75-25 ratio of CDs to cassettes, with a 50-50 mix for catalog promotions.

Ralphs would have committed to the expansion earlier, Lee says, but the chain recently merged with Alpha Beta Stores, and the music project was held up until the deal was completed last week. Ralphs now operates 200 locations.

Despite making a larger commitment to the music program, advertising will be limited to in-store activities such as bag stuffers and end-cap displays. "It's not chainwide, so our advertising is isolated to the stores that have the sec-

tions," Lee says.

In addition to the music expansion, Ralphs has video departments planned for about six locations, according to Lee. Three stores have had concessions for about a year, managed by Supermarket Video Inc., an equal partnership between pay-per-transaction company Rentrak and its Japanese partner, Culture Convenience Club.

A fourth location is scheduled to open in Santa Monica, Calif., in late August, says SVI president Steve Berns. The departments are 800-1,000-square-foot areas with approximately 4,000 videos for rent and 1,000 for sale.

Berns says the Alpha Beta merger also put video expansion on hold. Another hurdle is that existing stores don't offer enough real estate to install the departments. "Their little music test doesn't require much space," Berns says, "but you can't just snap your fingers and have a video department."

Lee concurs and says the concessions have been planned for new stores where the necessary space can be figured into the building plans.

Like many supermarkets, Ralphs conducts in-and-out video promotions for major sell-through releases chain-wide. Recently, the chain carried a selection of Hemdale Home Video catalog titles, which Lee says sold "remarkably well" at \$5.99 each or two for \$8.

Although Lee wouldn't disclose figures, he says 60% of the sales came from the two for \$8 offer.

Radio

Coalition Opposes Ownership Caps Rapidly Growing Group Appeals To House

■ BY PHYLLIS STARK

NEW YORK—Now that the Telecommunications Reform Act has passed a Senate vote, the Coalition for Broadcast Diversity is focusing its energies on the House of Representatives in an effort to convince legislators not to approve radio ownership deregulation.

The House is expected to vote on its version of the bill sometime after the July 4 recess. The House Commerce Committee has already approved the legislation.

The coalition opposes any changes to the current local ownership laws. Originally, in a statement issued to Congress June 8, the coalition did not oppose eliminating national ownership caps. Now, it is proposing "a reasonable increase in national radio ownership limits," allowing broadcasters to own up to 50 AM and 50 FM stations.

The group is also proposing that the FCC be directed to "examine, not less than every three years, the effect of local ownership restrictions in local markets to ensure that the radio industry is not, by virtue of these restrictions, hampered in its ability to compete with emerging technologies, while at the same time safeguarding a robust level of programming competition in local markets."

Both the Senate and House versions of the bill call for elimination of all ownership caps, including the number of stations a group can own in one market and the number of stations it can own nationally. Cur-

rent laws allow two AM and two FM stations to be co-owned in the same market and restrict groups to 20 of each nationally.

"The allocation of those limited licenses in a manner which ensures a healthy number of diverse participants has been part and parcel of the regulatory scheme for decades and should not be changed without vigorous public debate. To date, there has been none," says coalition spokesman Tom Milewski, COO of Greater Media Inc. "It is ironic that this has become a political issue, when members of both parties acknowledge the importance of a diverse and responsible media every time they address media issues. Why they would vote to concentrate power in a few companies is a complete mystery, and hardly anybody in the media is asking why but us."

Since its formation in June with a handful of members, the group has been quickly gaining in size (Billboard, June 24). It now represents 18 groups, which own a combined total of 89 radio stations.

In addition to the previously announced members, the group has been joined by 10 other groups: AmCom, Broadcast Programming, Cardinal Communications, Fair Communications, Hall Communications, Margate Communications, Northern New Jersey Radio, Pilot Communications, South General Communications, and Three Cities FM. Also lending its support to the group for the purposes of the legislative proposal only is the 16-station

Susquehanna Broadcasting Corp.

Milewski calls the response from other broadcasters "gratifying."

"I am convinced that if the people in this industry who care about independence and diversity can only be better informed about the consequences of the pending legislation, they, too, will join our efforts," Milewski says. "The industry lobby has ignored the effects of this legislation on the people who make up this industry and our listeners and has only concentrated on the benefits to owners."

WPLJ, WSIX TOP BILLBOARD/AIRPLAY MONITOR AWARD NOMS

(Continued from page 1)

the year (Scott Shannon), music director of the year (assistant PD Mike Preston), and promotion/marketing director of the year (Heidi Dagnese). Also, in the local air personality category, morning co-hosts Shannon and Todd Pettengill were nominated, as was afternoon driver Rocky Allen. The two drive-time shows will compete against each other and three other contenders in the category.

WSIX was nominated for station of the year, and former PD/music director Doug Baker, who recently left the station to join Capitol/Nashville, was nominated in the PD and music director categories. And, in an unprecedented accomplishment, WSIX jocks copped three of the five slots in the local air personality category.

Hoss Burns, Gerry House, and Carl P. Mayfield will compete with jocks from WGAR Cleveland and WTQR Winston-Salem, N.C., in that category.

Four more stations received five nominations apiece: modern rock WBCN Boston, top 40 WHTZ (Z100) New York, and top 40/adult stations WTKI Milwaukee and WMTX (Mix 96) Tampa, Fla. An additional 15 stations scored four nominations each.

In the adult category, which includes adult contemporary and top 40/adult stations, a total of 32 stations were nominated. WBMX Boston and WKRQ Cincinnati were among the four-time nominees.

The country nominations were divided among 38 stations, including four-time nominee KZLA Los Angeles.

In the R&B category, 33 stations shared the nominations. Four nominations each went to WGCI-FM Chicago, WJLB Detroit, WKKV Milwaukee, and WOWI Norfolk, Va. The R&B category includes both mainstream and adult R&B stations.

Thirty-nine rock stations were nominated this year, although no station other than WBCN garnered four or more nominations. The rock category encompasses all permutations of the format, including album, modern, and classic rock, as well as



Roadside Updates. Dicky Barrett, whose band the Mighty Mighty Bosstones is part of this summer's Lollapalooza lineup, is serving as a backstage Lollapalooza correspondent for SW Networks' alternative program, "static." Pictured, from left, are Barrett, and "static" host Loscalzo.

triple-A.

A total of 30 stations received nominations in the Spanish category, including six with four nominations each: KLVE Los Angeles, WSKQ-FM New York, WRMD Tampa, KQXX McAllen, Texas, KTGE Salinas, Calif., and WNNW Lowell, Mass.

In the top 40 category, 31 stations shared the nominations. WPGC-FM Washington, D.C., and KLUC Las Vegas scored four nods each. This category is open to top 40/mainstream and top 40/rhythm-cross-over stations.

In all, 441 nominees in eight categories will vie for the 88 awards to be presented this year. The nominees represent 203 different stations, 20 program suppliers, and 17 consultancies. The complete list of nominees appears on the ballot which follows page 32 in all domestic copies of this issue.

The annual awards are co-sponsored by Billboard and its sister radio publication, Airplay Monitor. The winners will be announced at an awards ceremony during the Billboard/Airplay Monitor Radio Seminar, Oct. 12-14 at the New York Marriott Marquis.

ABC LEADS SYNDICATION AWARDS

Six air personalities were nominated in the nationally syndicated

air personality of the year category, which is not format-specific. Three of the six host country shows: Blair Garner of After MidNite Entertainment, Moby of ABC Radio Networks, and WSIX's House, who previously hosted a nationally syndicated show for Premiere Radio Networks. Also nominated in the category are ABC's Tom Joyner, Infinity Broadcasting's Howard Stern, and WXKS-FM (Kiss 108) Boston morning jock Matt Siegel, whose show was recently picked up for national syndication by Superadio Net-



works.

A total of 29 shows were nominated in the network/syndicated program of the year category. Adding together the nominations in the two syndication categories, ABC Radio Networks is far ahead of the syndication pack with a total of five nominations. Seven other networks scored two nominations apiece: After MidNite Entertainment, Cutler Productions, Entertainment Radio Networks, Global Satellite Network, Superadio, Westwood One, and newcomer SW Networks.

In both the R&B and rock categories (Continued on page 32)

Casey Kasem Counts Down His 25 Years On The Radio

■ BY CARRIE BORZILLO

LOS ANGELES—Some people find inspiration in the darned places. For Casey Kasem, it was in the garbage.

It was 1962, and the GM at KEWB Oakland, Calif., told Kasem to change the improvised comedy format that he had been using during his airshift. Kasem was unsure what to do until, just moments before he was to go on the air, he found a copy of Record World's magazine, Who's Who In Pop Music, in the garbage.



KASEM

Armed with interesting facts about artists from that publication, Kasem went on the air that night with something like this: "He was born in a three-room shack and went on to live in a \$30 million estate... He is Elvis Presley."

It was this teaser/biographical format, coupled with emotional requests and dedication letters from listeners,

that became the staples of the Kasem-hosted "American Top 40" countdown, which debuted on July 4, 1970.

The show was syndicated by ABC/Watermark until a contract dispute led to Kasem inking a deal in 1988 to host a similar show on Westwood One. He renewed his contract with WW1 in 1993 and will continue counting down the hits into the year 2000.

Today, his four shows, "Casey's Top 40" for top 40 stations, "Casey's Countdown" for adult contemporary, "Casey's Hot 20" for hot AC, and the daily 5-minute show, "Casey's Biggest Hits," air on approximately 443 stations. The latter show comes in three versions, for the top 40, AC, and hot AC formats.

"Casey's Top 40" was a Billboard Radio Award winner in 1989, 1990, 1991, 1992, and 1994. In addition, "Casey's Countdown" won Billboard's nationally syndicated program award in the adult category in 1992 and 1993. Both shows are nominated again this year in their respective formats, a fitting tribute for the year Kasem celebrates his 25th anniversary as a na-

(Continued on next page)



Greco-Roman Style. Chris Isaak, right, challenges WPLY (Y100) Philadelphia PD Garrett Michaels to a brief scuffle backstage at the station's first-ever Summer Shindig. Word is that Isaak won on points.

New Challenges Afoot For Network 'King' Westwood One

BY CARRIE BORZILLO

LOS ANGELES—In 1975, Norm Pattiz had no idea that the little radio syndication company he formed to market one show, "The Sound of Motown," would end up playing a pivotal role in the growth of the network radio business as a whole.

Today, the chairman of the Culver City, Calif.-based Westwood One Cos., which celebrates its 20th anniversary this year, has set his sights even higher.

"Our primary focus now is doing our part to increase the size of the radio-network pie," says Pattiz. "Network radio as an industry is a half-billion [dollar] business now, but it has to be a billion dollar business and we will play a leading role in [building] network radio as an industry."

Given its early achievements, WW1 could just be the company to accomplish this goal. In the '80s, WW1 was the radio success story of the decade and was even touted by Rolling Stone magazine as "the king of rock radio." Due, in part, to Westwood One's growth, the network radio industry as a whole saw double-digit improvement through the late '80s.

But, Pattiz says, in the last few years the company was in no position to take on the task of expanding the radio-network business.

"Up until the acquisition of Unistar Radio Networks, we weren't a player in the satellite-format business." Now, he says, "whether it's entertainment programming, talk, satellite formats, or the news/sports game, we're dominant. We've become bigger and better."

Indeed, WW1, which takes in annual revenues in excess of \$160 million, has included some of the most prominent personalities on its roster such as Casey Kasem, Larry King, Don Imus, and G. Gordon Liddy.

CHANGING THE PLAYING FIELD

Equally as important as the celebrity personalities are the exclusive superstar concert broadcasts the network continues to secure.

PROMOTIONS & MARKETING

Recent coups included the Rolling Stones, Barbra Streisand, and the Eagles. On July 30, WW1 will broadcast R.E.M.'s first concert broadcast on the radio, which airs from England.

The syndicated radio broadcast arena was once dominated by DIR Broadcasting's "King Biscuit Flower Hour." However, when WW1 created its mobile recording studio and introduced the concept of paying a good chunk of money for exclusive contracts with major artists, the playing field changed and WW1's position in the network radio arena grew more prominent.

"There's been a series of proud moments in the past 20 years," says Pattiz. "One that stands out is when I think back to the day we built the mobile recording studio. Every time that 48-foot semi pulled up to a concert venue it was like a huge billboard saying Westwood One was there. That was a great sense of pride and still is."

At that time in the early '80s, radio companies would lease equipment and use the same crews: Wally Heider on the West Coast and Record Plant on the East Coast. To secure its position in the concert field, WW1 hired away the entire Wally Heider group, which is still with the company today, and built state-of-the-art recording facilities, proving to the music industry that WW1 was an artist-friendly company.

A recent testament to that was the decision of Paul McCartney's management to use WW1 for the former Beatle's innovative radio series, "Oobu Joobu," which runs through Labor Day (Billboard, April 29).

Westwood One knocked out much of its competition by paying major artists in the neighborhood of \$10,000-\$50,000 for exclusive broadcast rights to their concerts. Today, the network will shell out six figures for such superstar acts as the Rolling Stones.

"We make money on it, there's no reason why artists can't, too," says Pattiz. "We were willing to pay if they gave us a window of exclusivity. Westwood One gives artists an

unbelievable amount of exposure through promotion that's unmatched. With the sheer amount of programming we have and unlimited resources of all our networks, we can really promote the hell out of any artist we get."

In addition to dethroning its competition in the concert arena, WW1 knocked out some of its other competitors by acquiring them. It bought Mutual Broadcasting System in 1985; NBC Radio Networks, including the Source, in 1987; and Unistar in 1994.

WESTWOOD ONE COMPANIES

WW1 has also managed to stay on top by delivering cutting-edge programming and catering its shows to the needs of stations in the '90s. For instance, the network offers a new slant on countdown shows with "Out Of Order," a modern rock countdown show that does just what the name suggests: counts the songs down in no particular order.

More importantly, it has addressed the fragmentation of radio by offering several versions of its shows. For example, Kasem offers "Casey's Top 40" for top 40 stations, "Casey's Countdown" for adult contemporary stations, "Casey's Hot 20" for hot AC stations, as well as top 40, AC, and hot AC versions of "Casey's Biggest Hits" (see related story, page 79).

The company has done the same with "Off The Record," "In Concert," and with its soon-to-be-released triple-A show.

"You have to serve so many masters in radio," says Greg Batusic, president of Westwood One Entertainment. "You can't be myopic anymore in how you do programming, because the pace of radio is changing and music playlists vary from market to market, you have to keep up with it and we have."

GOOD TIMES, BAD TIMES

Anyone who follows radio surely knows that the company has had its tough moments as well (Billboard, Aug. 29, 1992).

"The early '90s was a very difficult time," says Pattiz. "Most of that was associated with the [WW1-owned] stations. The fact is when we got into the radio station business we didn't anticipate buying three stations, we anticipated building a radio group. But at the time the economy went into a tailspin, and the banks' ability to lend to radio groups was dried up. If we knew, we wouldn't have gone in."

After selling off its three stations—country WYNY New York, album rock KQLZ (Pirate Radio) Los Angeles, and its 50% interest in adult standards WNEW-AM New York—and the trade publication Radio & Records, the company was in a healthy position to purchase Unistar and enter into a management agreement with Infinity Broadcasting.

This left Pattiz relieved of handling day-to-day operations by relinquishing his CEO title to Infin-

ity's Mel Karmazin.

"I think Mel is the right guy to be running this company in the '90s and beyond," says Pattiz. "I've really wanted to cut back on day-to-day for years, unfortunately the company hit hard times and I couldn't walk away from it."

Even during the tough times, which Pattiz describes as "character-building," he says he never thought his company, which started out in a one-room, rented office and is now the largest producer and distributor of radio programming with offices in Culver City, Valencia, Calif., New York, Washington, D.C., Dallas, Chicago, and Detroit, was in any danger of going under.

"Even when the stock traded at \$2-\$3 a share, I never thought it would be a knockout blow," says Pattiz. "Maybe I was naive not to have thought that. But as a great philosopher said, 'Don't confuse me with the facts.'"

In fact, another of Pattiz's proudest moments was being able to get through this tough time in the company's history and put together the kind of deal it did in 1993-94 with Infinity and Unistar. Today, the com-

pany's stock trades at \$15 a share.

Pattiz says the change allowed him to spend less time dealing with bankers, lawyers, and accountants and more time dealing with talent and managers.

It's also allowed Pattiz the opportunity to get more involved with other projects, such as helping to build a stronger image for radio in the communications industry and supporting higher education for radio.

President Clinton invited him to the regional conference on economic development in Portland, Ore., on June 27 to advise the government about regulation in the communications industry. Pattiz says his advice for the government is to "get out of the way."

In addition, he was recently named to the board of directors for the environmental group Earth Communications Office and will advise the organization on how to utilize radio to promote its cause. He also sits on the boards of the Broadcast Education Assn. and the Museum of Television & Radio, where he helped form its Southern California Radio Advisory Group committee.

CASEY KASEM COUNTS DOWN HIS 25 YEARS

(Continued from preceding page)

tionally syndicated personality.

Looking back on his 25 years as one of the most recognized voices on radio, Kasem says, "It's still a joy going to work. I love it more now than ever."

Kasem says he always knew he'd become famous. However, he thought it would be a baseball or acting career that would familiarize the country with his name and voice.

His first professional radio gig was in 1950 at WXYZ Detroit, performing "The Lone Ranger" and "Sergeant Preston Of The Yukon" from the living room of an old mansion into a mike hanging from the ceiling.

Before this, Kasem was a member of his high school radio club in Detroit. It was during these early years that Kasem began calling himself Casey instead of his given name, Kemal Amen.

"Back then, Kemal wasn't like Mohammad or Abdul is today," he says. "I came up with Casey, because people always shorted Kasem to Case anyway."

The idea for a radio show counting down the hottest songs in the country actually came to Kasem nearly 21 years before the debut of "American Top 40."

"It was 1949," says Kasem in the story-telling tone with which a generation of Americans has grown up. "I was working in a small grocery store, a beer store, and listening to Eddie Chase on CKLW [Detroit]. He did 'Make Believe Ballroom,' which was [in the] top 10 hits in the U.S. I figured if I was going to do radio, this man's got the right idea. I always kept that in the back of my mind."

It wasn't until Kasem spent some time at Armed Forces Radio and at various stations, such as KRLA Los Angeles, that he finally could fulfill his dream.

"I like to think of what I do as having a purpose," says Kasem, who re-

ceives about 300 letters a week from listeners. "The letters that I get from people say [the show] is very much a part of their lives. They seem to get what it is that I'm trying to do. That is, to talk about role models."

Even after years of reading highly emotional letters on the air, Kasem says that the letters still touch him like they did the first time he read one.

"There are so many good ones that hit you right in the heart," he says. "I find myself often crying reading the letters."

Kasem says one of the letters that touched him the most actually changed his own life in a way.

"When I first came to Westwood One, there was a girl in [Washington, D.C.], 11 years old, who wrote a letter concerned about people who were homeless," he says. "She had a birthday party, and she decided to ask her guests not to bring gifts but to bring canned food to give to a center. Here's the impact: We did that for our baby, and then we elevated it to our Christmas party, where we have 800 people. I'd like to think that other people that heard this story did the same, too."

FOR THE RECORD

The call letters for WKQX Chicago are listed incorrectly on the ballot for the Billboard/Airplay Monitor Radio Awards that follows page 32 in this issue. WKQX is nominated in the major-market rock station of the year category.

Also, the correct call letters for small-market country music director of the year nominee Chuck McKinley's station are KNUE.



Westwood One chairman Norm Pattiz built his company on a reputation for being artist-friendly. Pattiz, third from right, is pictured here with the Pretenders in 1984.

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**Weekly
Top
40**

Billboard 1989
RADIO AWARDS

Billboard 1991
RADIO AWARDS

Billboard 1992
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Billboard 1993
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Billboard 1994
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Billboard 1995
RADIO AWARDS
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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	2	2	7	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	◆ THE REMBRANDTS 1 week at No. 1
2	1	1	14	HAVE YOU EVER REALLY LOVED... A&M 1028	◆ BRYAN ADAMS
3	3	3	22	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
4	4	5	32	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
5	6	6	20	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
6	7	7	10	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
7	5	4	18	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
8	9	15	12	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
9	8	8	29	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
10	10	12	6	LEAVE VIRGINIA ALONE WARNER BROS. 17847	◆ ROD STEWART
11	12	11	19	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
12	19	23	3	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
13	13	9	28	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
14	11	10	17	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
15	14	13	33	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
16	21	22	5	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
17	16	16	8	LEARN TO BE STILL Geffen Album Cut	◆ EAGLES
18	15	14	36	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
19	17	17	30	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
20	18	18	7	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
21	20	20	6	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
22	29	—	2	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
23	27	33	5	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
24	25	28	4	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
*** HOT SHOT DEBUT ***					
25	NEW ▶	1	1	MADE IN ENGLAND ROCKET ALBUM CUT/ISLAND	◆ ELTON JOHN
26	23	24	13	CAN'T STOP MY HEART FROM... A&M 1038	◆ AARON NEVILLE
27	22	21	20	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
28	28	29	4	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
29	24	25	20	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
30	26	26	23	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
31	37	38	7	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
32	30	34	4	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
33	35	39	3	IT'S TOO LATE EPIC ALBUM CUT	◆ GLORIA ESTEFAN
34	31	30	21	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
35	32	35	4	SCREAM EPIC 78000	◆ MICHAEL JACKSON & JANET JACKSON
36	36	36	7	WHERE DO I GO FROM YOU SBK 58401/EMI	◆ JON SECADA
37	NEW ▶	1	1	KEEPER OF THE FLAME MERCURY 6862	MARTIN PAGE
38	38	37	14	ANOTHER NIGHT ARISTA 1-2724	◆ REAL MCCOY
39	34	32	21	IF I WANTED TO ISLAND 4238	◆ MELISSA ETHERIDGE
40	39	—	3	WHEN YOU LOVE SOMEONE ELEKTRA 64415/EEG	◆ A. BAKER & J. INGRAM

○ 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	—	2	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
2	2	1	12	IF YOU GO SBK 58165/EMI	◆ JON SECADA
3	4	4	14	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
4	3	3	17	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
5	5	2	6	THE SWEETEST DAYS WING 1110/MERCURY	◆ VANESSA WILLIAMS
6	7	5	39	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
7	10	8	4	ON BENDED KNEE MOTOWN 0244	◆ BOYZ II MEN
8	—	—	41	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
9	6	9	18	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
10	9	6	27	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

WPLJ, WSIX TOP BILLBOARD/AIRPLAY MONITOR AWARD NOMS

(Continued from page 79)

ries, one syndicator captured two of the five program slots. In R&B, Cutler Productions earned that distinction. In rock, it was Global Satellite Network.

NEW CATEGORY: CONSULTANT OF YEAR

A new category—radio consultant of the year—was added to this year's ballot. Five of the nominees were named in two format categories.

Scoring in both adult and top 40 were Alan Burns of Alan Burns & Associates, Bill Richards of Bill Richards Consulting, Dan Vallie of Vallie-Richards Consulting, and Guy Zapoleon of Zapoleon Media Strategies. Jerry Clifton of New World Communications was nominated in both the R&B and top 40 categories.

In two of the format categories, two consultants from the same firm will compete against each other. Rock consultants Tom Calderone and Fred Jacobs are representing Jacobs Media, while country consultants Keith Hill and Moon Mullins are representing Pollack Mullins Nashville.

STIRRING UP COMPETITION

Once again this year, the nominations will stir up some interesting contests within markets and, in some cases, within stations.

In country, KMLE Phoenix is nominated as station of the year, but it is Larry Daniels, program manager of crosstown rival KNIX, who scored the nod in the PD category.

In the rock PD category, Jody Denberg, PD at KGSR Austin, Texas, will take on last year's winner, Jeff Carrol of crosstown KLBJ-FM.

In the Spanish format, New York sister stations WSKQ-AM and WSKQ-FM will compete in the station of the year category. Also going head to head are Los Angeles rivals KLAX and KLVE, and Mayagüez, Puerto Rico's WKSA and WOYE. In addition, McAllen PDs Tina Compean of KQXX and Rogelio Rios of KGBT will vie for the programmer award. In the music director category, there is a three-way race among Miami stations WRTO, WRMA, and WQBA.

In top 40, WPGC's Albie Dee and Donnie Simpson were each nominated in the local air personality category. Also, WKSS Hartford, Conn.'s Jay Beau Jones and Michael Maze will oppose each other in the same category.

Jocks at two New York stations also will vie for the local air personality award. The WQHT (Hot 97) morning team of Doctor Dre, Ed Lover, and Lisa G, who hosted last year's awards, will compete against Z100 afternoon driver Elvis Duran, who was a presenter last year.

NOMINEES MOVING ON

As is typical in the volatile radio industry, many of the broadcasters on the ballot no longer hold the jobs for which they earned their nominations. In addition to WSIX's Baker, those on the move include WGNA Albany, N.Y., PD Jon Allen (now at WQIK Jacksonville, Fla.); KQKQ Omaha, Neb., PD Dan Kieley (now

at KDWB Minneapolis); KEEY Minneapolis marketing manager Paul Miraldi (now at KNEW/KSAN San Francisco); WVAZ Chicago marketing director Merry Green (who exited earlier this year to form her own firm); WKQI Detroit promotion director Suzanne Belanger (now at crosstown WLLZ); and KZLA morning co-host John Murphy (who exited).

INDIVIDUAL ACHIEVEMENT

On the individual achievement front, seven broadcasters scored three nominations each. Six of them work in Spanish radio, where staffers tend to hold multiple jobs within a station. The lone non-Spanish broadcaster with three nominations is Bobby O'Jay, PD/music director/air personality at R&B-formatted WDIA/WHRK Memphis. The six Spanish radio nominees are KQXX's Tina Compean, KTGE's Alex Lucas, WNNW's Johnny MacKenzie, WONQ Orlando, Fla.'s Jorge Mier, WRMD's Carlos Jose Peralta, and KLOK/KBRG San Jose, Calif.'s Guillermo Prince.

An additional 25 broadcasters earned two nominations each.

The nominees represent a total of

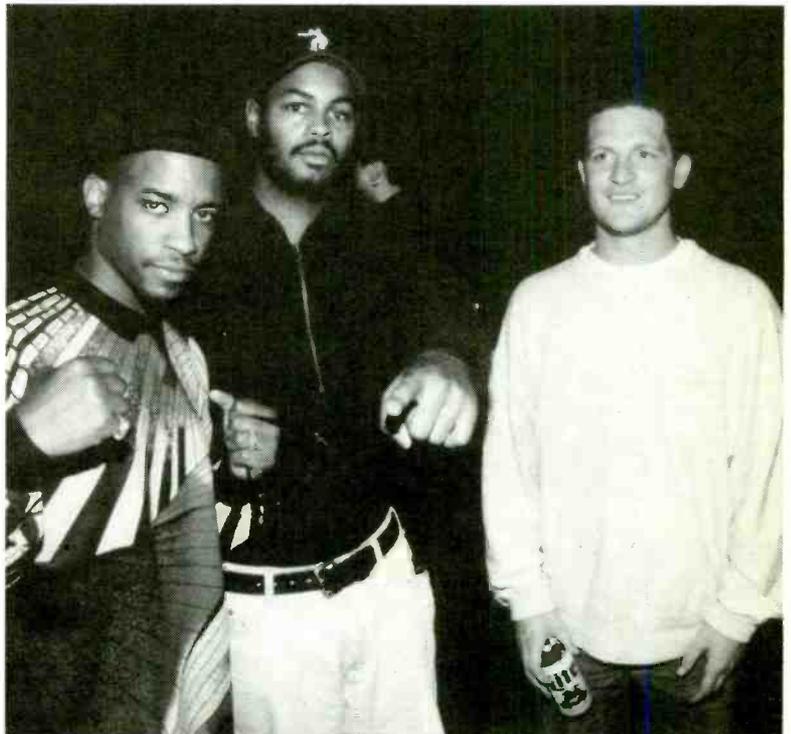
98 different radio markets. Not surprisingly, the No. 1 market, New York, has the most nominees with 23. It is followed by Los Angeles with 20, Chicago with 17, and Tampa with 16.

MONITOR READERS PICK NOMINEES

The nominees were determined by the readers of the four Airplay Monitor publications, who cast write-in votes on a ballot that appeared in the four editions (top 40, R&B, country, and rock) of that magazine's April 21 issue. Also, ballots were mailed to all Spanish stations reporting to Broadcast Data Systems.

The 1995 awards cover the period of May 1994-May 1995. Stations in the top 20 Arbitron markets and in San Juan, Puerto Rico, are eligible for the major-market awards. Markets 21-50 and Mayagüez are considered medium for the purposes of these awards. The remaining stations are counted in the small-market category.

The ballot that appears in this issue of Billboard will also be inserted into the July 7 issue of all Airplay Monitors. Completed ballots must be returned by Aug. 4.



Brooklyn Bass. Delicious Vinyl/Capitol recording artist Masta Ace celebrates the release of his LP "Sittin' On Chrome" with some help from KKBT Los Angeles jocks. Pictured, from left, are Masta Ace, King EMZ of KKBT, and Mike Nardone of KKBT.

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"I STARTED SHOOTING UP when I was 13," says Art Alexakis, singer for Everclear. Those early memories weave their way through "Heroin Girl," the band's debut single and No. 38 on the Modern Rock Tracks chart.

"Basically, 'Heroin Girl' is an amalgam of three things," says the long-clean musician. "My brother who died of an overdose when I was 12, an ex-girlfriend who died of an overdose when I was 16, and 'Heroin Girl' itself is kind of a name for the attraction of the drug.

"'Heroin Girl' is kind of a created character. But certain things in [the song] are real. Finding a girl dead in the field, that happened. The policeman saying, 'Just another overdose,' that happened to my mom when she was in the morgue identifying my brother. Just the callousness, the coldness of it. And I meant it to be a really

stark song. "The thing about it is, I'm not sitting there ranting, 'Doing drugs are bad! Drugs are evil!' What I wrote was a song from a realistic point of view. And it's like William Burroughs said: 'If there was not allure to it, people



"You don't do drugs that hard for that long and just walk away."
—Everclear

wouldn't do it.' It's basically this guy flashing back to a time when he had no responsibility, no culpability in life whatsoever. And there is a sense of attractiveness to it.

Yet at the same time there's a sense, an irony that he's happy in hell. But you can't be happy in hell. Hell is your worst nightmare.

"[That's] just the way I look back at my drug years, and it's hell to me. I don't romanticize it at all, and I try not to romanticize it [in the song]. It's just a twisted take on a sad situation."

The 33-year-old Alexakis has been off dope for 11 years now, but was once something of a drug prodigy. "I started smoking weed when I was 9. I started dealing dime bags when I was 10. I grew up in a housing project in Culver City, [Calif.]. I'm still dealing with a lot of the repercussions of it. You don't do drugs that hard for that long and just walk away from that. Emotionally and physically, it took its toll. But I'm pretty focused into a positive lifestyle now."

Billboard® FOR WEEK ENDING JULY 8, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 6 weeks at No. 1 ◆ COLLECTIVE SOUL ATLANTIC					
1	1	1	12	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
2	2	2	7	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
3	3	3	5	HOLD ME, THRILL ME, KISS ME, KILL ME BATMAN FOREVER SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
4	5	7	6	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
5	4	4	13	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
6	9	13	5	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
7	6	8	10	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
8	14	—	2	DOWNTOWN MIRROR BALL	NEIL YOUNG REPRISE
9	16	—	2	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
10	8	11	8	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
11	12	10	10	WISER TIME AMORICA	◆ THE BLACK CROWES AMERICAN/REPRISE
12	11	12	12	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFEN
13	13	9	8	AMSTERDAM BALANCE	VAN HALEN WARNER BROS.
14	7	6	22	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
15	10	5	15	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
16	15	14	4	WHAT DO YOU WANT FROM ME (LIVE) PULSE	PINK FLOYD COLUMBIA
17	18	18	6	DOWN AND DIRTY COMPANY OF STRANGERS	BAD COMPANY EASTWEST/EEG
★★★ AIRPOWER ★★★					
18	23	26	5	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
★★★ AIRPOWER ★★★					
19	21	24	6	MOLLY ROTTING PINATA	◆ SPONGE WORK
★★★ AIRPOWER ★★★					
20	20	23	8	SHE DOOKIE	GREEN DAY REPRISE
21	19	21	11	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
22	17	15	14	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
23	24	27	9	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
24	25	16	14	IT'S GOOD TO BE KING WILDFLOWERS	◆ TOM PETTY WARNER BROS.
25	27	25	7	LAKE OF FIRE MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
26	31	28	9	HEY MAN NICE SHOT SHORT BUS	◆ FILTER REPRISE
27	22	19	22	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
28	26	20	20	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
29	33	34	4	WAYDOWN HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
30	29	29	6	TOO HIGH TO FLY DYSFUNCTIONAL	DOKKEN COLUMBIA
31	28	17	16	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
32	30	30	5	MOCKINGBIRD GIRL TANK GIRL SOUNDTRACK	◆ THE MAGNIFICENT BASTARDS ELEKTRA/EEG
33	NEW ▶	1	1	MUDDY JESUS MODERN DAY FOLKLORE	IAN MOORE CAPRICORN
34	NEW ▶	1	1	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
35	32	22	16	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
36	34	32	21	CAN'T STOP LOVIN' YOU BALANCE	◆ VAN HALEN WARNER BROS.
37	35	35	24	GEL THE JERKY BOYS SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
38	NEW ▶	1	1	IMMORTALITY VITALOGY	PEARL JAM EPIC
39	39	—	2	I WALKED PRIZE	WANDERLUST RCA
40	NEW ▶	1	1	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS CAPITOL

Billboard® FOR WEEK ENDING JULY 8, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 3 weeks at No. 1 ◆ U2 ISLAND/ATLANTIC					
1	1	1	5	HOLD ME, THRILL ME, KISS ME, KILL ME BATMAN FOREVER SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
2	7	10	4	YOU OUGHTA KNOW JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
3	3	3	11	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
4	4	5	10	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
5	2	2	8	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
6	6	6	9	MOLLY ROTTING PINATA	◆ SPONGE WORK
7	5	4	14	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
8	10	14	5	SAY IT AIN'T SO WEEZER	◆ WEEZER DGC/GEFFEN
9	8	8	12	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFEN
10	9	7	19	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
11	11	13	11	HEY MAN, NICE SHOT SHORT BUS	◆ FILTER REPRISE
★★★ AIRPOWER ★★★					
12	NEW ▶	1	1	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS CAPITOL
13	13	20	6	STARS YOU'D PREFER AN ASTRONAUT	◆ HUM RCA
14	20	37	3	I GOT A GIRL I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
15	15	19	7	WAYDOWN HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
16	16	21	4	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
17	19	22	5	WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL	◆ PRIMUS INTERSCOPE
18	14	15	8	RIDICULOUS THOUGHTS NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
19	24	28	4	SMASH IT UP BATMAN FOREVER SOUNDTRACK	OFFSPRING ATLANTIC
20	12	9	13	SHE DOOKIE	GREEN DAY REPRISE
★★★ AIRPOWER ★★★					
21	26	38	3	TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
★★★ AIRPOWER ★★★					
22	27	34	3	BETTER THAN NOTHING COCKAMAMIE	JENNIFER TRYNIN SQUINT/WARNER BROS.
23	18	11	18	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
24	17	12	19	CONNECTION ELASTICA	◆ ELASTICA DGC/GEFFEN
25	22	18	15	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
26	28	31	4	VOW GARBAGE	◆ GARBAGE ALMO SOUNDS
27	23	17	12	HURT THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
28	31	—	2	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
29	32	36	3	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
30	21	16	10	FAKE PLASTIC TREES THE BENDS	◆ RADIOHEAD CAPITOL
31	30	26	15	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
32	NEW ▶	1	1	STUTTER ELASTICA	◆ ELASTICA DGC/GEFFEN
33	38	—	2	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
34	25	23	5	I'LL BE THERE FOR YOU LP	◆ THE REMBRANDTS EASTWEST/EEG
35	34	32	21	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
36	29	24	8	I KISSED A GIRL JILL SOBULE	◆ JILL SOBULE LAVA/ATLANTIC
37	33	29	24	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
38	40	40	3	HEROIN GIRL SPARKLE AND FADE	◆ EVERCLEAR CAPITOL
39	35	27	11	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
40	NEW ▶	1	1	IMMORTALITY VITALOGY	PEARL JAM EPIC



HITS! IN TOKIO

Week of June 18, 1995

- ① Every Day / Incognito
- ② Shy Guy / Diana King
- ③ Back For Good / Take That
- ④ Carnival / Cardigans
- ⑤ These Are The Best Days Of Your Life / Martine Girault
- ⑥ Scream / Michael Jackson
- ⑦ Always Something There To Remind Me / Espiritu
- ⑧ Too Many Fish / Frankie Knuckles Featuring Adeva
- ⑨ Marta's Song / Deep Forest
- ⑩ Leave Virginia Alone / Rod Stewart
- ⑪ You Can Cry On My Shoulder / Ali Campbell
- ⑫ My Love Is For Real / Paula Abdul
- ⑬ Hyperbeat / Duffer
- ⑭ Bama Lama Bama Loo / Elvis Costello
- ⑮ Solitarias / Angeles
- ⑯ Adiemus / Adiemus
- ⑰ Hots On For Nowhere / Nicklebag (Stevie Salas & Barnard Fowler)
- ⑱ Hit And Run / Sandy Reed
- ⑲ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
- ⑳ I Want You / Holly Cole Trio
- ㉑ Keep On Moving / Bob Marley And The Wailers
- ㉒ L'homme Aux Mille Vies / L'affaire Louis Trio
- ㉓ Where Is The Love / Lush Life
- ㉔ YumWo Miruhto / Original Love
- ㉕ Craziest / Naughty By Nature
- ㉖ Have You Ever Really Loved A Woman? / Bryan Adams
- ㉗ Supermodel Sandwich / Terence Trent D'arby
- ㉘ A Day In Your Life / Matt Bianco
- ㉙ Won't Walk Away / Nelson
- ㉚ It's A New Day / Repercussions
- ㉛ This Ain't A Love Song / Bon Jovi
- ㉜ Cubic Space Division / Keziah Jones
- ㉝ Freak Like Me / Adina Howard
- ㉞ Misery / Soul Asylum
- ㉟ Sexy Girl / Snow
- ㊱ Respect / Alliance Ethnec Avec Vinya
- ㊲ Never Find Someone Like You / Keith Martin
- ㊳ Basket Case / Green Day
- ㊴ I'd Rather Be Alone / IV Xample
- ㊵ Feel Like Makin' Love / Izit
- ㊶ Wake Up Boo! / The Boo Radleys
- ㊷ Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
- ㊸ Let's Do It Again / Repercussions
- ㊹ Plowed / Sponge
- ㊺ Dancing In The Moonlight / Baha Men
- ㊻ Colors Of The Wind / Vanessa Williams
- ㊼ Natsuyo Kazeyo / Kaori Kano
- ㊽ Oaktari / Doop
- ㊾ Futarino Harmony / Akiko Yano & Kazushi Miyazawa
- ㊿ Venus Drops / Rad

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



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.

Guilty Plea Entered For Stern Sabotage; KRFX GM Finds Simpson Bad Company

WMMS CLEVELAND promotions director **Heidi Klosterman** (aka **Kramer**) pleaded guilty to one felony and one misdemeanor count in connection with the infamous June 1994 case of sabotage during a local **Howard Stern** appearance for crosstown **WNCX**, when live cables were cut.

Also, former WMMS assistant engineer **William Alford**, who had pleaded guilty to charges that he actually cut the cables, has reportedly been sentenced to 10 days in jail and must pay a \$1,000 fine for his role in the incident.

At the time of Kramer's indictment, **Carl Hirsch**, chairman/CEO of WMMS parent company **OmniAmerica**, said that the company was guilty of no wrongdoing and that he stands behind his employees (**Vox Jox**, **Billboard**, March 25).

Five months after **Jacor Communications'** classic rock **KRFX** Denver unveiled a billboard featuring mug shots of **O.J. Simpson** and **Charles Manson** under the title "Bad Company," station GM **Don Howe** received a letter from an attorney for Simpson requesting the station take the billboard down. Howe and Jacor attorneys declined; a cease-and-desist order may be on its way.

Last week **Jacor's WFLZ** Tampa, Fla., received a similar letter for its use of Simpson's likeness on billboards and T-shirts (**Vox Jox**, **Billboard**, July 1).

Meanwhile, **Bad Company** has issued a statement defending **KRFX's** decision to keep the billboards up.

In other news, the seven-station **Apollo Radio Group** has been sold to **Regent Communications** for \$50 million. **Apollo** president **Bill Stakelin** becomes executive VP/COO at **Regent**. The **Apollo** stations are **KMXV/KUDL** Kansas City, Mo., **KALL/KKAT/KODJ** Salt Lake City, and **WEZL/WXLY** Charleston, S.C.

Regent already owned stations in **Las Vegas**, **Dayton, Ohio**, and **Louisville, Ky.** **Regent** now owns 16 stations and has advertising sales agreements with three others.

Arbitron has announced that it will begin including limited **Scarborough Research** qualitative information in the ratings books beginning with the spring market report. Only the 58 radio markets where **Scarborough** measures consumer, retail, and media behavior will receive the additional information.

PROGRAMMING: Z-ROCK'S NEW SOUND

ABC Radio Networks' **Z-Rock** format has completed its yearlong evolution from hard rock and metal to a modern rock-based format. **Z-Rock**, which once used the slogan "If it's too loud, you're too old," is now using the positioner "Where America rocks."

Managing director **Lee Abrams** calls



by *Phyllis Stark*
with reporting by *Eric Boehlert*
and *Douglas Reece*

the change a "natural evolution. Our listeners have grown out of a lot of metal we were playing, and a lot of those '80s bands have worn out their welcome." Although **Van Halen** and **Aerosmith** are still on the playlist, bands like **Winger**, **Poison**, and **Motley Crue** are long gone.

Meanwhile, **Westwood One** has eliminated '70s music from its **Bright AC** format and added currents by artists like **Dionne Farris** and **Blessid Union Of Souls**, who join such format staples as **Gloria Estefan** and **Michael Bolton**.

WGAY Washington, D.C., PD **Bob Moke** has relinquished the programming reins but remains as a part-time announcer. GM **Bob Longwell** is looking for a replacement and wants **T&Rs**. Longwell also has hired new consultant **McVay Media**.

WFNX Boston PD **Kurt St. Thomas** has accepted the senior director of **A&R** position at **Arista**.

Former **WGCI-AM** Chicago PD **Michael Watkins** assumes those duties again. He had been acting PD at the station since March.

WPLM Boston flips from **AC** to **SW** Networks' **jazz/AC** format, "Smooth FM." Also, **WCCJ** Charlotte, N.C., flips from its eclectic classic rock format to "Smooth FM" under new owners **Davis Broadcasting**.

WKCN Columbus, Ga., PD **Dave Kelly** cops the coveted **WSIX** Nashville PD job. He replaces **Doug Baker**, now with **Capitol/Nashville**.

KPNT St. Louis PD **Jim McGuinn** adds newly created operations manager duties at **KPNT** and local sister station **WVRV**. Also, **WVRV** marketing director and interim PD **Scott Strong** has been upped to PD permanently.

WUFX Buffalo, N.Y., flips from hard rock to modern rock as "the Edge" and has applied for new call letters. **Jacobs Media** is consulting. PD **Vince Richards** remains. Also, **Jacobs** is now consulting local classic rock sister station **WGRF**.

WQMF/WQNF Louisville, Ky., OM **Gary Guthrie** and music director **Duke Meyer** exit. Promotion director **Rick Jamie** becomes interim PD and a candidate for the permanent job. **WQNF** programming assistant **Mel** becomes MD at **WQMF**. **David Abbott** is upped from assistant engineer/production assistant to programming assistant at **WQNF**.

Marv Hankston has been named PD at **WJMZ** Greenville, S.C., replacing **Paul Jackson**, now at **WWDW** Columbia, S.C. **Hankston** previously programmed **WROU** Dayton, Ohio.

AM R&B station **WGOK** Mobile, Ala., has entered into a local marketing agreement with crosstown oldies station **WZBA**. **WGOK** flips to full-time gospel under GM/PA **Irene Ware** and moves its **R&B** format to **WZBA**, an FM station, which changes calls to **WYOK** under PD **Mad Hatter**.

KSOS-FM Salt Lake City, which had been airing **Westwood One's** **Oldies** Channel format, moves that format to **KSOS-AM**, which previously programmed **ABC Radio Networks'** **Traditional Country** format. The FM picks up **WW1's** classic rock format, **Adult Rock & Roll**.

At **KDLE** Wichita, Kan., which sequesters back from **R&B** adult to mainstream **R&B**, PD **Greg Williams** assumes MD duties from **A.J. Jones**, who moves from afternoons to nights.

WCOS Columbia, S.C., morning man **Gary Barboza** (aka **Dave Dixon**) is upped to OM at **WCOS** and sister stations **WVOC/WHKZ**. Also, **Bob Raleigh** joins **WCOS** for the PD job that had been vacant since **Greg Mazingo's** move to **KSSN** Little Rock, Ark. **Raleigh**, who was last OM at **WKXC-FM** Augusta, Ga., replaces **Barboza** in mornings.

SBR Radio is now consulting triple-A **KKOS** San Diego.

PEOPLE: LANDRUM UPPED AT WESC

WESC-FM Greenville, S.C., assistant OM **John Landrum** adds MD duties, replacing **T. Gentry**, now at **WKXC-FM** Augusta, Ga.

In the wake of **Kevin "Kozman" Koske's** move to afternoons at **KXTZ** Las Vegas, **KKXX-FM** Bakersfield, Calif., morning man **Tony Manes** is upped to assistant PD and night jock "Wild" **Bill Cherry** is upped to MD.

KZPS Dallas picks up the syndicated **John Boy Isley** and **Billy James** morning show from **WRFX-FM** Charlotte, N.C. The duo replaces **KZPS** APD **Brent Alberts**, who comes off the air.

Chicago's Bill Gamble Keeps WKQX In Tune With Listeners

RATHER THAN PROFILING him as **Broadcaster of the Week**, **Bill Gamble** suggests it might be more appropriate to take a snapshot of the people of Chicago. They are the ones that set the trends and determine the musical direction that **Gamble's** modern rock station, **WKQX** (Q101), will follow.

Gamble believes the onetime **AC** station was brought back to life in the early '90s by "a passion by the audience for the music" and that passion has never waned, even through several musical shifts.

"We continue to evolve and follow the audience," says **Gamble**, adding that Q101 "is different today than it was six months ago, and it will be different six months from now. Music is moving so quickly."

If it is the audience that is setting the agenda, Q101 is doing an admirable job following it. In the newly re-

leased **Spring AccuRatings**, Q101 was No. 4 in the market. In addition, the station has just been nominated for three **Billboard/Airplay** Monitor **Radio Awards**, and **Gamble** himself scored two nominations (see story, page 1).

The veteran programmer has been doing modern rock since long before it became the hot format *du jour*, but he believes its current status has been well-earned and its growth is in no immediate danger of leveling off.

"It's going to continue to grow," he says, "but in some markets you're starting to see fragmentation of the new rock audience. For the longest time there would be one [modern rock station] in a marketplace, and, with a couple of exceptions, it would be successful enough to stay on the air but not successful enough for anyone to think the radio station was too big. That is changing every day. People [in other formats] that are looking for an answer" are turning to modern rock.

"Certain broadcasters will hop on a trend and ride it for that time and then move on. Other people are committed to doing well," says **Gamble**. "We are committed to owning a franchise. We will fight to protect that franchise, and we will invest to keep it growing."

Q101 is positioned as "Chicago's New Rock Alternative" and lives up to the name musically. A recent afternoon hour sounded like this: **Primus**, "Wynona's Big Brown Beaver"; **Nirvana**, "Polly"; **Smashing Pumpkins**, "Cherub Rock"; **Soundgarden**, "Girl U Want"; **Stone Temple Pilots**, "Interstate Love Song"; **Sublime**, "Date Rape"; **Rage Against The Machine**, "Killing In The Name"; **Collective Soul**, "December"; **Filter**, "Hey Man,

Nice Shot"; **Violent Femmes**, "Add It Up"; **Silverchair**, "Tomorrow"; and **Nine Inch Nails**, "Closer."

Gamble believes in taking risks, something he proved recently when he installed two members of **RCA** band the **Lupins** as morning show co-hosts (**Vox Jox**, **Billboard**, June 10). The musicians, **Lance Tawzer** and **Doug Stoll**, first appeared as guests on the station's local music show, then worked their way up from weekends to a Friday night shift, to what **Gamble** jokingly calls the "highly coveted 11 p.m.-3 a.m. weeknight shift," and finally to mornings.

This fall, when the band goes out on tour, the morning team will broadcast from the road every weekday.

On the air, **Gamble** describes them as "brutally honest" but very funny. "I've never laughed so hard at my own expense," he says.

Knowing he wanted to make some changes in mornings, **Gamble** took a chance on "Lance & Stoley," as they are known on the air, and he's been very pleased with the results.

"I know we're on the right track when I get that sick feeling in my stomach driving in and [I'm] thinking, 'I'm going to be answering phone calls all day.' It gets ratings. We are defined by our edge."

One thing Q101 has not been is consistent in mornings, having tried out quite a few people in that shift in

the last few years. For that reason, **Gamble** jokes that **Lance & Stoley** "have a multiweek contract."

On a more serious note, he says that the parade of morning hosts is evidence of Q101 management's belief in the product. "If we get a sense that something is not working really, really well, we owe it to ourselves not to be satisfied with just OK."

Gamble, who has been with Q101 since 1988 and currently holds the title of regional VP for parent **Emmis Broadcasting**, also runs a successful consulting business on the side. His clients include **CIMX** (89X) and sister **CIDR** (the River) **Detroit**, **WLUM** **Milwaukee**, and **KEGE** **Minneapolis**.

Gamble is particularly proud of Q101's efforts on behalf of charity, like the recent Q101 **Jamboree** concert that raised a total of \$75,000 for three charities. Also on the agenda every three months are what **Gamble** calls "Q101 Time Outs" where he stops the music and focuses on an issue such as teen suicide for six commercial-free hours.

"People still call and say, 'That really made a difference,'" he says. "It's cool to scoop the competition on some things, [but] to think we might have made a difference in someone's life—that really is heady stuff."

PHYLLIS STARK

newslines...

MARK FUERST has announced his plans to retire from **WXPB** Philadelphia, where he has been GM for eight years. He expects to leave before the end of the year.

KATHY LAWRENCE exits the GM job at Phoenix stations **KGME/KEDJ/KHOT-FM**. Sales managers **Roberta Clevenger** and **Noreen Ceccarelli-Mihajolovich** become interim GMs at **KEDJ** and **KGME/KHOT**, respectively.

MIKE CRUSHAM becomes GM at **KHHT/KLBJ-AM-FM** Austin, Texas, replacing **James Gustafson**, now at **WCCO** Minneapolis. **Crusham** arrives from **WWSW** Pittsburgh, where he was GM.

DAVE NICHOLS returns to **Film House** as VP of marketing. He most recently was executive director of the **Country Radio Broadcasters**.

FANS SIDELINED BY FLIP-FLOP IN PEARL JAM'S SUMMER TOUR

(Continued from page 1)

The irony of the now-shortened tour is that Pearl Jam took on the enormous task of challenging Ticketmaster and what the band felt were the company's unjust service fees in the name of fairness for fans. Yet, it's the fans who may now have to wait another year before Pearl Jam mounts another roadshow.

What had started out as a provocative stand by the chart-topping band to change perceived wrongs in the music business soon became bogged down in

unforeseen health woes, unending business questions, and rings of stress (see story, below). There is no shortage of advice about what the band's next step should be.

"They need very quickly to organize a real tour with real buildings in a significant number of markets to rebond with their fans," says one promoter.

"They showed a certain amount of integrity and trailblazing spirit to attempt to do something for the kids," adds Don

West, general manager of Phoenix Coliseum, where the band was supposed to play June 29. "Yet on one hand, it backfired miserably. I still love the band. I just wish they could concentrate on what they do best: play music."

Few suspect Pearl Jam would suffer slings and arrows if it came back with a Ticketmaster tour designed to appease frustrated fans. If that sort of agreement were hammered out tomorrow, "I'd be shocked if one kid" protested,

says a promoter. "They just want to see the band."

The announcement issued June 24 declaring the six remaining shows canceled came on the heels of front man Eddie Vedder's stomach-flu attack during the tour's largest outdoor show in San Francisco June 23. The release took nearly everyone outside the band's immediate camp by surprise. Many promoters got no explanation for the move. When three shows set for Chicago and Milwaukee were subsequently reinstated, the head-shaking intensified.

"I've never seen anything like it," says Bill Gamble, PD at WKQX (Q101) Chicago. Within 36 hours the station announced that the city's Soldier Field show was off (setting off a wave of depression among fans) and then on (callers thought it was the station's idea of a cruel joke). One side effect of the scheduling chaos: an even greater sense of anticipation for remaining shows. "Anytime you can be a part of something rare, it's a lot more special," says Gamble. "And unfortunately, Pearl Jam concerts are a rare thing."

What has puzzled fans and others following the tour is the reason given for calling the caravan off.

On June 13, with the impending cancellation of two San Diego shows, Pearl Jam manager Kelly Curtis floated the idea that in order to reach frustrated fans the band would soon consider contracting with Ticketmaster. But Vedder squashed that idea three days later during a radio interview.

Subsequently, the band maintained that Ticketmaster enjoyed a monopoly in the concert marketplace and urged the Justice Department to step in. But the band appeared ready to honor its original dates and to contemplate adding more shows in September and October. Pearl Jam's last significant American tour was in March and April 1994.

Yet Ticketmaster, indirectly, is the reason spelled out in the band's lone June 24 statement: "The cancellation was brought on by the business problems and controversies surrounding the band's attempt to schedule an alternative tour." No mention was made of the stomach flu that forced Vedder off the San Francisco stage after just seven songs.

The lack of information has some suggesting that "something else has got to be going on," as one involved concert executive puts it, suggesting perhaps the band's crusade had "spiraled out of control" and was exacting an unforeseen emotional toll.

"It seems there's something underlying all this that hasn't come out yet," Kevin Stapleford, VP for programming at XTRA-FM (91X) San Diego, told the San Diego Union-Tribune.

It's not a stretch to assume some band members became irked when the topic of ticketing quickly overshadowed Pearl Jam's music. Further, everyone on the tour faced the enormous pressures associated with staging concerts outside the normal channels, where permits, insurance, electricity, and staging, once mere formalities, become daily struggles. "It's like starting from scratch," says Dennis Williams, general manager of ProTix, which handles ticketing for the new Hartford, Conn., amphitheater, Meadows Music Theater. "That's got to take a toll on the band."

In the end, it is also clear that Vedder's health was a factor. Peter Schliedermeier, senior VP of ETM, the ticketing company that sold Pearl Jam's tickets, confirms that the Chicago and Milwaukee dates were reinstated because they were the final shows on the

band's itinerary, and that by then Vedder would be feeling better. (The Milwaukee dates, part of the city's Summerfest lineup, are actually being handled by Ticketmaster, since the company sells tickets for all Summerfest shows. When several other acts are on the same bill as Pearl Jam, the band generally does not dictate ticketing terms.)

The other irony in this saga is that at the outset the main challenge facing Pearl Jam seemed to be finding a company capable of selling and distributing tickets for the right price. The performance of ETM, which generally earned passing grades from fans, was perhaps the one part of the tour (aside from the band's performances) that reached expectations.

For those in the business, the cancellations stand as a loss during a summer concert season short on real star attraction. The Phoenix Coliseum invested hundreds of hours preparing security for the Pearl Jam show and spent \$20,000 for a new stage barricade. West says the building lost \$100,000 in unrealized revenues from rent, parking, merchandising, and concession sales from the show.

According to Phoenix promoter Danny Zelisko, the sold-out show would not have generated unusually large dollars for him. "But it's not being a part of the most anticipated show to happen all year that we're disappointed about, just like the fans."

That the tour could collapse was a risk the band ran from the outset. In April, Curtis acknowledged that minefields lay ahead (Billboard, April 15). "Obviously, what we're going is risky," he told Billboard at that time. "But I think, at the end of the day, no matter what happens everyone is better off. People are more conscious of what they're paying for. . . . I just think fans are more educated about the whole [service-fee] thing."

On that point, a promoter agrees. "They definitely proved a point," he says, citing Offspring, which was able to negotiate low service fees with Ticketmaster. Coming on the heels of Pearl Jam's public attack on fees, "All [Offspring] had to do was push a button" to work out a favorable deal, according to the promoter.

"If [Pearl Jam is] trying to make a statement that live-entertainment ticketing is out of hand, I applaud that," says Barbara Hubbard, director of special events at the Pan American Center, located on the campus of New Mexico State University. Pearl Jam was to have played there June 30.

Reaction to the rug-pulling among fans was split between plain disappointment and raw resentment. At 91X in San Diego, where the band was to perform June 26-27, station PD Mike Halloran says listeners were bummed out, particularly since "they jumped through hoops to get to the shows." (It was the second time in 10 days the San Diego shows were nixed.)

Among fans gathered on the Internet, some voiced disgust. "These 'kids' have let their little boy egos supersede the happiness of their fans. They've gone too far; I'm done with them." Others scolded those they saw as jumping on the Pearl Jam-bashing bandwagon: "If you're done with Pearl Jam, good riddance. I can't believe all the sniveling, whining little babies out there."

Overall, sadness and confusion prevailed. On June 24, one fan who was headed to the New Orleans show wrote, "I'm so happy. My ETM tix arrived today. What a great 4th of July I will have!!! Talk about some fireworks!!!!" Less than one week later an updated entry read, "My 4th of July is ruined."

Play-By-Play Account Of Pearl Jam Saga Top 10 Lists, Shoe Ads Highlight Unusual Odyssey

BY ERIC BOEHLERT

NEW YORK—It just may go down as the most talked-about eight-show tour in rock history.

Since spring 1994, when Pearl Jam announced it would tour without Ticketmaster and began piecing together its roadshow, the band's journey has been marked with twists and turns, conquests and crashes.

• **March 1994:** Pearl Jam informs promoters that the band will tour that summer with \$18 ticket prices and that service fees cannot go above \$1.80 per ticket, well below Ticketmaster's rate of \$3.50-\$5.50. Promoters are encouraged to find ways to accommodate the band.

• **March 25, 1994:** A North American Concert Promoters Assn. memo reminds members that in light of Pearl Jam's request, Ticketmaster CEO Fred Rosen "intends on taking a very strong stand on this issue to protect Ticketmaster's existing contracts with promoters and facilities, and further, TM will use all available remedies to protect itself from outside third parties that attempt to interfere with those existing contracts."

• **May 6, 1994:** After canceling its summer tour, Pearl Jam files a memo with the Justice Department's antitrust division, claiming that Ticketmaster, through its extensive exclusive contracts with major concert venues, controls a monopoly over the marketplace, and that Ticketmaster has pressured promoters not to handle Pearl Jam shows. Ticketmaster denies the charges.

• **May 31, 1994:** A Justice Department spokeswoman tells Billboard that the antitrust division is looking into "the possibility of anti-competitive practices in the ticket industry," thereby launching an investigation that's still active today.

• **June 12, 1994:** Pearl Jam manager Kelly Curtis tells Billboard that the band will eventually tour with or without Ticketmaster, but that the band could not pull off its own tour. "If we didn't have our shit together," and the band stumbled, "it would be easy for people to point fingers at us," he says. The band begins plotting its '95 tour.

• **June 23, 1994:** A New York state judge throws out an antitrust lawsuit against Ticketmaster filed by a customer who charged deceptive practices.

• **June 30, 1994:** Rep. Gary Condit, D-Calif., chairman of the Information, Justice, Transportation, and Agriculture Subcommittee, oversees hearings on the ticketing industry. Pearl Jam members Stone Gossard and Jeff Ament testify, as does Ticketmaster's Rosen.

• **Aug. 19, 1994:** Rep. John Dingell, D-Mich., drafts legislation to require disclosure of service and other charges on tickets.

• **Sept. 7, 1994:** Ticketmaster releases a statement in support of ticket-disclosure legislation.

• **December 1994:** Readers of Spin magazine vote Pearl Jam vs. Ticketmaster "the best thing to happen in the last year."

• **January 1995:** Pearl Jam representatives meet with staffers from the offices of Sens. Arlen Specter, R-Pa., Strom Thurmond, R-S.C., Patrick Leahy, D-Vt., Paul Simon, D-Ill., and Joseph Biden, D-Del.

• **February 1995:** Stone Temple Pilots manager Steve Stewart tells Billboard he is looking into creating a stand-alone, wristband-based ticketing system in an attempt to sidestep Ticketmaster.

• **March 16, 1995:** "Music fans are demanding to know why concert ticket prices are so outrageous—and band Pearl Jam is leading the assault," reads a press release from Reebok, announcing a promotion in which customers can win \$10 rebates off concert tickets if they try on a pair of Boks shoes.

• **March 21, 1995:** Citizens Against Unfair Ticketing announces a national public-awareness campaign to reform the ticketing industry.

• **April 4, 1995:** Pearl Jam announces its 13-date itinerary and its partnership with new ticketing company ETM. The company boasts fully automated phone lines, bar codes on the tickets to prevent scalpers, and \$2 service fees, along with 50-cent handling costs.

• **April 18, 1995:** The scheduled kick-off date at the Boise State University Pavilion is canceled because, according to Curtis, the state-run facility could not OK the ETM system in time. The new opening show is announced for the Casper, Wyo., Events Center.

• **April 22, 1995:** Tickets go on sale for the Casper show. Fans from Wyoming and neighboring states listen to local radio stations that give out ETM's Pearl Jam ticket phone number moments before the on-sale hour. Few complaints are registered with the new system.

• **April 30, 1995:** In a much bigger test, ETM sells 18,000 Pearl Jam tickets in seven minutes for a pair of Denver concerts.

• **May 20, 1995:** Pearl Jam sells out Chicago's 55,000-capacity Soldier Field.

• **June 5, 1995:** The San Diego County sheriff's department recommends in a letter to the general manager of the nearby Del Mar fairgrounds that two Pearl Jam shows slated there June 26-27 be canceled. The sheriff's internal report written in preparation for the band's show suggests 30,000-50,000 ticketless fans will show up at the fairground. Because the fair will be in full swing, the report states, if trouble does erupt, "the use of chemical agents, such as gas grenades, [would be] limited by the likely location

of the crowd." Word leaks to the local press that the sheriff's department is training riot police in preparation for the show.

• **June 10, 1995:** Del Mar GM Tim Fennell responds to the sheriff and recommends the show be moved to the afternoon, opening act Bad Religion be dropped from the bill, and the sale of alcohol be banned. He assures the sheriff, "Pearl Jam has performed in many venues throughout the United States with little or no problems, including the Del Mar Fairgrounds in 1992."

• **June 12, 1995:** Pearl Jam pulls out of the two San Diego shows. "We felt like we were walking into a trap," says Curtis.

• **June 13, 1995:** Curtis suggests Pearl Jam may contract with Ticketmaster to satisfy fans who haven't been able to see the band live.

• **June 14, 1995:** The two Del Mar dates are moved to the Crosstown San Diego Sports Arena, a Ticketmaster venue that was granted a waiver by the company to host the show and honor ETM tickets.

• **June 16, 1995:** During a live call-in interview on XTRA-FM (91X) San Diego, Pearl Jam singer Eddie Vedder does an about-face and insists that the band is not considering going back to Ticketmaster, and that if it cannot create alternative routes around the ticketing company, the band will simply make records.

• **June 16, 1995:** The band opens its '95 tour at the Casper Events Center.

• **June 17, 1995:** Due to a rainstorm, Pearl Jam is forced to cancel its outdoor show at the Wolf Mountain Amphitheater in Salt Lake City. On "Late Show With David Letterman," the list of the "top 10 rejected Batman villains" includes "the Ticketmaster."

• **June 19-20, 1995:** The band plays two sold-out shows at Red Rocks in Morrison, Colo.

• **June 21, 1995:** The Wolf Mountain date is rescheduled for July 14.

• **June 22, 1995:** Pearl Jam plays before 14,400 at Cal Expo Center in Sacramento, Calif.

• **June 23, 1995:** Performing in front of the tour's largest crowd ever (50,000 at San Francisco's Golden Gate State Park), Pearl Jam makes it through seven songs before Vedder bows out with the stomach flu. Neil Young, at the show to join an encore jam, takes over with a 90-minute set with the other members of Pearl Jam. Fans boo when it's later announced that Vedder is not going to return.

• **June 24, 1995:** Citing "business problems and controversies surrounding the band's attempt to schedule an alternative tour," Pearl Jam cancels the remaining dates of its summer tour.

• **June 27, 1995:** Three outdoor shows—July 7-8 at the Milwaukee Summerfest and July 11 at Chicago's Soldier Field—are back on.

MICHAEL SPEAKS HAS 'NO EQUAL' ON EASTWEST SET

(Continued from page 1)

Chaz & Wilson Grill in New York (where Speaks has regularly appeared since 1993), "Michael is one of the most exciting live performers we've got. He's a high point who definitely electrifies a room."

April Eugene, a copyright manager at BMI in New York, gushes, "That boy is baad! He could sing *and* he's got moves!" Meanwhile, Michael A. Gonzales, a music critic and contributing writer for Vibe magazine, adds, "[Speaks] has tons of energy and shows real confidence on stage."

Speaks says, "A lot of artists could sing well but can't command the stage; some can perform but don't have the vocals. I come correct with both!"

By now Speaks should be used to showcasing himself live. Since arriving in New York from his hometown of Benton Harbor, Mich., he has been building a reputation like a rapper, gigging on everything from nightclub stages to street corners and subway-station platforms. In 1994, he was discovered by a Mecca Don executive performing at the 34th Street/Penn Station subway stop.

Speaks, whose energetic voice luxuriates over a seven-octave range, sings with gritty, emotional abandon on his debut album, "No Equal," which ships July 25. Billing himself as "the undisputed vocal champion of R&B music," he issues challenges to Aaron Hall, R. Kelly, and others before flexing over varied sympathetic soundscapes. He vamps on verses and then takes turns soaring effortlessly toward the heavens, swooping beneath the beat.

The performer's first single is "Whatever You Need," a sweet, swaying, and slow-rolling ballad with warm, bluesy textures and rich melodic contour. It's ostensibly a love song, but the video translation of the song recasts it as a hushed humanitarian anthem. In that spirit, part of the proceeds from the single's sales will go toward helping the homeless.

Among the other cuts on the album are "Heartbreaker," a languid shuffler; "If Only For One Night," a molasses-thick cover of Luther Vandross' song by an inspired admirer; "I'm Sorry," an intimate torch song in which raindrops dance; and "Jesus Is Real," a traditional gospel throw down assisted by a choir. "You Don't Have To Cry," a duet of devotion with labelmate Adina Howard that was originally on her "Do You Wanna Ride" set, is also included.

Speaks is the son of a housewife and a Pentecostal preacher/businessman. As a child he discovered a screaming character in his soul, and during grade school he entertained fellow students with a mixture of jokes and song before concentrating on "gettin' as vocally dope as Marvin Winans."

He got serious about a singing career in the seventh grade, when he started entering and winning talent competitions. Later he hooked up with a regionally popular R&B collective named the Chocolate Buttermilk Band, which opened for such acts as Tony Terry, Father, and Ice-T. "I got a lot of local recognition being with them," Speaks says.

One day, while he was fronting a choir at his church, Speaks' goal came into view. "I used to sing in church all the time, but this time when I grabbed the microphone to sing a song called 'Sign Me Up' by the Christian Jubilee, my voice just flew to another dimension. The group was lookin' at me, amazed. They couldn't even come in on time! And the [audience in the] church just went off. They had me singin' that song for the next two years."

A few months after this moment of arrival, when he was 12 years old, Speaks represented his church's region at what he calls "the gospel version of the Jack The Rapper convention." He admits to having been nervous, but says, "The butterflies actually made me better. They gave me, like, a rush."

In 1993, Speaks migrated to New York in search of new levels of artistic achievement. "I wanted a record deal, so I just jumped onto a Greyhound bus, got off at Port Authority, and checked into a Best Western hotel," he says. "Like the second day I was here, I saw these guys breakdancing. And they had these buckets full of money in front of them. I thought, 'I could sing as well as they could dance, so maybe I should give this a try.'"

For the next few weeks, Speaks vocalized on the street and inside subway stations, earning an average of \$50 a day for his efforts. "I was doing it for a while, and one day I was in the 34th

Street/Penn Station stop with all these people in front of me. Roget Romain [of Mecca Don] walked past me, thinking I was a [recording]. Then, when I hit this real high note, he turned around and just stood there checkin' me out. He came up to me later and said, 'You definitely need to be exposed to the world.'"

Says Romain, a former A&R consultant at Collision Records, "When I first met Michael, I told him to meet me in front of the Time Warner building in Manhattan the following day. Then I called my partner Max Gousse and told him to quit his job at Giant Records. He asked me, 'Why?' That's when I let Michael blow for him."

"After he got swept away, we all took the elevator up to [Elektra senior VP of A&R] Merlin Bobb's office. Michael sang live for Merlin, and he jumped out of his seat. He ran to [Elektra Entertainment Group chairwoman] Sylvia Rhone's office, and [the company] committed to signing Michael right there,

without a demo tape."

As negotiated by attorney Bruce Jackson, Speaks received a \$300,000 advance for "No Equal," according to Romain. For its follow-up, Speaks is guaranteed at least \$500,000. Between the time of his signing and the record's release, Speaks has been showing up and gigging at such New York venues as Tramps, Chaz & Wilson, and Sylvia's Also.

The album was produced by Speaks, Romain, Max Gousse, Livio Harris, Jorge "G Man" Corante, and Mo-Kutz Productions.

To build national awareness of "No Equal," the label has engaged Speaks in a series of showcases at several music business meets, including the Southeast Music Conference, the Impact Convention, and the International Assn. of African-American Music Conference. "Our main focus is to beat the streets and make friends in the radio and retail communities," says Daniel.

On July 13, Speaks will begin an extensive promotional tour in Chicago. He'll cover the Midwest, East Coast, South, Southwest, and West Coast. The tour will include radio interviews and visits to local video shows, retail shops, and WEA branch offices, as well as "activities associated with radio stations in each marketplace," such as club appearances.

Currently, according to Broadcast Data Systems, "Whatever You Need" is being broadcast on 40 urban stations and one top 40 outlet. WROU Dayton, Ohio, is playing it as much as 24 plays a day.

At many outlets, the song's initial exposure has been through R&B/adult programs. But Terry Base, PD at KJMS Memphis, says the single "is beginning to see phones and has now broken into regular rotation after a month." He also says the song has gone from getting between five and eight plays per week to as many as 12.

ALL QUIET ON WARNER FRONT . . . FOR NOW

(Continued from page 7)

on big budget matters and on speaking with the media. Goldberg's outspokenness in defending gangsta rap artists and others against would-be censors has angered top executives at parent Time Warner.

Despite the apparent outcome of the meeting with Fuchs, some Warner executives still believe Goldberg will leave Warner Music, possibly to join Morris in some new music venture. Some sources say Morris has been contacted by at least two major record companies, and there has been speculation that MTV parent Viacom, which is said to be planning a label, is interested in Morris' expertise.

Warner sources say Fuchs has been

unhappy with delays in Goldberg's move to the West Coast, where Warner Bros. Records is headquartered. He has been running the label from New York. It could not be determined how the question was resolved. Goldberg was unavailable for comment; he was on vacation when Morris was fired, flew to New York for the meeting with Fuchs, and then immediately returned to his vacation.

The other Warner Music label group heads—Val Azzoli of the Atlantic Group and Sylvia Rhone of Elektra EastWest Entertainment—although protégés of Morris as well, are expected to retain their positions. Another division head with close ties to Morris is

Stuart Hersch, who runs the profitable special-interest home video label WarnerVision.

Time Warner is likely to fight Morris over the lawsuit, especially since shareholders are already incensed over reports that former Warner Music chairman Bob Morgado, who was fired in early May, received a settlement of approximately \$50 million. A month before that, it was disclosed that Bob Pittman, the former chairman of Time Warner subsidiary Six Flags, received a \$20 million payout when 51% of the theme-park unit was sold to Boston Ventures. And Mo Ostin and Bob Krasnow, the former chairmen of Warner Music label groups Warner

Bros. Records and Elektra Entertainment, respectively, reportedly each received several million dollars when they left the company after they were ordered to report to Morris.

The suit could be a continuing source of strife for Warner, especially if it lays open the disputes that have roiled the company in the past year. Some sources say the scandal involving the alleged theft and illegal sale of CDs at Atlantic Records could be revived and used against Morris, who was co-chairman of Atlantic when some of the abuses allegedly occurred. Other executives point out that Morris ordered the investigation when he learned of discrepancies and ordered the firings of at least 10 people in connection with the matter.

Corporate power struggles between Morgado and Morris over several issues, including the allegedly stolen CDs, led to Morgado's dismissal. Fuchs, who is also chairman of Time Warner's HBO subsidiary, took over the music group expecting the turmoil to end. When it did not, he fired Morris.

Morris received a new contract in December 1994 after being named chairman/CEO of Warner Music U.S. According to the complaint filed June 23 in New York Supreme Court, Morris charges that the contract states that he could be fired only for "cause." On June 21, he was given a press release announcing his firing which, the complaint says, "did not even allege that it was for cause." In a letter dated June 22, according to the court papers, Warner Music "attempted to retroactively alter the . . . termination . . . by confirming and alleging that it was 'for cause.'" The complaint adds that Warner Music has "failed to particularize or identify the supposed cause that it referred to for the first time in its June 22 letter."

According to the complaint, a Warner Music letter to Morris dated May 15 stated that he would be appointed president/CEO of Warner Music Group, "with responsibility for its day-to-day operations on a worldwide basis," by June 25. On June 16, the complaint says, Warner Music reconfirmed its intention to appoint Morris to that position.

Morris was unavailable for comment at press time, and a Time Warner spokesperson said Fuchs would not comment on the suit or other issues.

BJORK WINS DISPUTE; SAMPLE CHARGE PENDING

(Continued from page 9)

javik, Iceland, nightclub and later joined him in the U.K.

While conceding that Lovejoy had recorded a song similar to hers, Bjork insisted that "Crying" was her composition. She also stated that the period spent writing with Lovejoy was "more like two days than two weeks."

She said she was "very quickly disappointed" with the session, having hoped to write "some exciting music. My expectations were so high that I would have tried everything, but nothing worked."

In the case of "Possibly Maybe," Beechwood Music is claiming that the song contains samples of some 90 seconds of "Mass Observation" by Scanner, one of its artists, without permission.

London artist Scanner has drawn attention in the dance and electronic music scene for his work, which involves "scanning" the airwaves for mobile phone signals and mixing the conversations he records in and out of a ghostly ambient background.

Scanner's work is put out by Beechwood's New Electronica label and has been featured on many compilations. The sample is featured for more than 30 seconds at the beginning of the track and continues throughout.

The debate over the sample became official when Beechwood began proceedings in the high court with a writ issued June 14. Beechwood is seeking proceedings for an injunction preventing the album's distribution and asking for the withdrawal of all copies in circu-

lation. The writ seeks damages for breach of copyright and also seeks an order for One Little Indian to hand over infringing copies and withdraw them from circulation.

To date, proceedings have not been heard, and an injunction has not been served. In the meantime, One Little Indian has re-pressed the album without the sample, although many of the originals are still in circulation in Europe. The album was released here June 5.

All copies for the U.K. and continental Europe were pressed at Mayking Records in London, a sister company to One Little Indian. Bjork is on Elektra Records in the U.S. It was unclear at press time whether the album would be rereleased in the U.S. minus the sample.

A spokeswoman for One Little Indian says, "There was no snag in the distribution of the album. It involved some expense in terms of making a new part and providing new masters without the sample, but that's all."

One Little Indian says it has offered the standard sampling fee and is awaiting Beechwood's response.

A statement from One Little Indian says, "At the end of last month, we approached Scanner's management team to get the sample cleared. Normally, clearance fees work out at around 500 pounds [almost \$800] per sample."

The statement says that One Little Indian was subsequently contacted by Beechwood. Upon taking independent advice on sampling clearances, One Little Indian offered a fee of between 1,000

pounds and 2,000 pounds (approximately \$1,600-\$3,200). The company says it is awaiting Beechwood's response to its offer.

The One Little Indian statement expresses disappointment at the legal element that has been introduced into what it regards as a routine negotiation. The company also expresses its regret at any embarrassment caused to Bjork.

Beechwood managing director Chet Selwood estimates that 1 million original copies of the album are in circulation. "This came to my attention about two weeks ago. I decided to go ahead with legal action, as we could not come to an agreement. They offered 1,000 pounds for the sample, and they're pressing nearly a million copies. I think that's derisory. To date, I haven't heard anything from One Little Indian."

Selwood says he is looking for a royalty payment rather than a flat fee. "There are 34 seconds of unadulterated Scanner in there, and there's about 90 seconds in all. Sampling is still a gray area, but there's no doubt that this forms a substantial part of that track."

In the U.K.'s Music Monitor album chart for June 12-18, "Post" entered at No. 2, beaten only by Michael Jackson's "HIStory." One Little Indian, which operates through independent distributor Pinnacle, says it has sold 125,000 copies in the U.K. so far. In continental Europe, Bjork is signed to Irish independent Mother Records, which distributes through PolyGram-owned companies, including Polydor.

HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

THREE'S COMPANY: This week there is reason to celebrate at Arista, as the label holds down the top three positions on the Hot 100. Beginning at the top, moving 7-1, is **TLC** with "Waterfalls" (LaFace/Arista), the third single from the group's multiplatinum "CrazySexyCool" album. "Waterfalls" is the biggest overall point gainer on the chart and the second-biggest airplay and sales gainer. This single should stay at the top for at least a few weeks, since it is well ahead of the No. 2 single, "Don't Take It Personal (Just One Of Dem Days)" by **Monica** (Rowdy/Arista), and the No. 3 single, "One More Chance" by the **Notorious B.I.G.** (Bad Boy/Arista). These three singles also hold the top three positions on the Hot 100 Singles Sales chart, although in different order. The three singles combined, with B.I.G. in the lead, sold more than 230,000 units last week.

THE BIGGEST OVERALL SALES increase was "Boombastic" by **Shaggy** (Virgin); it moves 11-8 on the sales chart and 20-16 on the Hot 100. "Boombastic's" airplay points come mostly from top 40/rhythm-crossover radio. The third-biggest overall sales gainer, behind the singles by Shaggy and TLC, is **U2** with "Hold Me, Thrill Me, Kiss Me, Kill Me" (Island/Atlantic) from the "Batman Forever" soundtrack. This single moves 30-19 on the Hot 100 Singles Sales chart while picking up No. 1 airplay at 13 monitored stations, including WBCN Boston and KDGE Dallas. Next in line in sales gains is the winner of the Greatest Gainer/Sales award, "Colors Of The Wind" by **Vanessa Williams** (Hollywood), from the "Pocahontas" soundtrack. It jumps 54-35 on the sales chart and 42-25 on the Hot 100. In addition to the healthy sales gain, "Colors" is the third-biggest airplay gainer on the chart. Strong early airplay is coming from top 40/adult radio stations, such as WVTY Pittsburgh, where the single is already No. 1.

ON THE RADIO SIDE, Batman strikes again, as "Kiss From A Rose" by **Seal** (ZTT/Sire/Warner Bros.) is the biggest airplay gainer on the chart and the second-biggest overall gainer. It moves 52-26 on the Hot 100 Airplay chart and wins the Greatest Gainer/Airplay award. "Kiss" is top five at seven monitored stations so far, including No. 5 at WAPE (the Ape) Jacksonville, Fla. The fourth-biggest airplay gainer, after the singles by Seal, TLC, and Vanessa Williams, is "I Got 5 On It" by **Luniz** (Noo Tribe). It debuts at No. 54 on the airplay chart and moves 50-36 on the Hot 100. The single is breaking in California, where it is No. 1 at four top 40/rhythm-crossover stations: KPWR (Power 106) Los Angeles, KHQT (Hot 97.7) San Jose, and KMEL and KYLD (Wild 107) San Francisco.

QUICK CUTS: Two covers of past top 40 hits debut this week. At No. 94 is **Max-A-Million** with "Take Your Time (Do It Right)," a No. 3 hit for the **S.O.S. Band** in 1980. And at No. 97 is "Died In Your Arms" by **Intonation Featuring Joee**, which went to No. 1 for **Cutting Crew** in 1987... Country artist **Shania Twain** cracks the top 40 this week, moving 47-40 with her double-sided country hit, "Any Man Of Mine"/"Whose Bed Have Your Boots Been Under?" (Mercury). "Any Man" is the No. 2 song on the airplay-based Hot Country Singles & Tracks chart this week and is No. 1 on the new Top Country Singles Sales chart.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	PERFECT DAY	DURAN DURAN (CAPITOL)
2	3	7	BIZARRE LOVE TRIANGLE	NEW ORDER (QWEST/WARNER BROS.)
3	4	6	(YOU GOT ME) ALL SHOOK UP	NELSON (DGC/GEFFEN)
4	20	2	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
5	12	3	IMMORTALITY	PEARL JAM (EPIC)
6	5	9	CAN'T STOP MY HEART FROM LOVING YOU	AARON NEVILLE (A&M)
7	—	1	HOW DEEP IS YOUR LOVE	PORTRAIT (CAPITOL)
8	9	7	TONIGHT IS THE NIGHT	LE CLIC (LOGIC)
9	18	3	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
10	11	5	NEVA GO BACK	SPECIAL ED (PROFILE)
11	7	10	HEY LOOKAWAY	QUESTIONMARK ASYLUM (KAPER/RCA)
12	17	7	OWN DESTINY	MAD LION (WEEDEED/NERVOUS)
13	14	2	WHEN YOU LOVE SOMEONE	ANITA BAKER & JAMES INGRAM (ELEKTRA/EEG)

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

AGREEMENT PAVES WAY FOR SENATE'S PERFORMANCE RIGHT BILL

(Continued from page 1)

pected to give its blessing to an amended version of the bill, S. 227.

Sen. Orrin Hatch, R-Utah, chairman of the committee and a co-sponsor of the legislation, agreed to offer the amendment, sources said, as had co-sponsor Sen. Dianne Feinstein, D-Calif.

The bill protects labels and featured artists from unauthorized digital transmissions of sound recordings and could bring in millions of dollars annually from domestic and foreign licensing.

The U.S. stands alone among developed countries in not providing a performance right in sound recording in its copyright law.

At press time, committee staff lawyers had agreed to incorporate the compromise amendment worked out in days of round-the-clock discussions between Jay Berman, chairman/CEO of the Recording Industry Assn. of America, and Ed Murphy, president of the National Music Publishers' Assn.

The compromise agreement alleviates remaining concerns from songwriters and music publishers that their existing rights might suffer as the result of a new digital performance right in sound recordings.

That agreement, forged June 27, removes publishers' concerns that labels could have prohibited licensing of songs. It puts limitations on labels' exclusive rights in licensing material to interactive digital services and further defines a digital delivery as either an "electronic sale" or an electronic-jukebox performance. An "electronic sale" would be subject to a mechanical royalty payment from labels to publishers and songwriters.

The mechanical right issue was the fi-

nal sticking point ironed out by the two groups.

On the House side, the sponsor of the companion bill, H.R. 1506, Rep. Carlos Moorhead, D-Calif., said at a June 28 subcommittee hearing on the bill that he was "pleased" with the result of the last-minute negotiations.

In both bills, traditional "over-the-air" commercial radio is exempt from the legislation, although future digital services offered by broadcasters, if closer in design to competitive subscription, cable, or interactive "pay" services covered under the bill, could be subject to a digital performance right under U.S. copyright law.

Moorhead's House bill is supported by all the main parties involved in the performance right issue and is expected to be scheduled for full committee markup after the July 4 recess.

The U.S. Copyright Office and a Clinton administration official gave their support for passage of the House measure at the June 28 hearing.

However, Bruce Lehman, commissioner of patents and trademarks at the U.S. Department of Commerce, said the limited scope of the current proposals would result in the music industry returning to Congress in the future "for years and years" to extend the protections.

Lehman added that the current bills may not have much of an international impact as far as fee-payment reciprocity and national treatment of U.S. copyright owners by foreign nations because of its limited scope.

"The administration supports the granting of a full public-performance right in sound recordings," Lehman

said, including nondigital transmissions and nonsubscription digital transmissions.

The American Federation of Musicians, the American Federation of Television and Radio Artists, and the Recording Musicians Assn. of the U.S. and Canada (a studio musicians group) also appeared to be in support of the House bill.

Barry Bergman, president of the International Managers Forum, urged lawmakers to structure the bills so that artists are paid directly. This is intended to prevent labels from incorporating the revenue into recoupable balance sections in recording contracts (see Commentary, page 6).

Moorhead warned the RIAA and NMPA at the first hearing June 22 that the legislation had little chance of passage in either chamber this session unless the parties ironed out their differences concerning when mechanical royalties are due in various kinds of digital transmissions (Billboard, July 1).

In the new agreement, there are provisions for new and separate mechanical royalty rate negotiations for digital phonorecord deliveries after 1997 (when existing rates for "physical product" sold in record stores are to be renegotiated).

Music publishers also achieved a leverage point on controlled composition clauses in singer/songwriter artist contracts.

The agreement binds labels "to limit substantially the application in the digital environment" of controlled composition clauses in recording contracts. The clauses commonly reduce mechanical rates.

GLOBAL RETAIL 'HISTORY' IN THE MAKING

(Continued from page 7)

Notwithstanding, the demand for "HIStory" has been exceptional.

At Virgin Retail France's flagship store on the Champs Elysees, Paris, customers queued all night before the album's June 16 release. The store reports that it sold 2,000 copies in the two hours following its 8 a.m. opening and that its initial order of 10,000 was sold out within four days.

In Germany, the album is said by retailers to be selling "sensationally" due to Sony's multifaceted marketing campaign.

In Australia, the Sony affiliate says the advance order of 130,000—which is nearly the equivalent of double-platinum status—was the largest in the company's history.

"Reaction from retail has been staggering," says Peter Caswell, Sony's manager of national sales. "It's been comparable to—and in some cases more than—the week before Christmas. 'HIStory' is being hailed as a major event because it's getting consumers back into the music stores in a big way."

That sentiment is shared by Yoshihiko Kawataki, manager of HMV's store in Shibuya, Tokyo, who says, "It's selling really well. Not just young people are buying it—it's all ages." Kawataki adds that the language barrier has kept the album's lyrical change from attracting controversy. Tower's flagship store in Shibuya says it sold a record 2,450 copies of the album in the first three days after release.

Indeed, across the Far East, sales are exceeding expectations. Tower's two locations in Taipei, Taiwan, report the extremely rare

occurrence of a line of buyers waiting when stores opened on the day of release.

In Hong Kong, both Tower and HMV report that the album is the biggest seller in their respective trading histories. They add that the album is proving as popular with native Chinese as with buyers from other countries. Again, though, the lyrics issue has failed to make an impression in the Asian market.

Even at Epic in the U.S., the collector's item/marketing-ploy idea has failed to make much headway. Senior VP of marketing Dan Beck says, "I don't think we've taken that very seriously. I've heard that collector's item thing. I don't know; we're not into this for that. We're into this to have hit singles."

Beck adds that Epic is "very, very upbeat" about first-week sales for "HIStory." He notes that the album surpassed first-week U.S. sales of "Dangerous" by 20%. Jack-

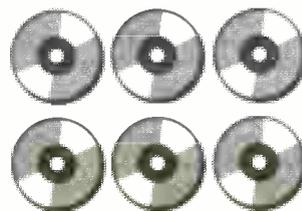
son's 1991 album also entered The Billboard 200 at No. 1 with first-week sales of more than 326,000.

Belying any notion that greatest-hits packages eat into catalog sales, several Jackson albums rose on Billboard's Top Pop Catalog Albums chart this week. "Off The Wall" rises to No. 19 from No. 48 (with a 20% increase in sales); "Thriller" climbs to No. 27 from No. 35; and "Dangerous" makes its first appearance on the chart, at No. 47.

First-week sales were also strong in Spain and Italy. According to Sony, in its first two days of release, the title sold 30,000 units in Spain; 75,000 units have been sold in Italy.

Assistance in preparing this story was provided by Chris Morris in Los Angeles, Emmanuel Legrand in Paris, Wolfgang Spahr in Hamburg, Mike Levin in Hong Kong, Steve McClure in Tokyo, and Christie Eliezer in Sydney.

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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 8, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/Hot Shot Debut *** MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98) 1 week at No. 1	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
2	2	3	4	SOUNDTRACK WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	2
3	1	2	50	HOOTIE & THE BLOWFISH ⁴ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	1
4	4	5	32	TLC ³ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	4
5	6	15	3	*** Greatest Gainer *** SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
6	5	4	61	LIVE ³ RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	1
7	3	1	3	PINK FLOYD COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
8	7	7	13	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
9	9	9	43	BOYZ II MEN ⁸ MOTOWN 0323 (10.98/16.98)	II	1
10	11	13	17	SHANIA TWAIN ● MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	10
11	10	14	30	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	10
12	8	6	3	SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
13	NEW		1	NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
14	13	12	11	WHITE ZOMBIE ▲ Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
15	12	10	11	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
16	14	18	33	EAGLES ▲ ● GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
17	20	20	24	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
18	19	16	12	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
19	15	11	4	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
20	21	22	28	GARTH BROOKS ▲ ● CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
21	17	8	3	PRIMUS INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
22	22	19	38	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
23	16	23	51	SOUNDTRACK ▲ ● EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
24	23	17	20	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
25	18	—	2	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
26	27	26	13	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
27	24	21	15	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
28	25	25	15	COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
29	26	24	15	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
30	28	31	5	THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98)	LP	26
31	29	27	72	GREEN DAY ▲ ● REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
32	30	29	38	THE CRANBERRIES ▲ ● ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
33	NEW		1	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
34	31	44	3	ALL-4-ONE BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
35	36	30	13	SOUL FOR REAL ● UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
36	33	28	69	SHERYL CROW ▲ ● A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
37	34	40	56	SOUNDTRACK ▲ ● WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
38	39	35	58	OFFSPRING ▲ ● EPITAPH 86432* (8.98/14.98) HS	SMASH	4
39	38	33	5	CHRIS ISAAK REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
40	32	—	2	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
41	37	34	17	BRUCE SPRINGSTEEN ▲ ● COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
42	43	41	12	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	40
43	35	36	3	ROD STEWART WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
44	NEW		1	*** Heatseeker Impact *** MACK 10 PRIORITY 53938 (9.98/14.98)	MACK 10	44
45	42	32	4	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
46	41	39	92	MELISSA ETHERIDGE ▲ ● ISLAND 848660 (10.98/16.98)	YES I AM	15
47	40	38	39	BRANDY ▲ ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
48	NEW		1	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	48
49	52	48	31	PEARL JAM ▲ ● EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
50	49	43	66	TIM MCGRAW ▲ ● CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
51	53	54	37	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
52	54	61	41	THE NOTORIOUS B.I.G. ▲ ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
53	45	42	14	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13

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
54	47	52	4	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
55	44	62	46	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
56	46	47	34	TOM PETTY ▲ ● WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
57	48	46	34	DES'REE ▲ ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
58	51	45	22	VAN HALEN ▲ ● WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
59	57	63	35	BOB SEGER & THE SILVER BULLET BAND ▲ ● CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
60	58	116	4	SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	58
61	61	56	68	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
62	60	57	34	NIRVANA ▲ ● DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
63	59	50	9	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
64	55	49	55	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
65	50	37	7	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
66	62	59	35	MADONNA ▲ ● MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
67	64	64	10	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
68	68	58	30	MARY J. BLIGE ▲ ● UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
69	63	53	17	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
70	56	51	14	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
71	70	66	40	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
72	77	101	51	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
73	72	68	13	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
74	76	71	9	FILTER REPRIS 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	71
75	65	86	61	REBA MCENTIRE ▲ ● MCA 10994 (10.98/15.98)	READ MY MIND	2
76	NEW		1	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	76
77	67	75	69	YANNI ▲ ● PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
78	73	65	15	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
79	69	55	14	VARIOUS ARTISTS ● ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
80	74	72	24	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
81	87	87	52	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
82	71	60	14	SELENA ▲ EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
83	66	67	5	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
84	90	85	21	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
85	79	83	52	ALAN JACKSON ▲ ● ARISTA 18759 (10.98/15.98)	WHO I AM	5
86	82	81	39	R.E.M. ▲ ● WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
87	80	74	32	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
88	95	88	202	METALLICA ▲ ● ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
89	91	78	12	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
90	117	—	2	*** Pacesetter/Heatseeker Impact *** ALANIS MORISSETTE MAVERICK/REPRIS 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	90
91	98	90	36	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
92	83	82	84	TOM PETTY & THE HEARTBREAKERS ▲ ● MCA 10813 (10.98/17.98)	GREATEST HITS	5
93	81	73	15	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
94	94	77	15	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	66
95	85	70	5	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
96	108	119	46	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
97	113	117	5	*** Heatseeker Impact *** JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	97
98	88	84	5	BOB MARLEY & THE WALLERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
99	89	79	15	MATTHEW SWEET 200 11081* (10.98/15.98)	100% FUN	65
100	97	102	33	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
101	102	94	34	AEROSMITH ▲ ● GEFEN 24716 (12.98/17.98)	BIG ONES	6
102	92	105	17	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
103	75	69	8	BOB DYLAN COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
104	78	80	16	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
105	93	103	136	KENNY G ▲ ● ARISTA 18646 (10.98/15.98)	BREATHLESS	2

○ 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 multi-platinum 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.

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106	100	96	41	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
107	105	92	10	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
108	128	145	9	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
109	84	76	10	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
110	114	113	184	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
111	101	91	33	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
112	106	98	83	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
113	116	115	190	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
114	109	108	80	COUNTING CROWS ▲ DGC 24528*/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
115	119	110	85	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
116	123	118	36	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
117	112	106	39	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS III	56
118	130	125	41	COLLIN RAYE ▲ EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
119	111	93	15	KUT KLOSE KEI/AELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	66
120	120	109	55	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
121	121	112	85	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
122	142	141	10	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	122
123	122	114	5	CHICAGO GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
124	129	128	19	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
125	115	122	16	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
126	135	—	2	FUGAZI DISCHORD 90 (7.98/11.98) HS	RED MEDICINE	126
127	127	104	50	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
128	86	—	2	THE POLICE A&M 540222 (15.98/23.98)	LIVE	86
129	118	131	36	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
130	107	89	13	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
131	145	182	12	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
132	140	124	52	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
133	150	144	67	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
134	124	129	68	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
135	126	120	38	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
136	125	97	10	TY HERNDON EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	68
137	137	135	104	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
138	99	121	279	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
139	104	—	2	JOHN DENVER LEGACY 49710/COLUMBIA (15.98 EQ/24.98)	WILDLIFE CONCERT	104
140	143	143	43	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
141	139	130	22	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
142	141	133	48	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
143	103	99	3	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
144	NEW	1	1	MC BREED WRAP 8148/CHIBAN (10.98/15.98) HS	BIG BALLER	144
145	152	140	74	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
146	131	123	30	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
147	134	107	9	REDNEX BATTERY 46000/JIVE (10.98/15.98) HS	SEX & VIOLINS	68
148	153	147	9	RADIOHEAD CAPITOL 29626 (10.98/15.98)	BENDS	147
149	148	132	68	SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
150	147	136	24	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
151	96	—	2	PENNYWISE EPITAPH 86437 (9.98/13.98)	ABOUT TIME	96

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152	132	95	5	BEASTIE BOYS GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50
153	163	158	227	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
154	136	134	43	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
155	151	137	71	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
156	149	156	145	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
157	162	—	7	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
158	155	138	63	ALL-4-ONE ▲ BUTZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
159	157	127	39	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
160	138	100	3	AMG SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	100
161	168	161	54	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
162	179	165	22	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
163	146	111	19	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
164	NEW	1	1	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	164
165	133	—	2	SHABBA RANKS EPIC 57801* (10.98 EQ/15.98)	A MI SHABBA	133
166	183	173	9	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
167	169	160	8	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
168	154	146	14	STEVIE WONDER ● MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
169	170	152	95	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
170	NEW	1	1	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	170
171	144	153	7	BARBRA STREISAND COLUMBIA 67100 (10.98 EQ/17.98)	THE CONCERT HIGHLIGHTS	81
172	110	—	50	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
173	193	177	61	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
174	159	—	84	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
175	177	154	55	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
176	185	164	28	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
177	194	178	11	VARIOUS ARTISTS COLUMBIA 67020 (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
178	156	170	12	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
179	171	150	18	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	70
180	167	149	3	INCOGNITO TALKIN LOUD/VERVE 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	149
181	188	179	44	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
182	176	185	33	STING ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
183	173	148	44	DA BRAT ▲ SO SO DEF/WORX 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
184	189	175	136	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
185	NEW	1	1	SOUNDTRACK ATLANTIC 82777/AG (10.98/16.98)	MIGHTY MORPHIN POWER RANGERS	185
186	158	142	21	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
187	161	126	8	SOUNDTRACK MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37
188	RE-ENTRY	63	63	BRYAN ADAMS ▲ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
189	182	166	89	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
190	175	191	186	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
191	166	139	16	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
192	190	162	6	DOKKEN COLUMBIA 67075 (10.98 EQ/15.98)	DYSFUNCTIONAL	47
193	195	181	29	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
194	RE-ENTRY	83	83	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
195	RE-ENTRY	3	3	CORONA ELEKTRA 61817/EEG HS	RHYTHM OF THE NIGHT	193
196	NEW	1	1	NICKI FRENCH CRITIQUE 15436 (10.98/15.98) HS	SECRETS	196
197	172	190	41	ERIC CLAPTON ▲ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
198	191	192	55	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
199	181	176	38	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
200	RE-ENTRY	86	86	NIRVANA ▲ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 27	Garth Brooks 20	Eagles 16	Alan Jackson 85	John Michael Montgomery 8, 145	Real McCoy 26	Mighty Morphin Power Rangers 185	VARIOUS ARTISTS
69 Boyz 132	Brownstone 80	Elastica 94	Elton John 53	Van Morrison 33	Reckless 147	Various Artists Featuring Lebo M 102	Various Artists Featuring Lebo M 102
Abba 106	Bush 17	Enigma 153	Jon B. 97	Naughty By Nature 19	The Rembrandts 30	New Jersey Drive Vol. 1 130	Classic Disney Vol. 1 - 60 Years Of Musical Magi 131
Paula Abdul 25	Tracy Byrd 64	Enya 190	Montell Jordan 18	Aaron Neville 109	Rusted Root 122	Panther 187	Classic Disney Vol. II - 60 Years Of Musical Magi 157
Ace Of Base 112	Candlebox 121	Gloria Estefan 129	Kirk Franklin And The Family 146	Nicki French 196	Pulp Fiction 51	Pocahontas 2	Dance Mix U.S.A. Vol. 3 107
Bryan Adams 188	Mariah Carey 169	Melissa Etheridge 46	Ailson Krauss 24	Nine Inch Nails 45, 61	Tales From The Hood 65	Salt-N-Pepa 189	Encumbrum: A Tribute To Led Zepplin 79
Aerosmith 101	Mary Chapin Carpenter 199	Dionne Farris 163	Kut Klose 119	Nirvana 62, 113, 200	The Lion King Sing-Along (EP) 172	Sawyer Brown 141	NASCAR: Runnin' Wide Open 177
Alabama 117	C-BO 143	Filter 74	Tracy Lawrence 71	The Notorious B.I.G. 52	The Soundtrack Cast 172	Seal 72	Clay Walker 159
Alanis Morissette 90	Chicago 123	Jeff Foxworthy 55	Annie Lennox 29	Offspring 38	Soundtrack Cast 172	Bob Seger & The Silver Bullet Band 59	Jamie Walters 179
All-4-One 34, 158	Eric Clapton 125, 197	Fugazi 126	Live 6	Ol' Dirty Bastard 73	Soundtrack Cast 172	Bob Seger & The Silver Bullet Band 59	Weezer 96
AMG 160	Collective Soul 28	Kenny G 105	Patty Loveless 154	ORIGINAL LONDON CAST	Soundtrack Cast 172	Braveheart 83	Barry White 135
David Ball 161	Confederate Railroad 170	Vince Gill 198	Mack 10 44	Phantom Of The Opera Highlights 138	Soundtrack Cast 172	Soul Asylum 12	White Zombie 14
Beastie Boys 152, 175	Corona 195	Gipsy Kings 178	Madonna 66	Pearl Jam 49, 110	Soundtrack Cast 172	Soul For Real 35	Vanessa Williams 193
John Berry 191	Counting Crows 114	Amy Grant 181	Mad Season 93	Pennywise 151	Soundtrack Cast 172	Soundgarden 149	Stevie Wonder 168
Better Than Ezra 42	The Cranberries 32, 137	Grand Puba 48	Mobb Deep 63	Tom Petty 56	Soundtrack Cast 172	Soundgarden 149	George Jones And Tammy Wynette 164
Bjork 40	Sheryl Crow 36	Green Day 31	MC Breed 144	Tom Petty & The Heartbreakers 92	Soundtrack Cast 172	Soundgarden 149	George Jones And Tammy Wynette 164
Clint Black 176	Da Brat 183	Wade Hayes 150	MC Breed 144	Pink Floyd 7	Soundtrack Cast 172	Soundgarden 149	Yanni 77
Blackhawk 133	Dave Matthews Band 22	Ty Herndon 136	MC Breed 144	The Police 128	Soundtrack Cast 172	Soundgarden 149	Trisha Yearwood 124
Blessid Union Of Souls 89	Deep Forest 76	Hole 81	MC Breed 144	Primus 21	Soundtrack Cast 172	Soundgarden 149	Dwight Yoakam 95
Mary J. Blige 68	John Denver 139	Hootie & The Blowfish 3	MC Breed 144	Queen 156	Soundtrack Cast 172	Soundgarden 149	
Blues Traveler 11	Des'ree 57	Adina Howard 69	MC Breed 144	R.E.M. 86	Soundtrack Cast 172	Soundgarden 149	
Bon Jovi 116	Joe Diffie 142	H-Town 186	MC Breed 144	Radiohead 148	Soundtrack Cast 172	Soundgarden 149	
Bone Thugs N Harmony 127	Celine Dion 115	Incognito 180	MC Breed 144	Rage Against The Machine 194	Soundtrack Cast 172	Soundgarden 149	
Boyz II Men 9	Bob Dylan 103	Chris Isaak 39	MC Breed 144	Collin Raye 118	Soundtrack Cast 172	Soundgarden 149	
Brandy 47	E-40 78	Michael Jackson 1	MC Breed 144		Soundtrack Cast 172	Soundgarden 149	
Brooks & Dunn 108			MC Breed 144		Soundtrack Cast 172	Soundgarden 149	

ABORIGINES FIND FORUM AND VOICE THROUGH REGGAE

(Continued from page 1)

al icons who gave voice to their own oppression and rage.

The first wave of Australian reggae-politico acts, such as No Fixed Address, Warumpi Band, and Us Mob, found success with white, urban audiences, which led to record company deals and a film based on their lives.

Reggae retains an underground following, albeit a large one, in Australian cities. Each city boasts at least



ARCHIE ROACH

one organization, such as Melbourne's Survival Reggae Club, which provides regular gigs and newsletters for its multiracial members. And the continued expansion of radio and TV service into the Australian interior, home to many Aboriginal tribes, has opened up these communities to wider musical styles. Current black outfits tend to be more cosmopolitan in sound as a result.

"But reggae still plays a very large part in our young people's musical diet," says Buna Lawrie, leader of Coloured Stone, Australia's longest-surviving reggae act, founded in North Queensland and now based in Canberra. The act is negotiating with a U.S. label for its just-completed eighth album, "Rhythm Of Nature."

"It's as much about falling in love and soothing the brutality of life as fighting for your rights," says Lawrie.

Stan Satour, bassist with Alice Springs-based group Amunda, suggests that the genre's continued appeal to Aboriginal fans transcends lyrical themes. "The Aboriginal concept of music is communal; the audience is part of the performance," he notes. "Reggae is easy to play; it's joyful and allows people to join in, unlike rock music, which is more structured

and can get very crowded.

"Of course, reggae's built-in religious [aspect] is a permanent joy to a race that bases every aspect of existence around spirituality, particularly its all-important relationship to the land," adds Satour. As Aboriginal people in Australia seek an international



TIDDAS

forum to promote their moral and legal battle for rights, their efforts find support in the international network that revolves around reggae music. A strong link has been formed with North America's indigenous people, who similarly found a global voice in reggae.

REGGAE MAKES SURPRISING SPLASH IN JAPAN

(Continued from page 1)

Featuring the familiar rasta palette of red, yellow, and green on a black background, the "Japasupu card" is sponsored by reggae promoter Tachyon Co. and issued by Orient Corp. Cardholders get discounts to the pro-



YAMI BOLO

moter's Japansplash concert series, a free subscription to Tachyon's monthly Japasupu News magazine, plus other perks.

Reggae Japansplash '95 is shaping up to be an interesting mix of

Caribbean talent. Artists scheduled to perform during the July 22-Aug. 1 concert series include I-Three, Apache Indian, Tony Curtis, Pam Hall, and Japan's leading exponent of the dancehall style, the irrepressible Nahki.

Since last summer, the reggae vibe has spread in Japan as foreign acts score unprecedented market successes and the music and its associated sense of style are absorbed into Japanese pop culture.

The phrase "Phew, what a scorcher!" was a distinct understatement in the flaming cauldron that was summer 1994 in Japan, and it seems a lot of people chose to chill out with Aswad's "Rise And Shine" (Sony), which sold more than 300,000 units—almost unheard of for a reggae release in Japan.

C.J. Lewis scored a surprise hit with his album "Dollars" in the fall, proving that reggae is not just summertime music in Japan. Released by MCA Victor last September, "Dollars" has moved more than 100,000 units. Heavy airplay of the album's single, "Sweets For My Sweet," on crucial radio outlets

such as FM 802 Osaka, Japan, and J-WAVE Tokyo, helped the album become a hit with a wider group of music fans than just the core reggae audience.

As for signings, Nippon Columbia



NAHKI

surprised a lot of people with the announcement that it had signed the legendary Bunny Wailer to a worldwide distribution deal. And Tower Records Japan's new label, Orange Records, has gotten into the fray by signing Pam Hall to an exclusive worldwide deal.

Meanwhile, one of Japan's better reggae ensembles, Audio Active, has released its second album, "Happy Happer," on London's On-U Sound. Guest musicians on the Adrian Sherwood-produced album include Skip McDonald, Doug Wimbush, and Style Scott.

And, following the success of 4 P.M.'s English-language version of the Japanese pop classic "Ue O Muite Aruko," better known abroad as "Sukiyaki," two reggae reworkings of the song were released in its land of origin. The first, by female vocalist Sayoko, is an extended CD single on Avex Trax that includes both the Japanese and English versions of the song, set to an infectious reggae beat laid down by Sly Dunbar and Robbie Shakespeare on drum and bass, respectively. And Jamaican reggae singer Yami Boló, who last year successfully collaborated with the Boom's Kazufumi Miyazawa, released his slightly harder, rootsier version of "Sukiyaki" (the English version) on Sony Records.

lease is in a 6" x 12" box, with a new booklet priced at \$49.98 on CD and \$39.98 on cassette.

Austin says the Rhino release was originally slated for June. "It got pushed back because of production deadlines, and then we thought bringing it out July 4 would be great," Austin says.

Justice and Rhino executives feel the timing of the two releases is perfect, and each product will help drive sales of the other. Justice president Randall Jamail says that because the two releases are vastly different, they won't be competing with each other.

"We look at this as a cooperative effort," Jamail says. "People who buy the Rhino record will likely buy the new Willie record. They complement

(Continued on next page)

This spring, a contingent of Aboriginal "blackfella" acts—including Archie Roach, Kev Carmody, Ruby Hunter, and Tiddas—performed alongside Canadian tribes at Vancouver's Music West festival. A deal was subsequently signed with the First Nation label for North American distribution of recordings from the Aboriginal-run CAAMA label/studio complex in Central Australia.

Moreover, Aboriginal reggae acts find their color and infectious rhythms increasingly accepted in the

Asia-Pacific region. Sydney's Mixed Relations have toured the Pacific and India. During Coloured Stone's three-week tour of Indonesia last year, says Lawrie, "We did one show to 100,000 kids, and they went crazy to songs like 'Black Boy' and 'Rhythm Of Nature,' because they identified with the themes. We're increasingly discovering that our ancestors had cultural and economic interaction with these people before white occupation, and the music is strengthening the link."



by Geoff Mayfield

HISTORICAL DATA: The drama on this week's chart was not a question of who would be No. 1. It was a foregone conclusion from day one that Michael Jackson's "HIStory" would debut atop The Billboard 200. The question that inspired betting pools throughout the industry was how much would Jackson sell in his first week. The answer is 391,000 units, right in the range predicted in last week's Between the Bullets. This is by far the largest one-week sum to be scored by a multiple compact disc set since the chart began using SoundScan data in May 1991—beating by a 97% margin the record set just two weeks ago when Pink Floyd's "Pulse," another Sony-distributed title, opened with 198,000 units.

This is also, by far, the largest total rung up by any album released in 1995, 32% higher than the number that placed Van Halen's "Balance" at No. 1 in the Feb. 11 issue. In fact, "HIStory" represents the year's highest total, period. Garth Brooks' "The Hits" exceeded 907,000 units and 516,000 units, respectively, in the charts in the Jan. 7 and Jan. 14 issues, but those numbers reflected sales rung up during the last two weeks of 1994. So, although a June 27 report by the syndicated TV show "Entertainment Tonight" rushed to call Jackson's first-week sales a disappointment, from more than one point of view, 391,000 units is a very respectable showing.

WIDER VIEW: In the SoundScan era, "HIStory's" one-week total ranks No. 22. Among albums that debuted at No. 1, it ranks No. 8, displacing Def Leppard's "Adrenalize," which debuted with 380,000 units in April 1992. The only acts that fetched higher totals for No. 1 debuts: Pearl Jam (950,000 units, 1993), Snoop Doggy Dogg (803,000 units, 1993), Guns N' Roses (770,000 units, 1991), Metallica (598,000 units, 1991), Pink Floyd (465,000 units, 1994), and Garth Brooks (405,000 units, 1993, and 402,500, 1992) . . . What a difference nine years makes. When Bruce Springsteen's boxed set shipped 1.5 million units in 1986, only 300,000 of those were compact discs. Of the 2.3 million "HIStory" units that were shipped, more than half—1.6 million—were CD sets.

Brooks and Michael Jackson are also members of an exclusive club: Of the 39 albums that have debuted at No. 1 since 1991, Brooks' 1992 set, "The Chase," and Jackson's '91 title, "Dangerous," are the only ones that managed to see an increase in their second weeks on The Billboard 200. But given this title's \$30-plus tag and the inevitable decline that big sellers usually see in their second weeks, it is unlikely that "HIStory" will turn that same trick.

TOMORROW: One national music chain expects it will see a 30% decline on "HIStory" sales, and sources within Epic will not be surprised if that mirrors the album's industrywide performance. By comparison, Pink Floyd's "Pulse" saw a 41% decline on last week's chart. Many in the consumer press will be tempted to judge whether "HIStory" is a success based on its early sales numbers, but for Epic this is a long-term project, as the label's marketing plan extends through December of next year. It is far too early to say whether Epic will be able to extend the title's shelf life that long, and since it is a double-CD set that is half greatest hits and half all-new material, there is no other album in, well, history to which it can be compared . . . If Jackson's second-week decline is in the range of 30%, he stands a good chance of holding at No. 1 again next week. His strongest competition will likely come from the No. 2 "Pocahontas" soundtrack, which debuted on top of the box office chart. In this issue's chart, the Disney title shows a gain of more than 10%, for a one-week total of 165,500 units.

KEY DEBUTS ON next week's chart will be those by Bon Jovi and Neil Young, the latter featuring megaselling Pearl Jam. Buyers at music chains say that Young's album will open bigger than a Neil Young album usually would, but not as big as a typical Pearl Jam set. Young's last album debuted at No. 9 in '94; his other two SoundScan-era albums debuted at Nos. 16 and 23. Both he and Bon Jovi should debut in next week's top five; it's a toss-up as to which one will debut higher.

U.K. REGGAE ARTISTS FIND EAGER MAJORS, BUYING PUBLIC

(Continued from page 1)

cal edge, whether or not they are pop-oriented. At the same time, independent and specialty labels continue to nurture the next generation of reggae style makers.

"There are a lot of different influences coming into British reggae," says Mick Clark, A&R director at Columbia Records U.K. "It's a kind of musical cultural melting pot, but there's a discernible U.K. style and sound which makes it stand out."

Danny Red is the first roots artist signed to Columbia Records U.K. in more than a decade. Uncharacteristic for a U.K. major, in June Columbia released a third single, "Be Grateful," from Red's year-old "Riddimwise" album, on a 12-inch to the reggae market. A fourth single, "Rolling Stone," is set for pop promotion this summer.

"Although we haven't sold a huge number of albums thus far, we're hoping to do so within the next few months and to establish Danny further," says Columbia marketing manager Matthew Ross.

Meanwhile, at retail, British reggae is finding greater acceptance. "Things are starting to improve a lot on the British side, and there's a lot of British reggae labels in the industry right now, like the Saxon label, Top Cat's Nine Lives, and Juggling," says Paul Daka, assistant shop manager at Starlight Records. "We're selling more British reggae. Right now, the top-selling artist is Peter Hunnigale on album and 12-inch, and also Top Cat."

Promoter Bagga John says, "In the last few years, you've had artists like C.J. Lewis, and now you've got acts like Peter Hunnigale, Top Cat, General Levy, Sweetie Irie. All have been getting good recognition within the mainstream. There's an industry building up. It's not like 10 years ago, when only the specialists knew about it."

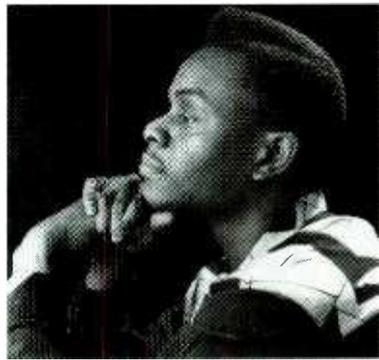
At Arista, British reggae stalwarts Tippa Irie and Lloyd Brown are signed under the Shock N Out moniker. Their first single, "Baby Mother," is set for July release, with an album due in the fall. "I'm going to break them as a big crossover act, but they're not manufactured in order to make hits," says Chris Hill, the Arista A&R director who has previously

worked with reggae crossovers Eddy Grant and Black Slate.

Junior Dangerous, known for toasting with WEA U.K. artist Lucas on the hit single "Lucas With The Lid Off," will issue his debut single on Mercury in late July. His album, "Everyday Ting," was produced by Lucas and is set for a fall release.

'BIG' AND MAXI

"There was always an understanding that Ali Campbell would be doing a solo album at some time," says Libby Griffen, Virgin product manager, on



PETER HUNNIGALE

the recent release of "Big Love" by the UB40 front man. "The album gives him a chance to show his different sides, which isn't always possible within UB40."

Virgin is planning a UB40 compilation for release this year, while the label will also issue Pato Banton's "Collections" with the addition of his last hit, "Bubbling Hot," and a cover of the Police hit "Spirits In The Material World." Maxi Priest is recording his next Virgin album with producers including the hot British duo Mafia & Fluxy.

Kim Machray of Hardzone Management calls the production duo "a versatile team who've either produced or remixed artists stretching across a wide range of genres—including Boy George, Gipsy Kings, Soul II Soul, Janet Jackson, Stevie Wonder, Maxi Priest, and Shabba Ranks. They spend three months in England and three months in Jamaica throughout the year."

MCA expects to release an as-yet-untitled follow-up album later this year from C.J. Lewis, the pop DJ whose "Dollars" album was certified gold (100,000 units). While Apache Indian's recent sophomore album, "Make Way For The Indian," on Island hasn't sold as well as his 1993 debut, "No Reservations," it is a musically stronger set.

MIXING IT UP

The growing trend toward mixing reggae and dub with dance styles is evidenced by two projects—"Rockers To Rockers" by Rockers Hi Fi on Island and "Homegrown Fantasy," the China Records debut album by longtime roots-dub exponents Zion Train. The latter has also been produced as a CD-ROM.

The second album from ska revivalist Bitty McLean, "Natural High," released early this summer on Brilliant!, has already generated two hit singles and could match the success of the artist's gold debut album, which spawned five top 40 hits.

Michael Plumley, managing director of Copasetic Records, hopes that "Little Bit Of Magic," due to be released this month, will become the fourth chart-bound single by the DJ/singer duo General Saint & Don Campbell, thus setting up their album, "Time On The Move," for its launch in August.

Another album arriving in August is artist/producer Hunnigale's "Nah Give Up" on Down To Jam. The CD version will include his back-to-back reggae chart-toppers from earlier this year, plus the Maxi Priest remix of "Sorry," which was released in June.

The independent On-U Sound label has two noteworthy albums, "Happy Happer" by Audio Active, released early this summer, and Two Badcard's "Hustling Ability," due later this year.

Some well-known names in British reggae, such as Janet Kay and Jazz Jamaica, are now sustaining their careers with Japan-only album releases. The Pacifists collective has just finished its fourth album (featuring Hunnigale on vocals) for release by Sony in Japan in late fall. Carroll Thompson, who has fronted two Pacifists albums, has a new solo album, "Full Circle," ready for release in Japan by EMI-Toshiba.

ROOTS AND CULTURE

On the roots and culture dub front, Greensleeves Records releases Jah Shaka's volumes 4-6 of "Dub Salute" through the summer, while Armageddon Sounds in Bristol has an upcoming dub album titled "Ease The Tension."

Ariwa Sound's summer release schedule includes vocal and dub versions of Lee "Scratch" Perry & Mad Professor's album "Black Ark Experiment," plus Mad Professor's latest offering, "The Evolution Of Dub 3," due out in September.

The Acid Jazz label, which released the dub poet Benjamin Zephaniah's "Back To Roots" in June, has a "Totally Wired In Dub" compilation for imminent release.

On the specialist scene, the award-winning DJ Top Cat is expected to cross over to pop attention with his new single, "Sweetest Thing," on his Nine Lives label. "He's probably one of the hottest DJs around in terms of record sales and profile. He's making waves," says Hue Francis, a promotion manager at Jet Distribution. At Fash-



JUNIOR DANGEROUS

ion Records, which goes through Jet, "Jungle Bungle," by a DJ called Sparky Banton is a hotly tipped summer release.

Virgin TV marketing manager Peter Duckworth says the label has ended "The Best Reggae Album In The World... Ever" series, after volume 2 sold fewer than 200,000 units—respectable but less than expected. However, specialist compilations with lower sales targets continue to find a market niche. Masterco's Rewind Selecta ships "Lovers Rock Vol. 2" in November. Volume 1, released earlier this year, has sold nearly 20,000 units. There's also a new, optimistic arrival in this niche, Kickin' Records' Conqueror label, which is dedicated to releasing only British-made product and is A&R'd by BBC reggae broadcaster Ranking Miss P.

Miss P cites a number of British reggae artists worth watching. "Janet Lee Davis has blossomed into a fine young singer," she says. "Same goes for Sylvia Teller. I love her voice, and she's one of the best live performers... I'd say Top Cat and Chucky Star are two young DJs who have stayed true to their commitment to music."

Kickin' general manager Daniel Pope adds, "There's a lot of very good British talent, and it needs to be showcased and given the credit it deserves."

TWO NELSON RELEASES FOR JULY 4

(Continued from preceding page)

each other. There's no competition at all. People who are buying the Rhino release are buying classic Willie, and people who buy the Justice release are buying future classic Willie."

Jamail also says he doesn't think there will be any confusion at retail, because their respective sales staffs are educating retailers about the two releases. "Retailers have responded very well to the fact that both of these records are coming out on the same day," he says. "They understand these are two very different products, and they understand, by virtue of their efforts and our efforts, that we're going to be driving a lot of customers into the stores looking for Willie Nelson."

Rhino and Justice have previously worked together, when Jamail produced an album of a concert commemorating the Holocaust performed by the Royal Philharmonic Orchestra in Vatican City. Rhino worked the video product, and Justice promoted the album. "We promoted together on that project," Jamail says. "So we have a relationship collaborating on other projects. This is different, because we're not working on the same event."

Both projects will be available at Willie Nelson's July 4 picnic in Luckenbach, Texas. (Though not consistently an annual event, Nelson has been having the celebration for 20 years.) Participants in this year's

event include Johnny Rodriguez, Leon Russell, and Kris Kristofferson (who just signed with Justice).

Jamail says they had planned to broadcast a special event on the Internet from the picnic, but it didn't come together in time. He says they still plan for Nelson to hold a forum on the Internet, but no date has been set.

"Just One Love" is the first single from the Justice release, and Jamail says the response from country radio has been positive. It is the first Nelson song released in recent years that is country enough for country radio, says Jamail, noting, "Like retail, radio is excited that Willie has done a country album."

Nelson recorded the Justice projects after he left Sony and before he signed with Liberty (now Capitol Nashville). When asked about the status of his Capitol deal, he says, "You got me. If you find out, let me know. We get a good thing going with a good label, and it disappears."

Executives at Capitol could not be reached for comment at press time.

Liberty released Nelson's "Healing Hands Of Time" album and the current Highwaymen project with Nelson, Johnny Cash, and Kris Kristofferson. Nelson says he would like to continue working with EMI (Capitol's parent company) and also plans additional projects with Justice.



THE BOX

5th Anniversary

ISSUE DATE: JULY 29

AD CLOSE: JULY 5

4th Quarter

VIDEO FOCUS

ISSUE DATE: JULY 29

AD CLOSE: JULY 5

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

Holiday Product Showcase/ Vital Re-Issues/Children's

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: STORE FIXTURES

ISSUE DATE: SEPTEMBER 9

AD CLOSE: AUGUST 15

TOMMY LIPUMA

35th Anniversary

ISSUE DATE: SEPTEMBER 16

AD CLOSE: AUGUST 22

Retooling of Retail II: NON-MUSIC PRODUCT

ISSUE DATE: SEPTEMBER 16

AD CLOSE: AUGUST 22

NETHERLANDS

ISSUE DATE: SEPTEMBER 23

AD CLOSE: AUGUST 29

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Management: Gary Stamler Management



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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	297,123,000	300,294,000 (LP 1.1%)
ALBUMS	251,733,000	259,289,000 (LP 3%)
SINGLES	45,389,000	41,004,000 (LN 9.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	145,989,000	164,999,000 (LP 13%)
CASSETTE	105,483,000	93,886,000 (DN 11%)
OTHER	261,000	404,000 (LP 54.8%)

OVERALL UNIT SALES THIS WEEK

12,987,000

LAST WEEK

13,339,000

CHANGE

DOWN 2.6%

THIS WEEK 1994

12,462,000

CHANGE

UP 4.2%

ALBUM SALES THIS WEEK

10,996,000

LAST WEEK

11,277,000

CHANGE

DOWN 2.5%

THIS WEEK 1994

10,518,000

CHANGE

UP 4.5%

SINGLES SALES THIS WEEK

1,994,000

LAST WEEK

2,062,000

CHANGE

DOWN 3.3%

THIS WEEK 1994

1,944,000

CHANGE

UP 2.6%

TOTAL SALES THIS WEEK BY GEOGRAPHIC REGION

Northeast	720,000 (5.5%)	South Atlantic	2,535,000 (19.5%)
Mid-Atlantic	1,996,000 (15.4%)	South Central	1,858,000 (14.3%)
E. North Central	2,142,000 (16.5%)	Mountain	805,000 (6.2%)
W. North Central	818,000 (6.3%)	Pacific	2,116,000 (16.3%)

ROUNDED FIGURES

TOTAL SALES THIS WEEK BY LOCALE

City	3,055,000 (31.2%)
Suburb	5,770,000 (44.4%)
Rural	4,164,000 (32%)

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



Monica To Bryan: I Won't Follow Him

IF YOU WERE WAITING for Monica to supersede Bryan Adams and wrest from Little Peggy March the honor of being the youngest female to hit the top, you might be surprised to learn that the new title sitting at the summit of the Hot 100 isn't "Don't Take It Personal (Just One Of Dem Days)." Fourteen-year-old Monica holds at No. 2 with that song, while TLC's "Waterfalls" makes a surprising leap from 7-1, the biggest jump to the top since "I Swear" by All-4-One moved 8-1 in May 1994. TLC's third single from "CrazySexyCool" is so strong that Monica may have to settle for peaking at No. 2. That means March, who went to No. 1 in April 1963 with "I Will Follow Him" when she was 15 years and 1 month old, will remain the youngest female artist to have a No. 1 single, an achievement that has been unmatched for more than 32 years.

While Arista staffers were no doubt pulling for Monica to have a No. 1 hit her first time out, they can't be too disappointed with this week's chart. Arista is the distributing label on the top three singles. It's the first time the same distributing label has owned the top three since Jan. 19, 1985, when Warner Bros. ruled the roost with Madonna's "Like A Virgin" on Sire, Jack Wagner's "All I Need" on Qwest, and Chicago's "You're The Inspiration" on Full Moon. Completing this week's hat trick is the Notorious B.I.G., still No. 3 with a bullet. "One More Chance" remains No. 1 on Hot R&B Singles for a third week, tying Method Man and Mary J. Blige's "I'll Be There For You/You're All I Need To Get By" as the longest-running rap song at No. 1.

HISTORICAL: The top three new entries on The Billboard 200 are all by solo artists who first charted as lead vocalists in groups. Leading the way is Michael Jackson, whose "HIStory: Past, Present And Future—Book 1"

makes its expected debut at No. 1. Jackson first appeared on the album chart in January 1970 with "Diana Ross Presents The Jackson 5." Natalie Merchant is on her own for the first time with her Elektra release, "Tigerlily," new at No. 13. Merchant made her album debut in September 1987 with 10,000 Maniacs' "In My Tribe." And Van Morrison is new at No. 33 with his Polydor album "Days Like This." It enters almost 30 years to the week after Morrison made his debut with Them's self-titled first album.



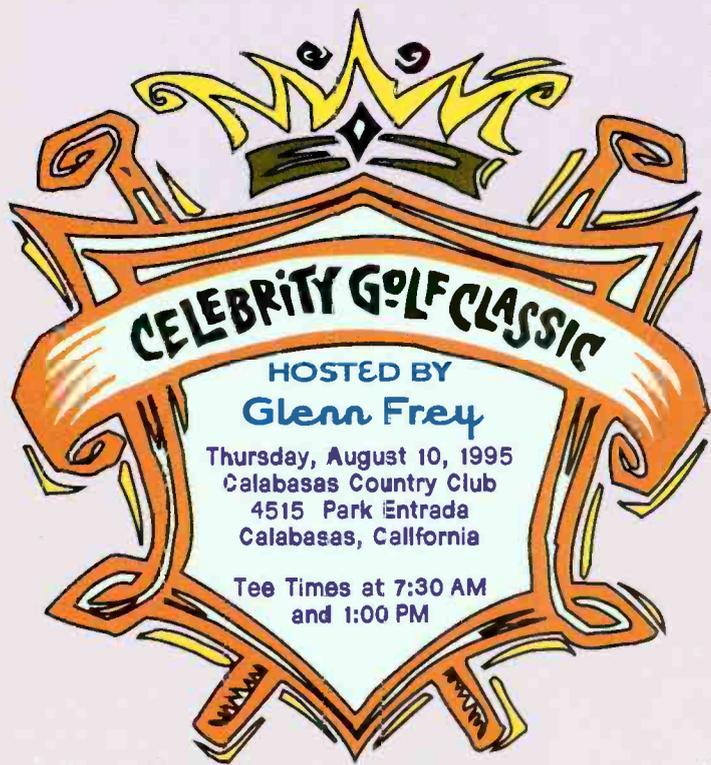
by Fred Bronson

BOX OFFICE HITS: The top two films at the box office last week are represented in the same order on The Billboard 200. Walt Disney's "Pocahontas" holds at No. 2 and "Batman Forever" moves 6-5. Both soundtracks are producing hit singles, with U2's "Hold Me, Thrill Me, Kiss Me, Kill Me" from "Batman

Forever" out in front at No. 18. Seal's "Kiss From A Rose" is the Greatest Gainer/Airplay winner, rising 54-32. Vanessa Williams' "Colors Of The Wind" from "Pocahontas" earns Greatest Gainer/Sales honors, taking a hefty leap from 42-25. If "Colors" can go all the way, it will be the second song from an animated Disney film to reach the zenith. The first was "A Whole New World," Peabo Bryson & Regina Belle's ode from "Aladdin," which went to No. 1 in April 1993.

THEY WON'T BE THERE: Not on the Hot 100, anyway. The Rembrandts move to No. 1 on the Hot Adult Contemporary chart with the "Friends" theme, "I'll Be There For You." Although strong enough to make an incredibly high debut on the Hot 100—possibly even strong enough to become the first title to enter at No. 1—it won't, because EastWest has no plans to release a commercial single of the track.

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