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IN MUSIC NEWS



Radio, MTV Wake To
 Mercury's Rusted Root
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 29, 1995

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miss thang's
 got it goin' on...

see page 12.1

The British Are Coming With A Bright Pop Sound

Parlophone's Supergrass Reacts Against Grunge

BY DOMINIC PRIDE

LONDON—Supergrass, three cheeky young lads from Oxford who have tapped the heart of classic British teenage pop rebellion and bottled it, has earned mainstream success here with the guitar-fueled singles "Alright," "Mansize Rooster," and "Lenny."

Signed to EMI's Parlophone label here, Supergrass is testing the American sense of humor through Capitol Records, which released the band's album, "I Should Coco," on July 18.

(Continued on page 116)

Oxford Spawns Big Acts Despite Lack Of A 'Scene'

BY DOMINIC PRIDE

LONDON—The city of Oxford has produced more than its fair share of internationally successful acts in recent years.

If Supergrass makes inroads in the U.S., it will follow Radiohead and Ride in putting this ancient city on the map. New signings such as the Mystics, who are on Mercury Records' Fontana label, are also hoping for international attention.

The success of so many Oxford acts is bewildering, considering that the city is not noted for being a hotbed of live-mu-

(Continued on page 116)



SUPERGRASS

Stressing Smith's 'Wild' Side Sony Classical Composer Crosses Genres

This story was prepared by Andrew Stewart and Dominic Pride in London and Trudi Miller Rosenblum in New York.

In marketing Geoff Smith's latest album, "Fifteen Wild Decembers," Sony Classical is augmenting its strategy with club remixes and a risqué video that it hopes will broaden the Yorkshire, England-born composer's audience.

The 29-year-old Smith doesn't mind being labeled a minimalist, though he is much less sure about being categorized as a pop classical artist.

"I don't know what 'pop' or 'classical' mean any longer, but I have no problem with people calling my music minimalist if it helps them to appreciate it. I think the idea of being a classical composer today seems like a joke, and it's time peo-

ple gave up the quest. Let's drop these pretenses and say, 'I write music,' as simple as that."

Released June 27 in the U.S., the album will be issued in the U.K. and Europe at the end of August.

"Fifteen Wild Decembers" takes its title from a line in the poem "Six Wings Of Bliss" by Yorkshire writer/poet Emily Brontë, written to a departed loved one: "Cold in the earth and fifteen wild Decembers/From those brown hills have melted into spring/No later light has lightened up my heaven/No second

(Continued on page 47)



GEOFF AND NICOLA SMITH

Latin Music Has New Challenges At Anglo Retail

BY JOHN LANNERT

The untimely death of Selena has sparked unprecedented sales and interest in Latin music at Anglo retail chains.

Acknowledging that Selena's death helped to raise industry awareness of Latino sounds, the Musicland Group's VP of purchasing, audio, Dick Odette, notes that her just-released bilingual album, "Dreaming Of You," will be "the biggest [Latin] album since Julio [Iglesias] did his first English record."

(See Between The Bullets, page 123.)

(Continued on page 125)

June A Letdown For Music Stores

BY MELINDA NEWMAN and ED CHRISTMAN

NEW YORK—While June's superstar slate of releases has failed to provide an end to the sales drought for many U.S. retailers, several chains are quenching their thirst with such blistering hot new acts as Alanis Morissette and Silverchair, as well as continuing success stories like Hootie & the Blowfish, Live, and Blues Trav-

(Continued on page 124)

Pirate U.K. Radio Propels Rising Soulful Jungle Style

BY KWAKU

LONDON—Turn on the radio any weekend in London, and you'll find the FM band pumping with the sounds of jungle, brought to you courtesy of a thriving pirate radio scene.

Legal radio may be satisfying the capital's pop and rock listeners, with Virgin FM and a Chrysalis-backed channel added to the stations available. However, dance and black-music listeners dissatisfied with the limited choice on

London-wide Kiss 100 FM or south London's Choice FM are increasingly being catered to by pirate stations across the breadth of the FM dial.

Pirate stations with names like Kool, Pulse, Unique, Irie, Eruption, Pressure, Girls, Sky, Skyline, Motion, Powerjam, Heart, Energy, Genesis, Dream, and many others provide a

continuous diet of specific genres (mainly reggae, jungle, or house) or a mixture of dance and

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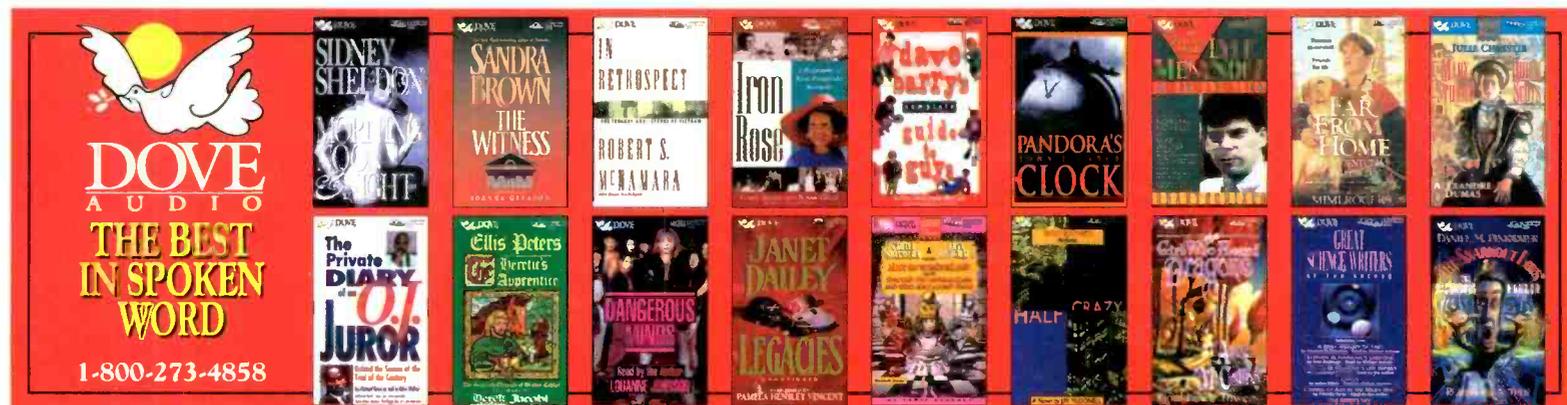


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GLOBAL MUSIC PULSE

French Film Inspires Top-Selling Rap Album

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Joyful Bedlam: 'Life' With Bogmen

"I'd like our music to be heard as uplifting," says lead vocalist Bill Campion of the jubilant bedlam that is the sound of the Bogmen, but he admits that the point of "The Big Burn," the first single from the band's inaugural album, "Life Begins At 40 Million," (Arista, due Aug. 29) is "having fun treating the apocalypse as a picnic."

Hedonism, like nihilism, is sometimes a romantic bid to wreak havoc on sham and recapture hope, with adherents believing that anything left standing after such passionate punishment could prove the basis for a new beginning. "I think that sounds about right," Campion agrees with a guffaw, "and the sense of humor in our music is intended to make the dark stuff in it go down easier."

Envision a military-parade drill by a renegade cadre of shell-shocked vets, the close-order march disintegrating into spit-and-polish pandemonium, and you'll grasp the alarmingly unbalanced fife-and-drum brio that is the Bogmen's portrayal of our national discord. Witnessed live during a dangerously packed gig last May at the Mercury Lounge on Manhattan's Lower East Side, such songs as "The Big Burn" are august in their wacky precision but most affecting for the loco oratory Campion imposes on the proceedings, as if the grand marshal of a stately occasion had suddenly flipped his illustrious lid.

"Button your lip, you're talking out of turn!" he barks in a caterwaul. "Another cell out of your brain, another marble from the urn! Certain things you can't replace! Once you're a raisin, you can never be a grape!"

Granted, such gaga glibness may never overshadow the Gettysburg Address, but it stokes the grinning Mercury Lounge throno into an almost metaphysical boil.

"When I originally heard the ranting licks our guitarist Bill Ryan came up with at rehearsals," explains Campion, "it suggested something destructive, and I blammered out these stream-of-consciousness ideas—which is how I get a lot of the surprising words."

But what is equally un contemplated is that the lyrical outcries come off as spiritual.

"Well, if I really tried to be prophetic," he says, "I'd be a laughing stock, but there is something within myself and the world that I'm searching for. Sometimes it's just the hangover delirium of feeling sick of myself, but other times I start firing off synapses and seem to get moved by the spirit."

In June 2, 1992, the Bogmen coalesced into their current six-man membership (Campion notes, "Our name stems from the fact that we all worked on clam barges in the bogs off Long Island [N.Y.]"). Since then, the group has been causing a healthy stir on the club circuit between New England and the Middle Atlantic states, regularly attracting sellout crowds of 1,500 or more to such halls as New York's Irving Plaza and Tramps. "They rapidly drew an extremely faithful college audience from D.C. to Boston," says Steven R. Martin, senior VP of the Agency Group Ltd. U.S.A., which eagerly handles the band's concert bookings. "But what made these guys so unusual was the fact that though they may have sold or circulated a few homemade demos, there was no real independent record or CD to help build their following. The huge interest was pure concert word-of-mouth, based on the spontaneity of their shows, Billy's charisma, and the fact that you're never sure what's gonna happen

whenever they play. Arista immediately saw this band's potential, believing like we do that they can go all the way."

Thankfully, producer Jerry Harrison, former Talking Heads keyboardist, was able to harness the crazed exuberance of the Bogmen in the studio; with "Life Begins At 40 Million" (the album's title and cover-art spoof evolution and the recent rash of midlife-crisis books), he allowed the band to set a live tone without sacrificing its flair for the incongruous flourish.

"Jerry did a good job," says Campion. "He did things like change the arrangement of 'The Big Burn' drastically, and he came up with the bassline for the song 'Englewood.' We clashed in a fun way, because I didn't want him to be in the control room for my vocal tracks, and he agreed to just back off and let me fly."

Born Feb. 21, 1971, in Huntington (N.Y.) Hospital, Campion is the youngest of the six kids of computer marketer Robert Campion and the former Patricia McCann. Billy is Irish on both sides of the family: "My dad's name was originally Norman, and his people are from County Antrim and Cavan, while my mom's relatives are from Limerick and Armagh." He concedes an interest in his Irish roots, including the musical ones, but spent more time in his teens learning the music of Violent Femmes, the Replacements, and the Kingston Trio—"We did a weird version of 'Scotch And Soda'"—for high school cover bands Dead Fleas, Bad Hair, and the Plumbers.

Once the present Bogmen (Campion, Bill Ryan, keyboardist Brendan Ryan, bassist Mark Wike, percussionist/backpack singer P.J. O'Connor, and drummer Clive Tucker) had graduated from or dropped out of assorted Eastern schools (Boston College, Hofstra, Providence College, Berklee College of Music), they took refuge in a rented house in Lynbrook, N.Y.

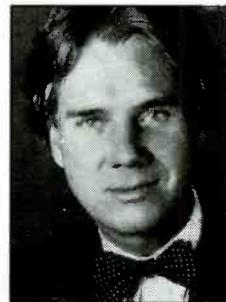
"We called the place Disgraceland," he says, "and all we did was write, jam, and drink cases of beer from the 7-Eleven across the street. Living next door were two strippers and their pimp, who ran a business called Body Talk Ltd., and when things were slow, we made \$80 a night driving them to bachelor parties in the area."

A regional fan system seeded by stints playing the Bayou in D.C., the Paradise in Boston, Mother McGee's in Huntington, and diverse bars in Queens, N.Y., enabled the Bogmen to dub small batches of their demos, selling them for five bucks apiece. The most notable were titled "You'll Shoot Your Eye Out" (1993) and "Glow-In-The-Dark Balls" (1994), the latter yielding larval renditions of three killer cuts on "Life Begins At 40 Million": "What's Behind Your Coat?," "The Doubter's Glass," and "Dr. Jerome (Love Tub, Doctor)."

Crackling drums, carefree melodies, and the AWOL exuberance of Campion's lounge-crawling schtick build upon each other on the new album, as they do at the Bogmen's drolly militant concerts, rousing to a certified frenzy a widening retinue of what Campion affectionately calls "confused, postgraduate drifters." There may be other 1995 debuts as fine as "Life Begins At 40 Million," but few will be as free of formulas and, yes, uplifting.

"Concepts like nationalism may be dead for many young people," says Campion, "but the honesty of rock'n'roll as a social barometer and rallying point is not. With the Bogmen, I'd like to appeal to the loneliest people with the least self-confidence, restoring their faith in others and in what's coming next."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

BOBBY McFERRIN ON THE PODIUM

What's the best way to promote and market a new album featuring Bobby McFerrin conducting classical music and singing along with an orchestra? Sony Classical USA thinks it has the answer. Heidi Waleson reports in her Keeping Score column. **Page 32**

NRM ABOVE THE FRAY

National Record Mart plans to expand at a reduced rate in the coming year as part of its strategy to stay out of the retail wars. Back from the company's annual convention in Champion, Pa., senior retail editor Ed Christman has the story. **Page 81**

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Commentary

Musicians: Fight For Performance Rights Now

BY JAY L. COOPER

Some artists are concerned about their performance rights, but I believe that most musicians and singers are not even aware of the possibility of having a performance right.

As a performer, I know how much energy, determination, and sheer work it takes to make a career out of making music. Most artists simply do not have the time to devote to understanding and fighting for rights under the copyright law.

"Besides," they are often told, "musicians and the music business have been working well enough without a performance right; there is no reason to change it now." That sentiment is wrong on both counts: the present system is unfair to performers, and there is every reason to change it now.

Under our existing copyright law, musicians and singers are not entitled to receive income from the performance of their recorded works. Their most significant source of income is record sales and, to a much lesser extent, live performance.

This arrangement (the absence of a performance right) has been all fine for artists in their creative prime who are recording new music and are in demand for concerts and other performances. But this system does not work at all for artists whose principal creative works are in the past. This category already includes many performers who have made substantial, significant contributions to American music and culture.

These artists are left out, even while their music continues to permeate our culture, because those who profit from the commercial use of their music are not legally required to compensate for its use.

And when I say "left out," I mean that literally: Many of these artists are destitute. To prove it, one need only look at the efforts that have been undertaken to address their needs.

For example, Ginny Mancini, widow of Henry Mancini, was so appalled by the living conditions of some singers who had helped create the magic of the big-band era—artists whom she and Henry knew personally—that she started the Society of Singers to provide for their most basic needs: food, clothing, and hospitalization. Similar efforts have been undertaken by the Rhythm and Blues Foundation, NARAS MusicCares, and the Musicians Union Foundation.

Many of the people served by these organizations were stars in their prime, and the music they recorded is still being played. But this music is not being sold in retail stores, and because there is no performance right for sound recordings, the artists receive nothing.

The broadcasters will tell you that they are doing the music business a "service" by playing these records, and that they are helping to promote the sale of those recordings. Even if there is promotional value when it comes to the current hits, the truth is that music is the primary basis of the broadcaster's programming. They are not paying sufficiently for programming (performance royalties go only to the songwriter and publisher), and a substantial number of broadcasters play

music that is not on the charts; that is, music that listeners tune in to hear, but never buy.

The performance right bill currently in Congress will not right all these wrongs. In a significant compromise, broad-



A performance right is a matter of survival.

Jay L. Cooper is an entertainment attorney and senior partner with Manatt, Phelps & Phillips.

casters (all radio and television stations) have been exempted from recognizing and paying for performance rights. This is unfair to the musicians who have recorded the wonderful music that sustains so many radio stations. Bruce Lehman,

LETTERS

WELCOME ALL CREATORS

I not only agree fully with commentary writer Barry Bergman's premise on a performance right (Billboard, July 8), but I have long felt the copyright law to be seriously flawed in not providing such rights in sound-recording transmissions, both analog and digital. While it's fashionable to fear the copying possibilities inherent in transmission via digital media, I feel that whatever criteria apply to the public performance of songs must also apply to recordings of them.

What I found to be ridiculous in Bergman's rationale was his reference to Diane Warren as the epitome of obscurity and thus undeserving of performance right earnings. I also take strong exception to his attribution of a work's creation to its recording artist. Many writers and artists do double-duty by performing both functions, but the functions are indeed separate, and identifiable as such. I doubt there are many artists who enter the studio without a clear idea of what is to be recorded, i.e., a previously created song. Additional "creation" then occurs, but the idea that causes the process to move forward is a song written by a writer, regardless of the public's knowledge of the writer's face. Would Bergman deny Neil Simon his due because he is also a relatively obscure personality? Joe Eszterhas? Paddy Chayevsky?

Bergman also fails to detail the great difference between what a record company pays upon sale for a song and what is paid to an artist for its recording. Notwithstanding the enormous success of the late Sammy Cahn, Jimmy Van Heusen, and the like, I seriously doubt Frank Sinatra would have willingly traded bank accounts with these writers.

I realize Bergman's point was the direct payment to artists of their (hopefully) eventual performance right payments, but he needn't denigrate songwriters and their creations in doing

assistant secretary of commerce and commissioner of patents and trademarks, expressed his own reservations about the bill's exemptions during testimony March 9 before the Senate Judiciary Committee.

But this exemption is a compromise to political reality that is probably unavoidable, and the protections that the bill provides are so important to artists and to the future of the music industry that we must accept them. The reason, quite simply, is that the economic foundation of the music industry is about to be fundamentally challenged by technologies that were completely unthinkable 10 years ago.

In sum, that is why it is so important to change the system now.

A performance right for recorded music is no longer an academic exercise or even a matter of fairness. It is a matter of survival. Congress should pass the bill that has been introduced—and each and every musical performer should do everything in his or her power to make sure it happens.

so. The fight for this very worthy cause should include and welcome all significant creators whose contributions result in the production of sound recordings.

David Rosner
The Bicycle Music Co.
Los Angeles

NO MORE NICHE PROGRAMMING

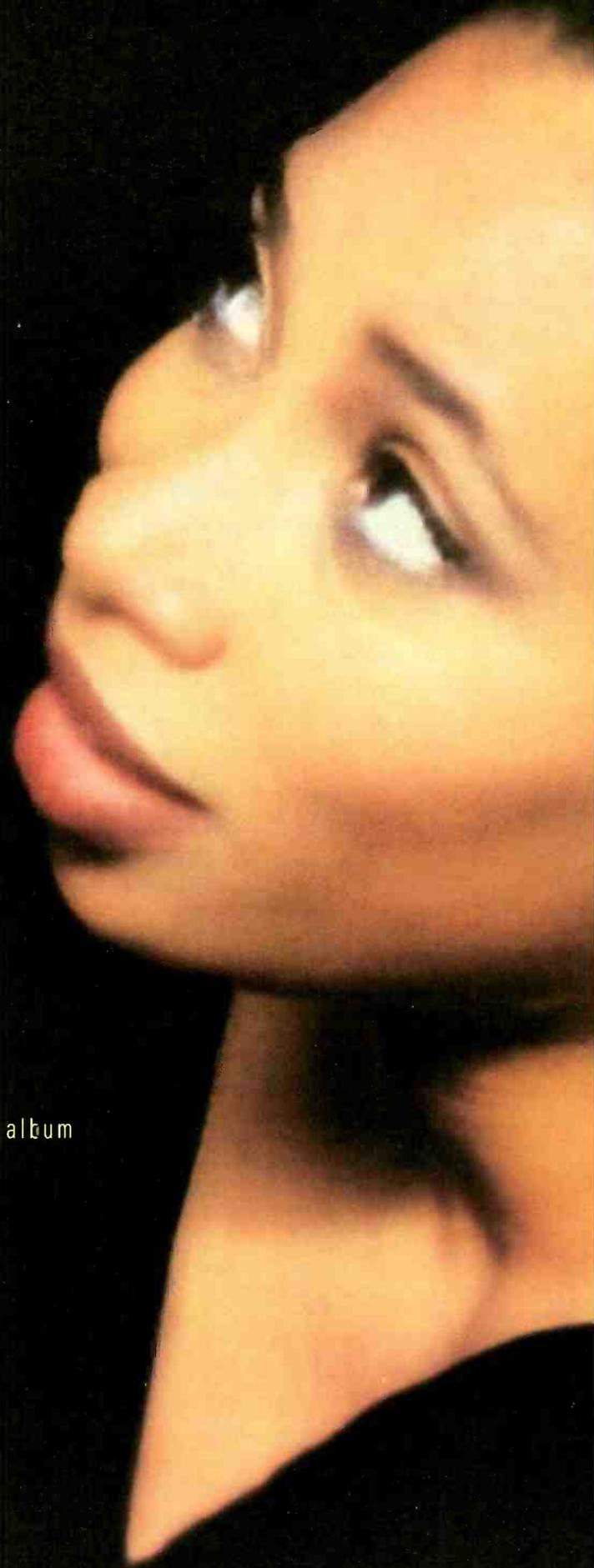
It is time for me to say something about fragmentation and "niche" format radio. Niche formats aren't as exciting or interesting as mainstream formats. Take our local top 40 outlet, WPAC (PAC-93) Ogdensburg, N.Y. For 14 years, PAC has cranked out some of the most exciting hits for the Ogdensburg/Canton/Potsdam area. It didn't matter if the song was country (Garth Brooks' "Hard Luck Woman"), urban (TLC's "Creep"), rock (Van Halen's "Can't Stop Lovin' You"), AC (Elton John's "Circle Of Life"), or alternative (Letters To Cleo's "Here And Now"). If it was a top 40 hit, PAC played it. Sure, imitators came and went, but they couldn't hold a candle to PAC-93.

Now PAC has gone to a top 40/adult satellite format, which isn't quite as exciting. What fits the format and what doesn't is an individual's call. What one PD might hear, another PD might not. The positioner is "No hard rock, no rap." That means the satellite can't play "Can't Stop Lovin' You" because it is hard rock. And there's no guarantee that you'll hear this week's No. 1 hit or that you'll hear the new Paula Abdul or the Michael Jackson/Janet Jackson duet. A lot of the core artists will be missed because their hits might not fit the niche format.

Also, the satellite rotates gold titles very heavily, some with only a 10-hour span. Given the choice between mainstream top 40 and any of the fragmented variations, I'll take mainstream any day! Keep mainstream top 40 alive!

John Trombley
Canton, N.Y.

Her voice isn't the only thing that's
golden.



rachelle ferrell

Capitol Records congratulates Rachelle Ferrell on her **GOLD** self-titled debut album



Look for First Instrument

Her First Jazz Album Out Now On Blue Note Records



KENT BLACKWELDER MANAGER Produced by George Duke Enterprises ©1996 Capitol Records, Inc.

Mottola Dismisses Rumors Of Sony Executive Changes

NEW YORK—In the midst of a flurry of industry rumors concerning senior-level executives at Sony Music, Thomas D. Mottola, president/COO of Sony Music Entertainment, exclusively addressed the situation with Billboard:

"The vicious rumors going around about Don Ienner, chairman of the Columbia Records Group, and Richard Griffiths, president of Epic Records, being dismissed from their posts, are absolutely and categorically untrue," says Mottola. "Furthermore, there is no truth in the rumor that Sylvia Rhone is coming to Sony Music. I don't know how these ru-

mors get started, but they are totally disruptive to any organization.

"We're looking forward to our biggest year in the history of Sony Music, with releases coming this fall from

BILLBOARD EXCLUSIVE

Pearl Jam, Mariah Carey, Michael Bolton, Alice In Chains, Rage Against The Machine, Billy Joel, Cypress Hill, Da Brat, Xscape, Celine Dion, Sade, Silverchair, Oasis, and Des'ree. As you can see, this is an impressive lineup which I know will produce outstanding results."

BMG Sales Rise 21.7% In Fiscal '95 Music, Video Are 71% Of \$5 Bil Total

BY DON JEFFREY

NEW YORK—BMG Entertainment, operator of the worldwide music and home video company, reports that sales in the fiscal year ending June 30 rose 21.7% to \$5.14 billion from \$4.22 billion the year before.

Music and home video account for 71% of the company's total revenues, or \$3.65 billion. Arista Records was BMG's leading label, by far.

The company, whose parent is pri-

vately held, Germany-based Bertelsmann AG, declines to release profits. A spokesman says that earnings for music and other businesses were "up substantially."

During the fiscal year, BMG's biggest albums were "Miracles" by Kenny G (Arista), 3.8 million units shipped in the U.S. during the fiscal year; "CrazySexyCool" by TLC (LaFace/Arista), 3.8 million; "The Sign" by Ace Of Base (Arista), 2.5

(Continued on page 123)

Power Rangers Suffering Loss Of Sales Might

BY EILEEN FITZPATRICK

LOS ANGELES—Once considered the hottest licensed property on the video store shelf, "The Mighty Morphin Power Rangers" apparently aren't so mighty anymore.

Over the past six months, distributor and supplier sources say WarnerVision Entertainment is selling 50% less "Power Ranger" product to video retailers than PolyGram Video did when it distributed the product from 1993 to September 1994.

The latest videos, the "Mighty Morphin Power Rangers: Forever Friends" two-tape series, which is targeted to girls, hit stores July 5 with retail orders of approximately 325,000 combined units, according to distributor sources. Suggested retail price on "Power Ranger" product is \$12.95.

In March, the WarnerVision-released "White Ranger" three-tape series sold about 1.2 million combined units.

Since picking up the line, WarnerVision has distributed 10 titles with orders of approximately 5 million units, according to a distribution source. Sales figures do not include direct-mail accounts.

When first introduced to video in 1993, each new Power Ranger video shipped about 750,000-1 million units.

"We haven't experienced a returns problem," says Strawberries' sell-through buyer Joe Jaworski. "But we've never boat-loaded the titles."

Distributors say orders for the ti-

(Continued on page 124)

Billboard Awards Move To New York Joni Mitchell To Receive Century Award

NEW YORK—The Billboard Music Awards show is coming to New York for the first time. The sixth annual awards presentation, which will be telecast live Dec. 6 on Fox, will be held at the Coliseum on Manhattan's West Side.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by Billboard's year-end sales and airplay charts. Highlights of the show will include live performances by the year's top-charting stars.

Additionally, Billboard will present its coveted Century Award to singer/songwriter Joni Mitchell during the telecast. The Century Award is Billboard's highest honor for creative achievement. Mitchell was chosen by Billboard in recognition of the uncommon excellence of her still-unfolding body of work.

At a press conference held at the Hard Rock Cafe here to announce the event, New York Mayor Rudolph Giuliani said the awards "will further strengthen [the city's] claim" to being the world capital for music and other cultural pursuits.

"After five years we felt it appropriate to bring the show to New York, which is the headquarters of the magazine, a vital music center, and the media capital of the world," said Howard Lander, president and publisher of the Billboard Music Group.

Kevin Wall will serve as executive

producers of the show for the first time; Paul Flattery will produce the telecast. Hosts and performers for the awards will be announced in the coming months.

Awards to be presented on the telecast will include the following categories:

- Billboard album of the year.
- Billboard artist of the year.
- Hot 100 single.

- Country album.
- Country single.
- Country artist.
- Modern rock single.
- Modern rock artist.
- Album rock single.
- Album rock artist.
- R&B album.
- R&B single.
- R&B artist.
- Billboard new artist of the year.



New York Mayor Rudolph Giuliani, center, welcomed the Billboard Music Awards to New York during a press briefing at the Hard Rock Cafe. Joining Giuliani, from left, are Kevin Wall, the show's executive producer; Billboard editor in chief Timothy White; Billboard Music Group president and publisher Howard Lander; and Georgina Challis, senior VP of BPI Communications. (Photo: Chuck Pulin)

KLOS Cracks L.A. Top 10 In Spring Arbitrons

BY PHYLLIS STARK

NEW YORK—For the first time in nearly two years, KLOS Los Angeles is among the market's top 10 stations. In the newly released spring Arbitrons, the station took 10th place 12-plus, thanks to a 2.3-3.3 jump. This is its highest rank since the summer of 1993.

KLOS, along with fellow heritage album rock outlet KISW Seattle, made headlines during the winter when its PDs announced in a letter to the industry that they wanted to be considered modern rock outlets (Vox Jox, Billboard, April 29).

While KLOS continues to play such artists as Neil Young, its playlist is now heavy on modern rock, a factor that cer-

tainly contributed to its recent success. Last week's playlist was full of acts including Better Than Ezra, Live, Green Day, Filter, Hum, Bush, Sponge, and Hole.

Meanwhile, Los Angeles' Spanish outlets had an unexpectedly bad spring. KLVE, which was No. 1 in the Winter book, moved to No. 2 this time, with a 5.4-4.7 dip. Rival KLAX, which dominated the market from the fall of 1992 through the fall of 1994, was down to No. 9 this time, with a 4.5-3.4 loss.

Leading the market this time is top 40/rhythm KPWR (Power 106), which rose 5.0-5.2 from the winter. Top 40 KIIS took third place with a 4.2-4.5 improvement. Modern rock KROQ remained stable at 4.4.

Rounding out the top 10 were adult contemporary KOST (4.1-4.3), R&B KKBT (4.0-4.2), news/talk KFI (3.4-3.9), and oldies KRTH (3.2-3.8).

Elsewhere in Los Angeles, country KZLA returned to its fall '94 2.3 share after climbing to a 2.8 share in the win-



ter. Triple-A KSCA took a disappointing 1.3-1.0 dip, making it the No. 30 station in the market's 12-plus rankings.

In New York, the two Emmis Broadcasting stations remained in first and

second place. R&B WRKS was off 7.4-6.7 but continued to be the market leader. Top 40/rhythm WQHT (Hot 97), meanwhile, rose 5.4-6.1. Spanish WSKQ continued its upward momentum with a 4.4-5.0 gain.

Oldies WCBS-FM (4.6-4.6) and modern rock-leaning top 40 WHTZ (4.4-4.6) tied for fourth place in New York. They were followed by AC WLTW (4.1-4.1), N/T WABC (4.1-4.0), N/T WINS (4.0-3.7), top 40/adult WPLJ (3.5-3.6), and classic rock WXRK (3.2-3.3).

In other New York highlights, AC WPAT-FM benefited from its new, more contemporary approach with a 1.9-2.4 gain. WNEW, which flipped from album rock to a "rock alternative" approach a month after the ratings quarter ended (Billboard, July 22), was up 2.1-2.3. Also, jazz/AC WQCD (CD101.9) was off 3.3-3.0, R&B WBLS rose 2.7-2.9, AC WMXV (Mix 105) nudged down 2.7-2.6, and country WYNY dipped 2.7-2.2.

In Chicago, R&B WGCI-FM reclaimed the No. 1 slot from N/T WGN, despite WGCI's 6.4-6.0 downturn. WGN dipped 7.1-5.8. Country WUSN rose 4.3-4.7, and N/T WMAQ took the No. 4 slot with a 3.6-4.0 gain.

In a three-way tie for fifth place were top 40/rhythm WBBM-FM (4.0-3.9), AC WLIT (4.1-3.9), and R&B/adult WVAV (3.9-3.9).

Chicago's ratings also brought a three-way tie for eighth place among N/T WBBM-AM (3.4-3.8), oldies WJMK (3.4-3.8), and modern rock WKQX (3.7-3.8).

Elsewhere in Chicago, jazz/AC WNUA was up 3.2-3.5, and album rock WRCX rose 3.0-3.1, tying with triple-A WXRT (2.8-3.1). Also, R&B WEJM-FM was back up to its fall

(Continued on page 116)

Time Warner Units Pair Up On Twin Promotion 5 Olsen Videos Have Simultaneous Dual-Supplier Releases

BY SETH GOLDSTEIN

NEW YORK—WarnerVision and Warner Home Video are trying to make an omelette of broken eggs. So far, retailers appear to be answering the breakfast call.

The two Time Warner units inadvertently scheduled near-simultaneous releases of five cassettes starring the Olsen twins that might have competed against each other for retail attention. This kind of overkill could have hurt less popular performers.

But previous tapes with Mary-Kate and Ashley Olsen are selling well, and strong demand is easing acceptance of the joint marketing plan. "They've been good to us in the past, and we expect that to continue," says Best



MARY-KATE & ASHLEY

Buy's Joe Pagano, who says the chain will maintain its support.

Best Buy, he adds, is placing a Warner Home Video floor display in larger stores, and the display will also carry WarnerVision product. It's one result of the cooperative effort.

"They're good titles," says the buyer for another key retailer. Although the timing "could have been better," he thinks the combined release cre-

ates an "extensive catalog" that achieves significant in-store exposure—and the prospect of selling more than one cassette to a customer.

The question is how long before the exposure fades. Pagano figures that the twins are two years along the "three-year product curve" that has determined the lifespan of most kid-vid hits, including the current "Mighty Morphin Power Rangers." "The market can absorb five or six titles at a time when it's hot. You might as well get it while it's there."

Time Warner took all media control of the twins, formerly of the hit television series "Full House," when WarnerVision wrested distribution of the direct-to-video "Adventures Of

(Continued on page 124)



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Artists & Music

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MTV, Radio Wake To Rusted Root Mercury Act Rewarded For Nonstop Touring

BY CARRIE BORZILLO

LOS ANGELES—Mercury act Rusted Root has proven, once again, that a new band can attain commercial success primarily through constant touring without the aid of radio or video support.

"When I Woke," the Mercury debut by the six-member Pittsburgh group, has garnered top 40 support and decent MTV rotation only in the last few months. Nonetheless, the album has sold more than 204,000

units, according to SoundScan. This week, the album is No. 92 with a bullet on The Billboard 200 nearly a year after its release.

Rusted Root, whose hypnotic and primal percussive rhythms and ethereal voices often induce live audiences to trancelike states, is following in the footsteps of RCA's Dave Matthews Band and Atlantic's Hootie & the Blowfish.

Those two bands spent months on the road before attaining their platinum records, with radio and video getting on board only after sales began to pick up.



Rusted Root shows off its Billboard Heatseekers Impact T-shirts. The members of the band, from left, are John Buynak, Liz Berlin, Patrick Norman, Jim Donovan, Jim Dispirito, and Michael Glabicki.

Mercury hopes the same will happen with Rusted Root.

"We think this is the next one up," says Metropolitan Entertainment's Rob Kos, who manages the band with assistance from Bridget Nolan. "It will be gold no matter what, just based on what the band and label has done so far. [Top 40] and MTV will determine how much further it will go after that."

"When I Woke," which was released Aug. 23, 1994, spent 31 weeks on the Heatseekers chart, including one week at No. 1. It broke into the top half of The Billboard 200 at No. 100 last week, mak-

ing the act a Heatseekers Impact Artist.

This week, the album, which was produced by Bill Bottrell (Sheryl Crow), experienced an 11% gain in sales with 11,500 units sold, according to SoundScan.

The male/female, multiracial band has spent the past 14 months, with the exception of three weeks, touring with the likes of the Dave Matthews Band, the Spin Doctors, Sheryl Crow, Page & Plant, the H.O.R.D.E. tour, the Allman Brothers Band, Toad The Wet Sprocket, and the
(Continued on page 15)

Marlee MacLeod Forges Her Own Twin/Tone 'Chain'

BY PAUL VERNA

NEW YORK—Every time Marlee MacLeod moves, good things happen to her. When she migrated from Tuscaloosa, Ala., to Athens, Ga., she hooked up with local rockers the Dashboard Saviors and eventually landed a deal at their label, Medium Cool-Twin/Tone.

Now that the singer/songwriter has relocated from Athens to Minneapolis, she hopes good fortune will come to bear on her sophomore album, "Favorite Ball And Chain," due Oct. 10 on the Minneapolis indie.

The timing couldn't be better for MacLeod. The Fort Payne, Ala., native failed to excite more than a handful of critics and a few thousand fans with her debut album, "Drive Too Fast," but one listen to her new effort suggests that the artist is primed for large-scale attention.

The sharpened focus of "Favorite Ball And Chain" reflects MacLeod's increased involvement in the record, vis-à-vis her debut.

"I had a great deal of control over it," says MacLeod of the project, which she co-produced with longtime cohort John Strawberry Fields (who also plays guitar on it).

"Production was something I felt I could do well," she adds. "I felt like my music would be better represented that way."

MacLeod says she felt her first album, produced by Twin/Tone president Peter

Jespersion, suffered from a lack of focus.

Jespersion agrees. "I produced the first record and I like it a lot, but this one is a much better record," he says. "She had a much clearer vision, and she took the bull by the horns. Her ideas are more realized."

On "Favorite Ball And Chain," MacLeod is backed by bassist John Crist and drummer Rob Veal, who are the Dashboard Saviors' rhythm
(Continued on page 123)



MacLEOD

Michael Names Sony Executive As His Manager

BY ADAM WHITE

LONDON—George Michael has appointed a manager to direct his career in the world outside North America.

Here's the twist: The singer's choice is a British executive, Andy Stephens, who has worked for Sony Music (and CBS Records) for the past 15 years. A senior Sony source says, "It's not all part of the settlement!"

Nevertheless, the appointment is ironic. Last week, Michael and Sony agreed to end their bitter contractual dispute, allowing the artist to sign with DreamWorks SKG for North America and Virgin Records for the rest of the world (Billboard, July 22).

Under the settlement terms, Sony retains rights to Michael's catalog and will release in 1997 a greatest-hits set (including tracks from his first album for DreamWorks and Virgin) with the singer's approval.

In another coincidence, Sony Music U.K. recently recruited a longtime Michael associate to head its communications department. Gary Farrow, a media consultant for the singer for 10 years, joined the company last month.
(Continued on page 119)

Virgin's Dreadzone: Architects Of 'That Kind Of Music'

BY DOMINIC PRIDE

LONDON—Have you ever heard the Stadium Dub?

If the British threesome Dreadzone comes your way, there's every chance you will. With its mix of dub reggae, folksy ditties, and samples plundered from films present and past, Virgin's Dreadzone is gaining acclaim both for its live performances and its new album, "Second Light."

Like many of today's British acts, Dreadzone proved that it could span the gap between

rock and dance by playing both the New Musical Express rock stage and the dance tent at the Glastonbury Festival. Other acts, such as the Prodigy, Orbital, the Orb, Stereo MCs, and Tricky, are equally capable of attracting traditional rock and dance audiences without alienating either.

"Second Light," Dreadzone's second album, conveys little of the energy of the group's live shows, but it is a gentle collage of dub, electronics, samples, and quirky melodies from a myriad of sources.

If the reliance on film and TV samples is familiar, that's because two of the members, bassist Leo Williams and drummer Greg Roberts, were members of Big Audio Dynamite, and in the '80s, along with Don Letts and Mick Jones, they pioneered the technique of weaving samples in and out of music, using the textures as another musical instrument.

Williams and Roberts are joined by Tim Brand, who is the band's keyboard player and technology man. "Leo and I

are the architects and builders," says Brand.

Adds Roberts, "I'm the one who [goes] through all the films and the one who forms the blueprint for what we do."

In addition to leaning heavily on dub reggae and poetry, "Second Light" has a uniquely British quality to it, a factor that Roberts says he consciously tried to achieve. "When we were making the track 'Little Britain,' I was driving along and hearing a classical station and a jungle station right next to it. It makes you realize just how diverse the cultures are here."

Adds Brand, "We like old music as well as new music. Our music is really a result of what we're surrounded by, with London being so much more cos-



DREADZONE

mopolitan than other cities."

Roberts agrees, saying, "Right now being British can mean almost anything. There's such a wealth of cultures. What we do is a celebration of all that. [On 'Second Light'] we were trying to get near to the feeling of a soundtrack of Utopia—that British sound of the postwar, Festival of Britain era. We're

remembering parts of the past but not hanging on to the past glories, as some politicians want to. There's a body and a quality to English life that the likes of Michael Powell tried to develop in his films."

While the album defies description—too much beat to be ambient and too laid-back to be dance—it is definitely "listening music." It is in the vein of many contemporary acts whose outlook has the boundary-breaking elements that dance music permits, without the monotony of four-on-the-floor beats. It is a music that Brand calls "that kind of music." Says Brand, "We played a concert in Brussels, and there were 10,000 people in
(Continued on page 125)

MTV Expands Its Online Programming 4 Prime-Time Shows, New Web Site To Launch

BY BRETT ATWOOD

LOS ANGELES—MTV is expanding its presence in cyberspace. The music-video channel is adding four prime-time interactive pro-

grams to its year-old MTV Online site on America Online. MTV is also enhancing its presence on the Internet's World Wide Web, with new content aimed at a global audience.

"MTV Prime Time Online," which was launched July 17 on America Online, is the network's first stab at regu-

larly scheduled interactive programming. Computer users who tune into the four MTVO offerings can participate in real-time text conversations with the program hosts.

Leading off the lineup is "Butt Heads With Kennedy," which is cybercast Mondays at 8 p.m. EST. The online talk show is hosted by boisterous MTV VJ Kennedy and will feature a different topic each week. Guests will post their opinions on various subjects while the online audience contributes questions and comments.

"Singled Out Online," which is cybercast Tuesdays at 8 p.m. EST, is based on MTV's dating game, "Singled Out."



Phyllis Hyman



Photo: Phyllis Cudington

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PHILADELPHIA INTERNATIONAL RECORDS   ENTERTAINMENT

Brian Wilson's Mom Gets OK For Suit Vs. Son's Publisher

■ BY GIL GRIFFIN

ALBUQUERQUE, N.M.—Brian Wilson's mother has gotten the green light from a federal judge here to sue HarperCollins Publishing for libel.

Audree Wilson claims that her son's 1991 autobiography, "Wouldn't It Be Nice—My Own Story" (named after the Beach Boys' 1966 hit), unfairly characterized her as an alcoholic and an unfit mother. The book, co-written with freelancer Todd Gold, in a deal by which Wilson's former psychotherapist and onetime business partner Dr. Eugene Landy admittedly shared in the copyright, has been controversial from the start (The White Paper, Billboard,

Oct. 5, 1991). Close observers have charged undue influence by Landy, and numerous press accounts in such publications as The Washington Post, Goldmine, and The San Francisco Chronicle have cited charges by band member Mike Love and various veteran Beach Boys writers that the book's use of previously published material raises questions of plagiarism and misrepresentation. (An earlier defamation suit by Love against the book was settled with an undisclosed payment to him.)

Brian's brother Carl, a fellow member of the Beach Boys, is also a plaintiff in the current suit and is seeking damages, claiming the book makes defama-
(Continued on page 32)



That's "Sir" To You. EMI Records U.K. staffers congratulate Cliff Richard for being named a knight on Queen Elizabeth's Birthday Honours List. Unlike knight Bob Geldof, who is a citizen of the Republic of Ireland, Richard is a citizen of England and is therefore entitled to call himself "Sir." The only artist to have U.K. hits in five decades, Richard chooses to be known by his professional name rather than the one he was born with and so will be Sir Cliff Richard rather than Sir Harry Webb.

Dogg Pound Could Renew Pressure On Time Warner

■ BY J.R. REYNOLDS

LOS ANGELES—As Death Row/Interscope rap act Tha Dogg Pound puts the finishing touches on its debut album, "Dogg Food," Interscope Records' relationship with the Warner Music Group hangs in the balance.

"Dogg Food," which is expected to be released in August, is a source of major concern for Time Warner, which came under attack in May for releasing "gangsta rap" albums with explicit lyrics. Those who have publicly attacked Time Warner include U.S. Senate majority leader and presidential candidate Bob Dole and National Political Congress of Black Women chair C. DeLores Tucker.

The political assault has compelled some Time Warner stockholders to suggest that the media corporation sell its 50% interest in Interscope.

However, Interscope remains a label powerhouse, and its continuing strong performance may make it worthwhile for Time Warner to weather the political storm. From Jan. 21-July 1, Interscope accounted for 60.4% of the Atlantic Group's overall distributed label share. The label also has the largest share of albums on The Billboard 200, with 20 albums, representing a 7.4% chart share.

Although Time Warner executives reportedly requested the album release be delayed, at press time, no plans have been made to push back the release of "Dogg Food."

The album will bear the industry's standard parental-advisory sticker.

A Time Warner representative says, "We haven't heard the album yet, but the issue of explicit lyrics continues to be something that we're looking at."

Interscope had no comment on the impending "Dogg Food" release. However, sources at Death Row say the album is slated for release "in mid- or by the end of August."

Tha Dogg Pound's Ricardo "Kurupt" Brown says the significance of the al-
(Continued on page 119)

Retailer Takes Lyrics Monitoring Into Own Hands

■ BY CHRIS MORRIS

LOS ANGELES—In the midst of the ongoing national debate about the potentially harmful effects of rock and rap lyrics on minors, one small Southern California retail chain is continuing a stringent no-sale policy on certain controversial titles.

Moby Disc Records, a seven-store web based in Reseda, Calif., maintains a list of more than 30 artists and titles forbidden for sale at its stores; the policy covers the sale of both new and used product.

The chain's policy, as stated in an internal memo to store personnel that was obtained by Billboard, also bars the purchase by minors of any material labeled with a parental advisory or explicit lyrics sticker.

The breadth of Moby Disc's policy was revealed in a July 14 story in the
(Continued on page 16)

Rykodisc Is First Label To Release CD Plus Multimedia Track On Sugar's 'Besides' A 'Pure Bonus'

■ BY MARILYN A. GILLEN

LOS ANGELES—Rykodisc will become the first label to ship an official "CD Plus" disc to market with the release of Sugar's "Besides" on Tuesday (25).

But the label is not exactly shouting that fact from the rooftops. Nowhere on the packaging for the album will there be any mention of the multimedia element included along with the standard disc's worth of musical fare. The information will be spread instead by word-of-mouth and via the Internet, according to Lars Murray, director of special projects for Salem, Mass.-based Rykodisc.

Citing potential problems many users may experience in attempting to view the multimedia element of the album via their computers, Murray says, "We don't want to promise something that we can't necessarily deliver. Essentially, it's just a pure bonus for those who have the proper [computer] hardware and drivers to access it, and it's not penalizing at all those who don't."

"Besides," a 70-plus-minute, 17-song



SUGAR

collection of Sugar B-sides and rarities, including live and studio tracks, carries a list price of \$15.98. The first 25,000 copies of the album will be packed with a separate bonus CD containing a complete Sugar concert recorded during a tour stop on the band's "File Under: Easy Listening" road show.

The other "bonus" isn't as obvious: all copies of the "Besides" album contain a full-length QuickTime video version of the band's music video for "Gee Angel," Murray says. The track was a single off the "File Under: Easy Listening" album.

The "hidden multimedia track" element, while novel, isn't entirely new: Monster Magnet quietly slipped a short, original videoclip onto their lat-

est A&M Records album, "Dopes To Infinity," which was released in February. The videoclip can be accessed with a multimedia PC (but not Macs).

What is new with "Besides" is the method Rykodisc used to integrate the multimedia track onto the album: the Blue Book.

The Blue Book, published June 8 by Philips and developed by a consortium that includes Philips, Sony, Microsoft, Apple, and the Recording Industry Assn. of America, refers to a specific method of combining Red Book audio and data tracks on a CD. The resulting discs are playable as standard albums on audio CD decks but yield a variety of multimedia enhancements when played back in a computer's CD-ROM drive. The book is based on a "stamped multisession" approach to combining data; this refers to the fact that the elements are laid down in two separate sessions.

Discs produced using the stamped multisession approach are generally referred to as "CD Plus" albums, distinguishing them from multimedia al-
(Continued on page 95)

EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP. Airplay Monitor names Art Phillips account manager in Los Angeles and Andrea Thompson account manager in New York. They were, respectively, VP of rock promotion for Hollywood Records and promotion coordinator for WLUP Chicago.

RECORD COMPANIES. Gerhard Blum is promoted to VP of distribution for Sony Music Entertainment Europe in London. He was VP of distribution planning.

Linda Rein is appointed VP of legal and business affairs for BMG Classics in New York. She was an attorney at Grubman Indursky Schindler & Goldstein.

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



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of Susan Blond Inc.

The Elektra Entertainment Group in New York names Dana Brandwein senior director of marketing and Michelle Gutenstein national director of publicity. They were, respectively, director of marketing for the Elektra Entertainment Group and associate director of media relations for American Recordings.

Gary Spivack is appointed senior national director of promotion for TAG Recordings in Los Angeles. He was national director of alternative promotion at MCA Records.

Valerie Marcus is appointed senior director of business affairs for Zomba Recording Corp. in New York. She was director of business affairs at Tommy Boy.

Renee Pfefer is promoted to director of tour media for Columbia Records in New York. She was associate director of tour publicity.

Torrie Dorrell is promoted to senior director of Kid Rhino in Los Angeles. She was director.

Stacy Scott LaCroix is appointed national director of urban promotions for Tommy Boy Music in New York.

She was national director of promotions, Southern market, for Warner Bros.

Allen L. Johnston is named national director of urban sales for K-tel International (USA) in Hialeah, Fla. He was CEO of the Music Specialist, a consulting firm.

David Weiner is promoted to director of distributed labels for Priority Records in Los Angeles. He was West Coast regional sales manager.

Jodi Petlin is promoted to director of national publicity for the Verve Group of labels in New York. She was

national publicity manager for Verve.

Rick Meuser is appointed director of business affairs for Roadrunner Records in New York. He was director of copyright administration for PolyGram.

PUBLISHING. Brian Jackson is promoted to creative director/A&R East Coast for EMI Music Publishing in New York. He was creative manager.

Sharona Sabbag is named creative director for EMI-Virgin Music Publishing in Los Angeles. She was professional manager at Virgin Music.

Lauderdale Does His 'Second' Set Atlantic Album More 'Roots' Than Country

BY DAVID SPRAGUE

Jim Lauderdale's songs have become valuable currency in Nashville, but the L.A. western beat veteran has yet to approach that success in his own recording career. Still, Lauderdale insists he doesn't feel make-or-break pressure on his second Atlantic album, "Every Second Counts," due for release Sept. 5.

"As day jobs go, [songwriting] isn't so bad," says Lauderdale. "Realistically, all an artist can hope for is to get a chance to release a record and have support behind him. The rest is really gravy."

"Every Second Counts," like last year's "Pretty Close To The Truth," bears traces of blues, soul, and moody Chris Isaak-style pop, but little in the way of the country stylings Lauderdale's noted for as a composer.

Although he admits he sees himself recording in a more country vein "sometime down the road," Lauderdale's pleased with the spare, muted tones of "Every Second Counts," which was produced, like its predecessor, by fellow L.A.

country-rocker Dusty Wakeman. Currently, the singer/guitarist says he's most comfortable characterizing what he performs as "American roots music."

That's a label which Atlantic will be looking to exploit to an audience that began to build slowly with last year's "Pretty Close To The Truth." "Jim has a lot of fans at retail, particularly in smaller shops and midlevel chains where adult records do well," says Michael Krumper, Atlantic director of product development.

While the label has yet to choose an emphasis cut off "Every Second Counts" (Krumper says "Charmed" and "Always On The Outside" are the top contenders), there are firm plans to issue a nonalbum track as part of a split single with the Bottle Rockets, who are on Atlantic imprint TAG Records. That single, due out later this summer, will be released through the Brooklyn-based



LAUDERDALE

Alligator's Luther Allison Has A Mean 'Blue Streak'

BY JIM BESSMAN

NEW YORK—Luther Allison's story is all too familiar: Phenomenal blues player, underappreciated at home, moves to Paris to further his career. But this is not quite the end of the story.

With the Sept. 5 release of "Blue Streak," his follow-up to last year's Alligator Records debut, "Soul Fixin' Man," the still Paris-based blues guitarist solidifies his domestic career. Now booked by the blues/roots-oriented Rosebud Agency, Allison is currently touring the summer festival circuit, with appearances at Frog Island Festival in Ann Arbor, Mich., Portland, Ore.'s Waterfront Festival, Milwaukee's Summerfest, Minneapolis' Taste of Minnesota, Cincinnati's Queen City Blues Festival, the Kansas City (Mo.) Blues Festival, and the Montreal Jazz Festival.

Following the release of "Blue Streak," Allison is set to return to the U.S. to support the album with a slew of dates that start at the House of Blues in Los Angeles on Sept. 22.

"He stole the entire Chicago Blues Festival in June," reports Alligator president Bruce Iglauer, "and he just did the same thing two weeks ago at the Mississippi Valley Blues Festival in Moline, Ill. But he's always been an absolutely sensational live artist, and that's his best selling point."

Allison is "slashing and burning," says Iglauer. "He's in incredible shape—hasn't had a drink in seven years—and though he's 56, and the image of a 56-year-old musician is that he should be *mature*, in fact Luther's just like he was in the '60s and '70s: He comes to the blues at a complete rock'n'roll energy level. It's like watching a teenager."

Indeed, in his prime, Allison had quite a rock following, with reported interest at the time from Rolling Stones Records. "He was the blues guy who spoke to Hendrix fans and was compared to Hendrix a lot," says Iglauer, who back then was a student at Lawrence University in Appleton, Wis. In 1969, Iglauer booked Allison at the college, and the gig was so successful that it led to a job at Delmark Records, the Chicago blues label where Allison made his first recordings.

"Now it's come around full circle," says Iglauer, who's readying major support for "Blue Streak" and Allison's album tour schedule, which will extend through October. "We'll

(Continued on page 36)

Diesel Only label.

"Besides offering another entree into retail, that will allow us to get heavy promotion through jukeboxes, where Diesel Only is very strong," says Krumper.

Atlantic also plans to redouble its efforts at triple-A and Americana formats. "We did nicely with Jim at public and noncommercial radio," says product manager Joanne Malino. "He'll do interviews and live performances at those outlets while on tour, and do things like [National Public Radio program] "Mountain Stage," all of which were supportive

(Continued on page 37)



Fence Sitters. Members of Mammoth/Atlantic Records group Dillon Fence relax after opening for Hootie & the Blowfish at Jones Beach Theater in Wantagh, N.Y. Shown, from left, are Dillon Fence's Andy Ware and Greg Humphrey, Mammoth Records president Jay Faires, band members Scott Carle and Jim Smith, and High Noon Management's Gary Hobbis.

Friends Celebrate Shankar's 75th Birthday; Mike Bone Becomes GM Of I.R.S. Records

AND MANY HAPPY RETURNS: A concert celebrating Ravi Shankar's 75th birthday was held July 15 at London's Barbican Centre (The White Paper, Billboard, March 18). The sitar master received an extended standing ovation from the sold-out crowd, which included George Harrison; his wife, Olivia; and their son, Dhani. Shankar's concert also featured the European debut of his teenage daughter, sitarist Anoushka Shankar, who traded riffs with her father in a stunning improvisational portion of the program. Also joining the elder Shankar on stage were Partho Sarathy on sarod and Sukhvinder Singh and Bikram Ghosh on tabla.

Discussions are underway with Angel Records to release both a new album and a retrospective boxed set of Shankar's work later this year or in early 1996; the set would include long-unavailable highlights from Shankar's extensive recordings for Harrison's Dark Horse label, as well as Shankar's historic collaborations with Sir Yehudi Menuhin, Jean-Pierre Rampal, Philip Glass, Andre Previn, and Zubin Mehta, among others, plus previously unreleased sessions dating back to the '40s.

"Ravi: The Autobiography Of Ravi Shankar," edited and introduced by Harrison, will be published in England later this year by Genesis Publications. A 2,500-copy limited edition of the book signed by Shankar will be available.

CH-CH-CHANGES: Mike Bone, former head of sales and marketing at American Recordings, has joined I.R.S. Records as GM, replacing Barbara Bolan, who has moved to Virgin Records as head of marketing... Rich Kudolla, senior VP of sales, is exiting Columbia Records. He may remain within the Sony organization. Also at Columbia, Shelley Selover is leaving her position as West Coast VP of media to open up her own shop... Susan Lietz, former senior director of corporate communications for EMI Records Group North America, has accepted a new corporate communications post at BMG. She starts Aug. 7.

THE SOUNDS OF SILENCE: With the just-announced cancellation of cable channel f/X's nightly music program, "Sound f/X," and last month's cancellation of "The Jon Stewart Show," labels are crying over the lack of national television outlets for baby bands. Both programs went out of their way to promote up-and-coming acts as well as performers, who, to put it politely, saw their popularity peak some time ago. With no replacements in sight, dare we suggest that radio stations step up to the plate and broaden their playlists.

XTC, ETC.: XTC will get the tribute treatment in an album coming out in October on Thirsty Ear. Among the acts singing the praises of Andy Partridge and the rest of the band are Crash Test Dummies, the Rembrandts, They Might Be Giants, Joe Jackson, and Freedy Johnston, as well as XTC's alter ego, Dukes Of The Stratosphere.

THIS AND THAT: A&M will reissue the nine-title Squeeze catalog Aug. 22; Polydor will put out the Abba catalog on Aug. 22 and Sept. 12. The split release dates cover eight Abba albums. Both acts' works have been digitally remastered... New York's Lincoln Center will celebrate its 25th anniversary with an outdoor festival Aug. 1-27. The festivities will include music, dance, and theater. Among the events will be Rounder Records Weekend, a salute to the folk/bluegrass/blues label that is also celebrating its 25th birthday, and the

Roots of American Music festival, which will feature Kris Kristofferson and Ricky Skaggs... Get ready for the attack of the killer actors turned musicians. Johnny Depp's band, P, which includes Butthole Surfers' Gibby Haynes, will release its Capitol debut on Aug. 31. Not to be missed is the band's somnambulist reading of "Dancing Queen." Keanu Reeves' outfit, Dogstar, is in the midst of a national club tour.

ON THE ROAD: Primus opened its U.S. tour July 17 in Salt Lake City. The outing goes through August... Bad Brains are back on the road as headliners until the end of summer... Foetus is coming to a club near you. The Columbia act helmed by Jim Thirlwell is out through August... Mike Watt has started the second leg of his "ball-hog or tugboat" tour. Backing him are fellow L.A. musicians, such as Nels Cline, Michael Preussner, and Vince Meghrouni... Dave Koz, whose last album, "Lucky Man," has been certified gold, is on the road until September... Truly is on an East Coast tour in support of its Capitol full-length debut, "Fast Stories... From Kid Coma"... Sincola is on a club tour throughout the Northeast and Midwest. Among the bands for which the act is opening are Supergrass, Love Battery, and Green Apple Quick Step... Sponge, whose Work/Columbia debut is climbing the charts, is on the road throughout the summer, opening for such acts as Ned's Atomic Dustbin, Letters To Cleo, Our Lady Peace, and Fig Dish... Rusty has landed the opening slot on the Collective Soul club tour... Following a stint as warm-up for R.E.M. in Europe, Radiohead will act as opener for Soul Asylum in the U.S. starting in October.



by Melinda Newman



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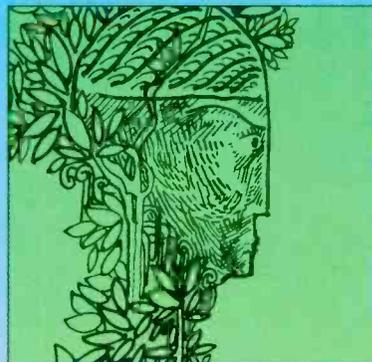
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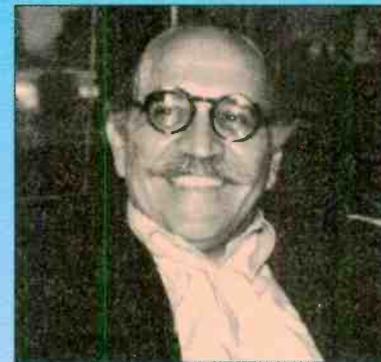
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With the success of acts like U2, the Chieftans, Enya and the Cranberries, Ireland's musical vision is ever-present.

Billboard guides you through it's chart -topping musical terrain in our September 9 issue by highlighting its music, superstars, new acts, record retailing activity and recent musical trends.

Contact
Robin Friedman
171-323-6686



TOMMY LIPUMA

AD CLOSE: 8/22

ISSUE DATE: 9/16

Billboard's September 16th issue honors Tommy Lipuma's contributions over the last 35 years to the music industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on Lipuma's hits and GRP's reactivation of Blue Thumb, his '50s/'70s imprint.

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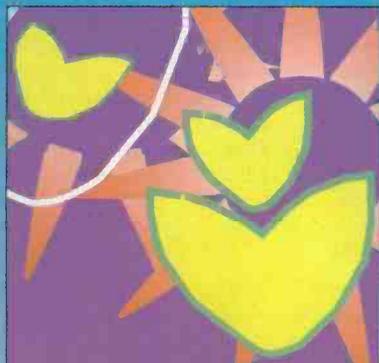
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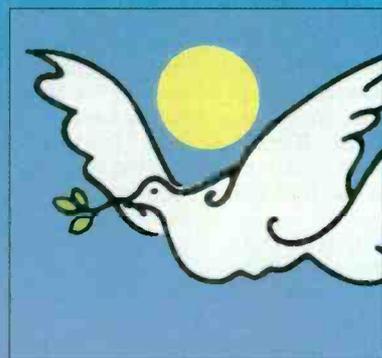
AD CLOSE: 8/29

ISSUE DATE: 9/23

With the appeal of its vibrant dance music, the Netherlands is making great strides in the world music market. Our annual review of its music includes a comprehensive state-of-the-art market address that looks at the artists, retail, music video market, and efforts at boosting the Netherlands domestic repertoire.

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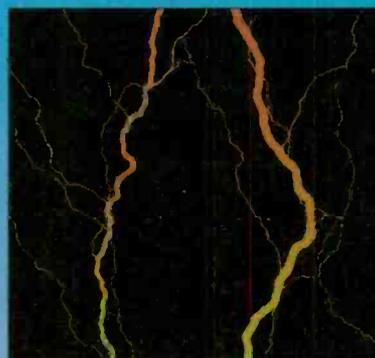
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ISSUE DATE: 9/23

Billboard's September 23 spotlight celebrates a decade of Dove Audio's accomplishments. This issue features an inside look at this audio-book pioneer's beginnings, current projects (including its most recent book and movie acquisitions), and future goals.

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AD CLOSE: 8/4

PUB. DATE: 10/11

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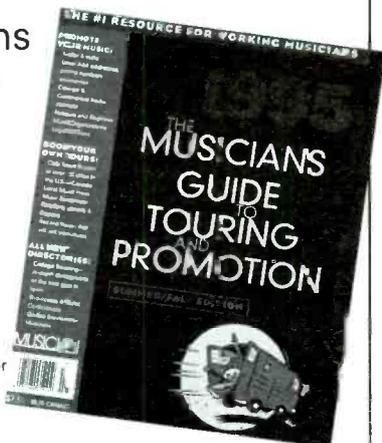
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Artists & Music

Brain Surgeons Fully Operate On 'Trepanation' Husband/Wife Team Records On Its New Cellsum Label

BY JIM BESSMAN

NEW YORK—The title of "Trepanation," the new record by the Brain Surgeons, came from a name-the-album contest on the Internet. "It's a primitive operation to put a hole in one's skull to relieve pressure on the brain," explains New York rock journalist Deborah Frost, who leads the Brain Surgeons with her husband, ex-Blue Oyster Cult drummer Albert Bouchard. "Musically," notes Frost, "we do the same thing!"

And with their second self-released Cellsum Records album set for Aug. 29 release, Frost, Bouchard and several new band members have successfully progressed not only from the Brain Surgeons' acclaimed 1994 debut, "Eponymous," but also from their previous identities.

"I'm doing a couple of book things and am continuing writing, but [music] is something I've always done," says Frost, who in addition to extensive rock writing for such publications as Rolling Stone, Spin and the Village

humor. Deborah is from here, so of course there was some local curiosity about them." Oedipus says that initially, Frost's acclaim as a journalist and Bouchard's past with BOC generated interest in the band, "but the music holds up on its own," he says. "I look forward to playing the new record."

A product deal with Mike De Urso's Ripe & Ready label—which has released product by God Street Wine, Mojo Nixon, and Greg Trooper—brought "Eponymous" national distribution through AEC, a subsidiary of Alliance Entertainment Corp. Heartened by the 10,000 units sold—second on the label only to God Street Wine, says De Urso—the Brain Surgeons started gigging with the musicians who eventually played on "Trepanation": Bouchard on lead vocals, drums, other percussion, guitars, sax, and

keyboards; Frost on lead vocals, guitars, percussion, and clarinet; Peter Bohovesky on guitars, trumpet, and vocals; Billy Hilfiger on guitars and vocals; and David Hirschberg on bass, sax, and percussion.

In keeping with tradition, the Brain Surgeons will offer "Trepanation" to the group's Internet following two weeks ahead of the album's official release. The album will also be available at the band's concerts—they've self-booked a number of Northeast club gigs.

The band is discussing distribution with a number of indie distributors, including Ripe & Ready.

Additionally, Frost doesn't rule out landing on a major label, but she and Bouchard know enough about the business to proceed with extreme caution.

(Continued on page 36)

We had all these songs, and it was either release an album or have a second child!

Voice, played drums in the prepunk New York girl band Flaming Youth.

"I saw people like Albert and saw that I had technical limitations, and I also realized that I was a better singer and wanted to be in front," continues Frost, who met Bouchard in 1984. After striking a songwriting collaboration, they married in 1988. "We had all these songs, and it was either release an album or have a second child!"

Cellsum, says Frost, means "sell some records, a combination of our cells... you can read all these deep meanings into it." Fellow music critic Jim Feldman helped start and name Cellsum, for which he also does A&R.

After amassing a mailing list of Bouchard fans, Cellsum sent out a notice of the availability of the debut Brain Surgeons album. Frost put word out on the Internet. In short order, the group, which consisted of the couple with guest musicians, broke even, aided by critical raves from several national music writers and airplay by taste makers, such as Oedipus, PD at modern rock station WBCN Boston.

Oedipus says, "I like their sense of



THE BRAIN SURGEONS: Billy Hilfiger, Peter Bohovesky, Deborah Frost, David Hirschberg, and Albert Bouchard.

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| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|---|-------------------|--|------------------------------|---|
| ROLLING STONES BLACK CROWES | Wembley Stadium London | July 11, 15-16 | \$8,866,640 (5,381,335 pounds) \$48.31/\$40.26 | 207,340 three sellouts | BCL Group |
| GRATEFUL DEAD THE BAND | Soldier Field Chicago | July 8-9 | \$3,894,431 \$33.50/\$24.50 | 113,327 two sellouts | Metropolitan Entertainment Jam Prods. |
| GEORGE STRAIT ALAN JACKSON FAITH HILL RICK TREVIÑO | Texas Stadium Irving, Texas | July 1 | \$1,195,625 \$35/\$30/\$20 | 40,005 sellout | PACE Concerts |
| GRATEFUL DEAD | Riverport Amphitheatre Maryland Heights, Mo. | July 5-6 | \$1,036,608 \$28.50/\$25.50 | 39,116 two sellouts | Metropolitan Entertainment Contemporary Prods. |
| PEARL JAM BAD RELIGION OTIS RUSH | Soldier Field Chicago | July 11 | \$1,028,216 \$21.50 | 47,824 sellout | SMG Prods/Jam Prods. |
| GRATEFUL DEAD | Deer Creek Music Center Noblesville, Ind. | July 2 | \$661,147 \$33.50/\$30.50 | 21,079 sellout | Metropolitan Entertainment Sunshine Promotions |
| LOLLAPALOOZA '95 SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, SINEAD O'CONNOR, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSTONES | World Music Theatre Tinley Park, Ill. | July 15 | \$598,895 \$27.50 | 21,778 25,000 | Tinley Park Jam Corp. |
| LOLLAPALOOZA '95 SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, SINEAD O'CONNOR, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSTONES | Gorge George, Wa. | July 4 | \$508,750 \$27.50 | 18,500 sellout | MCA Concerts NW |
| YANNI | Mark Tress Arena, Trump Taj Mahal Atlantic City, N.J. | July 2-3 | \$447,553 \$47.50/\$20 | 10,484 two sellouts | Larry Magid Entertainment Co. Inc. |
| JAMES TAYLOR PITTSBURGH SYMPHONY POPS & MARVIN HAMLISCH | Garden State Arts Center Holmdel, N.J. | July 13 | \$440,995 \$75/\$25 | 10,762 sellout | in-house |

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TOP 40, MTV WAKE TO MERCURY'S RUSTED ROOT

(Continued from page 8)

Grateful Dead.

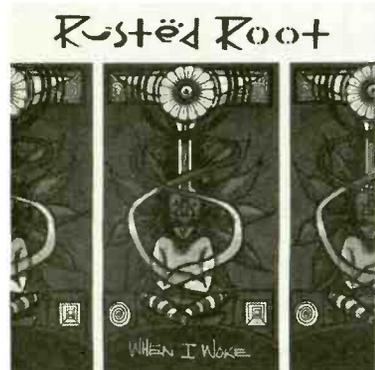
In fact, at Cleveland's Nautica Stage, which seats 5,000-6,000 people, Rusted Root had the second-highest advance ticket sales for the season, just behind Soul Asylum, according to Metropolitan Entertainment chairman John Scher.

"For a band this young, with their first major album, to be as comfortable on stage as they are and to have the ability to translate what they are doing to the audience is incredible," says Scher. "It's almost like a spiritual experience."

"I've... worked with the Grateful Dead over 20 years, and they understand to put fans and music first, and that it's not about hit records. Much to my surprise, [Rusted Root] was a band, half the age of [the Dead], who on their own developed that same philosophy and feeling."

SLOW BUILD AT RADIO

David Leach, executive VP of Mercury, says an April show opening for



Page & Plant solidified the label's belief that Rusted Root was on its way to success. At the show, the band received a standing ovation.

"We were at that show," says Leach, "and [Mercury president Ed Eckstine] turned to me and said, 'Let's go for this at top 40 and get this thing.' And that's what we did."

However, the road to top 40 airplay has been a long and frustrating one.

The album was initially serviced to triple-A and college radio in July 1994. The first single from the album, "Send Me On My Way," met with lukewarm response at modern rock and album rock radio late last year.

Modern rockers KPNT St. Louis, XHRM (the Flash) San Diego, WWCD Columbus, Ohio, WDRE Long Island, N.Y., and WOXY Cincinnati were among the early believers.

However, it wasn't until sales started picking up three months ago that top 40 took notice and some modern rock stations decided to give it a second try. At this time, MTV, which had been running "Send Me On My Way," began airing the clip in better dayparts.

"Triple-A has been the only format to really support this," says Leach. "Alternative radio came on board, but we didn't have the run we hoped to have, and it certainly wasn't an effective run."

Says Kos, "The plan was to [tour] markets over and over again. By going to markets four, five, or six times and building a huge fan base, we were able to go to radio and say,

'Hey, we're charting without you.'"

Ken Norton, senior buyer at the five-store Manifest Discs & Tapes chain based in Columbia, S.C., says sales started to increase after the band's dates with Toad The Wet Sprocket in May.

WEZB (B97) New Orleans is one of the top 40 stations to recently support "Send Me On My Way." Assistant music director Lee Cagle says the song has been receiving a strong response from listeners.

"We ignored it at first," says Cagle. "At the time, we felt we had enough of that sound with Dave Matthews and Blues Traveler, but as we saw it develop nationally we decided to give it a shot."

Rusted Root drummer/percussionist Jim Donovan has a theory on why bands like his, the Dave Matthews Band, and Hootie & the Blowfish develop gradually.

"For the kind of music we do and the kind of music that Dave does, it's

for our own good that it takes us longer," he says. "Because so many come along and get a hit, especially in the R&B world, and you never hear from them again."

RABID FAN BASE

Rusted Root was first featured in Billboard's unsigned band column, Continental Drift, on Nov. 7, 1992.

When Mercury signed Rusted Root in 1993, the band came equipped with a mailing list of 6,000

rabid fans, a successful merchandising business, and a sales base of approximately 30,000 from its independently released debut, "Cruel Sun" on Blue Duck Records.

"Cruel Sun" was sold via the band's merchandising arm through mail order and at shows. Now it's offered on a mail-order form inside "When I Woke" but isn't available at retail stores.

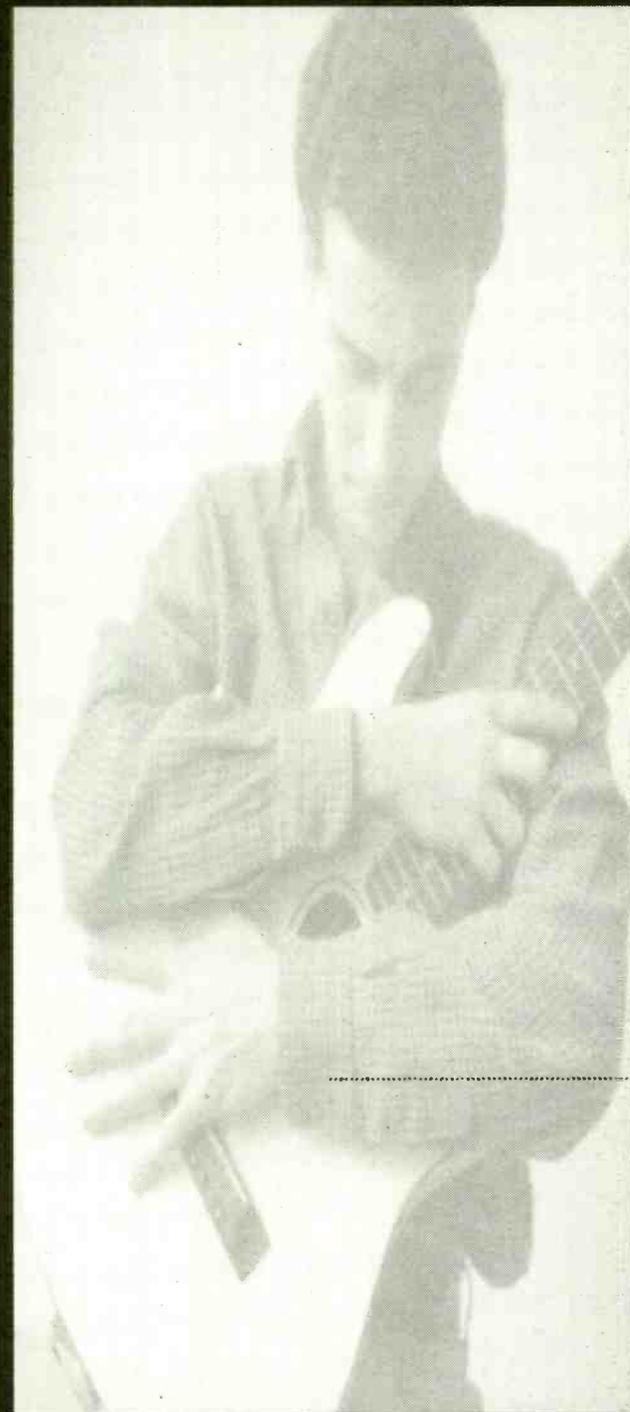
In addition, Rusted Root was al-

(Continued on page 37)

"Oklahoma's Burning"

THE NEW CD SINGLE

by Joseph Alan



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RETAILER TAKES LYRICS MONITORING INTO OWN HANDS

(Continued from page 10)

Los Angeles Reader, a local alternative weekly.

The chain's internal directive reflects a far more restrictive stance than that depicted in recent statements by a company executive.

In a June interview with Billboard, Moby Disc executive VP Bob Say said that the chain's policy, in place since the late '80s, stated that minors had to be accompanied by parents if they wished to purchase stickered material (Billboard, June 10).

However, written policy dictates without qualification that those under 18 are not to be sold "anything labeled: X-Rated, Par. Dis., Explicit Lang., Explicit Lyrics, May Find Offensive [sic]."

Responding to this discrepancy, Say says, "If the kid's standing there, and his dad pays the money, what are we gonna do?"

In the earlier interview, Say made no mention of the company's extensive list of records that are not to be sold under any circumstances.

The list, which covers the entire output of certain acts as well as individual titles from others, includes all product by such explicit rap acts as the 2 Live Crew, Dr. Dre, N.W.A.,

Eazy-E, the Geto Boys, Ice-T, 2Pac, and Snoop Doggy Dogg. A number of metal and thrash acts are banned as well, including Body Count, Cannibal Corpse, Danzig, Death, Venom, and Wasp. Albums with profane titles by Leaving Trains and Big Black are also listed.

Works by the majority of these acts bear the Recording Industry Assn. of America's parental advisory sticker.

However, certain other acts and albums are apparently interdicted for sale at Moby Disc because of imagery, lyrics, group names, or song titles that may be construed as sacrilegious. These include the band MC 900 Ft Jesus, the Dead Kennedys' album "Frankenchrist," and Todd Rundgren's album "No World Order," which includes the song "Fascist Christ."

Some acts and albums with political connotations—albums by the punk band Reagan Youth and the left-tilting English punk unit Crass, as well as the "Rock For Freedom" and "Rock For Choice" compilations—are also listed.

Of the no-sale policy, Say says, "It's reiterated every month. We send out new ones because they get

torn up every month." He refers all other questions regarding the policy to Moby Disc owner Mark Ferjulian.

At press time, Ferjulian had not returned calls from Billboard seeking comment.

Moby Disc store managers refer queries about the policy to the chain's corporate office. The internal directive states, "You are not to give any explanation to customer other than, 'It is company policy.'"

But sources familiar with the operation say that the list of forbidden records was developed by Ferjulian.

"It's entirely at his discretion," one source says. "It's his store, and he can sell what he wants. It's pointless to try to find a rhyme or reason for it."

Another source indicates that Moby Disc's list is one of long standing and disputes any notion that it is a byproduct of Sen. Robert Dole's recent criticism of explicit lyrics.

"I'm not aware of any policy that's new or different," the source says. "[The Reader story] implied that this was all a reaction to the Bob Dole statement, which it wasn't."

MTV CREATES FOUR WEEKLY ONLINE PROGRAMS

(Continued from page 8)

has been around for more than a year, these new prime-time cybercasts represent MTV's most ambitious efforts on the service to date.

MTV Online is also preparing an electronic music retail site, known as "The Record Bin." Although no details have been announced for the service, MTV VP of programming and new business Matt Farber says it will be up and running by the end of the year. An icon for the service already appears on MTV's America Online site.

Although Farber says America Online "has been a great partner," MTV Online likely will expand to

other commercial online services, including CompuServe and Prodigy.

"We want to reach as many people as possible," says Farber. "The Web is the first part of that plan."

MTV has had a separate online site on the World Wide Web at <http://www.mtv.com> since last year, but it has had minimal content. Farber says the music-video network is planning to beef up its site considerably in September. Farber says much of the content of the Internet site will duplicate that of the America Online site.

Unlike America Online, the

Internet site will reach a global audience. Farber says that many of MTV's international ventures—including MTV Latino, MTV Europe, and MTV Asia—will share the site.

In early July, MTV began the graphic facelift of its Web site, adding a user-friendly home page and several new features. "MTV News" sound bites and transcripts are now posted to the site weekly. New music release information and audio samples are also updated weekly.

In addition, the global site contains a "Beach Cam," which allows net surfers to "peek" inside MTV's beach house. A live shot of the location can be updated with the click of a mouse button.

Farber says the new additions to the Internet and America Online are only the beginning.

"Our developments are limited by the current technology, but we wanted to include the most popular elements of online communication in MTV's online area," says Farber. "The idea is to create events around the MTV Online site. As technology advances, we hope to add more sound and video programming."

Indeed, some World Wide Web sites are already integrating real-time audio through RealAudio (Billboard, April 15). Also, MTV competitor the Box has announced ambitious plans to cyberscast real-time video programming over the Internet for computer users with high-speed phone connections, but technical snags have delayed its scheduled July 4 launch (see *The Eye*, page 35).

MTV Online is a division of MTV Interactive, which works closely with its parent company's new division, Viacom Interactive Media.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

GREENVILLE, S.C.: Is Southern rock back, albeit in a different form? "I hope it is," says Rick Reames, drummer for South Carolina band Cravin' Melon. "It came around a couple years ago when Allgood and Widespread Panic and those kinds of bands started hitting. But I think this is a different sound. And Hootie's definitely paving the way." Ah yes, the platinum-selling Hootie & the Blowfish, fellow South Carolinians and golfing buddies of Cravin' Melon. With its melodic, folk-tinged rock, Cravin' Melon—which also includes singer/guitarist Doug Jones, guitarist Jimbo Chapman, and bassist J.J. Bowers—often gets compared to the Blowfish.



GRAVIN' MELON

"We're used to it now. But I think it's because of the instrumentation, and also because of the fact that we're both from South Carolina. I guess we do have some similar sounds, but I don't know if you can listen to our record and Hootie's and say they really sound alike," Reames said. Indeed, although the band's self-released CD, "Where I Wanna Be," is full of acoustic guitar and bright melodies, there's more of a low-key, country-ish vibe; call it Jimmy Buffett crossed with the Allman Brothers. The band—a top concert draw in markets such as Charlotte, Raleigh, N.C., and Charleston, S.C., where it attracts crowds of 1,000 or more—has already sold 10,000 copies of the CD. The grass-roots success of the band even mirrors Hootie's own rise to the top. "We're just as happy to see them take off like they have," Reames said of the Blowfish, whom Cravin' Melon will join on tour in August for a number of Southeastern dates. Contact Dick Hodgin at 919-851-5083.

KEN JOHNSON

TAMPA, FLA.: Halcyon has traded in the earnest folksiness of past efforts for the acoustic-electric guitar textures and more urgent rhythms of "Slightly Confusing To Strangers," the group's just-released second CD. The band, begun as a duo by singers/guitarists/songwriters Debbie Hunseder and Stephan Callahan in 1989, has since grown to a sextet. In the process, it moved away from Indigo Girls overtones and toward a sound more akin to that of 10,000 Maniacs. The new disc's tightly clustered harmonies, mature songwriting, and



HALCYON

lilting pop appeal seem ready-made for triple-A airplay. Nearly 900 fans celebrated the album's release during a sold-out show July 1 at Skipper's Smokehouse, a favorite haunt. "I tell people it's acoustic rock," Hunseder says. "We're definitely going toward a bigger sound now. We're no Peter, Paul & Mary." Halcyon—whose lineup includes bassist Lisa Demmi, percussionist Alvon Griffin, drummer Martin Gonzalez, and new guitarist Chris DeRado—grabbed entertainer of the year and best original band honors at the Florida Jammy Awards in February. The group was one of 15 regional finalists at last year's Ticketmaster Music Showcase and was named Southeastern U.S. winner of the competition in 1993. Last year's "I'm Naked And I'm Going To Paris" sold more than 4,000 copies on CD and cassette, landing Halcyon well-attended gigs and new converts around the state and at clubs in Atlanta, New Orleans, and Baton Rouge, La. Contact Tom White at 813-977-6474.

PHILIP BOOTH

RALEIGH, N.C.: Bryan Adams, 21-year-old leader of the punkified country band Whiskeytown, is the closest thing the area's music scene has to a prodigy. He's a phenomenal singer whose deep, mature voice belies his age and a tremendous songwriter capable of words to match. The rest of Whiskeytown plays like Crazy Horse on a woozy country swing bender, providing the perfect backdrop for Adams' keening vocals (and inspiring some local wags to dub them "Uncle Whiskeytown" for their similarity to the defunct Uncle Tupelo). The band's current lineup has been together for almost a year, following what Adams describes as the "evil breakup" of his prior band, Patty Duke Syndrome. "Patty Duke broke up, and I had all these sad, depressing songs," Adams says. "[Drummer] Skillet Gilmore likes that kind of stuff, so we got a band together." Or, as Adams jokingly puts it in the song "Angels Are Messengers From God": "So I started this damn country band/cause punk rock was too hard to sing." Still, Whiskeytown hasn't completely disavowed punk, as evidenced by its brilliant hoedown version of Richard Hell's "Blank Generation" (recently included on the locally produced Hell tribute album, "Who The Hell"). Contact Gilmore at 919-829-2593.



WHISKEYTOWN

DAVID MENCONI

Archive For Road Shows Founded At Univ. Of Texas

An archive covering the history of the traveling entertainment business has been established at the University of Texas in Austin as part of the Austin Center for American History.

The Professional Touring Entertainment Archive will include historical records and documents from theatrical roadshows, classical and popular music concerts, variety shows, and other types of entertainment, as well as material on entertainment venues and services.

A not-for-profit foundation, the Society for the Preservation of Professional Touring Entertainment History, has been chartered to help support and raise funds for the archive. Among other functions, the society will assist in identifying significant collections for the archive and in recruiting researchers to develop oral

histories of the touring business.

"The creation of this historical exhibition to chronicle an important aspect of Americana has been long overdue. It is an exciting project for the entire live entertainment industry," says Billboard president and publisher Howard Lander, who is a founding board member of the society.

The Austin Center has already acquired several relevant collections, including the arena archives of the International Assn. of Auditorium Managers, the primary trade group for venue operators. IAAM also has awarded the society a grant of \$60,000 to initiate its work.

The society is expected to embark on an extensive fund-raising and membership campaign. For additional information, contact Wm. Dean Justice at 512-345-9345.

BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|--|-------------------------------------|
| | | | *** No. 1 *** | |
| 1 | 12 | 4 | PERFECT STRANGER CURB 77799 (9.98/15.98) | YOU HAVE THE RIGHT TO REMAIN SILENT |
| 2 | 4 | 3 | MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) | AZZ IZZ |
| 3 | 6 | 5 | HUM RCA 66577 (7.98/15.98) | YOU'D PREFER AN ASTRONAUT |
| 4 | — | 1 | BUFFALO TOM ELEKTRA 61782/EEG (10.98/15.98) | SLEEPY EYED |
| 5 | 2 | 8 | CORONA EASTWEST 61817/EEG (10.98/15.98) | RHYTHM OF THE NIGHT |
| 6 | 3 | 5 | NICKI FRENCH CRITIQUE 15436 (10.98/15.98) | SECRETS |
| 7 | 11 | 4 | TRIPPING DAISY ISLAND 524112 (10.98/15.98) | I AM AN ELASTIC FIRECRACKER |
| 8 | 5 | 5 | FUGAZI DISCHORD 90 (7.98/11.98) | RED MEDICINE |
| 9 | 16 | 8 | DAVID LEE MURPHY MCA 11044 (10.98/15.98) | OUT WITH A BANG |
| 10 | 15 | 4 | TOADIES INTERSCOPE 92402/AG (10.98/15.98) | RUBBERNECK |
| 11 | 9 | 8 | DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98) | TOUGHER THAN LOVE |
| 12 | 13 | 10 | JOAN OSBORNE MERCURY 526699 (10.98 EQ/15.98) | RELISH |
| 13 | 7 | 2 | BROTHER CANE VIRGIN 40564 (10.98/15.98) | SEEDS |
| 14 | 33 | 5 | KENNY CHESNEY BNA 66562/RCA (9.98/15.98) | ALL I NEED TO KNOW |
| 15 | — | 1 | JEFF CARSON CURB 77744 (10.98/15.98) | JEFF CARSON |
| 16 | — | 2 | BRYAN WHITE ASYLUM 616122 (9.98/15.98) | BRYAN WHITE |
| 17 | 22 | 10 | KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) | KORN |
| 18 | 19 | 8 | URBAN KNIGHTS GRP 9815 (10.98/16.98) | URBAN KNIGHTS |
| 19 | — | 1 | THE JAZZMASTERS JVC 2049 (10.98/16.98) | THE JAZZMASTERS II |
| 20 | 20 | 53 | TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98) | BLOODY KISSES |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available.
 ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

| | | | | |
|----|----|----|--|--------------------------------|
| 21 | 14 | 91 | ADAM SANDLER • WARNER BROS. 45393 (9.98/15.98) | THEY'RE ALL GONNA LAUGH AT YOU |
| 22 | 23 | 42 | CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) | DELIVERANCE |
| 23 | 10 | 3 | NUTTIN' NYCE POCKET TOWN 41525/JIVE (10.98/15.98) | DOWN 4 WHATEVA' |
| 24 | 8 | 4 | SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) | THE OTHER SIDE |
| 25 | 17 | 25 | SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) | GOOD TIMES |
| 26 | 32 | 10 | 4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) | 4 RUNNER |
| 27 | 27 | 8 | DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) | BUMPIN' |
| 28 | — | 1 | THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) | THE MOFFATTS |
| 29 | 24 | 6 | CATHERINE WHEEL MERCURY 526850* (10.98 EQ/15.98) | HAPPY DAYS |
| 30 | 39 | 11 | JILL SOBULE LAVA 82741/AG (10.98/15.98) | JILL SOBULE |
| 31 | 28 | 27 | GILLETTE S.O.S. 11102/ZOO (11.98/15.98) | ON THE ATTACK |
| 32 | — | 12 | RHETT AKINS DECCA 11098/MCA (10.98/15.98) | A THOUSAND MEMORIES |
| 33 | 18 | 10 | MAD LION WEEDED 2006*/NERVOUS (10.98/15.98) | REAL TING |
| 34 | 25 | 13 | INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98) | HERE COMES THE HOTSTEPPER |
| 35 | — | 2 | JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) | DAYS GONE BY |
| 36 | 21 | 19 | BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) | SEASON OF DA SICNESS |
| 37 | 31 | 12 | KMFDM WAX TRAX! 7199*/TVT (10.98/16.98) | NIHIL |
| 38 | — | 2 | SPEARHEAD CAPITOL 29113 (10.98/15.98) | HOME |
| 39 | 35 | 13 | SUBLIME SKUNK 1 (7.98/12.98) | 40 OZ. TO FREEDOM |
| 40 | 26 | 21 | CRIME BOSS SUAVE 3* (9.98/15.98) | ALL IN THE GAME |

POPULAR UPRIISINGS

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

A LONG TIME COMING: Seattle scenesters can exhale. Malfunkshun, the band credited with spawning much of the Northwest sound, is finally having an album released 14 years after forming and five years after lead singer Andy Wood's heroin overdose.

Loosegroove, the label owned by Regan Hagar of Malfunkshun and Satchel, Pearl Jam's Stone Gossard,

Dang Sweet Poontang."

The album, recorded in 1985-86, was produced by Reciprocal Recordings' Jack Endino, known for his work with Nirvana, Tad, and Mudhoney.

"Jezebel Woman," the first single from the album, is being serviced to college, modern rock, and hard rock radio.

In spite of the band's relative obscurity in mainstream circles, positive word-of-mouth and interest by core supporters is creating an atmosphere of optimism for the release.

"Malfunkshun's always been a name that people talk about more than anything... but we're going out with 25,000 records, which is far above anything else we've gone out with in our relationship with Loosegroove," says Dave Gottlieb, director of marketing at 550 Music. "Basically, we're just letting people know that this Malfunkshun thing they've been asking about for 10 years is finally here."

Plans to further expose the album include placing the title in Tower Records' listening posts and advertising in such magazines as Bikini and Raygun.

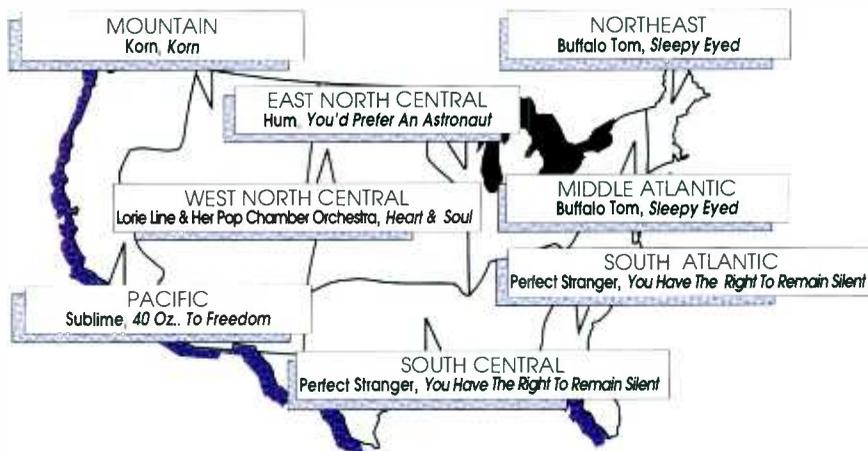
The album also features a sticker stating that Malfunkshun includes members of Mother Love Bone (Andy Wood), Devilhead (Kevin Wood), and Satchel (Hagar).

On the creative tip, the label has inserted trading cards into



Ruiz On The Rise. The Jim Ruiz Group's debut, "Oh Brother Where Art Thou?" on Chicago indie Minty Fresh, bows at No. 16 among Heatseekers titles in the West North Central region this week. The six-member lounge act hails from the Twin Cities.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

| Rotating top-10 lists of best-selling titles by new & developing artists. | |
|---|---|
| MOUNTAIN 1. Korn, Korn 2. Perfect Stranger, You Have The Right To... 3. Bryan White, Bryan White 4. Type O Negative, Bloody Kisses 5. David Lee Murphy, Out With A Bang 6. Fugazi, Red Medicine 7. Jeff Carson, Jeff Carson 8. Hum, You'd Prefer An Astronaut 9. Nuttin' Nyce, Down 4 Whateva' 10. Kenny Chesney, All I Need To Know | NORTHEAST 1. Buffalo Tom, Sleepy Eyed 2. Hum, You'd Prefer An Astronaut 3. MoKenStef, Azz Izz 4. Diana King, Tougher Than Love 5. Corona, Rhythm Of The Night 6. Fugazi, Red Medicine 7. Mad Lion, Real Ting 8. Show And A.G., Goodfellas 9. Nicki French, Secrets 10. Catherine Wheel, Happy Days |

the album that feature the Loosegroove logo on front and a list of its releases with an 800 number for more information on the back. Plans for distrib-

uting iron-ons of the Malfunkshun album cover and Loosegroove logo are also under way.

Regardless of obvious association, Loosegroove is cautious

to maintain Malfunkshun's autonomy from Pearl Jam fans in the marketing process.

Says Pat Riley, head of marketing and promotion at Loosegroove, "We feel that it's important for our identity not to be lumped into the Pearl Jam fan base. We share office space with the 10 Club, their fan club, but that's the end of our connection essentially... except we all go out to lunch together."

third stage at Lollapalooza in Kansas City and St. Louis, Mo., that the band was asked to headline the "Lab Stage" for the rest of the tour. The band's debut is "3-D Stereo Trouble."

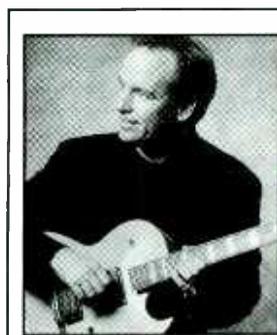
TIDBITS: Sage's "7th Standard Rd." on Will Records is among the best-selling titles by a Northwest band at the three-store Seattle-based

E NCHANTMENT: Domo Records is hoping to continue the momentum with breaking Kitaro at AC radio with "Kokoro," the second single from "Mandala."

While the label is still working tracks from that studio album, it is also working his new live album, "Kitaro—An Enchanted Evening," on the i-trax enhanced CD format (Billboard, July 15).

To promote the live album and its accompanying home video collection, due in September, the label will premiere the video on 97 PBS stations in August. It's giving away 50 pairs of tickets for Kitaro's fall tour and limited-edition rice-paper artwork signed by the artist, according to Eiichi Naito, president of Domo and Kitaro's manager.

KUDOS: Zero Hour's Shallow went over so well on the



Jazz Notes. RCA Victor jazz guitarist Joe Taylor will perform Friday (28) at Trumpets in Montclair, N.J., in support of his debut, "Spellbound," which features Al B. Sure! on a cover of Gino Vannelli's "I Just Wanna Stop." Jazz/AC stations including KKSF San Francisco, WQCD New York, and KTWV Los Angeles are playing the title track, which features Dave Koz.

Cellophane Square chain. The band ends its tour Sept. 4 with a show at Bumpershoot in Seattle.

Douglas Reece contributed the first item of this column.

StepSun To Join With Interscope N.Y. Label Aims To Be 'More Competitive'

BY J.R. REYNOLDS

LOS ANGELES—StepSun Entertainment finds its impending joint-venture deal with WEA-distributed Interscope Records a definite plus, despite the troubles Interscope has experienced regarding explicit lyrics by such artists as Snoop Doggy Dogg, Dr. Dre, and the upcoming set by Tha Dogg Pound—all of which are signed to Death Row, which is distributed by the L.A.-based label.

While the deal has not been officially completed, Interscope has begun working the current StepSun single "We Must Be In Love" by new act Pure Soul.

Says New York-based StepSun president Bill Stephney, "Interscope is perhaps the most aggressive label with regard to black music today. It's a general-market company, but it's helped change the nature of how black music is done, such as offering big budgets for music videos. So we're happy to be able to tap into a company that demonstrates that kind of commitment."

StepSun has been a skeleton crew operation, with Stephney bankrolling the label with his personal funds following last March, following the demise of its 1992 deal with former distributing label Tommy Boy.

In addition to Pure Soul, the label's roster includes the Trouble Neck Brothers, missjones, Now Born Click, Death Camp, Pregnant Pause, and comedian Paul Mooney.

Since its 1992 inception, StepSun has issued two albums by Mooney: 1993's "Race," which sold 19,000 copies, according to SoundScan, and "Master Piece," which has sold 7,000 units since its November 1994 release.



missjones

The first StepSun music album scheduled through the Interscope pipeline is missjones' "Love Jones," due in late August. StepSun has released two missjones singles: "Don't Front" and "Where I Wanna Be," which peaked at No. 73 and No. 21 on the Hot R&B Singles chart, respectively.

Because of its joint-venture status with deep pockets partner Interscope, StepSun will gain vital support in A&R, marketing, promotion, and publicity—areas that were lacking in the Tommy Boy deal.

Says Stephney, "We had a stand-

alone relationship when we were with Tommy Boy, and it was a very good business situation for us while we were there. But it was time to move on—into a relationship that would allow us to grow and become more competitive."

As a result of Interscope's backing, Stephney plans to restructure StepSun, increase the size of its staff, and create a West Coast office.

Stephney met Interscope president Jimmy Iovine in 1989 when the StepSun president formed the now-defunct SOUL Records with partner Hank Shockley. The short-lived company was distributed through MCA.

"Jimmy helped me put that deal together when he was going to do a venture himself with MCA that didn't pan out," says Stephney. "That venture eventually became Interscope."

Some observers say the StepSun/Interscope arrangement could improve Interscope's image, which has been tarnished by the recent media attention to explicit lyrics.

(Continued on page 22)



History In The Making. Motown recording acts Boyz II Men and the Four Tops assist in lowering a time capsule into the foundation of New York's new Motown Cafe, a music-themed restaurant, bar, and nightclub that also features a Motown memorabilia shop. Pictured, from left, are Abdul "Duke" Fakir of the Four Tops; Michael McCary, Shawn Stockman, and Nate Morris of Boyz II Men; and Levi Stubbs, Lawrence Payton, and Renaldo "Obie" Benson of the Four Tops.

Forget The Usual A-List Producers, What R&B Needs Is More Well-Rounded Artists

WHAT'S IT GONNA be folks? We all complain that R&B is stagnant, but what are we doing when artists with new sounds come to the table?

Part of the reason R&B has been in a creative slump is its production-driven nature. Consumers don't know it, but we all do: When it comes to recording an album, A&R execs round up the same dozen or so producer suspects "to get that hot, today sound, babe."

But all that does is give R&B 12 or so sonic signatures on the radio.

From a creative point of view, what A&R folk need to do is focus less on wooing A-list producers and step up their search for acts that can do it all: write, produce, sing, and perform.

This is not a measure designed to put producers and writers out of work. Rather, it will ensure that the public gets more well-rounded artists; not just well-dressed, good-looking performers.

Find artists who can turn in a set that has a lion's share of quality, self-penned, and self-produced tracks. Then let outside writers and producers round out the project with more quality tracks—no throwaways.

The goal should be to encourage musical excellence through talent development and education in the recording craft; this will result in album cuts that listeners will want to listen to and not just track past to the other good song on the album.

AND ANOTHER THING, black music executives have long done themselves a disservice by allowing the existence of the terms "black music division" and "black radio." The very names are racist and add to the perception that blacks can only work "black" music, and this keeps qualified people pigeonholed in one radio format or music division.

The term "black" can be a source of pride, but to call a music division "black" reinforces antiquated Jim Crow-like thinking.

Suggestions? The term R&B, as used by Billboard and several labels, can encompass all subgenres of music created by mostly black artists. At any rate, it's better than continually

boxing ourselves in for advertisers, top label brass, and other entities who would keep their size 12s resting firmly on our collective necks.

THE BALL IS ROLLING: MCA is finally set to begin working Pebbles' new album, "Straight From The Heart," which is set for release Sept. 12. Billboard readers know the nuts and bolts of this long-awaited project from a Feb. 25 story we ran. But here's an update:

There's a new first single. The midtempo, hip-hop/R&B "Are You Ready" will hit the radio waves on Aug. 29 and should be a winner with young and adult listeners.

The song was produced by Mario Winans, son of Marvin and Vickie Winans, and according to label sources, Pebbles heard the track after "Straight From The Heart" was completed



by J. R. Reynolds

and just had to include it on the album.

However, don't let the hip-sounding first single fool you. This album has a definite adult edge to it that fits right in with the R&B consumer's tendency to favor classic-styled melodies and song.

Believe it or not, it's been five years since MCA released the Atlanta-based artist's last album, "Always." And rather than an uptempo vibe, she's got a smoother, softer vibe—and it works.

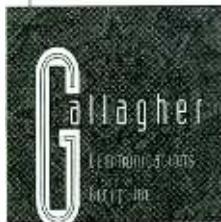
Look for various singles to cross several formats, including R&B/mainstream, R&B/adult, top 40/mainstream, top 40/rhythm-crossover, and even jazz/AC.

NEW AGE COMING? Things have begun heating up concert-wise for new EMI hip-hopper D'Angelo, whose album "Brown Sugar" debuted on The Billboard 200 last week at No. 72. Several major acts have been mentioned as potential partners for a blockbuster tour to begin this fall.

Unfortunately, none of the artists have been confirmed at press time, so mum's the word 'til things are firmed up.

Meanwhile, EMI is sending D'Angelo on a small promotion tour beginning in August, with stops scheduled in Charlotte, N.C., St. Louis, Los Angeles, and Pittsburgh. Keep an ear out.

As of May 1st, **HG** Harvey Gallagher Communications closed its doors



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Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 29, 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 | TITLE | PEAK POSITION |
|--------------------------------|--------------|-----------|--------------|--|--|---------------|
| ★★★ No. 1 ★★★ | | | | | | |
| 1 | 1 | — | 2 | LUNIZ NOO TRYBE 40523 (9.98/13.98) 2 weeks at No. 1 | OPERATION STACKOLA | 1 |
| 2 | 2 | 1 | 4 | MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98) | HISTORY: PAST, PRESENT AND FUTURE BOOK 1 | 1 |
| ★★★ Hot Shot Debut ★★★ | | | | | | |
| 3 | NEW ▶ | — | 1 | BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98) | PHANTOM OF THE RAPRA | 3 |
| 4 | 3 | 2 | 5 | MACK 10 PRIORITY 53938 (9.98/14.98) HS | MACK 10 | 2 |
| 5 | 5 | 4 | 35 | TLC ▲ LAFACE 26009/ARISTA (10.98/16.98) | CRAZYSEXYCOOL | 2 |
| 6 | 4 | 3 | 18 | 2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98) | ME AGAINST THE WORLD | 1 |
| 7 | 6 | — | 2 | D'ANGELO EMI 33629 (10.98/15.98) | BROWN SUGAR | 6 |
| 8 | 7 | 5 | 44 | THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98) | READY TO DIE | 3 |
| 9 | 8 | — | 2 | SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98) | ANOTHA DAY ANOTHA BALLA | 8 |
| 10 | 9 | 6 | 8 | NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98) | POVERTY'S PARADISE | 1 |
| 11 | NEW ▶ | — | 1 | SHAGGY VIRGIN 40158* (10.98/15.98) | BOOMBASTIC | 11 |
| 12 | 11 | 8 | 12 | MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98) | THE INFAMOUS | 3 |
| 13 | 12 | 10 | 14 | SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) | FRIDAY | 1 |
| 14 | 10 | 7 | 4 | GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98) | 2000 | 5 |
| 15 | 13 | 11 | 18 | E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98) | IN A MAJOR WAY | 2 |
| 16 | 17 | 9 | 6 | C-BO AWOL 7197 (9.98/14.98) | TALES FROM THE CRYPT | 4 |
| 17 | 19 | 15 | 46 | BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98) | II | 1 |
| 18 | 14 | 14 | 33 | MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98) | MY LIFE | 1 |
| 19 | 15 | 16 | 16 | SOUL FOR REAL ● UPTOWN 11125/MCA (9.98/15.98) | CANDY RAIN | 5 |
| 20 | 20 | 20 | 15 | MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98) | THIS IS HOW WE DO IT | 4 |
| 21 | 18 | 13 | 42 | BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98) | BRANDY | 6 |
| 22 | 21 | 17 | 3 | TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98) | SEXSATONAL | 17 |
| 23 | 22 | 21 | 16 | OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98) | RETURN TO THE 36 CHAMBERS | 2 |
| 24 | 23 | 18 | 27 | BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98) | FROM THE BOTTOM UP | 4 |
| 25 | 16 | 12 | 3 | SPECIAL ED PROFILE 11463* (10.98/16.98) | REVELATIONS | 12 |
| ★★★ Greatest Gainer ★★★ | | | | | | |
| 26 | 29 | 30 | 4 | MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS | AZZ IZZ | 26 |
| 27 | 24 | 27 | 8 | JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS | BONAFIDE | 24 |
| 28 | 26 | 24 | 20 | ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98) | DO YOU WANNA RIDE? | 7 |
| 29 | 25 | 25 | 18 | KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS | SURRENDER | 12 |
| 30 | 28 | 26 | 32 | KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS | KIRK FRANKLIN AND THE FAMILY | 6 |
| 31 | 31 | 29 | 35 | METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98) | TICAL | 1 |
| 32 | 27 | 23 | 10 | SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98) | TALES FROM THE HOOD | 1 |
| 33 | 30 | 22 | 4 | SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS | THE OTHER SIDE | 22 |
| 34 | 33 | 32 | 41 | BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98) | THE ICON IS LOVE | 1 |
| 35 | 39 | 47 | 6 | ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98) | AND THE MUSIC SPEAKS | 31 |
| 36 | 32 | 19 | 4 | MC BREED WRAP 8148/ICHIBAN (10.98/15.98) | BIG BALLER | 17 |
| ★★★ Pacesetter ★★★ | | | | | | |
| 37 | 67 | 52 | 5 | WILLIAM BECTON INTERSOUND 9145 (9.98/14.98) | BROKEN | 37 |
| 38 | 37 | 55 | 3 | SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98) | I WISH | 37 |
| 39 | 34 | 33 | 36 | H-TOWN LUKE 212* (10.98/17.98) | BEGGIN' AFTER DARK | 21 |
| 40 | 36 | 31 | 16 | SOUNDTRACK ● TOMMY BOY 1114 (11.98/16.98) | NEW JERSEY DRIVE VOL. 1 | 3 |
| 41 | 41 | 45 | 6 | INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98) | 100 DEGREES AND RISING | 29 |
| 42 | 35 | — | 2 | FUNKDOOBIE IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98) | BROTHAS DOOBIE | 35 |
| 43 | 44 | 34 | 3 | NUTTIN' NYCE POCKETOWN 41525/JIVE (10.98/15.98) HS | DOWN 4 WHATEVA' | 34 |
| 44 | 49 | 54 | 56 | BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS | CREEPIN ON AH COME UP (EP) | 2 |
| 45 | 47 | 48 | 36 | SADE ▲ EPIC 66686* (10.98 EQ/16.98) | BEST OF SADE | 7 |

| | | | | | | |
|-----|--------------|----|-----|--|--|----|
| 46 | 42 | 35 | 11 | MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98) | SITTIN' ON CHROME | 19 |
| 47 | 38 | 37 | 45 | GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98) | GROOVE ON | 2 |
| 48 | 40 | 39 | 3 | U.N.V. MAVERICK 45839/WARNER BROS. (9.98/15.98) | UNIVERSAL NUBIAN VOICES | 39 |
| 49 | 58 | — | 2 | WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) | POWER FORWARD | 49 |
| 50 | 55 | — | 11 | AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98) | TATTOOED HEART | 50 |
| 51 | 63 | 46 | 20 | BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS | SEASON OF DA SICNESS | 26 |
| 52 | 50 | 40 | 21 | CRIME BOSS SUAVE 3* (9.98/15.98) HS | ALL IN THE GAME | 11 |
| 53 | 51 | 44 | 44 | GLADYS KNIGHT ● MCA 10946 (10.98/15.98) | JUST FOR YOU | 6 |
| 54 | 61 | 42 | 7 | SHOW AND A.G. PAYDAY 124007/FFRR (9.98/16.98) HS | GOODFELLAS | 23 |
| 55 | 54 | 50 | 17 | STEVIE WONDER ● MOTOWN 530238 (10.98/16.98) | CONVERSATION PEACE | 2 |
| 56 | 45 | 36 | 5 | SHABBA RANKS EPIC 57801 (10.98 EQ/15.98) | A MI SHABBA | 25 |
| 57 | 43 | 51 | 17 | THE WHISPERS CAPITOL 30270 (10.98/15.98) | TOAST TO THE LADIES | 8 |
| 58 | 46 | 28 | 4 | FIFTH WARD JUVENILZ UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS | DEADLY GROUNDZ | 28 |
| 59 | 60 | 41 | 8 | MAD CJ MAC RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98) | TRUE GAME | 41 |
| 60 | 64 | 62 | 6 | IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98) | YOU'RE GONNA LOVE IT | 60 |
| 61 | 57 | 56 | 40 | THUG LIFE INTERSCOPE 92360/AG (9.98/15.98) | VOLUME 1 | 6 |
| 62 | 56 | 38 | 14 | VARIOUS ARTISTS SHOT 7000 (9.98/15.98) D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS | | 15 |
| 63 | NEW ▶ | — | 1 | JODY WATLEY AVITONE 73007*/BELLMARK (10.98/16.98) | AFFECTION | 63 |
| 64 | 48 | 49 | 33 | THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS | WHAT'S ON MY MIND? | 38 |
| 65 | 62 | 53 | 10 | MAD LION WEEDED 2006*/NERVOUS (10.98/15.98) HS | REAL TING | 20 |
| 66 | 52 | 43 | 6 | AMG SELECT 21654* (10.98/16.98) | BALLIN' OUT OF CONTROL | 22 |
| 67 | 65 | 57 | 59 | 69 BOYZ ▲ RIP-IT 6901 (8.98/15.98) HS | NINETEEN NINETY QUAD | 13 |
| 68 | 74 | 69 | 32 | VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98) | THE SWEETEST DAYS | 25 |
| 69 | 73 | 75 | 39 | SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98) | THE DIARY | 2 |
| 70 | 68 | 66 | 35 | CHANTE MOORE SILAS 11157/MCA (10.98/15.98) | A LOVE SUPREME | 11 |
| 71 | 72 | 71 | 25 | SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS | GOOD TIMES | 23 |
| 72 | 75 | 73 | 39 | SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98) | MURDER WAS THE CASE | 1 |
| 73 | 79 | 63 | 44 | ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98) | RHYTHM OF LOVE | 1 |
| 74 | 77 | 67 | 25 | TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98) | COCKTAILS | 1 |
| 75 | 59 | 61 | 21 | DJ QUIK ● PROFILE 1462* (10.98/16.98) | SAFE + SOUND | 1 |
| 76 | 69 | 72 | 17 | SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98) | BAD BOYS | 13 |
| 77 | 70 | 68 | 45 | USHER LAFACE 26008/ARISTA (9.98/15.98) HS | USHER | 25 |
| 78 | 81 | 82 | 31 | PHIL PERRY GRP 4026/MCA (9.98/15.98) | PURE PLEASURE | 64 |
| 79 | 53 | 59 | 3 | B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98) | FACES OF DEATH | 53 |
| 80 | 88 | 84 | 78 | WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98) | ENTER THE WU-TANG (36 CHAMBERS) | 8 |
| 81 | 71 | 60 | 42 | KARYN WHITE WARNER BROS. 45400 (10.98/15.98) | MAKE HIM DO RIGHT | 22 |
| 82 | 85 | 76 | 14 | DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS | BUMPIN' | 53 |
| 83 | 66 | 58 | 12 | LORENZO LUKE 214* (10.98/16.98) | LOVE ON MY MIND | 41 |
| 84 | 78 | 74 | 56 | BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98) | BLACKSTREET | 7 |
| 85 | 90 | 95 | 19 | MYSTIKAL BIG BOY 12 (9.98/14.98) | MYSTIKAL | 56 |
| 86 | 80 | 77 | 11 | SOUNDTRACK MERCURY 525479 (10.98 EQ/16.98) | PANTHER | 5 |
| 87 | RE-ENTRY | 7 | 7 | VARIOUS ARTISTS THUMP 4720 (10.98/16.98) | OLD SCHOOL LOVE SONGS VOLUME 2 | 63 |
| 88 | RE-ENTRY | 39 | 39 | JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98) | BOW WOW | 48 |
| 89 | 93 | 88 | 34 | ICE CUBE ● PRIORITY 53921* (10.98/15.98) | BOOTLEGS & B-SIDES | 3 |
| 90 | NEW ▶ | — | 1 | TINA MOORE STREET LIFE 75454/SCOTTI BROS. (9.98/15.98) | TINA MOORE | 90 |
| 91 | 82 | 87 | 139 | KENNY G ▲ ARISTA 18646 (10.98/15.98) | BREATHLESS | 2 |
| 92 | 84 | 70 | 8 | QUESTIONMARK ASYLUM KAPER 66560/RCA (9.98/15.98) | THE ALBUM | 50 |
| 93 | 92 | 65 | 22 | VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98) | SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1 | 33 |
| 94 | 95 | 86 | 104 | TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98) | TONI BRAXTON | 1 |
| 95 | 76 | 64 | 55 | DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98) | FUNKDAFIED | 1 |
| 96 | 97 | 94 | 41 | EIGHTBALL & MJG SUAVE 0002 (9.98/15.98) | ON THE OUTSIDE LOOKING IN | 11 |
| 97 | 87 | 80 | 35 | HOWARD HEWETT CALIBER 1008 (9.98/14.98) | IT'S TIME | 29 |
| 98 | 98 | 89 | 39 | BARRY WHITE MERCURY 522459 (10.98/15.98) | ALL TIME GREATEST HITS | 70 |
| 99 | RE-ENTRY | 4 | 4 | DIANA KING WORK 64189*/COLUMBIA (10.98/15.98) HS | TOUGHER THAN LOVE | 91 |
| 100 | RE-ENTRY | 42 | 42 | LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98) | SONGS | 2 |

○ 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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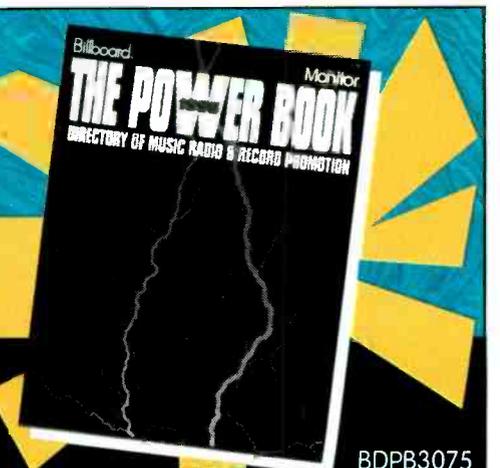
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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 85 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---------------------------------|--|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 17 | WATERFALLS | TLC (LAFACE/ARISTA) 2 wks at No. 1 |
| 2 | 7 | 8 | ONE MORE CHANCE | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 3 | 2 | 15 | DON'T TAKE IT PERSONAL | MONICA (ROWDY/ARISTA) |
| 4 | 4 | 10 | HE'S MINE | MOKENSTEF (OUTBURST/RAL/ISLAND) |
| 5 | 5 | 16 | SOMEONE TO LOVE | JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC) |
| 6 | 3 | 18 | BEST FRIEND | BRANDY (ATLANTIC) |
| 7 | 8 | 17 | CAN'T YOU SEE | TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY) |
| 8 | 6 | 23 | WATER RUNS DRY | BOYZ II MEN (MOTOWN) |
| 9 | 9 | 8 | YOU USED TO LOVE ME | FAITH (BAD BOY/ARISTA) |
| 10 | 10 | 10 | BOOMBASTIC | SHAGGY (VIRGIN) |
| 11 | 20 | 9 | BROWN SUGAR | D'ANGELO (EMI) |
| 12 | 14 | 7 | 'TIL YOU DO ME RIGHT | AFTER 7 (VIRGIN) |
| 13 | 12 | 11 | I WANNA LOVE LIKE THAT | TONY THOMPSON (GIANT/WARNER BROS.) |
| 14 | 19 | 8 | FEELS SO GOOD | XSCAPE (SO SO DEF/COLUMBIA) |
| 15 | 11 | 16 | EVERY LITTLE THING I DO | SOUL FOR REAL (UPTOWN/MCA) |
| 16 | 13 | 11 | FREEK 'N YOU | JODECI (UPTOWN/MCA) |
| 17 | 23 | 4 | YOU ARE NOT ALONE | MICHAEL JACKSON (EPIC) |
| 18 | 18 | 24 | CRAZY LOVE | BRIAN MCKNIGHT (MERCURY) |
| 19 | 21 | 23 | I LIKE | KUT KLOSE (KEIA/ELEKTRA/EEG) |
| 20 | 15 | 18 | I'LL BE THERE...YOU'RE ALL I... | METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND) |
| 21 | 16 | 26 | GRAPEVYNE | BROWNSTONE (MJJ/EPIC) |
| 22 | 24 | 11 | YOU BRING ME JOY | MARY J. BLIGE (UPTOWN/MCA) |
| 23 | 17 | 25 | THIS IS HOW WE DO IT | MONTELL JORDAN (PMP/RAL/ISLAND) |
| 24 | 30 | 4 | 1 ST OF THA MONTH | BONE THUGS N' HARMONY (RUTHLESS/RELATIVITY) |
| 25 | 27 | 8 | WE MUST BE IN LOVE | PURE SOUL (STEP SUN/INTERSCOPE) |
| 26 | 26 | 9 | SO MANY TEARS | 2 PAC (INTERSCOPE) |
| 27 | 25 | 26 | ASK OF YOU | RAFAEL SAADI (EPIC SOUNDTRAX/550 MUSIC) |
| 28 | 28 | 11 | NEVER GONNA LET YOU GO | TINA MOORE (STREET LIFE/SCOTTI BROS.) |
| 29 | 22 | 9 | SCREAM | MICHAEL JACKSON & JANET JACKSON (EPIC) |
| 30 | 32 | 9 | FEEL ME FLOW | NAUGHTY BY NATURE (TOMMY BOY) |
| 31 | 29 | 19 | EMOTIONS | H-TOWN (LUKE) |
| 32 | 42 | 5 | I GOT 5 ON IT | LUNIZ (NOO TRYBE) |
| 33 | 34 | 4 | ON THE DOWN LOW | BRIAN MCKNIGHT (MERCURY) |
| 34 | 39 | 6 | SPRINKLE ME | E-40 (SICK WID' IT/JIVE) |
| 35 | 31 | 26 | FREAK LIKE ME | ADINA HOWARD (MECCA DON/EASTWEST/EEG) |
| 36 | 33 | 14 | FROGGY STYLE | NUTTIN' NYCE (POCKETOWN/JIVE) |
| 37 | 35 | 24 | FOR YOUR LOVE | STEVIE WONDER (MOTOWN) |

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

HOT R&B RECURRENT AIRPLAY

| | | | | |
|----|----|----|---------------------------|---------------------------------------|
| 1 | 2 | 5 | IF YOU LOVE ME | BROWNSTONE (MJJ/EPIC) |
| 2 | 3 | 2 | BABY | BRANDY (ATLANTIC) |
| 3 | 4 | 3 | CANDY RAIN | SOUL FOR REAL (UPTOWN/MCA) |
| 4 | 1 | 3 | COME ON | BARRY WHITE (A&M/PERSPECTIVE) |
| 5 | 5 | 2 | RED LIGHT SPECIAL | TLC (LAFACE/ARISTA) |
| 6 | 7 | 8 | CREEP | TLC (LAFACE/ARISTA) |
| 7 | 8 | 10 | I WANNA BE DOWN | BRANDY (ATLANTIC) |
| 8 | 6 | 6 | I APOLOGIZE | ANITA BAKER (ELEKTRA/EEG) |
| 9 | 10 | 2 | DEAR MAMA | 2 PAC (INTERSCOPE) |
| 10 | 12 | 15 | PRACTICE WHAT YOU PREACH | BARRY WHITE (A&M/PERSPECTIVE) |
| 11 | 9 | 9 | BEFORE I LET YOU GO | BLACKSTREET (INTERSCOPE) |
| 12 | 11 | 13 | ON BENDED KNEE | BOYZ II MEN (MOTOWN) |
| 13 | 15 | 2 | BIG POPPA | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 14 | 13 | 18 | BE HAPPY | MARY J. BLIGE (UPTOWN/MCA) |
| 15 | — | 1 | WHEN U CRY I CRY | JESSE (UNDERWORLD/CAPITOL) |
| 16 | 14 | 8 | THIS LIL' GAME WE PLAY | SUBWAY (BIV 10/MOTOWN) |
| 17 | 20 | 33 | WHEN CAN I SEE YOU | BABYFACE (EPIC) |
| 18 | — | 21 | HERE COMES THE HOTSTEPPER | INI KAMOZE (COLUMBIA) |
| 19 | 17 | 3 | ANSWERING SERVICE | GERALD LEVERT (EASTWEST/EEG) |
| 20 | — | 36 | THE RIGHT KINDA LOVER | PATTI LABELLE (MCA) |
| 21 | 16 | 24 | I'LL MAKE LOVE TO YOU | BOYZ II MEN (MOTOWN) |
| 22 | — | 43 | RIGHT HERE (HUMAN NATURE) | SWV (RCA) |
| 23 | 18 | 4 | JUST ROLL | FABU (BIG BEAT/ATLANTIC) |
| 24 | 21 | 15 | I BELONG TO YOU | TONI BRAXTON (LAFACE/ARISTA) |
| 25 | 19 | 39 | BACK & FORTH | AALIYAH (BLACKGROUND/JIVE) |

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

R&B SINGLES A-Z

| | |
|----|---|
| 31 | TITLE (Publisher - Licensing Org.) Sheet Music Dist. |
| 32 | ALL GLOCKS DOWN (Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM |
| 38 | ASK OF YOU (FROM HIGHER LEARNING) (PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL |
| 56 | BE ENCOURAGED (Red Rewmar, SESAC) |
| 11 | BEST FRIEND (Human Rhythm, BMI) |
| 2 | BOOMBASTIC (LivingSting, ASCAP/Malaco, BMI) HL |
| 10 | BROWN SUGAR (Ah-choo, ASCAP/12-00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL |
| 15 | CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL |
| 67 | CHAMPION (Songs Of PolyGram, BMI/Germaine, BMI/Epic, SOCAN) |
| 61 | COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL |
| 68 | COME ON HOME (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI/Too True, ASCAP/Whisperdex, BMI/Yours, Mine & Ours, ASCAP) |
| 23 | CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM |
| 39 | CRIMINOLOGY/GLACIERS OF ICE (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL |
| 6 | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Credite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM |
| 35 | EMOTIONS (Bishstick, BMI/Pac Jam, BMI) WBM |
| 88 | ENJOY YOURSELF (816, ASCAP/Steve Harvey, BMI/Odie Mae, BMI) |
| 18 | EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM |
| 20 | FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM |
| 9 | FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL |
| 55 | FIRE (Dinky B, ASCAP/BMD, ASCAP) |
| 45 | FOE LIFE (Real An Rufi, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM |
| 48 | FOR YOUR LOVE (Stevland, ASCAP) WBM |
| 36 | FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) |
| 41 | FREAK ME BABY (Pittsburg, BMI/Ujima, BMI/Hey Skimo, BMI) |
| 3 | FREEK 'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL |
| 33 | FROGGY STYLE (Taking Care Of Business, BMI) |
| 83 | FROM THE FOOL (Famous, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Ensign, ASCAP/Lane Brane, BMI/PolyGram Int'l, ASCAP/Too Kree Hangs, ASCAP) |
| 44 | GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL |
| 91 | GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM |
| 30 | GRAPEVYNE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL |
| 5 | HE'S MINE (Ma'Phil, ASCAP/Mo Ken, ASCAP/Air Int'l, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) WBM/HL |
| 74 | HEY ALRIGHT (Naughty, ASCAP/Warner Chappell, ASCAP/F.C.D., ASCAP) |
| 80 | HEY LOOKAWAY (FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP) |
| 51 | HOW DEEP IS YOUR LOVE (Gibb Brothers, BMI/Careers-BMG, BMI) HL |
| 87 | HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM |
| 40 | I CAN LOVE YOU LIKE THAT (Diamond Outs, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM |
| 42 | I CAN'T TELL YOU WHY (Ueddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM |
| 93 | I DON'T MIND (Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP) HL |
| 76 | I'D RATHER BE ALONE (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM |
| 92 | IF IT'S ALRIGHT WITH YOU (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM |
| 19 | I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Trippe Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O.B.O. Itself, BMI/Second Decade, BMI) WBM |
| 69 | I LIKE IT (I WANNA BE WHERE YOU ARE) (Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI) |
| 25 | I LIKE (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM |
| 17 | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM |
| 89 | I'M GOIN' DOWN (Duchess, BMI) HL |
| 60 | I'M WHAT YOU NEED (Irving, BMI/Nu Soul, BMI) WBM |
| 53 | THE I.N.C. RIDE (DAMASTA, ASCAP/Varry White, ASCAP/Iza, BMI/PolyGram Int'l, ASCAP) |
| 66 | IT'S BEEN YOU (Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI) |
| 14 | I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donni, ASCAP) HL/WBM |
| 58 | I WISH (Orange Bear, BMI) |
| 54 | JOY (Donni, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM |
| 46 | KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu-kin', ASCAP) |
| 79 | LIFESTYLES OF THE RICH AND SHAMELESS (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL |
| 47 | LISTEN ME TIC (WOYOI) (Irving, BMI/Rondor, BMI) |
| 62 | LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI) |
| 52 | LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) |
| 82 | LOVE TODAY (Chrysalis, ASCAP/Kharatroy, ASCAP/B.Black, ASCAP) WBM |
| 49 | THE MANY WAYS (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q. Dev. ASCAP) |
| 81 | MIND BLOWIN' (Verlical City, BMI/PMA, BMI) |
| 34 | MIND BLOWIN' (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Airhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL |
| 78 | MVP (Big L, ASCAP/Technician, ASCAP/Jobete, ASCAP) |
| 37 | MY UP AND DOWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chanik, ASCAP) |
| 85 | NEVA GO BACK (Promise, BMI/Special Ed, BMI/Howie Tee, BMI) |
| 27 | NEVER GONNA LET YOU GO (My Jonathan, BMI/Neva, BMI) |
| 75 | NEXT TIME (MCA, ASCAP/Shakeji, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP) WBM |

Hot R&B Singles Sales

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



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|------------------------------------|---|
| | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 6 | ONE MORE CHANCE | THE NOTORIOUS B.I.G. (BAD BOY) 6 wks at No. 1 |
| 2 | 2 | 12 | BOOMBASTIC | SHAGGY (VIRGIN) |
| 3 | 3 | 8 | FREEK 'N YOU | JODECI (UPTOWN/MCA) |
| 4 | 46 | 2 | PLAYER'S ANTHEM | JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC) |
| 5 | 6 | 8 | HE'S MINE | MOKENSTEF (OUTBURST/RAL/ISLAND) |
| 6 | 4 | 14 | DON'T TAKE IT PERSONAL | MONICA (ROWDY/ARISTA) |
| 7 | 5 | 8 | WATERFALLS | TLC (LAFACE/ARISTA) |
| 8 | 8 | 8 | I GOT 5 ON IT | LUNIZ (NOO TRYBE) |
| 9 | 10 | 9 | BROWN SUGAR | D'ANGELO (EMI) |
| 10 | 13 | 6 | FEELS SO GOOD | XSCAPE (SO SO DEF/COLUMBIA) |
| 11 | 7 | 12 | I'LL BE THERE...YOU'RE ALL I... | METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND) |
| 12 | 9 | 5 | YOU USED TO LOVE ME | FAITH (BAD BOY/ARISTA) |
| 13 | 12 | 13 | SOMEONE TO LOVE | JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC) |
| 14 | 14 | 8 | FEEL ME FLOW | NAUGHTY BY NATURE (TOMMY BOY) |
| 15 | 11 | 3 | CRIMINOLOGY/GLACIERS OF ICE | RAEKWON (LOUD/RCA) |
| 16 | 21 | 4 | SUGAR HILL | AZ (EMI) |
| 17 | 16 | 6 | SPRINKLE ME | E-40 (SICK WID' IT/JIVE) |
| 18 | 15 | 7 | SCREAM | MICHAEL JACKSON & JANET JACKSON (EPIC) |
| 19 | 17 | 5 | SO MANY TEARS | 2 PAC (INTERSCOPE) |
| 20 | 22 | 4 | 'TIL YOU DO ME RIGHT | AFTER 7 (VIRGIN) |
| 21 | 19 | 12 | EVERY LITTLE THING I DO | SOUL FOR REAL (UPTOWN/MCA) |
| 22 | 20 | 17 | CAN'T YOU SEE | TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY) |
| 23 | 18 | 9 | BEST FRIEND | BRANDY (ATLANTIC) |
| 24 | 26 | 17 | FREAK ME BABY | DIS 'N' DAT (EPIC STREET/EPIC) |
| 25 | 23 | 23 | I LIKE | KUT KLOSE (KEIA/ELEKTRA/EEG) |
| 26 | 24 | 10 | I WANNA LOVE LIKE THAT | TONY THOMPSON (GIANT/WARNER BROS.) |
| 27 | 25 | 18 | CRAZY LOVE | BRIAN MCKNIGHT (MERCURY) |
| 28 | 27 | 8 | MIND BLOWIN' | SMOOTH (T.N.T./JIVE) |
| 29 | 32 | 10 | FOE LIFE | MACK 10 (PRIORITY) |
| 30 | 39 | 8 | I WISH | SKEE-LO (SUNSHINE/SCOTTI BROS.) |
| 31 | 28 | 10 | FROGGY STYLE | NUTTIN' NYCE (POCKETOWN/JIVE) |
| 32 | 30 | 13 | WATER RUNS DRY | BOYZ II MEN (MOTOWN) |
| 33 | 41 | 3 | AFFECTION | JODY WATLEY (AVITONE/BELLMARK) |
| 34 | 45 | 7 | WE MUST BE IN LOVE | PURE SOUL (STEP SUN/INTERSCOPE) |
| 35 | 38 | 15 | THE I.N.C. RIDE | MASTA ACE INC. (DELICIOUS VINYL/CAPITOL) |
| 36 | 36 | 8 | SHIMMY SHIMMY YA | OL' DIRTY BASTARD (ELEKTRA/EEG) |
| 37 | 29 | 20 | KEEP THEIR HEADS RINGIN' | DR. DRE (PRIORITY) |
| 38 | 33 | 15 | SHY GUY | DIANA KING (WORK/COLUMBIA) |
| 39 | 34 | 25 | FREAK LIKE ME | ADINA HOWARD (MECCA DON/EASTWEST/EEG) |
| 40 | 43 | 6 | I CAN LOVE YOU LIKE THAT | ALL-4-ONE (BLITZZ/ATLANTIC) |
| 41 | 37 | 3 | MY UP & DOWN | ADINA HOWARD (MECCA DON/EASTWEST/EEG) |
| 42 | 42 | 6 | LISTEN ME TIC (WOYOI) | INI KAMOZE (EASTWEST/EEG) |
| 43 | 31 | 17 | EMOTIONS | H-TOWN (LUKE) |
| 44 | 58 | 8 | NEVER GONNA LET YOU GO | TINA MOORE (STREET LIFE/SCOTTI BROS.) |
| 45 | 47 | 13 | LIFESTYLES OF THE RICH & SHAMELESS | LOST BOYZ (UPTOWN/MCA) |
| 46 | 35 | 17 | GIVE IT 2 YOU | DA BRAT (SO SO DEF/WORK/COLUMBIA) |
| 47 | 52 | 4 | COLORS OF THE WIND | VANESSA WILLIAMS (HOLLYWOOD) |
| 48 | 44 | 11 | ALL GLOCKS DOWN | HEATHER B. (PENDULUM/EMI) |
| 49 | 48 | 6 | THE MANY WAYS | USHER (LAFACE/ARISTA) |
| 50 | 40 | 7 | SURVIVAL OF THE FITTEST | MOBB DEEP (LOUD/RCA) |
| 51 | 68 | 3 | HOW DEEP IS YOUR LOVE | PORTRAIT (CAPITOL) |
| 52 | 50 | 28 | BIG POPPA | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA) |
| 53 | 59 | 5 | CHAMPION | BUJU BANTON (LOOSE CANNON) |
| 54 | 49 | 21 | DEAR MAMA | 2 PAC (INTERSCOPE) |
| 55 | 51 | 8 | PUT YOUR BODY WHERE YOUR MOUTH IS | SEAN LEVERT (ATLANTIC) |
| 56 | 54 | 2 | WHO'S THE BIGGEST | BUSHWICK BILL (RAP-A LOT/NOO TRYBE) |
| 57 | 66 | 4 | HEY ALRIGHT | ROTTIN RAZKALS (ILLTOWN/MOTOWN) |
| 58 | 61 | 8 | SO IN LOVE WITH YOU | U.N.V. (MAVERICK/WARNER BROS.) |
| 59 | 55 | 8 | NEVA GO BACK | SPECIAL ED (PROFILE) |
| 60 | — | 1 | BE ENCOURAGED | WILLIAM BECTON (INTERSOUND) |
| 61 | 53 | 14 | HEY LOOKAWAY | QUESTIONMARK ASYLUM (KAPER/RCA) |
| 62 | 64 | 3 | I CAN'T TELL YOU WHY | BROWNSTONE (MJJ/EPIC) |
| 63 | — | 2 | LOVE DON'T LOVE NOBODY | PHIL PERRY (BLUE THUMB/GRP/MCA) |
| 64 | 71 | 2 | I'M WHAT YOU NEED | CHANTE MOORE (SILAS/MCA) |
| 65 | — | 6 | LOLLOIPOP | MENTALLY DISTURBED (SO-LO JAM) |
| 66 | 57 | 18 | ASK OF YOU | RAFAEL SAADI (EPIC SOUNDTRAX/550 MUSIC) |
| 67 | 63 | 13 | IF IT'S ALRIGHT WITH YOU | LORENZO (LUKE) |
| 68 | — | 1 | HUMAN NATURE | MADONNA (MAVERICK/SIRE/WARNER BROS.) |
| 69 | 60 | 11 | I'D RATHER BE ALONE | KARYN WHITE (WARNER BROS.) |
| 70 | 56 | 14 | GRAPEVYNE | BROWNSTONE (MJJ/EPIC) |
| 71 | 65 | 24 | THIS IS HOW WE DO IT | MONTELL JORDAN (PMP/RAL/ISLAND) |
| 72 | 72 | 4 | YOU BRING ME JOY | MARY J. BLIGE (UPTOWN/MCA) |
| 73 | 62 | 14 | FIRE | SUBWAY (BIV 10/MOTOWN) |
| 74 | 69 | 7 | POINTS | VARIOUS ARTISTS (MERCURY) |
| 75 | 75 | 2 | GIRLSTOWN | SUPER CAT (COLUMBIA) |

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

| | |
|---|---|
| 1 | ONE MORE CHANCE/THE WHAT (Big Poppa, ASCAP/Justin |
|---|---|

Hot Rap Singles™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|--------------|--|-----------------------------------|
| 1 | 1 | 1 | 6 | ★★★ No. 1 ★★★ ONE MORE CHANCE/THE WHAT (C) (M) (T) (X) BAD BOY 7-9031/ARISTA | ◆ THE NOTORIOUS B.I.G. |
| 2 | 2 | — | 2 | BOOMBASTIC (C) (T) (X) VIRGIN 38482 | ◆ SHAGGY |
| 3 | 20 | — | 2 | ★★★ GREATEST GAINER ★★★ PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT/ATLANTIC 95750/AG | ◆ JUNIOR M.A.F.I.A. |
| 4 | 4 | 4 | 9 | I GOT 5 ON IT (C) (T) NOO TRYBE 38474 | ◆ LUNIZ |
| 5 | 3 | 2 | 13 | I'LL BE THERE.../YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND | ◆ METHOD MAN/M.J. BLIGE |
| 6 | 6 | 3 | 8 | FEEL ME FLOW (C) (T) (X) TOMMY BOY 682 | ◆ NAUGHTY BY NATURE |
| 7 | 5 | — | 2 | GLACIERS OF ICE/CRIMINOLOGY (C) (D) (T) LOUD 64374/RCA | ◆ RAEKWON |
| 8 | 9 | 12 | 4 | SUGAR HILL (C) (T) (X) EMI 58407 | ◆ AZ |
| 9 | 7 | 5 | 6 | SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE | ◆ E-40 (FEATURING SUGA T.) |
| 10 | 8 | 6 | 5 | SO MANY TEARS (C) (M) (T) (X) INTERSCOPE 95748/AC | ◆ 2PAC |
| 11 | 10 | 7 | 17 | FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC | ◆ DIS 'N' DAT |
| 12 | 11 | 9 | 9 | MIND BLOWIN' (C) (T) (X) T.N.T. 42286/JIVE | ◆ SMOOTH |
| 13 | 13 | 10 | 10 | FOE LIFE (C) (T) PRIORITY 53192 | ◆ MACK 10 |
| 14 | 17 | 21 | 14 | I WISH (C) (T) (X) SUNSHINE 780? COTTI BROS. | ◆ SKEE-LO |
| 15 | 16 | 15 | 15 | THE I.N.C. RIDE (C) (M) (T) DELICIOUS V L 58376/CAPITOL | ◆ MASTA ACE INCORPORATED |
| 16 | 15 | 13 | 10 | SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 6-9/EEG | ◆ OL' DIRTY BASTARD |
| 17 | 12 | 8 | 20 | KEEP THEIR HE (C) (D) (T) PRIORITY 88 | ◆ DR. DRE |
| 18 | 21 | 16 | 15 | LIFESTYLES OF (C) (M) (T) UPTOWN | ◆ HE RICH AND SHAMELESS |
| 19 | 14 | 11 | 17 | GIVE IT 2 YOU (C) (M) (T) (X) SO SO 7/WORX 77836/COLUMBIA | ◆ LOST BOYZ |
| 20 | 19 | 18 | 14 | ALL GLOCKS (C) (T) PENDULUM 5 | ◆ DA BRAT |
| 21 | 18 | 14 | 7 | SURVIVAL OF (C) (T) (X) LOUD 643 | ◆ HEATHER B. |
| 22 | 23 | 19 | 28 | BIG POPPA/W/ (C) (D) (M) (T) (V) (X) D BOY 7-9015/ARISTA | ◆ MOBB DEEP |
| 23 | 27 | 24 | 5 | CHAMPION (C) (D) (T) LOOSE CA JN 6980/ISLAND | ◆ THE NOTORIOUS B.I.G. |
| 24 | 22 | 17 | 22 | DEAR MAMA/C (C) (M) (T) (X) INTER SCHOOL A PE 98273/AG | ◆ BUJU BANTON |
| 25 | 25 | — | 2 | WHO'S THE B (C) (T) RAP-A-LOT 7-79/NOO TRYBE | ◆ 2PAC |
| 26 | 28 | 23 | 5 | HEY ALRIGHT (C) (D) (T) ILLTO' MAD SOUNDS 0366/MOTOWN | ◆ BUSHWICK BILL |
| 27 | 26 | 20 | 8 | NEVA GO 'R (C) (T) (X) PRY E 5433 | ◆ ROTTIN RAZKALS |
| 28 | 24 | 22 | 14 | HEY LOU AWAY (C) (D) (T) ER 64305/RCA | ◆ SPECIAL ED |
| 29 | 37 | 26 | 9 | LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND | ◆ QUESTIONMARK ASYLUM |
| 30 | 29 | 25 | 7 | THE INTS (M) (T) J MERCURY 6937* | ◆ MENTALLY DISTURBED |
| 31 | 32 | — | 2 | GI' STOWN (M) (T) COLUMBIA 77751* | ◆ VARIOUS ARTISTS |
| 32 | 42 | — | 2 | ASTA I.C. (T) (X) COLUMBIA 77940 | ◆ SUPER CAT |
| 33 | 34 | 30 | 15 | WHATZ UP, WHATZ UP? (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA | ◆ BIG L |
| 34 | NEW | 1 | 1 | OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN | ◆ MIC GERONIMO |
| 35 | 33 | 28 | 24 | DEATH BE THE PENALTY (C) (T) PENALTY 7152 | ◆ PLAYA PONCHO FEATURING L.A. SNO |
| 36 | 35 | 27 | 27 | TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA | ◆ DJ SMURF AND P.M.H.I. |
| 37 | 30 | 29 | 28 | RODEO (C) (M) (T) (X) RIP-IT 9511 | ◆ SHABAZZ THE DISCIPLE |
| 38 | 31 | 32 | 28 | DUNKEY KONG (C) (T) (X) WRAP 319/CHIBAN | ◆ DOMINO |
| 39 | 36 | 34 | 4 | TOUR (C) (T) SIGNET 162/RAL | ◆ 95 SOUTH |
| 40 | 39 | 33 | 27 | TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911 | ◆ KILO |
| 41 | 38 | 31 | 31 | CAUGHT UP IN THE GAME (C) (D) (T) PALLAS 357183 | ◆ CAPLETON |
| 42 | 48 | 40 | 3 | KEEP IT REAL (C) (M) (T) (X) CAPITOL 58405 | ◆ TWINZ |
| 43 | RE-ENTRY | 9 | 9 | ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385*/ISLAND | ◆ MAD LION |
| 44 | 40 | 37 | 5 | OWN DESTINY (C) (T) WEDED 20147/NERVOUS | ◆ THE DOVE SHACK |
| 45 | 50 | 39 | 12 | SUMMERTIME IN THE L.B.C. (D) (M) (T) G FUNK/RAL 9383*/ISLAND | ◆ CRAIG MACK |
| 46 | 49 | 47 | 4 | GET DOWN (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA | ◆ GRAND PUBA |
| 47 | 43 | 41 | 31 | I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131*/EEG | ◆ SAM SNEED FEATURING DR. DRE |
| 48 | 41 | 38 | 9 | U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG | ◆ SCARFACE |
| 49 | 45 | 35 | 12 | AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0307/MOTOWN | |
| 50 | RE-ENTRY | 11 | 11 | | |

VETERAN SOUL ARTISTS

(Continued from preceding page)

artists, because the British marketplace tends to be more loyal to veteran R&B artists than U.S. fans, who are more trend conscious.

Singer/songwriter Taylor was among the first to use Expansion to capitalize on the U.K. following he developed from previous album releases on A&M and Virgin. He placed his "Take Control" album with Expansion in 1990.

"I met Gary when he came to the U.K. to promote his 'Compassion' album in 1989," recalls Tee. "We got a call from his management in 1990 to say he was no longer with Virgin but had a whole album of material available.

"Gary's album definitely took us to another place in terms of visibility, marketing, and promotion because of his stature... [in] the U.K. soul community and the quality of his work," says Tee.

Expansion released Taylor's "Square One" album in 1993 and, says Tee, "within three weeks, we had sold twice as many copies as we had of the first album over a three-year period." Sales are "around 20,000 units," considered good for a U.S.-based R&B act.

Initially geared toward the release of singles, Expansion's biggest sellers have included singles by Billy & Sarah Gaines and Helen Baylor's 1991 gospel recording "Oasis." The latter was licensed from Word Records in the U.S. and, according to the label, topped 25,000 units.

In late June, the label released a new single by gospel artist Terry Garmon. Tee says it "looks like it will be one of the biggest singles we've had. There is a growing soul/gospel audience in the U.K., and most British labels are not pursuing it, so we started catering to the market."

Expansion has built strong name recognition among British R&B consumers by licensing relatively obscure tracks by U.S. artists. Such '70s and '80s titles often find their way onto "Soul Chasers," one of three multi-artist compilation series that have become strong sellers for the label.

A second series, "Soul Sauce," features tracks that have never been released in the U.S., and "Winner's Circle" includes new music from current R&B albums licensed from major U.S. labels.

The label's profile has also benefited from the recent release of "It's Time," Hewett's latest album, which was licensed from U.S. indie Caliber Records.

Says Tee, "With artists like Howard moving to independents, the opportunities for us to release their product in Britain are greater than ever."

Expansion also licensed "I'll Keep A Light On" by King, who was dropped by EMI in 1993 shortly after she had completed the set. "I heard a cassette of it, and I felt it was too good not to come out," says Tee. The set is due July 31.

Tee says the British soul scene has opened up dramatically with the advent of R&B radio outlets like Choice-FM, KISS-FM, and Jazz-FM, but cautions that U.S. artists should be realistic in their U.K. sales expectations because the market size is a fraction of that in the U.S.

"We're not able to sign the same kind of deals artists can get in the States," Tee says. "That has stopped some situations [for us] because artists and managers can be unrealistic. But having an album out here first can have an impact which rebounds into renewed interest in the U.S."



F.Y.I.: In our continuing effort to expand our roster of monitored radio stations, I am happy to announce that the following three stations have been added, effective this week: WTLZ Saginaw, Mich., WAEG Augusta, Ga., and KDKS Shreveport, La. In general, there isn't a lot of movement on any of the R&B or rap charts this week. This is because there is a serious slump in sales, and we seem to be in a slow release period. This week, R&B album sales are down by 17%, R&B singles sales drop 13%, and rap singles are down 10%. At radio, things are a little slow, too, but the difference isn't as severe as it is in sales.

AGAINST ALL ODDS: "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) still has a strong lead at No. 1 on the Hot R&B Singles chart, but there is a possibility that "Boombastic" by Shaggy (Virgin) could catch up as early as next week. On the Hot R&B Airplay chart, "One More Chance" steps into the No. 2 position and breaks yet another record. There has never been a rap single to make it past No. 4 on this chart. Salt-N-Pepa's "Shoop" went to No. 4, and their "Whatta Man" made it to No. 5.

MOVIN' ON UP: With strong increases in airplay, both "Feels So Good" by Xscape (So So Def/Columbia) and "Brown Sugar" by D'Angelo (EMI) break into the top 10 on the Hot R&B Singles chart. "Player's Anthem" by Junior M.A.F.I.A. (Undeas/Big Beat/Atlantic) takes a giant leap, moving 59-12. It has the largest increase in total points. This is "Player's Anthem's" first full week at retail, so most of the points are coming from sales. However, it also has an impressive increase in airplay, moving 69-48 on the Hot R&B Airplay chart. "Player's Anthem" is top 10 at WEJM Chicago, WPEG Charlotte, N.C., and KVSP Oklahoma City.

"We Must Be In Love" by Pure Soul (Step Sum/Interscope) continues to grow at a steady pace. This week it is top 10 at 10 stations, including KIPR Little Rock, Ark., WVAZ Chicago, and WOWI Norfolk, Va.

DOUBLE HONORS: "Sugar Hill" by AZ (EMI) takes a nice jump up the singles chart, moving 42-28. It also has the second-largest increase in total points and takes the Greatest Gainer/Sales and Greatest Gainer/Airplay honors. On the Hot R&B Singles Sales chart it moves 21-16. At radio, "Sugar Hill" is top 20 at WEJM Chicago, WXYV Baltimore, and WOWI Norfolk, Va.

THE GOSPEL TRUTH: This week's Hot Shot Debut is "Be Encouraged" by William Becton & Friends (Intersound). This is the first time that a traditional gospel choir has debuted on the singles chart. "Wholy Holy" by Aretha Franklin with James Cleveland & the Southern California Community Choir is the only other traditional gospel song to grace the R&B charts. Recently, "Why We Sing" by Kirk Franklin & the Family (Gospo Centric) did very well at R&B radio and made it to No. 28 on the Hot R&B Airplay chart. But because it was never commercially released as a single, it wasn't eligible for the singles chart. At radio, "Be Encouraged" is top 10 at WWIN Baltimore, WMMJ Washington, D.C., KXOX St. Louis, WVAZ Chicago, and WHUR Washington, D.C.

BUBBLING UNDER™ HOT R&B SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|---|-----------|-----------|----------|---|
| 1 | 2 | 4 | SUMMERTIME IN THE LBC THE DOVE SHACK (DEF JAM/RAL/ISLAND) | 14 | 13 | 2 | TONIGHT'S THE NIGHT LARRY CORVELL (CTI) |
| 2 | 6 | 3 | ALL OUT OF LOVE COZETTE MORGAN (NINA) | 15 | 17 | 4 | CRUNCH TIME PRINCE MARKIE DEE (MOTOWN) |
| 3 | 4 | 6 | COME AND TAKE A RIDE MAD CJ MAC (RAP-A-LOT/NOO TRYBE) | 16 | 15 | 4 | DUNKEY KONG KILO (WRAP/CHIBAN) |
| 4 | 16 | 9 | LOLLIPOP MENTALLY DISTURBED (SO-LO JAM) | 17 | 9 | 12 | OWN DESTINY MAD LION (WEDED/NERVOUS) |
| 5 | 12 | 3 | I'LL SEND YOU ROSES KENNETH MANGRAM (QWEST/WARNER BROS.) | 18 | 14 | 5 | DEATH BE THE PENALTY SHABAZZ THE DISCIPLE (PENALTY) |
| 6 | 3 | 6 | I BELIEVE BLESSID UNION OF SOULS (EMI) | 19 | 24 | 2 | ME AND YOU J. LITTLE (ATLANTIC) |
| 7 | — | 1 | I'LL GET MINE SOULTRY (MOTOWN) | 20 | — | 1 | FAITH LORDS OF THE UNDERGROUND (PENDULUM/EMI) |
| 8 | 1 | 8 | CIRCUMSTANCE WAYMAN TISDALE (MOJAZZ/MOTOWN) | 21 | 19 | 2 | Y-O-U FADE II BLACK (G-FORCE) |
| 9 | — | 2 | SATURDAY OMAR (RCA) | 22 | — | 1 | 90 DEGREES IN THE SHADE HEAVY SHIFT (DISCOVERY) |
| 10 | 20 | 6 | LET'S DO IT AGAIN TAMI (STREET LIFE/SCOTTI BROS.) | 23 | 5 | 12 | JERI'S SONG EVERETTE HARP (BLUE NOTE/CAPITOL) |
| 11 | 7 | 2 | GIRLSTOWN SUPER CAT (COLUMBIA) | 24 | — | 7 | SHINE EYE GAL SHABBA RANKS (EPIC STREET/EPIC) |
| 12 | 21 | 2 | THANKS TO THE FOOL ISAAC HAYES (POINTBLANK/VIRGIN) | 25 | 25 | 3 | CAUGHT UP IN THE GAME BUSHWACKAS (PALLAS) |
| 13 | 11 | 11 | MASTA I.C. MIC GERONIMO (BLUNT/TVT) | | | | |

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

Records with the g of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. oility. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Eve Gallagher Can Have It All With Radikal Debut

WOMAN GETTIN' IT: At long last, **Eve Gallagher** has arrived. With "Woman Can Have It," her divinely soulful full-length debut on Radikal/Critique Records, the inexhaustible performer has reached the end of a daunting, obstacle-riddled road—and with nary a nick on her nail polish.

In fact, the experience of rolling with continual industry punches has arguably strengthened Gallagher as a vocalist. Though she has always impressed savvy ears with the range and style of an **Annie Lennox/Chaka Khan** hybrid, Gallagher now possesses the seasoning of a worldly blues chanteuse, as well as a clear under-



GALLAGHER

standing that a hushed whisper can be as powerful as a note-scaling belt. To that end, "Woman Can Have It," largely produced by mentor **Boy George** and **Evolution**, can convincingly reach beyond the occasionally confining parameters of dance music into old-school R&B and funk.

"Just because one does not have a record out does not mean that one stops *working* it," she says with a haughty, mock-diva giggle. "To be serious, though, it was constantly singing and developing new material that kept me sane. It was a nice lesson to know that an industry cannot take away that desire to sing from your heart and soul."

Gallagher's sojourn started in 1991, when Boy George signed her to his then Virgin-distributed label, More Protein Records. The saucy, house-rooted first single, "Love Come Down," was an instant underground club hit abroad, sparking much import activity in the States.

"It was a tremendous distance away from doing musical theater, which was what had long been my focus at that point," she says, indicating a resumé that includes roles in European productions of "Hair," "Jesus Christ Superstar," and "Oh Calcutta." "But I loved it and was ready to make it my primary career direction. In George, I found a fellow perfectionist, and that assured me that everything we completed would be fantastic. We would never let it out in any other shape."

The momentum of "Love Come Down" lead to a deal with the now-defunct Charisma Records here, and her second European club hit, the more seductive, **Soul II Soul**-esque "Love Is A Master Of Disguise," found an equally welcoming

U.S. audience.

"We were well on our way—or so we thought," she says with yet another giggle. "Little did we know what was to come."

When Charisma closed its doors, Gallagher's stateside contract disintegrated. Shortly thereafter, George severed his More Protein deal with Virgin U.K., opting to take the label down an indie route. Undaunted, Gallagher and George continued to demo material for an album. During that time, the singles continued to flow abroad, albeit slowly, as "Heaven Has To Wait" and "Change Your Mind" earned rightful critical props for their lush, disco-spiked beats, subtle-but-intelligent lyrics, and wildly assertive vocals. All the while, Gallagher has divided her time between a day job drawing technical maps for an architectural firm in Zurich and doing club gigs.

"I must confess that there were moments when I felt things wavering," she says. "I never lost faith in the music we were making. But there were definitely days when I wondered if everything else would ever completely come together. Thank goodness for George—he never stopped believing or encouraging me to keep at it."

Since inking a deal with Radikal in the States late last year, the momentum has once again begun to increase. A new version of "Love Come Down," refashioned by Evolution to suit the pop/hi-NRG sound that is currently connecting at crossover radio, has been issued domestically. The release of "Woman Can Have It," which balances its dance context with the bluesy ballad "Last Night" (which is being considered as an upcoming single) and a stirring reading of "Amazing Grace," will result in Gallagher's first tour of the U.S. later this season. It is a jaunt that

will finally feed a hankering to play the States that accelerated after a gig in San Francisco last January to perform in a Billboard Dance Summit showcase. She laughs at the memory of initially being afraid that few would remember her.

"Then I stepped in front of the audience, and the response was overwhelming," she says, noting a corner of tables filled with fans wearing T-shirts emblazoned with her name. "They were so sweet. At first the whole thing felt a bit strange and unreal. But then I thought, 'Wow! They think I'm fabulous!' How could you not want to just eat it up and enjoy it? In the end, that is how I'm approaching everything about my musical career—just have a lovely time and make the most of it."

SLAMMIN' IT: Virgin Records smartly jumps on the momentum of **Frankie Knuckles'** recent No. 1



by Larry Flick

hit, "Too Many Fish," with the gloriously anthemic "Whadda U Want (From Me)," one of our personal faves from the producer/tunesmith's "Welcome To The Real World" album. We want to congratulate the A&R rep who invited **K-Klass** to remix this disco-soaked treat. The U.K. act reverently reconstructs the jam with similarly grand concepts, fleshing out the track with warmly caressing strings that complement featured singer **Adeva's** performance. And by the by, does anyone else think Miss Thing has been carefully studying her **Donna Summer** classics? The usually forceful siren has rarely sounded so measured and sweet.

Mr. Knuckles contributes his own mixes to "Whadda U Want (From Me)," recasting the song in a harder mold—except during the delightfully jazzy Deep Dub, which flutters with soothing guitar licks and ethereal keyboard effects. Just say *aaahh*...

It has been a hot second since Arista Records has hit the decks with underground club music. The pop-oriented major has been geared more toward pleasant but sugary Euro-NRG. With the post-production aid of the red-hot **Junior Vasquez**, the label returns to the house arena with spirited new versions of "Come And Get Your Love" by **Real McCoy** and "No More 'I Love You's'" by **Annie Lennox**. Vasquez is in tip-top form on both records, shading the hooks of each song with his signature of quirky sound effects and synth

loops. As time goes on, he is clearly increasing in confidence with vocals and has mastered crafting song-rooted mixes to go with his stellar dubs.

Though we are heartened by Arista's new-found vigor for deep house, we hope it will spread the wealth a bit more in the future. Much as we love Vasquez, two simultaneous mixes on the same label is a bit much. We urge you to support both of these highly deserving records with the hope that it will inspire the label to do more than dip its toe in house waters in the future.

We have long been saying that **RuPaul** could throw a vocal stronger than any of his past records revealed. What a pleasure to be proven right on the drag superstar's new single, "Free To Be," which has been lifted from the fierce soundtrack to "Wigstock" (Sire/Elektra). Ru delivers a full-bodied and downright soulful performance of the song's uplifting lyrical message that should forever change his perception in the industry. The next step is for a major label to snap him up and make the fierce album we know he has in him.

Kim English follows the internationally propped "Nite Life" and "Time For Love" with the equally festive "I Know A Place," which sees the up-and-coming siren once again working under the guidance of ex-**Ten City** front man **Byron Stingily**. Her smoky alto voice has gained smooth maturity over time, bending and belting comfortably over a soul-infused house foundation. Our only quibble is that the song's lyrics are a tad too light for a singer with the talent for far meatier material. Maybe next time. In the meantime, join us in joyfully twirlin' to a solid Nervous Records 12-incher that features kicky remixes by **Eric "E-Smoove" Miller**.

House music historians who miss the days when New York's Quark Records was among the taste-making indies along the underground will be pleased to learn that the New York-based indie has been resurrected. But there is a catch. The label will issue records exclusively in the U.K.—a pretty crafty and savvy way of impacting the U.S. market, since so many state-side DJs are more interested in imports than in home-grown jams. Quark gets back into the game with "I'm For You," a bouncy but understated spinner by club ingenue **Laurell**. She proves to be an engaging presence within the song's smooth, disco-conscious arrangement by the cryptically credited **G. Hughes**. Buy it.

WORKIN' IT: One of the many purposes of this column is to promote and encourage folks in our industry who manage to continually turn it out with little more than creative vision and resourceful energy. In recent months, we have



Who's The Dog? Zoo Entertainment/S.O.S. recording artist **Gillette**, right, relaxes backstage after a gig at New York's Palladium. The Chicago-based singer is on the road promoting her new single, "You're A Dog," which follows her recent club and crossover hits "Mr. Personality" and "Short Dick Man." All were produced by the popular 20 Fingers Production posse. Shown with Gillette is **Marc Katz** of Famous Artists booking agency.

been moved by the ongoing efforts of New York A&R executive/musician **Craig Roseberry**, who has tirelessly worked to transform C&S Records into more than a tiny ambient/acid-jazz subsidiary of freestyle's mighty MicMac Records. Among his notable accomplishments in the past year are his eclectic and often educating compilations, which regularly strive to expose more than the obvious producers and performers of the moment.

The good news is that **Roseberry's** latest releases are engaging and accessible enough to bring more than clubland's fringe to the table. "Give 'Em Enough Dope, Volume Two" wisely fuses hip-hop with ambient and dub vibes—perfect for either chillin' or workin' the floor ever so seductively. The set's highlights include "Up Against The Wall" by **Pressure Drop**, which pops with angst-ridden street rhymes and stark rhythm drama, and "Birth" by sometime **Bjork** collaborator **Howie B.**, a gorgeous and highly emotional excursion with enough twists and turns to have you looking for more than its 10 minutes of music.

Other fine forthcoming C&S releases are "Who Killed Acid Jazz" by the **Baby Buddah Heads** and "Moonloop EP" by **Porcupine Tree**. The former project christens the creative union of **Jazzy Nice** and **Mitch Moses** as they boldly blend requisite hip-hop and funk grooves with splashes of salsa and delta blues. The latter record hangs on a completely different tip, recalling vintage output from the **Orb**, **Talk Talk**, and the **Blue Nile** with its own cinematic synth passages, broodingly sensitive lyrics, and melodies that never leave the brain. Simply gorgeous.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING JULY 29, 1995
CLUB PLAY

1. HARLEQUIN-THE BEAUTY AND THE BEAST SVEN VATH WARNER BROS
2. BAD THINGS N-JOI LOGIC
3. NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
4. FALLEN ANGEL TRACI LORDS RADIOACTIVE
5. EVERYBODY BE SOMEBODY RUFF-NECK FEATURING YAVAHN MAW

MAXI-SINGLES SALES

1. ARTICAL WHITEY DON JIVE
2. THERE WILL COME A DAY THE ABSOLUTE INTRODUCING SUZANNE PALMER TRIBAL AMERICA
3. SCATMAN (SKI-BA-BOP-BA-DOP-BOP) SCATMAN JOHN RCA
4. OVA CONFIDENT NINE PROFILE
5. ALL NIGHT LONG NAYOBE WARLOCK

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-------------|-----------|---------------|---|--|
| ★★★ No. 1 ★★★ | | | | | |
| 1 | 2 | 4 | 8 | YOU BRING ME JOY UPTOWN PROMO/MCA 1 week at No. 1 | ◆ MARY J. BLIGE |
| 2 | 1 | 1 | 6 | SCREAM EPIC 78001 | ◆ MICHAEL JACKSON & JANET JACKSON |
| 3 | 5 | 15 | 5 | AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI | JUDY CHEEKS |
| 4 | 4 | 7 | 8 | ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE | ◆ JAKI GRAHAM |
| 5 | 9 | 12 | 7 | LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG | ◆ INI KAMOZE |
| 6 | 14 | 21 | 4 | RELAX MERCURY 2061 | CRYSTAL WATERS |
| 7 | 8 | 10 | 11 | OYE COMO VA PUENTE 12684/HOT | TITO PUENTE JR. & THE LATIN RHYTHM |
| 8 | 7 | 8 | 9 | TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND | ◆ YELLO |
| 9 | 17 | 26 | 4 | MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN | ◆ PAULA ABDUL |
| 10 | 3 | 2 | 9 | GOD'S AN ASTRONAUT LOGIC 59015 | BLUNT FUNKERS |
| 11 | 11 | 11 | 9 | YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917 | ◆ ROZALLA |
| 12 | 15 | 16 | 7 | I SAW YOU DANCING LONDON 9439/ISLAND | ◆ YAKI-DA |
| 13 | 21 | 29 | 4 | BUILD IT WITH LOVE RADIOACTIVE 55052/MCA | LONDONBEAT |
| 14 | 6 | 3 | 10 | THE FEELING AQUA BOOGIE 012 | SUGAR |
| 15 | 18 | 24 | 6 | LOOK AHEAD TRIBAL AMERICA ALBUM CUT/ R S DANNY TENAGLIA FEATURING CAROLE SYLVAN | |
| 16 | 12 | 5 | 11 | SPACE COWBOY WORK 77827/COLUMBIA | ◆ JAMIROQUAI |
| 17 | 23 | 25 | 5 | FALLIN' IN LOVE LOGIC 59018/RCA | ◆ LA BOUCHE |
| 18 | 22 | 28 | 5 | DEEP SIDE ONE PLANET 10501 | BASS SYMPHONY FEATURING JA NELL |
| 19 | 10 | 6 | 10 | THE WAY THAT YOU LOVE WING 6771/MERCURY | ◆ VANESSA WILLIAMS |
| 20 | 19 | 19 | 10 | CERCHEZ LA FEMME EPIC PROMO | GLORIA ESTEFAN |
| 21 | 16 | 13 | 9 | MARTA'S SONG 550 MUSIC 77901/EPIC | ◆ DEEP FOREST |
| 22 | 31 | 41 | 4 | MADE IN ENGLAND ROCKET 2093/ISLAND | ◆ ELTON JOHN |
| 23 | 28 | 34 | 4 | SET URSELF FREE RADIKAL 15035 | LIZ TORRES |
| 24 | 13 | 9 | 11 | YOU CHAMPION 77909/COLUMBIA | STAXX OF JOY FEATURING CAROL LEEMING |
| 25 | 32 | 35 | 5 | SHINE STRICTLY RHYTHM 020 | BARBARA DOUGLAS |
| 26 | 34 | 37 | 4 | TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO | ◆ MAX-A-MILLION |
| 27 | 29 | 32 | 6 | JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT | KMFDM |
| 28 | 39 | 48 | 3 | DON'T GIVE ME YOUR LIFE FFRR 120 071 | ◆ ALEX PARTY |
| 29 | 26 | 17 | 10 | SPIRIT INSIDE MCA 55036 | ◆ SPIRITS |
| 30 | 20 | 20 | 12 | NEXT TIME MCA PROMO | ◆ GLADYS KNIGHT |
| 31 | 36 | 44 | 3 | LOVE AND DEVOTION EIGHT BALL 069 | JOI CARDWELL |
| 32 | 27 | 23 | 10 | DO ME RIGHT EMOTIVE 775 | BUTTER |
| 33 | 30 | 31 | 5 | POSSESSION ARISTA PROMO | ◆ SARAH MCLACHLAN |
| 34 | 41 | — | 2 | POWER TO MOVE YA ELEKTRA 66114/EEG | ◆ ZIGGY MARLEY AND THE MELODY MAKERS |
| ★★★ Power Pick ★★★ | | | | | |
| 35 | 45 | — | 3 | HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI | ◆ BLONDIE |
| 36 | 38 | 41 | 3 | EVERYBODY LISTEN MOONSHINE MUSIC 88416 | GYPSY QUEENS |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 37 | NEW! | 1 | 1 | COME AND GET YOUR LOVE ARISTA 1-2841 | ◆ REAL MCCOY |
| 38 | 44 | — | 2 | YEHA-NOHA VIRGIN 38501 | ◆ SACRED SPIRITS |
| 39 | 35 | 3 | 5 | SUFFER! (THE CONSEQUENCES) CUTTING 340 | ROCHELLE FLEMING |
| 40 | 25 | 18 | 14 | CONWAY STRICTLY RHYTHM 12337 | ◆ REEL 2 REAL FEATURING THE MAD STUNTMAN |
| 41 | 48 | — | 2 | PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY | ULTRA NATE |
| 42 | 49 | — | 2 | I WANT U MOTOWN 0323 | ◆ ROSIE GAINES |
| 43 | 46 | — | 2 | MAGIC CARPET RIDE SM:IE 9014 | THE MIGHTY DUB KATS |
| 44 | 37 | 33 | 7 | BETTER DAYS AHEAD BRILLIANT/CHRYSALIS 58371/EMI | ◆ THE TYRREL CORPORATION |
| 45 | NE | 1 | 1 | SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379 | ◆ SCATMAN JOHN |
| 46 | 24 | 14 | 13 | TOO MANY FISH VIRGIN 38477 | ◆ FRANKIE KNUCKLES FEATURING ADEVA |
| 47 | 33 | 22 | 13 | BABY BABY EASTWEST 66138/EEG | ◆ CORONA |
| 48 | NE | 1 | 1 | BOOM BOOM BOOM AUREUS 1100 | THE OUTHERE BROTHERS |
| 49 | 47 | 49 | 3 | DIVA TRIBAL AMERICA 58308/I.R.S. | CLUB 69 FEATURING KIM COOPER |
| 50 | 50 | — | 2 | NO SE PARECE A NADA CRESCENT MOON 77919/EPIC | ◆ ALBITA |

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/GREATEST GAINER ★★★ | | | | | |
| 1 | 14 | — | 2 | PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG | 1 week at No. 1 ◆ JUNIOR M.A.F.I.A. |
| 2 | 1 | 1 | 6 | ONE MORE CHANCE (M) (T) BAD BOY 7-9032/ARISTA | ◆ THE NOTORIOUS B.I.G. |
| 3 | 5 | 5 | 8 | BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482 | ◆ SHAGGY |
| 4 | 3 | 3 | 15 | CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700 | ◆ TOTAL FEAT. THE NOTORIOUS B.I.G. |
| 5 | 2 | 2 | 3 | GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64375/RCA | ◆ RAEKWON |
| 6 | 4 | 7 | 6 | THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG | ◆ THE BUCKETHEADS |
| 7 | 9 | 8 | 14 | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA | ◆ MONICA |
| 8 | 8 | 13 | 7 | FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA | ◆ JODECI |
| 9 | 6 | 6 | 13 | I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND | ◆ METHOD MAN/M.J. BLIGE |
| 10 | 7 | 4 | 7 | SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001 | ◆ MICHAEL JACKSON & JANET JACKSON |
| 11 | 28 | — | 2 | COME AND GET YOUR LOVE (T) ARISTA 1-2841 | ◆ REAL MCCOY |
| 12 | 13 | 12 | 8 | FEEL ME FLOW (T) (X) TOMMY BOY 682 | ◆ NAUGHTY BY NATURE |
| 13 | 10 | 11 | 6 | BEST FRIEND (T) (X) ATLANTIC 85577/AG | ◆ BRANDY |
| 14 | 23 | 24 | 6 | SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE | ◆ E-40 (FEATURING SUGA T.) |
| 15 | 31 | 20 | 7 | BROWN SUGAR (T) (X) EMI 58360 | ◆ D'ANGELO |
| 16 | 11 | — | 2 | HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI | ◆ BLONDIE |
| 17 | 15 | 10 | 4 | RELAX (T) MERCURY 2061 | CRYSTAL WATERS |
| 18 | 16 | 15 | 5 | YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA | ◆ FAITH |
| 19 | 12 | 16 | 7 | WATERFALLS (M) (T) LAFACE 2-4108/ARISTA | ◆ TLC |
| 20 | 27 | 9 | 3 | SUGAR HILL (T) (X) EMI 58407 | ◆ AZ |
| 21 | 22 | 22 | 8 | LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG | ◆ INI KAMOZE |
| 22 | 21 | 18 | 7 | SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA | ◆ MOBB DEEP |
| 23 | 20 | 19 | 9 | I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG | ◆ GRAND PUBA |
| 24 | 24 | 21 | 11 | SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG | ◆ OL' DIRTY BASTARD |
| 25 | 19 | — | 2 | GIRLSTOWN (M) (T) COLUMBIA 77751 | ◆ SUPER CAT |
| 26 | 18 | 14 | 5 | MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN | ◆ PAULA ABDUL |
| 27 | 29 | 26 | 28 | BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA | ◆ THE NOTORIOUS B.I.G. |
| 28 | 30 | 40 | 6 | FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA | ◆ XSCAPE |
| 29 | 17 | 17 | 21 | TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539 | ◆ NICKI FRENCH |
| 30 | 25 | 23 | 5 | FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA | ◆ LA BOUCHE |
| 31 | 34 | 36 | 6 | I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN | ◆ LUNIZ |
| 32 | 32 | — | 9 | ALL GLOCKS DOWN (T) PENDULUM 58367/EMI | ◆ HEATHER B. |
| 33 | 41 | 34 | 5 | CHAMPION (T) LOOSE CANNON 6981/ISLAND | ◆ BUJU BANTON |
| 34 | RE-ENTRY | 5 | 5 | DIVA/WARM LEATHERETTE (T) (X) TRIBAL AMERICA 58433/I.R.S. | CLUB 69 FEATURING KIM COOPER |
| 35 | 39 | — | 4 | TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO | ◆ MAX-A-MILLION |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 36 | NEW! | 1 | 1 | NEVER GONNA LET YOU GO (T) (X) STREET LIFE 78019/SCOTTI BROS. | ◆ TINA MOORE |
| 37 | 44 | 33 | 8 | THE POINTS (M) (T) (X) MERCURY 6937 | ◆ VARIOUS ARTISTS |
| 38 | 46 | 25 | 3 | MVP (T) (X) COLUMBIA 77894 | ◆ BIG L |
| 39 | 37 | 39 | 9 | SHY GUY (M) (T) (X) WORK 77679/COLUMBIA | ◆ DIANA KING |
| 40 | RE-ENTRY | 8 | 8 | MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE | ◆ SMOOTH |
| 41 | 43 | 46 | 12 | BABY BABY (M) (T) (X) EASTWEST 66138/EEG | ◆ CORONA |
| 42 | NEW! | 1 | 1 | ROCK AND COMEEN (T) WEEDED 20139/NERVOUS | LADY APACHE |
| 43 | NEW! | 1 | 1 | WHERE'S THE PARTY AT (T) GEE STREET INDEPENDENT 440 612/ISLAND | ◆ DOUG E. FRESH |
| 44 | 40 | 35 | 10 | I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN | ◆ SIZE 9 |
| 45 | 50 | 44 | 24 | THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND | ◆ MONTELL JORDAN |
| 46 | RE-ENTRY | 3 | 3 | MISSING (T) (X) ATLANTIC 85620/AG | ◆ EVERYTHING BUT THE GIRL |
| 47 | RE-ENTRY | 7 | 7 | SPACE COWBOY (T) (X) WORK 77827/COLUMBIA | ◆ JAMIROQUAI |
| 48 | 38 | — | 19 | KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188 | ◆ DR. DRE |
| 49 | RE-ENTRY | 6 | 6 | BODY TO BODY (KEEP IN TOUCH) (T) (X) VICIOUS MUZIK 1276 | SHADES OF LOVE FEAT. MELI'SA MORGAN |
| 50 | NEW! | 1 | 1 | ROUND & ROUND (M) (T) G FUNK/RAL 9385/ISLAND | ◆ TWINZ |

○ Titles with 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.

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Kris Kristofferson Gets Justice Indie Label Captures His New 'Moment'

BY JIM BESSMAN

NEW YORK—Randall Jamail means no disrespect when he states the obvious: "Kris Kristofferson doesn't fit in with the system."

Neither, of course, does Jamail, whose Houston-based self-distributed indie Justice Records label becomes Kristofferson's new home on Aug. 15, the date his Don Was-produced album "A Moment Of Forever" is released.

"I've never been able to figure out the system, either," Jamail says. "We listen to music here, fall in love with it, and work it as far as we can to get it out there."

Such was the story at Justice last year with Willie Nelson's label debut "Moonlight Becomes You," which Jamail says drew the attention of both Was and Mark Rothbaum, who manages both Nelson and Kristofferson.

"With Willie's album, we never gave up because we were in love with the record and so honored to be working with an artist like Willie, who represents our 'rebellious outsider' attitude anyway—as does Kris. Having an artist like Kris associated with us



Producer Don Was, Kris Kristofferson, and Justice Records' Randall Jamail.

raises our whole level up a notch, which in turn benefits all our artists, because once we get used to working at that level, it becomes the norm."

Was especially recognized this, Jamail adds, having seen Justice's successful commitment to Nelson—to the tune of more than 250,000 units sold. Was also produced Nelson's final Columbia album, "Across The Borderline."

"He realized that we were really driven by music and we don't accept 'no' for an answer," says Jamail. "We find ways to get around obstacles and challenges, and we got Willie his first Grammy nomination in 10 years, not

for country but for best traditional pop vocal."

Willie, of course, is Willie. Kristofferson, on the other hand, presents Justice with "so many intangibles," says Jamail, "which allow us to work a lot of different angles. First of all, he's one of the great songwriters of the 20th century, who's written his first batch of love songs in years—that in itself is an event. He's also a serious advocate for political and social justice."

"Then, you have in Kris, a genuine movie star. So there are a lot of people out there who are touched by Kris Kristofferson in several different capacities." (Continued on page 28)



BMG Inks Giles. Nashville tunesmith Rick Giles has signed an exclusive co-publishing agreement with BMG Music Publishing. Giles' catalogs Rickenpat (ASCAP) and Patenrick (BMI) include such hits as Reba McEntire's "Is There Life Out There," Collin Raye's "That Was A River," and Patty Loveless' "Jealous Bone." Pictured, from left, are BMG Nashville VP/GM Henry Hurt, Giles, BMG Music Publishing Worldwide president Nick Firth, and BMG Nashville senior director/creative Randy Hart.

Showcase Pitches Country Songs To Christian Market

BY DEBORAH EVANS PRICE

NASHVILLE—Though most people still think of Nashville as the country music capital, with all the major Christian music record labels headquartered here, it's obvious the city is home to more than country music. For the most part, though, the Christian and country music industries exist separately with little interaction. One thing they both have in common is the ongoing search for good songs, and that common goal recently brought the two industries together at an ASCAP-sponsored showcase.



CUNNINGHAM

ASCAP's national director of member relations, Dan Keen, invited Christian A&R representatives and producers to hear some of country's top songwriters perform tunes they felt could fit the Christian market. Among those on the listening end of the showcase were Word Nashville GM/VP of A&R Jeff Teague, Sparrow manager of A&R Grant Cunningham, Warner Alliance administrative manager Scott Rath, and Reunion VP of A&R Chris Smith.

Several of Nashville's top country publishing outfits were represented by some of their best writers, including Major Bob Music's Kelly Shiver and Aaron Sain, Star Struck Writer Group's Austin Cunningham, EMI Music Publishing's Kim Patton, Opryland Music Group's Don Sampson, Patrick Joseph Music's Tim Mensy, and Dream Catcher Music's Jess Leary. Also, a young writer, John

Tirro from Hayes Street Music, performed a couple of Don Schlitz's songs. And Chuck Leonard, Rick Crawford, and Kim Tribble performed Balmur Inc. writer Tribble's songs.

"We have such a diverse pool of talent in this town," Keen says, "but the worlds of Christian and country music are parallel universes. There's not a lot of interaction."

Keen says time constraints are among the reasons the two don't often connect. One of the reasons he organized the showcase was because country publishers and songwriters were telling him they had songs in their catalogs they felt would be good for the Christian market, but they didn't know how to submit them or who to submit them to, and they didn't have the extra time to develop new contacts and relationships.

"I got a great deal of positive feedback afterwards," Keen says. "Hopefully, people will meet, form relationships, and begin to conduct business on their own."

There are no immediate plans for another such event, but if he gets requests, Keen says, ASCAP will probably sponsor another showcase. Earlier in the year, Keen organized an event where Christian songwriters performed for Christian A&R people and publishers. The event was successful, and participating industry executives found songs that some of their artists recorded. Keen hopes writers who showcased at the most recent event will reap the same results. Early indications point to that being the case.

"I got great response," says Austin Cunningham, who performed "The Pearl," which he co-wrote with Allen (Continued on page 28)

Two Novelists 'Cross-Pollinate' With CDs; Les Paul Honored; Ty Herndon Sentenced

TWO NOVELISTS—one of them a recovering country singer—are in a race to issue country CDs along with their next novels. In what is being closely examined in both book publishing and music circles, novelists Kinky Friedman and Joyce Maynard are the first to "cross-pollinate" their books with country albums. In Maynard's case, she has assembled a collection of her favorite country songs as well as music that her characters listen to in her newest book, "Where Love Goes," due for a September release. Maynard produced her CD herself, and it includes 19 love songs by such artists as Kevin Welch, Guy Clark, Vern Gosdin, Emmylou Harris, Nanci Griffith, and Kieran Kane. Townes Van Zandt rerecorded his "If I Needed You," accompanied by Steve Earle and Jonelle Mosser, for the album, which has the same title as the novel. Maynard will sell the CD for \$6.98 separately from the book, by 800 number and by mail order.

Longtime country artist Friedman will reactivate his touring skills in order to help plug his newest mystery novel, "God Bless John Wayne," also due in September. As a re-emerging "multi-media country artist," Friedman will mount a three-pronged fall tour, with concert appearances, bookstore signings, and live radio interviews and concerts. His CD—"From One Good American To Another"—was produced by the Fruit of the Tune label and includes a live radio broadcast Friedman did from his family's Echo Hill summer camp in Texas, featuring such songs as "Old Shep," "Pretty Boy Floyd," and "Hobo's Lullaby."

It also includes recordings Friedman made with Dr. John and Bob Dylan's band, as well as a 1974 radio show from the Electric Ladyland studio in New York. The CD's title song is "God Bless John Wayne (Or For People Who Read People Magazine)."

Friedman, whose days with his band the Texas Jewboys (and songs such as "They Ain't Makin' Jews Like Jesus Anymore") made him a legend in some minds, retired from music after making a series of critically acclaimed albums and one legendary Opry appearance. His series of books, starring himself as a country singer turned detective, has spurred interest in his music catalog, and he began doing live sets in bookstores.

The CD thing was a natural, he says. Producer Chinga Chavin convinced Simon & Schuster and Ban-

nam to bankroll half of the cross-pollination campaign, including in-store stanchions with Friedman holding up the CD on one side and the book on the other. The book and CD plug each other. The evolution of all this, Friedman says, will be a CD and book package, for which he's already written the title song: "The Love Song Of J. Edgar Hoover."

For someone who understands hype, Friedman has the ultimate blurb on the jacket cover. It's from Bill Clinton, who says he's read all of Kinky's books and begs him to write more, pleading, "I really need the laughs."

WILLIE NELSON will announce his plans for a 10th anniversary Farm Aid concert at a press conference July 28 in Louisville, Ky. The previous Farm Aid concerts have given more than \$12 million to various farm organizations and churches.

VINCE GILL will host the 29th annual Country Music Assn. Awards show for the fourth straight year. The show will be televised live, Oct. 4 at 8 p.m. EDT on CBS.

LES PAUL was honored in Nashville on his 80th birthday, although the guitar inventor and legend couldn't make it after being hospitalized in New York. Gibson guitar chairman/CEO Henry Juszkiewicz and Paul friends ranging from Chet Atkins to Bill Monroe to Earl Scruggs honored Paul in a party at the Hard Rock Cafe and a reception at the Gibson guitar exhibit at the Country Music Hall of Fame.

Juszkiewicz presented commemorative instruments to Scruggs, Atkins, and Monroe. The latter, just out of the hospital himself, responded with a very moving rendition of "Poor Wayfaring Stranger."

TY HERNDON, who was arrested in Fort Worth, Texas, June 13 and charged with drug possession and indecent exposure, got probation in the case. He pleaded guilty to felony drug possession and was sentenced to five years' probation, a \$1,000 fine, and 200 hours of community service. Prosecutors decided not to pursue the indecent exposure charge.



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 29, 1995

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|---------------|--|---------------------------------------|---------------|--|
| | | | | ★★★ No. 1 ★★★ | | | |
| 1 | 3 | 23 | | SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS 2 weeks at No. 1 | THE WOMAN IN ME | 1 | |
| | | | | ★★★ GREATEST GAINER ★★★ | | | |
| 2 | 3 | 2 | 16 | JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) | JOHN MICHAEL MONTGOMERY | 1 | |
| 3 | 2 | 1 | 31 | GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 | |
| 4 | 4 | 4 | 23 | ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 2 | |
| 5 | 5 | 5 | 3 | LORRIE MORGAN BNA 66508 (10.98/16.98) | GREATEST HITS | 5 | |
| 6 | 7 | 7 | 79 | JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS | YOU MIGHT BE A REDNECK IF... | 3 | |
| 7 | 6 | 6 | 69 | TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 1 | |
| 8 | 8 | 8 | 58 | TRACY BYRD ▲ MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 3 | |
| 9 | 9 | 10 | 64 | REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98) | READ MY MIND | 2 | |
| 10 | 14 | 13 | 42 | BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 1 | |
| 11 | 11 | 11 | 55 | ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98) | WHO I AM | 1 | |
| 12 | 10 | 12 | 62 | TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98) | TEN FEET TALL & BULLETPROOF | 3 | |
| 13 | 18 | 9 | 43 | TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98) | I SEE IT NOW | 3 | |
| 14 | 13 | 14 | 8 | DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98) | DWIGHT LIVE | 8 | |
| 15 | 12 | 15 | 4 | GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98) | ONE | 12 | |
| 16 | 40 | 40 | 4 | PERFECT STRANGER CURB 77799 (9.98/15.98) HS | YOU HAVE THE RIGHT TO REMAIN SILENT | 16 | |
| 17 | 15 | 19 | 76 | BLACKHAWK ▲ ARISTA 18708 (9.98/15.98) | BLACKHAWK | 15 | |
| 18 | 22 | 16 | 36 | GEORGE STRAIT ▲ MCA 11092 (10.98/15.98) | LEAD ON | 1 | |
| 19 | 16 | 17 | 42 | ALABAMA ● RCA 66410 (10.98/15.98) | GREATEST HITS VOL. 3 | 8 | |
| 20 | 17 | 26 | 51 | JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98) | THIRD ROCK FROM THE SUN | 6 | |
| 21 | 27 | 35 | 19 | RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98) | LOOKING FOR THE LIGHT | 21 | |
| 22 | 29 | 24 | 42 | CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98) | IF I COULD MAKE A LIVING | 4 | |
| 23 | 20 | 18 | 22 | TRISHA YEARWOOD ● MCA 11201 (10.98/15.98) | THINKIN' ABOUT YOU | 3 | |
| 24 | 44 | 27 | 28 | WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS | OLD ENOUGH TO KNOW BETTER | 19 | |
| 25 | 25 | 28 | 77 | JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98) | KICKIN' IT UP | 1 | |
| 26 | 19 | 20 | 77 | COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98) | EXTREMES | 12 | |
| 27 | 23 | 21 | 5 | CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98) | WHEN AND WHERE | 21 | |
| 28 | 39 | 23 | 25 | NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98) | YOU GOTTA LOVE THAT | 10 | |
| 29 | 21 | 22 | 76 | THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS | WHAT A CRYING SHAME | 6 | |
| 30 | 31 | 30 | 25 | SAWYER BROWN ● CURB 77689 (10.98/15.98) | GREATEST HITS 1990-1995 | 5 | |
| 31 | 35 | 37 | 19 | JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98) | STANDING ON THE EDGE | 12 | |
| 32 | 26 | 29 | 48 | THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS | THE TRACTORS | 2 | |
| 32 | 28 | 36 | 94 | REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98) | GREATEST HITS VOLUME TWO | 1 | |
| 34 | 24 | 25 | 13 | TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS | WHAT MATTERED MOST | 9 | |
| 35 | 43 | 44 | 9 | DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS | OUT WITH A BANG | 35 | |
| 31 | 30 | 34 | 58 | VINCE GILL ▲ MCA 11047 (10.98/15.98) | WHEN LOVE FINDS YOU | 2 | |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|---------------|--|--|---------------|--|
| 37 | 41 | 32 | 57 | DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98) | THINKIN' PROBLEM | 6 | |
| 38 | 38 | 31 | 41 | CLINT BLACK ● RCA 66419 (10.98/16.98) | ONE EMOTION | 8 | |
| 39 | 36 | 41 | 64 | PAM TILLIS ▲ ARISTA 18758 (9.98/15.98) | SWEETHEART'S DANCE | 6 | |
| 40 | 42 | 42 | 52 | DIAMOND RIO ● ARISTA 18745 (9.98/15.98) | LOVE A LITTLE STRONGER | 13 | |
| 41 | 32 | 38 | 41 | MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98) | STONES IN THE ROAD | 1 | |
| 42 | 33 | 33 | 47 | PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98) | WHEN FALLEN ANGELS FLY | 8 | |
| 43 | 53 | 39 | 5 | KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS | ALL I NEED TO KNOW | 39 | |
| | | | | ★★★ PACESETTER ★★★ | | | |
| 44 | 73 | 67 | 3 | JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS | JEFF CARSON | 44 | |
| 45 | 62 | 56 | 4 | BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS | BRYAN WHITE | 45 | |
| 46 | 58 | 47 | 26 | JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98) | THE REDNECK TEST VOLUME 43 | 41 | |
| 47 | 46 | 48 | 159 | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98) | COME ON COME ON | 6 | |
| 48 | 55 | 55 | 42 | TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98) | BOOMTOWN | 8 | |
| 49 | 37 | 43 | 14 | VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98) | NASCAR: RUNNIN' WIDE OPEN | 13 | |
| 50 | 47 | 50 | 148 | GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 1 | |
| 51 | 34 | 49 | 52 | WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98) | SUPER HITS | 34 | |
| 52 | 49 | 54 | 145 | ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 1 | |
| 53 | 45 | 45 | 39 | VARIOUS ARTISTS BNA 66416/RCA (10.98/15.98) | KEITH WHITLEY/A TRIBUTE ALBUM | 29 | |
| 54 | 54 | 57 | 125 | BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 2 | |
| 55 | 52 | 53 | 10 | 4 RUNNER POLYDOR NASHVILLE 527379 (9.98/13.98) HS | 4 RUNNER | 27 | |
| 56 | 48 | 51 | 205 | BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98) | BRAND NEW MAN | 3 | |
| 57 | 69 | — | 2 | THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS | THE MOFFATTS | 57 | |
| 58 | 56 | 58 | 140 | JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS | LIFE'S A DANCE | 4 | |
| 59 | 51 | 46 | 15 | VARIOUS ARTISTS CAPITOL NASHVILLE 31712* (10.98/16.98) | COME TOGETHER: AMERICA SALUTES THE BEATLES | 13 | |
| 60 | 63 | 65 | 23 | RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS | A THOUSAND MEMORIES | 49 | |
| 61 | 50 | 59 | 43 | CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98) | SUPER HITS | 50 | |
| 62 | 68 | 68 | 7 | JAMES HOUSE EPIC 57501 (7.98 EQ/11.98) HS | DAYS GONE BY | 62 | |
| 63 | 59 | 61 | 88 | FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS | TAKE ME AS I AM | 7 | |
| 64 | 57 | 62 | 18 | JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98) | THE ORIGINAL | 54 | |
| 65 | 61 | 60 | 42 | LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98) | KICK A LITTLE | 10 | |
| 66 | 65 | 63 | 16 | JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98) | SOLD OUT | 57 | |
| 67 | 70 | 70 | 56 | LARI WHITE ● RCA 66395 (9.98/15.98) HS | WISHES | 24 | |
| 68 | 60 | 66 | 96 | MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS | THE WAY THAT I AM | 14 | |
| 69 | RE-ENTRY | 24 | 24 | SHENANDOAH CAPITOL NASHVILLE 31109 (10.98/15.98) HS | IN THE VICINITY OF THE HEART | 31 | |
| 70 | 67 | 64 | 36 | JOHN ANDERSON BNA 66417/RCA (9.98/15.98) | COUNTRY 'TIL I DIE | 43 | |
| 71 | 66 | 72 | 240 | GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98) | NO FENCES | 1 | |
| 72 | 74 | — | 97 | GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 80857 (10.98/16.98) | IN PIECES | 1 | |
| 73 | RE-ENTRY | 43 | 43 | MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98) | WHAT A WAY TO LIVE | 15 | |
| 74 | 72 | 71 | 148 | VINCE GILL ▲ ³ MCA 10630 (10.98/15.98) | I STILL BELIEVE IN YOU | 3 | |
| 75 | RE-ENTRY | 69 | 69 | JOHN BERRY ● CAPITOL NASHVILLE 80472 (9.98/13.98) HS | JOHN BERRY | 13 | |

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. Mo: 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. He: seeker 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 29, 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 ▲ ⁸ MCA 12* (7.98/12.98) 187 weeks at No. 1 | GREATEST HITS | 219 |
| 2 | 3 | HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98) | GREATEST HITS, VOL. 1 | 33 |
| 3 | 2 | REBA MCENTIRE ▲ MCA 4979* (7.98/12.98) | GREATEST HITS | 217 |
| 4 | 7 | KEITH WHITLEY ▲ RCA 2277 (9.98/13.98) | GREATEST HITS | 71 |
| 5 | 12 | THE JUDDS ● CURB 61018/RCA (9.98/13.98) | GREATEST HITS VOL. II | 27 |
| 6 | 5 | GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98) | GREATEST HITS, VOL. 2 | 219 |
| 7 | 6 | BILLY RAY CYRUS ▲ ⁸ MERCURY 510635 (10.98 EQ/16.98) | SOME GAVE ALL | 10 |
| 8 | 8 | HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98) | 24 GREATEST HITS | 25 |
| 9 | 4 | GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 204 |
| 10 | 14 | THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98) | GREATEST HITS | 73 |
| 11 | 13 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 219 |
| 12 | 9 | ALABAMA ▲ RCA 6825 (7.98/11.98) | ALABAMA LIVE | 89 |
| 13 | 15 | GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 217 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|------------------------|---------------|
| 14 | 10 | COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98) | ALL I CAN BE | 11 |
| 15 | 11 | WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98) | GREATEST HITS | 91 |
| 16 | 18 | THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98) | GREATEST HITS VOL. III | 26 |
| 17 | 16 | ALAN JACKSON ARISTA 8681 (9.98 EQ/13.98) | DON'T ROCK THE JUKEBOX | 7 |
| 18 | 20 | GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 90897 (9.98/13.98) | GARTH BROOKS | 10 |
| 19 | — | WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98) | WYNONNA | 12 |
| 20 | — | TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98) | T-R-O-U-B-L-E | 15 |
| 21 | 19 | GEORGE STRAIT ● MCA 10450 (9.98/15.98) | TEN STRAIT HITS | 58 |
| 22 | 24 | JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98) | SEMINOLE WIND | 24 |
| 23 | — | REBA MCENTIRE ● MCA 8034 (10.98/15.98) | REBA LIVE | 5 |
| 24 | — | PATSY CLINE MCA 4038 (7.98/12.98) | THE PATSY CLINE STORY | 51 |
| 25 | — | TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98) | COUNTRY CLUB | 21 |

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

COUNTRY CORNER



by Wade Jessen

JUMPING THE CURBS: Perfect Stranger scores its first Billboard chart-topper, as its debut album vaults to No. 1 on our Heatseekers chart and debuts on The Billboard 200 at No. 128. The set also rockets 40-16 on Top Country Albums, while the cassette single for the title track moves 4-3 on Top Country Singles Sales. Curb assumed the group's contract earlier this year, after that song became a regional breakout hit in the Southwest. Meanwhile, Curb spinoff label MCG Curb celebrates former Nashville demo singer Jeff Carson's percentage-based Pacesetter award on Top Country Albums (73-44) for his self-titled debut. Carson's increase of more than 95% over the previous week is based partly on heavy airplay for second single "Not On Your Love," which jumps 21-17 on Hot Country Singles & Tracks. MCG Curb promotion director Johnny Mitchell says it's unusual for a new artist to have success with a ballad during the summer, and he thinks Carson's intensive radio tour to introduce the album's release is also a factor. The cassette single for "Not On Your Love" moves 11-10 on Top Country Singles Sales.

BOUND TO HAPPEN: In a format where studio-produced answer discs have fared well for years, it appears that the modern phenomenon is the trend toward parodies produced by individual radio stations. Shania Twain's runaway hit "Any Man Of Mine" is the subject of numerous such jocular recordings. Tim Roberts, PD at KDRK Spokane, Wa., says Twain's single spurred air personality Robert Lund to concoct such a parody, "Any Woman Of Mine," resulting in clamorous requests from listeners. Shamrock Broadcasting's KEYE Minneapolis morning show producer Gino Ruberto shared his own version with other country properties in the chain. Meanwhile, Twain's single and album hold onto the No. 1 slots on Billboard's Hot Country Singles & Tracks, Top Country Singles Sales, and Top Country Albums.

TIP YOUR STETSON: Billy Parker, midday personality and music director at legendary KVOO Tulsa, Okla., was recently honored by the Oklahoma Assn. of Broadcasters with its prestigious lifetime achievement award. In addition to his venerable stint at KVOO, Parker's Tulsa radio career dates back some 30 years to the former KFJM, which Parker left to tour briefly with Country Music Hall of Famer Ernest Tubb. Parker, who is also enshrined in the Nashville-based Country Music Disc Jockey Hall of Fame and the Western Swing Hall of Fame, has charted 22 songs on Billboard's Hot Country Singles & Tracks since 1976, including a cover of Tubb's 1963 chestnut "Thanks A Lot."

CLOSER LOOK: There are unusual spikes on this week's sales charts because data from two key accounts, Anderson Merchandisers and Best Buy, were absent from last week's tabulations (Billboard, July 22). Since both are significant country accounts, and since some country titles are sale-priced only at Anderson-serviced stores, Nashville fare looks particularly strong on this week's charts. Our scorecards of retail activity will reflect fewer erratic fluctuations in the coming week.

KRIS KRISTOFFERSON GETS JUSTICE

(Continued from page 26)

cities." Justice's challenge, then, is how to reach the potentially broad audience for Kristofferson, who is soon to be seen on the screen again in John Sayles' "Lone Star." As Jamail notes, the artist's movie fans don't necessarily go to record stores, "but that doesn't mean they won't go if you let them know 'A Moment Of Forever' is out."

To this end, Justice has a 19-page bound marketing plan centering on the release date, when Kristofferson will be available by satellite feed for interviews with local stations in more than 30 major markets, as well as national entertainment TV outlets.

Also on Aug. 15, a full-length, BBC-produced Kristofferson documentary will be shown on the Disney Channel, to be followed by a one-hour online "meet and greet" with Kristofferson on the Internet.

Other play dates for the documentary are Sunday (23), July 31 (during a free promotional "preview weekend"), and Aug. 25.

A heavy press push will highlight the fact that the album is mainly love-themed, as well as being Kristofferson's first album of new material since his heavily political 1990 PolyGram release "Third World Warrior."

Also being emphasized is the Don Was producer tie-in. Both artist and producer have been interviewed for an electronic press kit, which also contains excerpts from the BBC documentary along with tributes by such artists as Nelson, Johnny Cash, John Prine, and Jackson Browne.

Retail efforts include giveaway items, co-op ad support with radio, aggressive print ad programs, and listening-post saturation. The radio focus, meanwhile, will target triple-A, Americana stations, and country radio via varied emphasis cuts selected according to format.

"We won't spend a lot of time trying to change the minds of the 200-plus 'hot country' stations which play new country acts and have frozen out the legends," says Jamail. "But there's another 2,000 country stations that never lost sight of the legends who supported 'Moonlight' for us and will love this record."

College/alternative formats, he adds, "have deep respect and loyalty for the legends of country music—the Cashes

and Waylons and Georges and Krises"—and college radio may also be more responsive to Kristofferson's sociopolitical and human rights activism.

"Other labels have tried to sweep Kris' activist side under the rug, but we feel it's a very important part of who Kris Kristofferson is and part of why we're so proud having him on the label," says Jamail.

Justice, then, has positioned Kristofferson to present his views directly to "the people who want to hear him most, college kids," first by having him appear at the upcoming College Music Journal college radio seminar in New York, where he'll sit on the political

and songwriter panels. That will be followed by personal appearances on college radio stations.

Kristofferson says he hasn't felt such strong label backing "since maybe 'Jesus Was A Capricorn' (1972), a dozen or so albums ago." The teaming with Was came about when Was called Kristofferson after hearing "Third World Warrior" and asked if they could make a record together. "It was just a question of working me into his schedule," Kris says.

Was himself cites Kristofferson as "the most often imitated and yet never equaled songwriter around and the most intelligent human I've ever met."

COUNTRY SONGS PITCHED TO CHRISTIAN MARKET

(Continued from page 26)

Shamblin, and his own "Down In Baton Rouge." Sparrow's Grant Cunningham requested a copy of "The Pearl" to play for one of Sparrow's most successful acts, Susan Ashton, to consider for her upcoming record.

Cunningham has had several other songs recorded for the Christian market, including the title track on Ken Holloway's current album, "He Who Made The Rain"; four cuts on Susie Luchsinger's latest album, including the title track, "Come As You Are"; and MidSouth's "Can't Walk This Road Alone." He says he writes songs that reflect his personal beliefs, and though he admits he's not familiar with the business side of the Christian industry, he's pleased it is finding its way to his songs.

"Sometimes I feel excluded by the Christian industry a little bit—not in a bad way," Cunningham says, noting that he often doesn't know a song of his has been cut in the Christian market until someone brings it to his attention. "Everybody's just wonderfully nice in the Christian industry, but I feel that it is parallel. There's not been enough interaction."

"On the country side, country people have been a little reluctant to get involved, even if they have songs that would work in the Christian industry, for various reasons. I don't know why. A lot of my country [friends] say, 'Don't do a Christian deal, because then you're labeled as Christian.' It's a good thing and bad thing to be in the middle... People in country music shied away from the

Christian market, but I see that diminishing as [people perceive] Christian music becoming more real."

Cunningham does see the situation improving. "I do see the communities growing together," he says. "People aren't as polarized as they used to be. It was worse a few years ago. I see the industries growing more together, and the thing that Dan [Keen] did definitely helped."

Sparrow's Grant Cunningham agrees. "I thought it was a good opportunity for the two industries that, on the surface, don't think they have a lot of common ground to discover some," he says. "I think it's the starting point of something good. We'll continue to help each other, and our pool of talent will grow."

Word Nashville's Teague says he also requested a song from the showcase and put it on hold for one of his acts. "The material presented was varied in its themes, but all the songs were appropriate for the market. I salute the quality of the event. And what's most important is that instead of talking about getting both sides together, it actually happened. The concept was actually put into action, and we need more of that."

"The fact that most of the major publishing companies in Nashville have a Christian or gospel division sends a signal that they know the marketplace is maturing. I would encourage Christian labels to look to secular publishers for their needs, and I would also encourage publishers to look at Christian artists to place their material."

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 | 32 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL |
| 65 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) | 61 FEMALE BONDING (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) WBM |
| 70 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP) | 44 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL |
| 3 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL | 22 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM |
| 1 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM | 38 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) |
| 58 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) | 54 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI) |
| 72 BEIN' HAPPY (Tori Taff, ASCAP) | 8 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM |
| 55 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM | 49 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM |
| 43 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) | 4 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM |
| 11 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL | 57 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM |
| 71 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM | 37 IF I WERE YOU (Soundbeams, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM |
| 5 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL | 62 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) |
| 67 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL | 69 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Buttun Willow, BMI) HL |
| 35 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM | 66 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) |
| 30 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL | |

| | | |
|--|---|--|
| 59 I LIKE THE SOUND OF THAT (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM | 68 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) | Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL |
| 27 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL | 18 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI) | 16 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL |
| 73 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) | 53 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM | 51 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM |
| 47 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL | 29 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM | 41 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL |
| 19 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM | 60 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL | 15 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 34 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | 6 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM | 24 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybara, BMI) WBM |
| 26 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM | 25 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM | 64 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) |
| 50 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL | 42 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP) | 48 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP) |
| 21 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM | 75 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL | 39 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL |
| 9 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 36 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM | 2 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM |
| 74 LOVE LIKE THIS (Egyot Hollow, BMI/My Choy, BMI/Aresille, BMI/CM, BMI) | 23 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL | 63 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM |
| 45 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL | 38 TEXAS TORNADO (Sony Tree, BMI) HL | 40 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL |
| 20 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL | 23 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL | 14 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI) |
| 17 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM | 13 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM | 10 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufallo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL |
| 52 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) | 12 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck | |
| 31 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM | | |
| 56 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI) | | |
| 7 PARTY CROWD (N2D, ASCAP/American Romance, | | |

| 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 | 12 | ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE) | ◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448 | 1 |
| 2 | 3 | 4 | 12 | YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN) | VINCE GILL (V) MCA 55035 | 2 |
| 3 | 5 | 11 | 10 | AND STILL T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES) | ◆ REBA MCENTIRE (V) MCA 55047 | 3 |
| 4 | 6 | 10 | 12 | I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN) | ◆ ALAN JACKSON (V) ARISTA 1-2830 | 4 |
| 5 | 4 | 5 | 15 | DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON) | ◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484 | 4 |
| 6 | 2 | 1 | 13 | SOLD (THE GRUNDY COUNTY...) S.HENDRICKS (R.FAGAN,R.ROYER) | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT | 1 |
| 7 | 8 | 8 | 20 | PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON) | ◆ DAVID LEE MURPHY (C) (V) MCA 54977 | 7 |
| 8 | 10 | 12 | 13 | I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BYRNE) | ◆ LORRIE MORGAN (C) (V) BNA 64357 | 8 |
| 9 | 13 | 14 | 11 | A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN) | ◆ LEE ROY PARNELL (V) CARRIER 1-2823 | 9 |
| 10 | 12 | 16 | 8 | 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 | 10 |
| 11 | 14 | 13 | 13 | BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS) | ◆ RICK TREVINO (C) (V) COLUMBIA 77903 | 11 |
| 12 | 7 | 3 | 14 | THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO) | ◆ NEAL MCCOY ATLANTIC ALBUM CUT | 3 |
| 13 | 9 | 7 | 16 | THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK) | ◆ BLACKHAWK (V) ARISTA 1-2813 | 7 |
| 14 | 16 | 24 | 16 | YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT) | ◆ PERFECT STRANGER (C) (V) CURB 476956 | 14 |
| 15 | 15 | 20 | 9 | WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS) | ◆ TRACY BYRD (C) (V) MCA 55049 | 15 |
| 16 | 19 | 19 | 14 | THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN) | ◆ JAMES HOUSE (C) (V) EPIC 77870 | 16 |
| 17 | 21 | 26 | 9 | NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN) | ◆ JEFF CARSON (C) (V) MCG CURB 76954 | 17 |
| | | | | *** AIRPOWER *** | | |
| 18 | 23 | 27 | 5 | SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON) | ALABAMA (C) (V) RCA 64346 | 18 |
| 19 | 18 | 22 | 9 | IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO) | ◆ PAM TILLIS (V) ARISTA 1-2833 | 18 |
| 20 | 17 | 17 | 13 | MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH) | ◆ CLAY WALKER (C) (V) GIANT 17887 | 16 |
| 21 | 25 | 31 | 6 | LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY) | GEORGE STRAIT (V) MCA 55064 | 21 |
| 22 | 24 | 25 | 11 | FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE) | ◆ DIAMOND RIO (V) ARISTA 1-2739 | 22 |
| 23 | 11 | 6 | 16 | TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN) | ◆ TRAVIS TRITT WARNER BROS. ALBUM CUT | 2 |
| 24 | 28 | 28 | 12 | WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNING) | ◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT | 24 |
| 25 | 32 | 36 | 12 | SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.ELWING,J.WEATHERLY) | ◆ BRYAN WHITE (C) (V) ASYLUM 64435 | 25 |
| 26 | 29 | 29 | 8 | I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG) | ◆ TY HERNDON (C) (V) EPIC 77946 | 26 |
| 27 | 22 | 23 | 10 | I'M IN LOVE WITH A CAPITAL "U" J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON) | ◆ JOE DIFFIE (C) (V) EPIC 77902 | 21 |
| 28 | 30 | 33 | 12 | THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS) | ◆ RHETT AKINS (C) (V) DECCA 55034 | 28 |
| 29 | 31 | 32 | 8 | SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,...KLEMICK) | ◆ TY ENGLAND (C) (V) RCA 64280 | 29 |
| 30 | 35 | 37 | 7 | DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD) | MARK CHESNUTT (V) DECCA 55050 | 30 |
| 31 | 37 | 44 | 4 | ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK (V) RCA 64381 | 31 |
| 32 | 20 | 9 | 18 | FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS) | ◆ KENNY CHESNEY (C) (V) BNA 64306 | 6 |
| 33 | 26 | 21 | 16 | TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK) | ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT | 1 |
| 34 | 38 | 45 | 4 | I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY) | JOHN BERRY CAPITOL NASHVILLE ALBUM CUT | 34 |
| 35 | 41 | 54 | 3 | DON'T STOP D.COOK (C.RAINS,T.SHAPIRO) | ◆ WADE HAYES (C) (V) COLUMBIA 77954 | 35 |
| 36 | 33 | 30 | 17 | SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS) | ◆ CLINT BLACK (V) RCA 64281 | 1 |
| 37 | 27 | 15 | 17 | IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN) | COLLIN RAYE (V) EPIC 77859 | 4 |
| 38 | 42 | 48 | 4 | HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE) | PATTY LOVELESS (C) (V) EPIC 77956 | 38 |
| 39 | 36 | 34 | 19 | YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF JR.) | ◆ TOBY KEITH (C) (V) POLYDOR NASHVILLE 851 728 | 2 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| 40 | 39 | 38 | 20 | YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR.,G.PETERS) | ◆ PATTY LOVELESS (C) (V) EPIC 77856 | 5 |
| 41 | 47 | 49 | 7 | THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE) | ◆ MARK COLLIE (C) (V) GIANT 17855 | 41 |
| 42 | 44 | 47 | 6 | SOMETIMES I FORGET J.STROUD,D.STONE (B.KIRSCH,B.REGAN) | DOUG STONE (C) (V) COLUMBIA 77945 | 42 |
| 43 | 56 | 75 | 3 | BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH) | ◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574 | 43 |
| 44 | 40 | 40 | 10 | FIND OUT WHAT'S HAPPENIN' J.CRUTCHFIELD (J.CRUTCHFIELD) | ◆ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT | 40 |
| 45 | 34 | 18 | 15 | MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT) | ◆ JOHN ANDERSON (V) BNA 64274 | 15 |
| 46 | 45 | 43 | 19 | ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN) | GEORGE STRAIT (V) MCA 55019 | 3 |
| 47 | 43 | 42 | 20 | I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES) | ◆ WADE HAYES (C) (V) COLUMBIA 77842 | 4 |
| 48 | 48 | 53 | 5 | WHY WALK WHEN YOU CAN FLY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) | MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955 | 48 |
| 49 | 46 | 46 | 20 | I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE) | ◆ SAWYER BROWN (C) (V) CURB 76936 | 4 |
| 50 | 49 | 50 | 6 | JUST MY LUCK R.BENNETT (K.RICHEY,ANGELO) | ◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832 | 49 |
| 51 | 57 | — | 2 | (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSSET,D.LOGGINS) | ◆ SAWYER BROWN (C) (V) CURB 76955 | 51 |
| | | | | *** Hot Shot Debut *** | | |
| 52 | NEW | — | 1 | ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH) | ◆ COLLIN RAYE (C) (V) EPIC 77973 | 52 |
| 53 | 53 | 61 | 5 | SHE CAN'T LOVE YOU C.FARREN (J.STEELE,C.FARREN,R.SHARP) | ◆ BOY HOWDY CURB ALBUM CUT | 53 |
| 54 | 51 | 57 | 5 | A HEART WITH 4 WHEEL DRIVE B.CANNON,L.SHELL (P.THORN,B.MADDOX) | ◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450 | 51 |
| 55 | 62 | 72 | 3 | BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS) | ◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046 | 55 |
| 56 | 54 | 59 | 4 | PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY) | ◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806 | 54 |
| 57 | 55 | 58 | 6 | IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE) | MARTY STUART (V) MCA 55069 | 55 |
| 58 | 61 | 68 | 3 | BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACALULAY) | ◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601 | 58 |
| 59 | 58 | 69 | 3 | I LIKE THE SOUND OF THAT B.BECKETT (S.SESKIN,A.PESSIS) | ◆ WOODY LEE (C) (V) ATLANTIC 87123 | 58 |
| 60 | 59 | 62 | 6 | SLOW ME DOWN B.MAHER (S.DAVIS,S.LYNNE,B.MAHER) | ◆ SHELBY LYNNE (C) MAGNATONE 1102 | 59 |
| 61 | 60 | 64 | 3 | FEMALE BONDING S.BOGARD,M.CLUTE (B.JAMES) | ◆ BRETT JAMES (C) (V) CARRIER 1-2838 | 60 |
| 62 | NEW | — | 1 | IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD) | TRACY LAWRENCE (C) (V) ATLANTIC 87119 | 62 |
| 63 | 50 | 35 | 14 | YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE) | ◆ TRISHA YEARWOOD (C) (V) MCA 55025 | 23 |
| 64 | NEW | — | 1 | WHO NEEDS YOU B.TANKERSLEY (S.ELWING,M.CATES) | ◆ LISA BROKOP (C) CAPITOL NASHVILLE 58435 | 64 |
| 65 | NEW | — | 1 | ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER) | ◆ KENNY CHESNEY (C) (V) BNA 64347 | 65 |
| 66 | NEW | — | 1 | I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON) | ◆ DARYLE SINGLETARY (C) (V) GIANT 17818 | 66 |
| 67 | 52 | 51 | 9 | DON'T MAKE ME FEEL AT HOME K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS) | ◆ WESLEY DENNIS (C) (V) MERCURY NASHVILLE 856 834 | 51 |
| 68 | NEW | — | 1 | SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH) | ◆ MARTINA MCBRIDE (C) (V) RCA 64345 | 68 |
| 69 | 66 | 66 | 20 | 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 |
| 70 | 64 | 56 | 12 | ALL THAT HEAVEN WILL ALLOW D.COOK (B.SPRINGSTEEN) | ◆ THE MAVERICKS (V) MCA 55026 | 49 |
| 71 | 67 | 70 | 20 | CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON) | ◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 851 622 | 26 |
| 72 | NEW | — | 1 | BEIN' HAPPY R.SCRUGGS (R.TAFF,T.TAFF) | ◆ RUSS TAFF (C) (V) REPRISE 17801/WARNER BROS. | 72 |
| 73 | NEW | — | 1 | I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE) | ◆ BLACKHAWK (C) (V) ARISTA 1-2857 | 73 |
| 74 | 70 | — | 2 | LOVE LIKE THIS J.STROUD,C.CARTER (M.KENNEDY,P.ROSE,P.BUNCH) | ◆ CARLENE CARTER (C) (V) GIANT 17853 | 70 |
| 75 | 63 | 52 | 14 | SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS) | ◆ LITTLE TEXAS WARNER BROS. ALBUM CUT | 27 |

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 29, 1995

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|---|-------------------------------|
| | | | | *** No. 1 *** | |
| 1 | 1 | 1 | 5 | ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448 | 5 weeks at No. 1 SHANIA TWAIN |
| 2 | 2 | 2 | 5 | WHEN YOU SAY NOTHING AT ALL BNA 64329 | ALISON KRAUSS & UNION STATION |
| 3 | 4 | 3 | 5 | YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956 | PERFECT STRANGER |
| 4 | 3 | 4 | 5 | WALKING TO JERUSALEM MCA 55049 | TRACY BYRD |
| 5 | 10 | 11 | 5 | NOT ON YOUR LOVE MCG CURB 76954 | JEFF CARSON |
| 6 | 7 | 7 | 5 | ANGELS AMONG US RCA 62643 | ALABAMA |
| 7 | 8 | 5 | 5 | I'M STILL DANCIN' WITH YOU COLUMBIA 77842 | WADE HAYES |
| 8 | RE-ENTRY | 4 | 4 | REDNECK STOMP WARNER BROS. 18116 | JEFF FOXWORTHY |
| 9 | 5 | 9 | 5 | PARTY CROWD MCA 54977 | DAVID LEE MURPHY |
| 10 | 17 | 12 | 5 | MY HEART WILL NEVER KNOW GIANT 17887 | CLAY WALKER |
| 11 | 6 | 13 | 5 | BOBBIE ANN MASON COLUMBIA 77903 | RICK TREVINO |
| 12 | 14 | 14 | 5 | I DIDN'T KNOW MY OWN STRENGTH BNA 64357 | LORRIE MORGAN |
| 13 | 15 | 18 | 4 | SOMEONE ELSE'S STAR ASYLUM 64435 | BRYAN WHITE |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|-----------|-----------|---------------|--|----------------|
| 14 | 19 | 15 | 5 | FALL IN LOVE BNA 64306 | KENNY CHESNEY |
| 15 | 11 | 10 | 5 | CAIN'S BLOOD POLYDOR NASHVILLE 851 622 | 4 RUNNER |
| 16 | 22 | 25 | 3 | SHOULD'VE ASKED HER FASTER RCA 64280 | TY ENGLAND |
| 17 | 9 | 6 | 5 | YOU DON'T EVEN KNOW WHO I AM EPIC 77856 | PATTY LOVELESS |
| 18 | 24 | 16 | 5 | DON'T TAKE THE GIRL CURB 76925 | TIM MCGRAW |
| 19 | RE-ENTRY | 3 | 3 | THAT AIN'T MY TRUCK DECCA 55034 | RHETT AKINS |
| 20 | 21 | 17 | 5 | REFRIED DREAMS CURB 76931 | TIM MCGRAW |
| 21 | 16 | 24 | 3 | THIS IS ME MISSING YOU EPIC 77870 | JAMES HOUSE |
| 22 | NEW | — | 1 | I'M IN LOVE WITH A CAPITAL "U" EPIC 77902 | JOE DIFFIE |
| 23 | 12 | 21 | 5 | WHAT MATTERED MOST EPIC 77843 | TY HERNDON |
| 24 | 20 | 23 | 5 | STAY FOREVER MCG CURB 76929 | HAL KETCHUM |
| 25 | NEW | — | 1 | SHE AIN'T YOUR ORDINARY GIRL RCA 64346 | ALABAMA |

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.

Tale Of 'Macarena' And Her Sisters

MACARENA MADNESS: Her name is Macarena, and by the end of the year, most of mainstream America will know who she is.

The U.S. Latino market already seems to have made her acquaintance.

Last week, two Ariola/BMG albums containing three different versions of Los Del Rio's 1993 Spanish smash "Macarena" appeared on The Billboard Latin 50: "A Mi Me Gusta" by Los Del Rio, a flamenco vocal duo from Spain,

and "Macarena Mix," a multi-artist dance compilation. Moreover, BMG has just shipped "Calentito," the latest Los Del Rio album, which sports yet another remix of "Macarena."

A hugging ode to a pretty girl's seductive dancefloor moves that has spawned a line dance similar to the Electric Slide, "Macarena" has gained a wide audience in the



by John Lannert

past year courtesy of heavy Latino club play and increased radio airplay on Latino stations, as well as a few Anglo outlets in Miami.

"Macarena" may now be poised to break even further into the U.S. mainstream. For instance, about a month ago, KUBE-FM Seattle began rotating the tune, "and it became the No. 2 most requested song," according to PD Mike Tierney.

How did "Macarena" make it to KUBE? Well, it seems that one of the station's sales reps, Chip Erickson, was on vacation down Mexico way, where he heard "Macarena." Upon returning to Seattle, he picked up a copy at local record store La Serena Rosa and persuaded a local dancery client,

(Continued on page 33)

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LATIN TRACKS A-Z

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

Hot Latin Tracks™

Broadcast Data Systems

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL/DISTRIBUTING LABEL | TITLE PRODUCER (SONGWRITER) |
|----------------------|-----------------|------------|---------------|--|--|
| *** No. 1 *** | | | | | |
| 1 | 1 | 3 | 3 | SELENA EMI LATIN | TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL) |
| 2 | 3 | 4 | 5 | SELENA EMI LATIN | I COULD FALL IN LOVE K.THOMAS (K.THOMAS) |
| 3 | 4 | 2 | 12 | M. A. SOLIS Y LOS BUKIS FONOVISA | UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS) |
| 4 | 2 | 1 | 3 | JUAN GABRIEL ARIOLA/BMG | EL PALO JUAN GABRIEL (JUAN GABRIEL) |
| 5 | 8 | 11 | 4 | JULIO IGLESIAS SONY | AGUA DULCE, AGUA SALA R.ARCUSA (DONATO, ESTEFANO, BATT) |
| 6 | 5 | 5 | 10 | LA MAFIA SONY | NADIE M.LICHTENBERGER JR. (A.LARRINAGA) |
| 7 | 6 | 7 | 4 | BRONCO FONOVISA | OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA) |
| 8 | 13 | 27 | 4 | MANA WEA LATINA | NO HA PARADO DE LLOVER FHER,A.GONZALES (FHER,A.GONZALES) |
| 9 | 7 | 6 | 8 | BANDA ZETA FONOVISA | PRESUMIDAS S.A. ZE LUIS (ZE LUIS) |
| 10 | 11 | 12 | 9 | MARC ANTHONY SOHO LATINO/SONY | TE CONOZCO BIEN S.GEORGE (O.ALFANNO) |
| 11 | 16 | 25 | 4 | MARTA SANCHEZ POLYGRAM LATINO | DIME LA VERDAD C.DE WALDEN,M.DI CARLO (C.DE WALDEN,M.HARRIS) |
| 12 | 9 | 10 | 6 | TIRANOS DEL NORTE FONOVISA | TAL PARA CUAL J.MARTINEZ PARA (L.PEREZ) |
| 13 | 14 | 18 | 4 | LIBERACION FONOVISA | PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI,R.PEREZ) |
| 14 | 15 | 13 | 5 | LOS FUGITIVOS RODVEN | QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO) |
| 15 | 10 | 8 | 6 | LOS TIGRES DEL NORTE FONOVISA | EL EJEMPLO T.N. INC. (T.BELLO) |
| 16 | 12 | 9 | 11 | VICENTE FERNANDEZ SONY | AUNQUE ME DUELA EL ALMA P.RAMIREZ (J.SEBASTIAN) |
| 17 | 19 | 17 | 6 | MILLIE EMI LATIN | ESTAREMOS JUNTOS K.C.PORTER (K.C.PORTER,M.FLORES) |
| 18 | 18 | 32 | 3 | EDNITA NAZARIO EMI LATIN | GATA SIN LUNA K.C.PORTER,E.NAZARIO (L.A.MARQUEZ) |
| 19 | 20 | 29 | 8 | JERRY RIVERA SONY | MAGIA C.SOTTO (O.ALFANNO) |
| 20 | 17 | 14 | 9 | INTOCABLE EMI LATIN | PARECE QUE NO J.L.AYALA (F.AYALA) |
| 21 | 23 | 22 | 4 | PEDRO FERNANDEZ POLYGRAM LATINO | SI TE VAS M.SOMONTE (P.FERNANDEZ) |
| 22 | 21 | 16 | 4 | THE BARRIO BOYZZ SBK/EMI LATIN | NO ME DEJES K.C.PORTER (M.FLORES) |
| 23 | 24 | 30 | 6 | ROSARIO SDI/SONY | LA ESTRELLA A.SORIANO,F.LILLAN (A.FLORES) |
| 24 | 22 | 21 | 9 | FITO OLIVARES FONOVISA | EL PASO DEL CANGURO F.OLIVARES (F.OLIVARES) |
| 25 | NEW | 1 | 1 | TITO ROJAS M.P. | ESPERANDOTE J.MERCEDEZ (A.BARONI) |
| 26 | 29 | — | 2 | DONATO & ESTEFANO SONY | SIN TI ESTEFANO (ESTEFANO) |
| 27 | 38 | — | 2 | LOS HURACANES DEL NORTE UNICO/FONOVISA | EL GATO DE CHIHUAHUA G.GARCIA (M.RUBALCAVA) |
| 28 | 39 | 31 | 12 | M. A. SOLIS Y LOS BUKIS FONOVISA | SI YA NO TE VUELVO A VER M.A.SOLIS (M.A.SOLIS) |
| 29 | 27 | 26 | 5 | LOS MIER FONOVISA | CORAZON DE ANGEL LOS MIER (J.MARIA LOBO) |
| 30 | 33 | 33 | 10 | EMILIO EMI LATIN | YA R.NAVAIRA (R.NAVAIRA) |
| 31 | NEW | 1 | 1 | LOS DEL RIO ARIOLA/BMG | MACARENA LOS DEL RIO (A.ROMERO MONGE,R.RUIZ) |
| 32 | 25 | — | 7 | MYRIAM HERNANDEZ WEA LATINA | NO HACE FALTA MAS QUE DOS H.GARCIA,M.HERNANDEZ (M.HERNANDEZ,J.C.DUQUE) |
| 33 | 40 | 39 | 4 | BANDA MAGUEY FONOVISA | COMO LA LUNA G.HURTADO (JUAN GABRIEL) |
| 34 | 26 | 28 | 7 | KIARA RODVEN | LUNA DE PLATA C.DE WALDEN,M.DI CARLO (S.SINGER,L.C.COHEN,A.HIDDING) |
| 35 | 28 | 40 | 3 | OLGA TANON WEA LATINA | AUN PIENSO EN TI O.TANON (R.VAZQUEZ) |
| 36 | 31 | 20 | 11 | SPARX FONOVISA | QUIERO QUE ME VUELVAS A QUERER T.MORRIE (L.ANTONIO,T.MORRIE) |
| 37 | NEW | 1 | 1 | LA DIFERENZIA ARISTA-TEXAS/BMG | TU ERES M.MORALES,R.MORALES (M.C.SPINDOLA) |
| 38 | RE-ENTRY | 5 | 5 | RAUL ORTEGA FONOVISA | VEN DEVORAME OTRA VEZ R.ORTEGA (F.HERNANDEZ) |
| 39 | NEW | 1 | 1 | JAILENE EMI LATIN | PERO NO B.CEPEDA (C.MOSQUEA) |
| 40 | 34 | 23 | 7 | LOS CAMINANTES LUNA/FONOVISA | DAME OTRA OPORTUNIDAD A.DE LUNA (M.SOTELO) |

| POP | | TROPICAL/SALSA | | REGIONAL MEXICAN | |
|-------------|---|----------------|--|------------------|---|
| 28 STATIONS | | 18 STATIONS | | 54 STATIONS | |
| 1 | MANA WEA LATINA | 1 | MARC ANTHONY SOHO LATINO/SONY TE CONOZCO BIEN | 1 | SELENA EMI LATIN TU SOLO TU |
| 2 | MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD | 2 | JERRY RIVERA SONY MAGIA | 2 | JUAN GABRIEL ARIOLA/BMG EL PALO |
| 3 | EDNITA NAZARIO EMI LATIN GATA SIN LUNA | 3 | TITO ROJAS M.P. ESPERANDOTE | 3 | BRONCO FONOVISA OJOS QUE HAN LLORADO |
| 4 | JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA | 4 | OLGA TANON WEA LATINA AUN PIENSO EN TI | 4 | LA MAFIA SONY NADIE |
| 5 | MILLIE EMI LATIN ESTAREMOS JUNTOS | 5 | HECTOR TRICOCHE RODVEN MUJER PROHIBIDA | 5 | M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER... |
| 6 | ROSARIO SDI/SONY LA ESTRELLA | 6 | ZONA ROJA MAX/SONY POR TU CULPA | 6 | BANDA ZETA FONOVISA PRESUMIDAS S.A. |
| 7 | DONATO & ESTEFANO SONY SIN TI | 7 | JAILENE EMI LATIN PERO NO | 7 | TIRANOS DEL NORTE FONOVISA TAL PARA CUAL |
| 8 | SELENA EMI LATIN I COULD FALL IN LOVE | 8 | MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD | 8 | SELENA EMI LATIN I COULD FALL IN LOVE |
| 9 | KIARA RODVEN LUNA DE PLATA | 9 | MAYRA MAYRA ARIOLA/BMG SI VOLVIERAS A MI | 9 | LIBERACION FONOVISA PARA ESTAR CONTIGO |
| 10 | MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA... | 10 | SELENA EMI LATIN I COULD FALL IN LOVE | 10 | LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO |
| 11 | THE BARRIO BOYZZ SBK/EMI LATIN NO ME DEJES | 11 | LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LA... | 11 | VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL... |
| 12 | M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER... | 12 | KINITO MENDOZ EMI LATIN LA PEGUE | 12 | LOS FUGITIVOS RODVEN QUIEN SOY YO SIN ELLA |
| 13 | PORTO LATINO RODVEN DIVINO AMOR | 13 | MANA WEA LATINA NO HA PARADO DE LLOVER | 13 | JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA |
| 14 | DIEGO TORRES RCA/BMG TRATAR DE ESTAR MEJOR | 14 | EDNITA NAZARIO EMI LATIN GATA SIN LUNA | 14 | INTOCABLE EMI LATIN PARECE QUE NO |
| 15 | MARC ANTHONY SOHO LATINO/SONY TE CONOZCO BIEN | 15 | REY RUIZ SONY MINTIENDO | 15 | FITO OLIVARES FONOVISA EL PASO DEL CANGURO |

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.

King Africa Furthers His Domain

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Dancing his way into the spotlight of fame, King Africa has evolved from a one-hit club act into a hot-stepping rap star whose success in his native Argentina is spreading to other countries in Latin America.

In Chile, King Africa's 1993 album, "El Africano," and his 1994 follow-up, "Al Palo," have sold 50,000 units apiece. Platinum discs in Chile are awarded to records with sales exceeding 30,000 units.

Sales of "Al Palo" took off after he performed Feb. 11 at the Viña del Mar festival in Viña del Mar, Chile, after which, King Africa says, "I really could not leave the hotel without getting mugged by the fans."

The son of French and African immigrants, King Africa wears the red, yellow, and green colors of Jamaica, along with a variety of rings, necklaces, and chains. He characteristically stomps and swaggers on stage bellowing his verses in a gravelly, hoarse wail.

King Africa later toured Chile, Bolivia, Paraguay, and Peru, where he played for 120,000 at a festival organized by a popular Lima radio station.

King Africa's prosperous odyssey began three years ago, when the charismatic rapper was approached by prominent Buenos

Aires club DJ Ezequiel Deró and Tuti Gianakis to record a track for "DJ Deró Vol. 1," a dance music compilation that was to be released on Gianakis' indie label, Oid Mortales.



KING AFRICA

King Africa's contribution to the compendium, "E-O-E," contained raucous rap vocal stylings and hooky vocal

chants that made it an immediate hit. Buoyed by that song's impressive, unexpected reception, King Africa recorded a second single, "Póntelo, Póntelo," that featured rolling piano lines and frantic whistle accents.

"Póntelo, Póntelo," which was included on another Oid Mortales dance collection called "Verano 93," became a hit, thus paving the way for King Africa's first album, "El Africano."

Produced by noted production team Guerrieri Bros., "El Africano" was a straight-ahead rap/dance effort that generated such hits as "Salta," "El Bolicho Se Quemó," and "Hey Vos." For "Al Palo," Alejandro and Nicolás Guerrieri composed new songs with a more Caribbean flavor. The result was a throbbing pop/Caribbean set whose bouncing title

track was proclaimed last year by well-known TV/radio personality Marcelo Tinelli as "this summer's hit song."

In a bid to gain wider recognition outside Argentina for King Africa, Gianakis signed a distribution deal with BMG for Latin America, Portugal, Spain, and the U.S. Latin market. "Al Palo" was released in the U.S. in early July. The album's first single is "Mama Yo Quiero," a thumping cover of the Carmen Miranda classic "Mama Eu Quero."



Nicole's Golden Moment. BMG Chile recording artist Nicole accepted a gold award (for sales exceeding 15,000 copies) recently for her label debut, "Esperando Nada." Shown at the Feria del Disco store, where the presentation was made, from left, are Oscar Sayavedra, A&R director of BMG; Jose Antonio Diaz, sales manager of BMG; and Marta Gonzalez, marketing manager of Feria del Disco.

of the Village Karavan in New York, the venue's manager, Steve Getz, called to confirm its kaputness. Open just a few weeks, it might go down in the history books as having the shortest life span of any jazz club. According to Getz, some artists, including pianist Sir Roland Hanna, were refused contracted wages from the owners. A friend of the jazz community for ages, Getz could have no part of such dealings and split. (Blue Notes misidentified Getz as the club's owner in its initial item.)

Lesson deux, lifted from writer Ishmael Reed: Know your spirits before entering strange orchards.

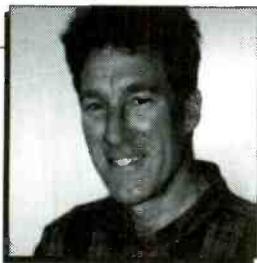
GENERATIONS: This addendum to a view on the role of age in jazz mentioned a couple of weeks ago: There was approximately 30 years' difference between the members of an intriguing trio that performed at the Montreal Jazz Fest over the July 4th holiday. Pianist Eric Reed is a 20-something virtuoso, bassist Charlie Haden is a mid-50s expert, and saxophonist Benny Carter is a near-90 wizard. All eloquently shared a language that's ever-alleged to be teeming with discrete idioms. In a word, they bopped. The unit had previously played a week's worth of dates at Yoshi's in San Francisco, and their accord was impressive.

MusicMasters, Carter's current home, is currently offering "The Best Of Benny Carter," a virtual catalog of refined sax phrases. From the stage, the alto idol cracked that he was tickled to play with a pianist identified as a young lion. "Just call me 'old Simba,'" Carter concluded before liting into a version of "On Green Dolphin Street" that had quite a few persuasive growls. After the last notes, when the crowd wanted more, it was amazed to find out that Carter was already on his way to the airport. The plane to Paris was being held for him; a gig the next day loomed. And they say that jazz musicians don't have any clout.

Carter's next record puts him in the realm of vocalists, including Ruth Brown, Jon Hendricks, Joe Williams, and Diana Krall. Its working title is "The Benny Carter Songbook."

CORRECTITUDE: One glitch in an E-mail address and delivery is impossible. The proper address for InterJazz, the online chat service taking place on Tuesdays at Manhattan's Blue Note club, is <http://www.webcom.com/~ijazz>.

Jazz BLUE NOTES



by Jim Macnie

DISPUTATIONS: Discerning the authorship of tunes has the potential of becoming a sticky wicket. Get the right lawyer on your side and you might be able to lay claim to "The Star-Spangled Banner." But elements of style are sometimes irrefutable. Wayne Shorter wrote the enigmatic "Nefertiti." Comparison with other parts of his canon composed at the time (the mid-'60s) surely secure this fact. But on the initial issue of Miles Davis' album "Nefertiti," it's Davis himself who's listed as the piece's composer. Subsequent CD editions have rectified the gaffe, giving credit to Miles' inventive sideman.

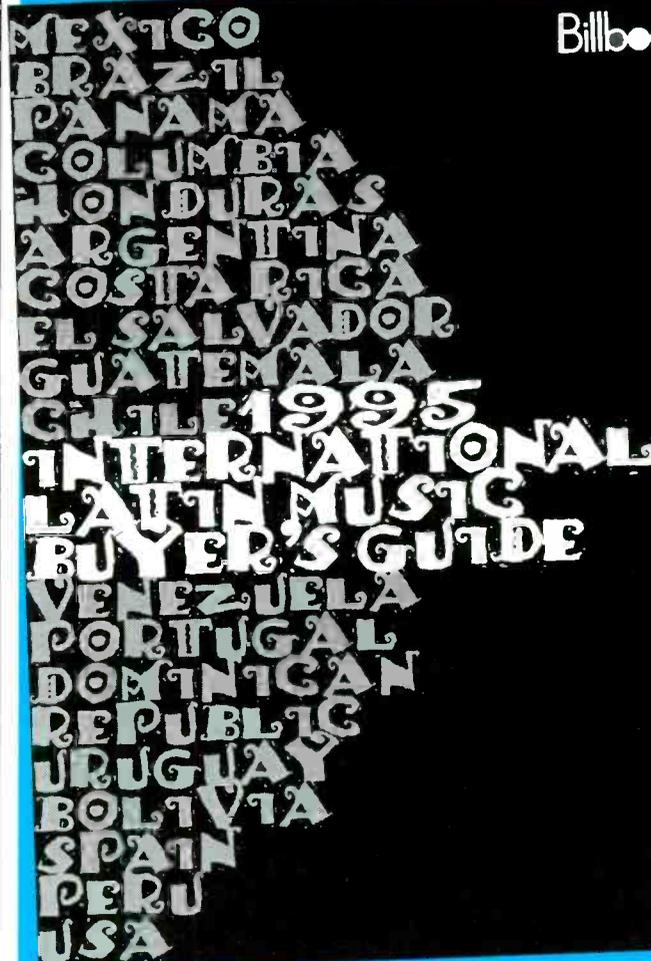
But when Brooklyn bassist/bandleader Ivan Bodley went to record "Nefertiti" on his new, independently released "Jazz Funk Unit," he heard from the suits representing Davis' sizable estate. Bodley explained that the compositional fingerprints of Shorter—whose Verve debut is slated for October—were all over the piece. It took several go-rounds, and the intervention of Shorter's own attorneys, for the dust to settle on the question of publishing royalties, which justly slid the way of Shorter.

A lesson for composers: Beware of clerical errors. Bodley's version of the tune lives up to the description of his sound: bebop with bump. Like the current edition of Steve Coleman's Five Elements ensemble, Bodley's Funk Boy Unit gives back beat to modern standards like Bird's "Anthropology," Miles' "Nardis," and like the not so standard but quite smart "Fee Fi Fo Fum," another Shorter piece. Those in the New York area can find out how much bump is too much bump when Bodley and associates play July 24 at the Blue Note.

Another loggerhead recently jammed the local jazz scene. The day our issue came out announcing the establishment

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Top Jazz Albums™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------|-----------|----------------|--|--|
| ***No. 1*** | | | | |
| 1 | 1 | 7 | VARIOUS ARTISTS MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY | 7 weeks at No. 1 |
| 2 | 2 | 16 | DAVID SANBORN ELEKTRA 61759/EEG | PEARLS |
| 3 | 3 | 55 | TONY BENNETT ● COLUMBIA 66214 | MTV UNPLUGGED |
| 4 | 5 | 13 | WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880 | JOE COOL'S BLUES |
| 5 | 4 | 15 | RACHELLE FERRELL BLUE NOTE 27820/CAPITOL | FIRST INSTRUMENT |
| 6 | RE-ENTRY | | CHARLIE HADEN/HANK JONES VERVE 7249 | STEAL AWAY |
| 7 | 6 | 10 | ETTA JAMES PRIVATE 82128 | TIME AFTER TIME |
| 8 | 8 | 4 | DR. JOHN BLUE THUMB 7000/GRP | AFTERGLOW |
| 9 | 10 | 4 | ROY HARGROVE VERVE 7630 | FAMILY |
| 10 | 7 | 11 | DIANNE REEVES BLUE NOTE 29511/CAPITOL | QUIET AFTER THE STORM |
| 11 | 9 | 17 | JOE HENDERSON VERVE 7222 | DOUBLE RAINBOW |
| 12 | 12 | 93 | SOUNDTRACK HOLLYWOOD 61357 | SWING KIDS |
| 13 | 15 | 3 | JIMMY SMITH VERVE 7631 | DAMN! |
| 14 | 17 | 109 | HARRY CONNICK, JR. ▲ COLUMBIA 53172 | 25 |
| 15 | 20 | 83 | ELLA FITZGERALD VERVE 9084 | THE BEST OF THE SONGBOOKS |
| 16 | 13 | 4 | ARTURO SANDOVAL GRP 9818 | ARTURO SANDOVAL & THE LATIN TRAIN |
| 17 | 11 | 8 | CLEO LAINE RCA 68124 | SOLITUDE |
| 18 | 14 | 68 | ETTA JAMES PRIVATE 82114 | MYSTERY LADY |
| 19 | 16 | 53 | GROVER WASHINGTON, JR. COLUMBIA 64319 | ALL MY TOMORROWS |
| 20 | 18 | 87 | TONY BENNETT COLUMBIA 57424 | STEPPIN' OUT |
| 21 | 25 | 7 | ANTONIO CARLOS JOBIM VERVE 5472 | THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK |
| 22 | 19 | 18 | JAMES CARTER ATLANTIC 82742/AG | THE REAL QUIET STORM |
| 23 | 21 | 44 | JOSHUA REDMAN QUARTET WARNER BROS. 7072 | MOOD SWING |
| 24 | RE-ENTRY | | BILLIE HOLIDAY VERVE 3943 | BILLIE'S BEST |
| 25 | 23 | 5 | ABBEY LINCOLN VERVE 7382 | TURTLE'S DREAM |

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-------------|-----------|----------------|---|---------------------------------|
| ***No. 1*** | | | | |
| 1 | 1 | 137 | KENNY G ▲ ARISTA 18646 | 88 weeks at No. 1 BREATHLESS |
| 2 | 2 | 6 | INCOGNITO FORECAST 8000/VERVE | 100 DEGREES & RISING |
| 3 | 3 | 8 | URBAN KNIGHTS GRP 9815 | URBAN KNIGHTS |
| 4 | 19 | 2 | THE JAZZMASTERS JVC 2049 | THE JAZZMASTERS II |
| 5 | 4 | 25 | JOHN TESH PROJECT GTS 4578 | SAX ON THE BEACH |
| 6 | 6 | 8 | HERBIE HANCOCK MERCURY 2681 | DIS IS DA DRUM |
| 7 | 5 | 4 | WAYMAN TISDALE MOJAZZ 0552/MOTOWN | POWER FORWARD |
| 8 | 8 | 26 | PAT METHENY GROUP Geffen 24729 | WE LIVE HERE |
| 9 | 7 | 12 | LEE RITENOUR & LARRY CARLTON GRP 9817 | LARRY & LEE |
| 10 | 10 | 42 | PHIL PERRY GRP 4026 | PURE PLEASURE |
| 11 | 9 | 8 | MARCUS MILLER PRA 60501 | TALES |
| 12 | 11 | 18 | SPYRO GYRA GRP 9808 | LOVE & OTHER OBSESSIONS |
| 13 | 13 | 63 | JOHN TESH PROJECT GTS 34573 | SAX BY THE FIRE |
| 14 | 16 | 5 | ROY AYERS GROOVETOWN 66613/RCA | NASTE' |
| 15 | 15 | 25 | GEORGE DUKE WARNER BROS. 45755 | ILLUSIONS |
| 16 | 12 | 7 | KIRK WHALUM COLUMBIA 64364 | IN THIS LIFE |
| 17 | 14 | 61 | NORMAN BROWN MOJAZZ 0301/MOTOWN | AFTER THE STORM |
| 18 | 18 | 4 | ALFONZO BLACKWELL SCOTTI BROS. 75471 | LET'S IMAGINE |
| 19 | 20 | 36 | DAVID SANBORN WARNER BROS. 45768 | THE BEST OF DAVID SANBORN |
| 20 | 17 | 67 | INCOGNITO VERVE 2036 | POSITIVITY |
| 21 | RE-ENTRY | | THE MANHATTAN TRANSFER RHINO 71560/AG | THE VERY BEST OF |
| 22 | RE-ENTRY | | BELA FLECK WARNER BROS. 45854 | TALES FROM THE ACOUSTIC PLANET |
| 23 | 22 | 40 | ACOUSTIC ALCHEMY GRP 9783 | AGAINST THE GRAIN |
| 24 | 24 | 14 | NELSON RANGELL GRP 9814 | DESTINY |
| 25 | 21 | 32 | EVERETTE HARP BLUE NOTE 89297/CAPITOL | COMMON GROUND |

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

Artists & Music

Don't Worry, Sony Will Tell The World Of McFerrin's Classical Excursions

WHO'S BOBBY? "If you live in Manhattan and don't know who Bobby McFerrin is by August, you will be a strange person," says Gilbert Hetherwick, newly appointed senior VP, marketing, at Sony Classical USA. Sony is putting McFerrin's picture, dreadlocks and all, on Manhattan buses and bus shelters and in Metro North trains to promote "Paper Music," due July 18, which features McFerrin conducting and singing along with the St. Paul Chamber Orchestra in a program of Mozart, Bach, Vivaldi, Stravinsky, and more. This way, when the expected 300,000 plus people turn out to hear McFerrin conduct the New York Philharmonic in Central Park on July 31, they will know that there's a record they can buy.

Crossover usually works the other way, with classical artists dabbling in popular fields, but McFerrin, famous as a jazz vocalist and creator of the pop hit "Don't Worry Be Happy," leapt into orchestra conducting seriously five years ago, when he led Beethoven's Symphony No. 7 with the San Francisco Symphony to celebrate his 40th birthday. Audiences and musicians loved his highly musical but decidedly nontraditional take on the repertoire, and orchestras started falling over each other to book him. McFerrin has now conducted more than 50 of them (including big guns, such as Cleveland and Philadelphia, in the last few months) in programs that mix straight conducting with pieces that feature McFerrin manipulating his four-octave vocal range, playing his body, dancing along with the music, and talking. Last year, he was named creative chair of the St. Paul Chamber Orchestra; among other responsibilities, he has been heavily involved with the orchestra's education program.

McFerrin has cracked the classical record arena before, collaborating



by Heidi Waleson

with Yo Yo Ma on the hit record "Hush." "Paper Music" is the first recording of the McFerrin orchestral phenomenon, and while the St. Paul Chamber Orchestra sounds terrific, it remains to be seen whether the record can capture the full charisma of the live event and thereby transfer into sales that go beyond the core classical audience.

Sony is counting on this, and



Hetherwick, who led the marketing effort on "Chant" back in his old shop, Angel Records, is positioning "Paper Music" so that buyers will feel that "life is not complete without it."

"It's tricky, because we're positioning it as a pop record, but actually it is classical," Hetherwick says. "Still, the music is all accessible, and it flows together smoothly. If people try it, they will like it."

In addition to the outdoor campaign, Sony is devoting big bucks to

selling the release. Print advertising will include announcement ads in newspapers in major markets, backed up with radio spots. Ads in the usual classical outlets will be augmented with ads in the New Yorker, the Utne Reader, Musician magazine, and Entertainment Weekly. Sony will also be distributing advertising postcards in "hip, upscale boutiques, restaurants, and coffee bars" in six major markets, especially New York and Los Angeles (where McFerrin will be conducting at the Hollywood Bowl).

A radio sampler including only tracks on which McFerrin sings will go to all genres of radio. "We're not crazy; we know we won't get massive airplay," Hetherwick says, "but we want to get a buzz going." That buzz could be on morning drive-time talk shows, for example, in order to try and grab the really casual buyers, the folks who buy one or two records a year. Says the "Chant" veteran, "The phenomenon of the big classical record is not so much an anomaly as the norm. I think the challenge labels have is to make sure those big records are ours—and that's luck, good A&R, and positioning them properly."

NEW JOBS: Sony Classical certainly plans to cover those bases: in addition to bringing in Hetherwick, its president, Peter Gelb, recently beefed up its U.S. A&R department to complement the Hamburg operation. Laura Mitgang, formerly with the Sony Classical film and video operation, becomes VP, A&R. Jeremy Caulton, who was with the English National Opera, has been named VP, vocal A&R; Grace Row has been named executive producer; and Steven Epstein has been named senior executive producer for the label. David Weyner (who set the McFerrin marketing project in motion) has been promoted to the post of senior VP/GM.

BRIAN WILSON'S MOM SUES HER SON'S PUBLISHER; CLAIMS LIBEL

(Continued from page 10)

tory statements about how the group treated Brian when he was undergoing psychotherapy.

Though neither Audree nor Carl Wilson live in New Mexico, they were able to file suit here because the book was sold in the state and because New Mexico's three-year statute of limitations is longer than that of many other states.

U.S. District Court judge John E. Conway—who admitted in a July 13 hearing that he knew little about the surf-pop icons—wrote that passages of "Wouldn't It Be Nice" were "defamatory and libel per se."

In the book, Wilson writes that Audree Wilson passively watched as his father, Murry, beat him as a child.

"I find [that] the relevant statements concerning Ms. Wilson's acquiescence to her husband's abuse of her children... expose Ms. Wilson to contempt and harm her reputation," Conway wrote in a July 14 letter faxed to attorneys for the Wilsons and HarperCollins.

"The ruling was very favorable," said Beth Dumas, one of the Wilsons' attor-

neys, who is with Los Angeles law firm Langberg, Leslie & Gabriel. "The judge rejected HarperCollins' claims that the book was opinion and protected speech and said the book portrayed her as permitting child abuse, which is a crime."

Attorneys for HarperCollins, who had sought dismissal of the case, gained a partial victory: Conway dismissed Audree Wilson's claim that the book characterizes her as an alcoholic. Conway ruled that the passages in the book in which Brian Wilson writes that Audree "often drank" do not lead readers to the conclusion that she was dependent on alcohol. The judge also ordered Carl Wilson to make his claim more specific and to cite exact passages from the book that he claims are damaging.

"We're pleased that the judge has begun to narrow down the issues being disputed," said Bruce Rich, an attorney with the New York-based firm Weil, Gotshal & Manges, which represents HarperCollins Publishing.

Lawyers for both sides say that the trial is still several months away. The

Wilson's lawyers say that in the next set of pretrial motions they will present evidence to show that HarperCollins knew that Brian Wilson wasn't credible and that his words were either manipulated or written by Landy, who is also named in the lawsuit.

Federal court records show that the Wilsons will enter into evidence several internal HarperCollins memos, exchanged between the publishing company's executives and attorneys, which reflect their concern with the validity of Brian Wilson's recollections in his autobiography.

But Rich said he's confident that "our briefs will show that HarperCollins did a thorough job and exercised complete diligence" in confirming the accuracy of Wilson's writing.

Several months ago, Audree Wilson used federal laws to sue HarperCollins Publishing in a New Hampshire federal court. That suit was withdrawn, but Carl Wilson's libel lawsuit there, as a member of Brother Records and the Beach Boys Inc., proceeds.

TOP CLASSICAL ALBUMS TM

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

| THIS WEEK | LAST WEEK | WKS ON CHART | ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-------------|-----------|--------------|---|------------------------------|
| ★★ NO. 1 ★★ | | | | |
| 1 | 3 | 31 | SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 14 wks at No. 1 | IMMORTAL BELOVED |
| 2 | 1 | 71 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (14.98/15.98) | CHANT |
| 3 | 2 | 46 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) | THE 3 TENORS IN CONCERT 1994 |
| 4 | 4 | 253 | CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98) | IN CONCERT |
| 5 | 7 | 44 | CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98) | MOZART PORTRAITS |
| 6 | 6 | 19 | LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98) | PAVAROTTI IN CENTRAL PARK |
| 7 | 5 | 23 | VARIOUS ARTISTS TELDEC 98724 (10.98/15.98) | SENSUAL CLASSICS, TOO |
| 8 | 10 | 23 | GIL SHAHAM DG 43993 (10.98 EQ/15.98) | VIVALDI: THE FOUR SEASONS |
| 9 | 8 | 5 | VARIOUS ARTISTS RCA 68261 (9.98/15.98) | OUT CLASSICS |
| 10 | 11 | 18 | SOUNDTRACK TRAVELLING 1005 (13.98/17.98) | FARINELLI |
| 11 | 12 | 8 | BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98) | ADAGIO |
| 12 | 9 | 16 | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98) | THE SOUL OF CHANT |
| 13 | 15 | 7 | VARIOUS ARTISTS LONDON 44800 (10.98 EQ/15.98) | THE ULTIMATE WEDDING ALBUM |
| 14 | NEW | ▶ | ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 90608 (13.98/18.00) | VOX SACRA-ANCIENT VOICES |
| 15 | 14 | 156 | UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97) | GORECKI: SYMPHONY NO. 3 |

TOP CLASSICAL CROSSOVER TM

★★ NO. 1 ★★

| | | | | |
|----|----|-----|--|---|
| 1 | 1 | 6 | VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98) 6 wks at No. 1 | PAVAROTTI & FRIENDS 2 |
| 2 | 2 | 12 | CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98) | THE MAGICAL MUSIC OF DISNEY |
| 3 | 3 | 77 | MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) | THE PIANO |
| 4 | 4 | 4 | VARIOUS ARTISTS DELOS 3186 (10.98/15.98) | HEIGH-HO! MOZART |
| 5 | 5 | 36 | GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) | VISION: MUSIC OF HILDEGARD VON BINGEN |
| 6 | 6 | 81 | JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98) | SCHINDLER'S LIST |
| 7 | 7 | 8 | VANESSA-MAE ANGEL 55089 (10.98/15.98) | THE VIOLIN PLAYER |
| 8 | 8 | 11 | IAN ANDERSON ANGEL 55262 (10.98/15.98) | DIVINITIES |
| 9 | 9 | 122 | VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98) | PAVAROTTI & FRIENDS |
| 10 | 10 | 44 | PLACIDO DOMINGO ANGEL 55263 (10.98/15.98) | DE MI ALMA LATINA |
| 11 | 11 | 61 | THE CHIEFTAINS RCA 61490 (9.98/15.98) | THE CELTIC HARP |
| 12 | 13 | 6 | LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98) | ANDREW LLOYD WEBBER: THE GREATEST SONGS |
| 13 | 14 | 76 | LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98) | THE STAR WARS TRILOGY |
| 14 | 12 | 42 | VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98) | BACH VARIATIONS |
| 15 | 15 | 142 | JAMES GALWAY RCA 60862 (9.98/15.98) | THE WIND BENEATH MY WINGS |

TOP OFF-PRICE CLASSICAL TM

★★ NO. 1 ★★

| | | | | |
|----|----------|----|--|---|
| 1 | 3 | 53 | THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98) 29 weeks at No. 1 | MYSTICAL CHANTS |
| 2 | 6 | 18 | VARIOUS ARTISTS RCA 62641 (3.98) | THE IDIOT'S GUIDE TO CLASSICAL MUSIC |
| 3 | RE-ENTRY | | VARIOUS ARTISTS RCA 62665 (6.98/10.98) | THE ONLY CLASSICAL CD YOU NEED |
| 4 | 2 | 49 | VARIOUS ARTISTS MADACY 0201 (4.99/6.99) | 20 CLASSICAL FAVORITES |
| 5 | RE-ENTRY | | VARIOUS ARTISTS QUINTESSENCE 2017 (2.98/4.98) | PACHELBEL'S CANON & OTHER HITS OF THE BAROQUE |
| 6 | RE-ENTRY | | VARIOUS ARTISTS QUINTESSENCE 2016 (2.98/4.98) | ON PARADE |
| 7 | 9 | 2 | VARIOUS ARTISTS MADACY 8703 (4.99/6.99) | BALLET CLASSICS |
| 8 | RE-ENTRY | | VARIOUS ARTISTS QUINTESSENCE 2004 (2.98/4.98) | GERSHWIN: RHAPSODY IN BLUE |
| 9 | RE-ENTRY | | VARIOUS ARTISTS QUINTESSENCE 2022 (2.98/4.98) | RAVEL: BOLERO |
| 10 | RE-ENTRY | | VARIOUS ARTISTS QUINTESSENCE 2088 (2.98/4.98) | CLASSICS FOR LOVERS |
| 11 | 4 | 23 | KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98) | ANIMATED CLASSICS |
| 12 | RE-ENTRY | | ROYAL PHILHARMONIC (CLARK) FIRST CHOICE 5172 (4.98/6.98) | HITS OF THE BEATLES |
| 13 | 1 | 7 | BOSTON POPS (FIEDLER) RCA 61501 (6.98/10.98) | STARS AND STRIPES FOREVER |
| 14 | 14 | 2 | DICK HYMAN/JAMES LEVINE RCA 60842 (5.98/9.98) | SCOTT JOPLIN-GREATEST HITS |
| 15 | RE-ENTRY | | VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98) | THE VERY BEST OF BEETHOVEN |

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

LATIN NOTAS

(Continued from page 30)

H.D. Hotspurs, to play the song.

When the club played the tune, says Tierney, "people got up and started doing the line dance. There are just so many people in Seattle who vacation in [Mexico at] Cabo [San Lucas] or Puerto Vallarta, so they knew the dance."

H.D. Hotspurs has since been hosting "Macarena Night" once a week with Shellie Hart, KUBE's afternoon personality, assistant program director, and music director.

KUBE quickly hopped on the "Macarena" bandwagon "and every time we would play it," says Tierney, "we'd get calls and an enthusiastic reaction. Within the first week and a half, it was a top five request, and it has stayed there pretty much ever since."

As "Macarena" percolated at

KUBE, BMG was sending Los Del Río on a promo tour to Latino radio and TV in an effort to beef up the song's presence in the Latino market.

In addition, BMG's sales and marketing manager Rogelio Macin says the company is forming a game plan to break the song at Anglo radio and dance clubs. RCA executives are expecting to pick up the Bayside Boys' version of "Macarena" for a dance music package to be released in the general market.

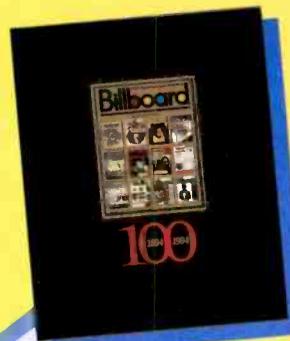
EMI SNAGS BETHANIA: Brazil's redoubtable interpreter of song, Maria Bethânia, has signed a three-album deal with EMI Odeon Brasil, the label for which she recorded in 1968-70. Beth-

ânia's EMI debut will not be released next year because her previous label, PolyGram, put out her latest album, "Ao Vivo," in April. Bethânia's EMI label bow will be released in both Brazil and the U.S., where Blue Note marketing VP Tom Evered has committed to put out her record.

Bethânia's 1993 smash, "As Canções Que Você Fez Para Mim," was a quadruple-platinum record in Brazil, selling more than 1 million units. The release of Bethânia's EMI premiere will coincide with a party celebrating her 50th birthday, as well as her 31-year musical career.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.

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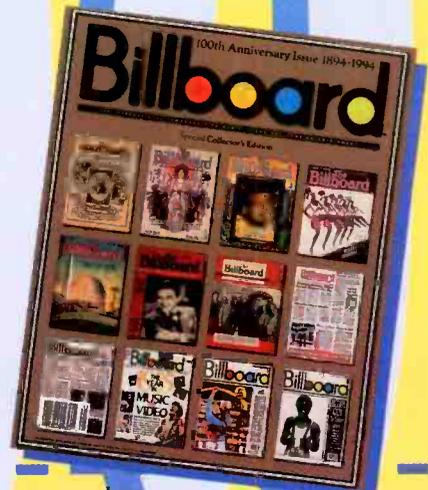
Billboard

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From carnivals and circuses, the rise of vaudeville, and the invention of the player piano, nickelodeon and jukebox, to the creation of the phonograph, radio, television and CD player, Billboard's Anniversary Issue charts the history of the music industry, as well as Billboard's evolution from 1894 to the present. All the eras of music are examined and celebrated, from early jazz to the rise of rock and roll, to rap and world music, and every sub-genre in between inside this close to 300 page centennial edition. The most absorbing social history of entertainment ever put between two covers, it is a collector's item and truly a once-in-a-century event.

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Songwriters & Publishers

ARTISTS & MUSIC

New Name, HQ For Bienstock Cos. Brill Building Loses Carlin Music U.S.A.

BY IRV LICHTMAN

NEW YORK—Freddy Bienstock's Carlin Music, a strong presence in the U.K. music publishing scene since 1966, is coming to the U.S. as the name for Bienstock's interests here.

Carlin Music U.S.A. will be established in tandem with the move by Bienstock and his staff of 25 to new headquarters in New York, where the company has purchased a renovated townhouse built in the late 19th century at 126 E. 38th St.

The move, from the fabled Brill Building on Broadway in mid-Manhattan, is expected to be completed by the end of August. The departure of Bienstock's companies from the Brill Building's penthouse floor signals the departure of the last major music publishing entity there. At least two much smaller entities—St. Nicholas Music, established by the late songwriter Johnny Marks after he wrote the Yuletide classic "Rudolph The Red-Nosed Reindeer," and a company owned by Paul Simon—still maintain

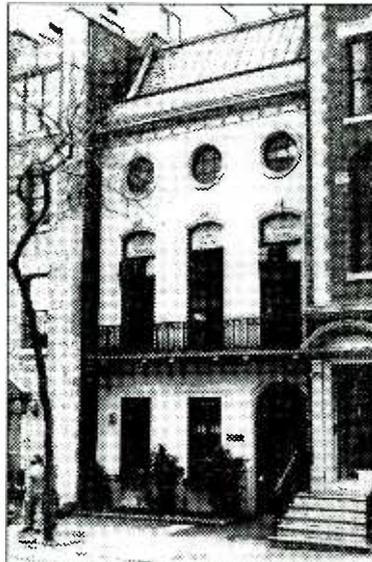
offices in the building, once home for countless music publishers and independent labels in the Tin Pan Alley and early rock'n'roll eras.

For Bienstock, the move ends a 38-year business residence in the Brill Building. Bienstock, who entered the music publishing business in 1942 as a counter boy for Chappell Music, started working there for his cousins, Jean and Julian Aberbach, in 1957 when they owned Hill & Range Music. He acquired their U.K. operation, then known as Belinda Music, in 1966 and continued working at the Brill Building until he set out on his own in 1969, when he established his own offices in the building.

Carlin Music's arrival in the U.S. will mark the third territory where Bienstock has wholly owned companies. Along with the U.K. and the U.S., a Carlin company operates in France.

"While we're looking for a single global identity," says Robert Bienstock, who joined the New York operation in January as chief of administration and business affairs, "this move doesn't signal an immediate attempt to set up our

own companies in other world markets," where in most territories Carlin's vast music publishing companies are admin-



The new Carlin Music U.S.A. building

istered by Warner/Chappell Music. Bienstock was CEO of the latter and the largest single shareholder before Chappell Music was sold to Warner Bros. in the mid-'80s.

COO Caroline Bienstock says, "Our philosophy is to expand into new territories by buying catalogs in them." Both Robert and Caroline are Freddy Bienstock's children. Before joining the Bienstock organization, Robert had an almost 10-year association with the New York law firm of O'Melveny & Myers.

The Carlin Music U.S.A. logo replaces Hudson Bay Co. as the umbrella company for the many music publishing firms owned or operated by Freddy Bienstock. They include companies once owned by the late Tommy Valando and another company, E.B. Marks Music, a nearly 101-year-old publisher now in partnership with the Hammerstein Music & Theatre Co. Inc.

Among the staffers making the move to the company's new HQ is financial

(Continued on page 37)



Meet The Gov. N.J. Gov. Christine Todd Whitman, second from right, is shown at the BMI-sponsored cocktail party during the recent New Jersey Broadcasters Assn.'s 49th annual convention in Atlantic City. Pictured with Whitman, from left, are Mark Fried, special guest and hit maker BMI songwriter/artist Lloyd Price, and BMI licensing executive Dan Spears. The cocktail reception kicked off the Mid-Atlantic States Expo.

NO. 1 SONG CREDITS

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

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ANY MAN OF MINE • Shania Twain, Robert John Lange • Loon Echo/BMI, Zoomba/ASCAP

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
TU SOLO TU • Felipe Valdez Leal • Peer Int'l/BMI

Big Parents See Future In Music Publishing Wings

STAYING AT HOME: Two giants among music publishers are likely to stay in their ancestral homes, now that Time Warner has decided to not create a division to offer dividends on the earnings of Warner/Chappell Music or to sell its music publishing interests outright.

Last year, Viacom, the new parent of Paramount Communications, called off plans to sell Famous Music, which has been in the Paramount fold since the late '20s. The Warner Music half of Warner/Chappell has been a part of Warner Bros. Pictures almost as long. Although Time Warner and Viacom seemed intent on raising funds to pay off their considerable debts, perhaps long-term profits and the exploding use of copyrights were seen as future prospects too good to pass up for temporary gain.

Maybe Time Warner and Viacom have learned to hold on to valuable assets, nullifying the comment of one incredulous publisher who, when he heard that Time Warner might unload its music publishing giant, said, "Why, when companies have to pay off debt, do they give away the silverware?"

THREE FOR THE ENCORE! By the end of September, DRG Records will have officially wrapped up all three New York spring concert presentations of Irving Berlin's "Call Me Madam," Cole Porter's "Out Of This World," and Rodgers & Hart's "Pal Joey." The "Call Me Madam" set, starring Tyne Daly, was released recently. The shows, all of which were solidly received by the press, are part of the annual Encore! series at City Center. Label president Hugh Fordin says that "Pal Joey," which starred Patti LuPone, Peter Gallagher, and Bebe Neuwirth, will be released early in September, followed by "Out Of This World," which starred Andrea Martin, at the end of that month. All three shows will be in a boxed set that Fordin will release for Christmas. He adds that the "Pal Joey" set will restore a song that was cut from the original 1940 production, "Talkin' To

My Pal," the melody of which was used in a brief instrumental part in the City Center version. It is a brilliant song of self-mocking loneliness that should not have been lost. In order for Neuwirth to perform her only number, "Zip," a digital satellite setup will broadcast her rendition from Prague, where she is performing. Otherwise, the Kaufman-Astoria studios in New York will be home to both cast album recording sessions.

LUCKY FIND: The tune was familiar, but the words were strange at a 100th birthday tribute to Oscar Hammerstein II on the stage of the Gershwin Theatre July 12, his birthdate. Discovered at the Library of

Congress last year was a Hammerstein lyric for a song meant to be sung by the character of Lt. Joe Cable in "South Pacific" (1949).

Neither the tune nor the lyric made it to the final version, but the melody was used for Rodgers & Hammerstein's next project, "The King And I" (1951). The words were to "Getting To Know You." The find resolved something of a dispute over whether Hammerstein had actually written the lyrics to a song to be called "Suddenly Lucky," which the late Joshua Logan, who directed "South Pacific," had for years claimed to be the original melody to "Getting To Know You." While not a memorable lyric, it is graced by a typically sweet Hammerstein line that goes, "Suddenly sharing/Every thing we hear and see." The new find was published last year by the estate of Oscar Hammerstein II and Williamson Music, the company established by Rodgers & Hammerstein.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. "Pocahontas," Soundtrack.
2. Nirvana, "Unplugged In New York."
3. Babyface, "The Songs Of Babyface."
4. Bon Jovi, "Cross Road."
5. Bob Marley, "Legend, The Best Of Bob Marley & The Wailers."



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"25 OR 6 TO 4"

Published By
Laminations Music
(ASCAP)/Aurelius Music (ASCAP)

In recording "Carved In Stone," his second solo album since parting company with Motley Crue, Vince Neil decided to reach back into rock's archives and record a song that had always been a favorite—Chicago's classic "25 Or 6 To 4." Penned by Robert Lamm and James Pankow, the tune was originally recorded by Chicago in 1970, peaking at No. 4 on Billboard's Hot 100. Chicago released the tune again in 1986, and it went to No. 48 on the Top 100 the second time around.

"I'm a big Chicago fan," says Vince Neil. "It happened to be a nice day out. I had the top down on my car, and I'm listening to Chicago's 'Greatest Hits.' I pull up to the recording studio, and the guys in the band happen to be standing outside and my radio is blasting pretty loud. We go inside, and the guys go and get their instruments. The engineer says, 'Play something so I can get some levels,' and all of a sudden, Brent [Woods], my guitar player, starts going, 'Da, na, na, na, na, da, na, na, na, na, na.' The other guys joined in, and I was sitting in the control room going, 'This sounds great.'



Neil says there are several elements that make the song a classic. "The horns, the melodies, and especially the guitar solo. It's one of those solos that you could do air guitar to and know exactly where your fingers should go. It's all those elements that make it a great rock song." Neil's version maintains the spirit of the original with a few variations. "It sounds like [Chicago's] just heavier," he says. "Instead of horns I used the harmonies of guitars... I think the kids that are young that have never really enjoyed Chicago are gonna go, 'Wow, that's a neat song.'"

Music Video

ARTISTS & MUSIC

TNN Unveils New Programs; Sony Clip Undresses Dancer

NEW LOOK: The Nashville Network has plenty of new programming on tap for the rest of '95 and early '96. The country music channel debuted "The Ralph Emery Show," its early-morning music talk show, July 10.

TNN's flagship prime-time music program, "Music City Tonight," will get a complete face lift for 1996, including a new name, host, producer, set, and band, says TNN director of programming **Brian Hughes**.

"Expect the unexpected," says Hughes. "We hope to involve our musical guests in more than just a music number or interview segment on the new show. We'll have them involved in all aspects of the show."

In addition, a cluster of sports and outdoor-themed shows are on the way, including "Field & Stream Legends," an untitled children's fishing show, and an outdoor talk series.

Few of the new TNN programs contain country music video programming.

"We have cut somewhat the amount of block music video programming, but it is not a dramatic change," says Hughes. "Music videos remain an important part of TNN."

Country music video programming now can be seen on TNN from 10 a.m.-noon and 2-5:30 p.m. EST.

THE BOX UNPLUGGED? After much fanfare, the July 4 debut of the Box's Internet cybercast began, not with a bang, but a whimper.

Technical difficulties in cyberspace have sideswiped the ambitious venture's start-up date, according to a channel spokeswoman (Billboard, June 17).

Net surfers who try to access the Box online at <http://www.thebox.com> will be stopped by a prompt that requires the user to enter a secret password. (The Eye tried to crack the code, but our attempts to break into the Box were unsuccessful.)

The latest word is that the online programming should be accessible by the end of July.

PRIME SPOT: The clip for the Primus hit "Wynona's Big Brown Beaver" is getting additional exposure on movie screens in 15 major markets. The video is airing before the Paramount film "Clueless" at 50 movie theaters in the General Cinemas chain.

The Primus clip features the members of Primus fitted in prostheses that resemble human toys. The clip uses the same special ef-

fects process as the popular commercial series for Duracell batteries.

The band's label, Interscope, may team with General Cinemas to bring more videoclips to the movie chain in the near future.

MAXIMUM EXPOSURE: Sony Classical isn't exactly equated with sexy music videos, but a new explicit clip from composer **Geoff Smith** could change that. The video for "Six Wings Of Bliss," directed by the **Douglas Brothers**, depicts an experimental seminude dance routine by modern dancer **Bunty Matthias**.

Within a tightly confined performance space, Matthias is captured by four cameras that are placed in dangerous proximity. As the dancer dons a metallic horse head, steel rods poke and prod at her. Throughout the chaos, Matthias maintains her composure and fluid grace.

"We set up four cameras to box in the dancer and simultaneously capture her from each side," says Smith of the video shoot.

"The footage with the frontal nudity was replaced with other simultaneous shots for an edited version," he adds.

The clip will be serviced to all major U.S. video outlets, as well as underground dance clubs.

CAUGHT ON TAPE: Actor **Stephen Dorff** directed the video for **Catherine Wheel's** "Eat My Dust, You Insensitive Fuck." Actress **Summer Phoenix** appears in the eight-minute clip... Actor **Eric Stoltz** plays the key role in **Yoko Ono's** "Never Say Goodbye," which is taken from her play "New York Rock"... Former "Different Strokes" star **Gary Coleman** appears in the clip for rapper **Red Hot Lover Tone's** "Wanna Make Moves." **Jill Kennedy** directs.

SKID OUT: MTV is teaming with seven radio stations to promote its new road documentary series, "Road Rules," which debuted July 19.

Participating stations are giving out limited-edition "Road Rules" survival kits to 50 winning listeners. The kits include a T-shirt, a car air freshener, and a road map. The grand prize winners for each station will get their names posted on an Adopt-A-Highway sign for one year.

Participating stations in the promotion include **WDRE** New York, **KUBE-FM** Seattle, **WDVE** Pittsburgh, **KEGE-FM** Minneapolis, **WLUM-FM** Milwaukee, **KHKS-FM** Denver, and **KSJQ-FM** San Jose, Calif.

THE EYE



by Brett Atwood

Learning About 'Real Life' Directing Students Take Plunge On McMurtry Clips

BY BRETT ATWOOD

LOS ANGELES—College film students are the eyes behind the new longform video for James McMurtry's "Where'd You Hide The Body?" album, released July 4 on Columbia.

The ambitious project is the result of a young filmmaker's experiment designed to let newcomers have a shot at directing a music videoclip for a major-label artist (Billboard, March 11).

For the project, 13 videoclips were directed by 11 aspiring music video makers under the guidance of producer **Linda Feferman**.

Feferman, who has numerous film and television credits to her name, began the project by scouting talent at local college campuses, including the California Institute for the Arts in Valencia, Calif., and the University of Southern California in Los Angeles.

"We posted signs everywhere on campus," says Feferman, who also directed the clips for "Levelland" and "Late Norther" for the longform.

"The response was incredible. It was a fantastic opportunity for the students to deal with filmmaking in the real world," says Feferman.

Video production on the 13 clips be-



McMURTRY



FEFERMAN

gan in late February and was completed by early April.

"It was very much a 'hurry up and wait' situation for the students," says Feferman. "In some cases, they only received one day's notice before they were expected to begin filming. I've been in the business for 25 years, and this has happened to me many times. However, these students are dealing with this for the very first time. They are learning that, in video production, there are complications that arise that they must adopt to."

Feferman says that the students had "total creative control" over their clips.

"We let them do their own thing," says Feferman. "Sometimes, however, budget and logistical matters played a role in what they could or could not do."

PRODUCTION NOTES

LOS ANGELES

The **Young Gods'** "Kissing The Sun" clip was directed by **Eric Zimmerman**. **John Schindler** produced.

Wayne Isham is the eye behind **Real McCoy's** "Come & Get Your Love" clip, which was produced by **Joe Plewa** for Industrial Artists.

Industrial Artists director **Andras Mahr** shot "1... 2... Pass It," the new **D&D Allstars** clip for Arista.

Shooting Star Pictures director **Michael Martin** has just completed two videos for **Def Jam** artists the **Twinz** and the **Dove Shack**. The

Twinz' "4 Eyes 2 Heads" and the **Dove Shack's** "Bomb Drop" were produced by **Jonathan Heuer**. Director of photography **Patrick Loungway** lensed both clips.

Director **Al G** shot the video for **MCA act IV Example's** "From The Pool," which was produced by **Marvin Wadlow** for Elite Company.

NASHVILLE

Picture Vision director **Jon Small** shot "Cowboys Are My Weakness," the new **Holly Dunn** video on **River-north Records**. **David Watson** was director of photography, and **Tom Forrest** produced.



Dropplin' Da Bomb. The **Dove Shack** recently shot its debut clip for "Bomb Drop" on **Warren G's** new label, **G-Funk Music**. Pictured, from left, at the **Van Nuys (Calif.) Airport** shoot are manager **Ricky Harris**, the **Dove Shack's** **Bo Roc** and **C. Knight**, director **Michael Martin**, and the **Dove Shack's** **2 Scoop**.

One unexpected complication was the availability of some college video production equipment, which was not as readily accessible to the students as anticipated, says Feferman. As a result, it quickly became apparent that money would need to be allocated to rent much of the necessary equipment.

To save money, the students shared the rented equipment. However, since many of the productions happened simultaneously, the project required a well-orchestrated plan to juggle the equipment among the students. Each participating production team shared the equipment and was responsible for passing it on to the next crew by a designated time.

"It was a nightmare of logistics," says Feferman. "One of the production crews left part of the dolly on a location shoot that was about 2½ hours away from the next shoot. A student had to rush all the way back to the location to get the [part] before the next crew could start its shoot."

For the students willing to meet the challenge, the payoff is in the final cut.

"I enjoy inviting chaos into the creative process," says **Pip Johnson**, who directed "Lost In The Backyard."

"This project was crazy and unpredictable at times, but I loved every minute of it," says Johnson.

K.C. Amos, who directed the clip for "Off And Running," agrees.

"This was an opportunity to work with an artist with a legitimate record-label deal," says Amos. "I now have a reel that will be looked at seriously by others in the industry."

McMurtry, who appears in many of the 13 clips, says he was "pretty much amazed by it all."

"I've been on professional sets that have been a lot less efficient than these kids," says McMurtry. "The results of their work completely exceeded my expectations."

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- 1 Shaggy, Boombastic
- 2 Michael Jackson & Janet Jackson, Scream
- 3 Jodeci, Freak 'N You
- 4 Total, Can't You See
- 5 Mary J. Blige, You Bring Me Joy
- 6 Brandy, Best Friend
- 7 The Notorious B.I.G., One More Chance
- 8 Monica, Don't Take It Personal
- 9 Mokenstef, He's Mine
- 10 TLC, Waterfalls
- 11 D'Angelo, Brown Sugar
- 12 Stevie Wonder, Tomorrow Robins Will Sing
- 13 Jody Watley, Affection
- 14 2Pac, So Many Tears
- 15 Method Man Feat. F.A.R. Dab, I'll Be...
- 16 Tina Moore, Never Gonna Let You Go
- 17 Tony Thompson, I Wanna Love Like That
- 18 Montell Jordan, Somethin' 4 Da Honeyz
- 19 Naughty By Nature, Feel Me Flow
- 20 Soul For Real, Every Little Thing I Do
- 21 Brian McKnight, On The Down Low
- 22 Jon B. Feat. Babyface, Someone To Love
- 23 A Few Good Men, Tonight
- 24 Xscape, Feels So Good
- 25 Pure Soul, We Must Be In Love
- 26 Rosie Gaines, I Want U
- 27 UNV, So In Love With You
- 28 Impromp2, Enjoy Yourself
- 29 Michael Jackson, Childhood
- 30 IV Xample, From The Foot

★★ NEW ADDS ★★

The Whispers, Come On Home
 Brian McKnight, On The Down Low
 Herbie Hancock, Dis Is A Da Drum
 Coolio Feat. L.V., Gangsta's Paradise
 Patra, Pull Up To The Bumper
 Njoki, Look What You've Done To Me



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Reba McEntire, And Still
- 2 Tracy Byrd, Walking To Jerusalem
- 3 Alan Jackson, I Don't Even Know Your Name
- 4 Shania Twain, Any Man Of Mine
- 5 John Michael Montgomery, Sold
- 6 Collin Raye, One Boy, One Girl
- 7 Rick Trevino, Bobbie Ann Mason
- 8 Lorie Morgan, I Didn't Know My Own Strength
- 9 Brooks & Dunn, You're Gonna Miss Me When...
- 10 David Lee Murphy, Party Crowd

- 11 James House, This Is Me Missing You
- 12 Lee Roy Parnell, A Little Bit Of You
- 13 Clint Black, One Emotion
- 14 Pam Tillis, In Between Dances
- 15 Shenandoah, Darned If I Don't...
- 16 Daryle Singletary, I Let Her Lie
- 17 Joe Diffie, I'm In Love With A Capital "U"†
- 18 Wade Hayes, Don't Stop †
- 19 Junior Brown, Highway Patrol †
- 20 Alison Krauss, Baby, Now That I've... †
- 21 Boy Howdy, She Can't Love You †
- 22 Terri Clark, Better Things To Do †
- 23 Carlene Carter, Love Like This †
- 24 Lisa Brokop, Who Needs You †
- 25 Toby Keith, Big Ol' Truck †
- 26 Kenny Chesney, All I Need To Know †
- 27 Sawyer Brown, (This Thing Called) Wartin'... †
- 28 Jeff Foxworthy, Party All Night †
- 29 Steve Wariner, Get Back †
- 30 Bellamy Brothers, Big Hair
- 31 Clay Walker, My Heart Will Never Know
- 32 Blackhawk, That's Just About Right
- 33 Diamond Rio, Finish What We Started
- 34 George Jones & Tammy Wynette, One
- 35 Tanya Tucker, Find Out What's Happenin'
- 36 Brett James, Female Bonding
- 37 Perfect Stranger, You Have The Right To...
- 38 Bryan White, Someone Else's Star
- 39 Holly Dunn, Cowboys Are My Weakness
- 40 Rhett Akins, That Ain't My Truck
- 41 Helen Darling, Jenny Come Back
- 42 Ty England, Should've Asked Her Faster
- 43 Ty Herndon, I Want My Goodbye Back
- 44 Jeff Carson, Not On Your Love
- 45 Confederate Railroad, When And Where
- 46 Kim Richey, Just My Luck
- 47 Shelby Lynne, Slow Me Down
- 48 A Runner, A Heart With 4-Wheel Drive
- 49 Dwight Yoakam, Please, Please Baby
- 50 Garth Brooks, The River

† Indicates Hot Shots

★★ NEW ADDS ★★

Billy Motana, Rain Through The Roof
 Shenandoah, Heaven Bound (I'm Ready)
 The Mavericks, Here Comes The Rain
 Tim McGraw, I Like It, I Love It



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Naughty By Nature, Feel Me Flow
- 2 TLC, Waterfalls
- 3 Skee-Lo, I Wish
- 4 U2, Hold Me, Thrill Me, Kiss Me...
- 5 Rod Stewart, Leave Virginia Alone
- 6 Blues Traveler, Run Around
- 7 White Zombie, More Human Than Human
- 8 Alanis Morissette, You Oughta Know
- 9 Hootie & The Blowfish, Only Wanna Be With You
- 10 Soul Asylum, Misery
- 11 Seal, Kiss From A Rose
- 12 Collective Soul, December
- 13 Michael Jackson & Janet Jackson, Scream

- 14 The Rembrandts, I'll Be There For You
- 15 Bon Jovi, This Ain't A Love Song
- 16 Better Black, One Emotion
- 17 Sheryl Crow, Can't Cry Anymore
- 18 Madonna, Human Nature
- 19 Weezer, Say It Ain't So
- 20 Live, White, Discussion
- 21 Boyz II Men, Water Runs Dry
- 22 Filter, Hey Man Nice Shot
- 23 R.E.M., Crush With Eyeliner
- 24 Stone Temple Pilots, Interstate Love Song
- 25 The Cranberries, Ridiculous Thoughts
- 26 Dr. Dre, Keep Their Heads Ringin'
- 27 Monica, Don't Take It Personal
- 28 Dave Matthews Band, Ants Marching
- 29 Sponge, Molly
- 30 The Notorious B.I.G., One More Chance
- 31 Primus, Wynona's Big Brown Beaver
- 32 Live, Lightning Crashes
- 33 Spearhead, Hole In The Bucket
- 34 All-4-One, I Can Love You Like That
- 35 Bush, Little Things
- 36 Jon B. Feat. Babyface, Someone To Love
- 37 Chris Isaak, Somebody's Crying
- 38 Hootie & The Blowfish, Let Her Cry
- 39 Luscious Jackson, Here
- 40 Melissa Etheridge, Come To My Window
- 41 Adina Howard, Freak Like Me
- 42 Montell Jordan, This Is How We Do It
- 43 Brandy, Best Friend
- 44 Rusted Root, Send Me On My Way
- 45 Soul For Real, Every Little Thing I Do
- 46 Real McCoy, Come And Get Your Love
- 47 PJ Harvey, C'mon Billy
- 48 Montell Jordan, Somethin' 4 Da Honeyz
- 49 Melissa Etheridge, I'm The Only One
- 50 Shudder To Think, X-French Tee Shirt

** Indicates MTV Exclusive

★★ NEW ADDS ★★

Blind Melon, Galaxie
 Bush, Comedown
 Gin Blossoms, Till I Hear It From You
 Mokenstef, He's Mine
 Scatman John, Scatman (Ski-Ba-Bop-Ba-Dop-Dop)
 Civ, Can't Wait One Minute More



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

- 1 Shania Twain, Any Man Of Mine
- 2 Clint Black, One Emotion
- 3 Kenny Chesney, Fall In Love
- 4 Lee Roy Parnell, A Little Bit Of You
- 5 Alan Jackson, I Don't Even Know Your Name
- 6 Clay Walker, My Heart Will Never Know
- 7 John Anderson, Mississippi Moon
- 8 Blackhawk, That's Just About Right
- 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 John Michael Montgomery, Sold

- 14 Willie Nelson & Curtis Potter, Tum Me...
- 15 Reba McEntire, And Still
- 16 Joe Diffie, I'm In Love With A Capital "U"
- 17 Pam Tillis, In Between Dances
- 18 Tanya Tucker, Find Out What's Happenin'
- 19 Tracy Byrd, Walking To Jerusalem
- 20 Carlene Carter, Love Like This
- 21 Dwight Yoakam, Please, Please Baby
- 22 Confederate Railroad, When And Where
- 23 Diamond Rio, Finish What We Started
- 24 Alison Krauss, Baby, Now That I've...
- 25 Brooks & Dunn, You're Gonna Miss Me When...
- 26 Mark Collie, Three Words, Two Hearts...
- 27 Shelby Lynne, Slow Me Down
- 28 Jeff Foxworthy, Party All Night
- 29 Aaron Neville, For The Good Times
- 30 Wade Hayes, Don't Stop

★★ NEW ADDS ★★

Kenny Chesney, All I Need To Know
 Holly Dunn, Cowboys Are My Weakness
 Woody Lee, I Like The Sound Of That
 Collin Raye, One Boy, One Girl
 Daryle Singletary, I Let Her Lie



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson & Janet Jackson, Scream
- 2 Seal, Kiss From A Rose
- 3 The Rembrandts, I'll Be There For You
- 4 Bryan Adams, Have You Ever Really Loved...
- 5 Hootie & The Blowfish, Let Her Cry
- 6 Boyz II Men, Water Runs Dry
- 7 Blues Traveler, Run Around
- 8 Vanessa Williams, Colors Of The Wind
- 9 Dionne Farris, I Know
- 10 Sheryl Crow, Can't Cry Anymore
- 11 Chris Isaak, Somebody's Crying
- 12 Blessid Union Of Souls, I Believe
- 13 Hootie & The Blowfish, Only Wanna Be With You
- 14 Rod Stewart, Leave Virginia Alone
- 15 Bon Jovi, This Ain't A Love Song
- 16 Melissa Etheridge, I'm The Only One
- 17 Madonna, Take A Bow
- 18 Elton John, Made In England
- 19 Des'ree, You Gotta Be
- 20 Bette Midler, To Deserve You
- 21 Curtis Stigers, This Time
- 22 Annie Lennox, A Whiter Shade Of Pale
- 23 John Mellencamp, Wild Night
- 24 Melissa Etheridge, If I Wanted To
- 25 Michael Jackson, Childhood
- 26 Elton John, Believe
- 27 Bonnie Raitt, Love Sneakin' Up On You
- 28 Martin Page, In The House Of Stone...
- 29 Dave Matthews Band, Ants Marching
- 30 Natalie Merchant, Carnival

★★ NEW ADDS ★★

Dionne Farris, Don't Ever Touch Me Again
 Matthew Sweet, We're The Same

THE CLIP

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 29, 1994.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, 1st Of Tha Month

BOX TOPS

- Jodeci, Freak'n You
- Patra, Pull Up To The Bumper
- TLC, Waterfalls
- Adina Howard, My Up And Down
- Dana Dane, Chester
- Luniz, I Got 5 On It
- Bushwick Bill, Who's The Biggest
- Primus, Wynona's Big Brown Beaver
- Too Short, Top Down
- E-40, Sprinkle Me
- Ice Cube, Friday
- E-A-Ski, Blast
- Pure Soul, We Must Be In Love
- Mack 10, Foe Life

ADDS

- After 7, 'Til You Do Me Right
- B.G., Knocc Out & Dresta, D.P.G./Killa
- The Bucketheads, The Bomb!
- D&D All-Stars, 1, 2 Pass It
- Del Amitri, Roll To Me
- Groove Theory, Tell Me
- Hootie & The Blowfish, Only Wanna Be...
- IV Xample, From The Foot
- Junior M.A.F.I.A., Player's Anthem
- Kausion, What You Wanna Do
- Lords Of The Underground, Faith
- Lordz Of Brooklyn, Saturday Nite Fever
- Mack 10, On Them Things
- Megadeth, Reckoning Day
- Natalie Merchant, Carnival
- Outhere Brothers, Boom Boom Boom
- Poppa LQ, Why Hate Me
- R.E.M., Crush With Eyeliner
- Real McCoy, Come And Get...
- Thug Life, How Long Will The Mourn Me
- Tripping Daisy, I Got A Girl
- The Twinn, Round & Round
- Vybe, Warm Summer Daze



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

- Gloria Estefan, It's Too Late
- Lorrie Morgan, I Didn't Know...
- Deep Forest, Marta's Song
- Vanessa Mae, Toccata And Fugue
- Jordan Hill, Remember Me This Way
- Michael Jackson, Childhood
- Lee Ritenour/Larry Carlton, L.A. Underground
- George Jones/Tammy Wynette, One
- Bryan White, Someone Else's Star
- Dwight Yoakam, Please, Please Baby
- Pink Floyd, Time
- Shelby Lynne, Slow Me Down
- Alison Krauss & Union Station, Baby, Now That...
- Eagles, Learn To Be Still
- The Doors, The Ghost Song
- Jann Arden, Could I Be Your Girl
- John Denver, For You
- Aaron Neville, Can't Stop My Heart...
- The Rembrandts, I'll Be There For You
- Van Morrison, Days Like This

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

- Terrance Trent D'Arby, Vibrator
- Faith, You Used To Love Her
- Ini Kamoze, Listen Me Tic
- Brownstone, I Can't Tell You Why
- Mokenstef, He's Mine
- Pure Soul, We Must Be In Love
- Shabazz The Disciple, Death Be The Penalty
- Milkbone, Keep It Real
- Big L, MVP
- Lost Boyz, Jeeps, Lexus, Coups...
- Mobb Deep, Survival Of The Fittest
- Bushwackas, Caught Up In The Game
- Oh Dirty Bastard, Shimmy Shimmy Ya
- Grand Puba, I Like It
- D'Angelo, Brown Sugar

The Roots, Proceed II
 2Pac, So Many Tears
 Cella Dwellas, Good Dwellas
 Patra, Pull Up To The Bumper
 Kut Kloze, I Like



Continuous programming
 Hawley Crescent
 London NW18TT

- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Michael Jackson & Janet Jackson, Scream
- Bon Jovi, This Ain't A Love Song
- Diana King, Shy Guy
- Whigfield, Think Of You
- Bjork, Army Of Me
- Bryan Adams, Have You Ever Really...
- East 17, Hold My Body Tight
- Offspring, Self Esteem
- Scatman John, Scatman's World
- Scatman John, Scatman
- Live, Selling The Drama
- Nightcrawlers, Push That Feeling On
- Sin With Sebastian, Shut Up
- Montell Jordan, This Is How We Do It
- Edwyn Collins, A Girl Like You
- Pulp, Common People
- Baby D, I Need Your Loving
- Offspring, Gotta Get Away
- The Bucketheads, The Bomb!

Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Christafari, Listening
- 4 Him, Real Thing
- PFR, Wonder Why
- Big Tent Revival, Two Sets Of Joneses
- Guardian, See You In Heaven
- Three Crosses, This Is Not My Home
- Whitcross, Goodbye Cruel World
- Walter Eugene, Crawl
- Point Of Grace, Dying To Reach You

Jars Of Clay, Flood
 Cindy Morgan, I'll Stand
 Geoff Moore, Home Run(ADD)
 DC Talk, Wish We'd All...(ADD)
 John Elefante, This Is What...(ADD)
 Amy Grant, Big Yellow Taxi(ADD)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Tripping Daisy, I Got A Girl
- Primus, Wynona's Big Brown Beaver
- Juliana Hatfield, What A Life
- Hum, Stars
- Wale, Pay For Me
- Live, White, Discussion
- Mike Watt, Piss-Bottle Man
- The Verve, On Your Own
- Dag, Lovely Jane
- Del Amitri, Roll To Me
- Dave Matthews Band, Ants Marching
- Mad Season, I Don't Know Anything
- Smoking Popes, Need You Around



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

- Mad Season, I Don't Know Anything
- Deep Forest, Marta's Song
- Mike Watt, Piss-Bottle Man
- Tripping Daisy, I Got A Girl
- Hum, Stars
- God Lives Underwater, No More Love
- Alanis Morissette, You Oughta...
- NOFX, Leave It Alone
- Prick, Animal
- Our Lady Peace, Naveed
- Gas Huffer, More Of Everything
- Juliana Hatfield, What A Life
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Dag, Lovely Jane
- Primus, Wynona's Big Brown Beaver

Artists & Music

ALLIGATOR'S ALLISON HAS MEAN 'BLUE STREAK'

(Continued from page 11)

support all the dates locally with print and radio co-op advertising, but we're also advertising in Guitar Player, Guitar World, and Musician—full-page, full-color ads." Additional print ads will be placed in Living Blues, Blues Revue, Blues Access, and in all blues society newsletters.

Iglauer expects to continue Alligator's recent focus on buying listening stations at retail. "We're committed to working with the major national chains," he says, adding that Alligator has done promotions with Tower, Best Buy, Circuit City, and Musicland.

"Blue Streak" will debut on the syndicated "House Of Blues" radio show the weekend prior to its release. "We'll have at least one single for radio," says Iglauer, who will hire indie promoters to supplement his in-house promotion staff. "He's a prime triple-A artist, because his guitar is marvelous and flashy as well as bluesy, and his voice reminds me more than anybody else of Otis [Redding]—if Otis was a blues guy instead of a soul guy. He's also the most exciting live blues artist since Albert Collins, who went from being fairly obscure to one of the top half-dozen blues names in the world during his time at Alligator. We'll do the same thing now with Luther."

That would be a major turnabout, Allison readily concedes. "So many people don't know what happened to Luther Allison," says Allison, who was born near West Memphis in Mayflower, Ark., and then moved to Chicago with his family at age 11. Raised on the city's blues legends, he eventually took over Freddie King's band, then achieved blues stardom for his show-stealing performance at the 1969 Ann Arbor Blues Festival.

He recorded for Delmark and then for Gordy, but like so many other blues and jazz players, had to move to France when his break-

through plateaued and he had exhausted the limited opportunities then available for widespread blues exposure in the U.S.

"People say, 'The blues is back!' Then why are all these musicians in France?" says Allison, who moved there in 1979. "But it's not like I've been gone 12 years and nobody knows me: In Europe, there's always a concert somewhere where they got people and prestige and everything—not like in the U.S.A."

One prestigious person who kept coming to Allison's overseas gigs was Thomas Ruf, owner of Germany's Ruf Records. "Every time we played the Black Forest area around Stuttgart [Germany], Thomas would be in the front row," says Allison. Ruf signed Allison, and it was the Ruf album "Bad Love" that was released simultaneously as "Soul Fixin' Man" by Alligator in the U.S.

The follow-up, "Blue Streak," uses producer Jim Gaines and was cut mostly in Memphis with Allison's regular guitarist, Jim Solberg, and Memphians chosen by Gaines. But three of the new tracks were cut in Solberg's hometown of Eau Claire, Wis., with Allison's U.S. band. (Because of costs, he fields a different unit in Paris.)

"When I got the chance to go to Alligator, I got back with Solberg," says Allison, who's been associated with the former guitarist of Milwaukee blues-rock band Short Stuff (and friend of Rosebud president Mike Kappus) since the early '70s. "He's got a club in Eau Claire, and there are all these other new blues clubs now, like House of Blues, B.B. King's, Buddy Guy's, Koko Taylor's, and Tyrone Davis'. We want to play them all, but we want people to know first of all that Luther Allison didn't go away: This is a great Luther Allison band, and we're gonna have some fun down this stretch."

BRAIN SURGEONS OPERATE

(Continued from page 14)

"Yeah, we're shopping it to major labels, and we'd entertain that, but I'm not going to go around begging. I don't want some label picking it up and then just throwing it in the garbage," she says. "There are all kinds of labels where we could be real assets; Albert and I have a great deal to offer as more than just artists."

However, as musicians, the pair continues to fine-tune the band's sound. "This album rocks harder than the debut," says Frost. "Albert played all the guitars on the first one—kind of a reaction to some of his past. And with my punk background, I didn't want any guitar solos, so we maybe disappointed a lot of the fans who worship guitarists. So we gave them two this time: Pete, who's a tortured genius, and Billy, who should be as known for great guitar riffs as his brother [designer Tommy Hilfinger] is for clothing!"

Bouchard and Frost wrote most of the material on "Trepanation," which also covers Robert Johnson's "Stones In My Passway" and MC5's "Ramblin' Rose." Songwriting col-

laborators include Patti Smith and legendary rock writer Richard Meltzer.

"Helen Wheels—who introduced us—collaborated on 'If U Come Close,' so the album brings a lot of personal stuff around full circle," says Frost.

"In the last couple years we've met and been inspired by artists who are fans of Albert's, like Sonic Youth and Mike Watt, who did [Blue Oyster Cult's Bouchard-penned] 'The Red And The Black' with Eddie Vedder on 'The Jon Stewart Show,'" she says. "Albert's worked with so many great artists and producers, and all these things are reflected in our music. Somebody called it 'a new twist on classic rock,' and I think that's what it is."

Speaking of explanations for the Brain Surgeons' approach, what's the origin of the band's name?

"We're called the Brain Surgeons," says Frost, "because my mother could never figure out what we do, so now she can proudly tell her Radcliffe-y friends!"

JIM LAUDERDALE DOES HIS 'SECOND' SET

(Continued from page 11)

in the past."

"We had a lot of success with 'Divide And Conquer' and 'Why' from the last record," says Jody Denberg, PD of triple-A outlet KGSR Austin, Texas. "Granted, rootsier rock is accepted a little better in Austin than a lot of places, but I think Jim transcends that category."

"His voice is so pure and his songs are so cutting that I hear him appealing to people who like the Mavericks or even Roy Orbison," says

Denberg.

Lauderdale's recording career has been marked with fits and starts—a first album, recorded for CBS in the late '80s, went unreleased; the next, issued through Warner Nashville, was well-received but made little commercial headway.

Nevertheless, Lauderdale's songs attracted a good amount of attention around Nashville, which he credits in large part to his publishing com-

pany, Blue Water Music.

"At first, I had a reputation of being a little left of center, which might have hurt me a little," he says. "Things started opening up when Vince Gill cut a song of mine and when George Strait put a couple on the 'Pure Country' soundtrack."

Lauderdale's fortunes as a songwriter have taken a marked upswing in recent months. He co-wrote Mark Chesnutt's recent No. 1

county hit, "Gonna Get A Life," and Patty Loveless' version of his "Halfway Down" is currently bulleted at No. 38 on Billboard's Hot Country Singles & Tracks chart.

Atlantic plans to take some advantage of Lauderdale's growing name recognition among country fans. While the label isn't steering "Every Second Counts" to its Nashville division, it will promote the release through a sweepstakes in New Country magazine in Sep-

tember, when Lauderdale will be featured on that publication's monthly sampler CD.

"There seems to be a growing crossover [appeal]," says Lauderdale. "There are people who've heard my name in relation to Mark Chesnutt and people who know me from seeing me open for Hootie & the Blowfish. But I don't worry about making a niche for myself. It may be someone's job to do that, but it's not mine."

BIENSTOCK COS.

(Continued from page 34)

director Phillip Gunnells. He was formerly with the entertainment accounting firm of Prager & Fenton. His colleague in the company's financial concerns is comptroller Lester Boles.

Robert Bienstock, who has also been a recording engineer and the owner of a U.K. independent label called Badge, says the new home will contain state-of-the-art computer and copyright tracking systems.

Johnny Bienstock, Robert's brother, is executive VP of the company and operates Johnny Bienstock Music. Recalling when the Aberbachs were about to sell their U.K. division to CBS, he says, "CBS turned down the deal at the last minute. Freddy stepped in and said he'd pay more for the company than CBS had offered."

Freddy Bienstock had hoped to name the company after Caroline, but the name was already registered in the U.K. Carlin, Johnny says, was the closest he could come without running afoul of British copyright law.

RUSTED ROOT

(Continued from page 15)

ready selling out 1,000-seat clubs before Mercury A&R rep Jill Goehring brought the band to the label.

In 1990, Rusted Root was named best new band in the In Pittsburgh Music Awards. Earlier that year, the band played its first show at the Graffiti Rock Challenge. Rusted Root came in fourth out of 152 bands (Billboard, July 9, 1994).

Today, Mercury has helped the band expand its mailing list to 25,000 names, and the band is now selling out 3,000-seat venues.

"We're not used to playing for so many people, but we're settling into it OK," says Donovan. "Even with the larger audiences, I don't think we lose that special connection we have at our shows with the fans."

Donovan says that when the band went from playing 600-seat clubs to the larger dates like those on the H.O.R.D.E. tour in 1994, it was quite significant for them. "We learned a lot, though, like to breathe. On stage the first time, we forgot to breathe right. I saw pictures of us, and we looked all red."

Donovan adds, "I learned to hold my sticks looser, too, and how to balance our set musically to make it like a little journey. We want the show to come up and down naturally and leave them with this big wave of energy to take with them. It's a total mind, body, and spirit experience."

"My headliner just cancelled. What's the buzz on that unsigned band called 'The Bash'?"

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Italian Government Adopts New Copyright Protection

■ BY MARK DEZZANI

MILAN—The tide of copyright reform rolling across the European Union has reached Italy.

The EU directive harmonizing copyright protection periods throughout member states was adopted by Italy's caretaker government two days before the EU deadline of June 30.

Prime minister Lamberto Dini signed a decree adopting the directive as law June 28, pending ratification by the House and Senate Chambers of parliament. The adoption follows effective lobbying from the country's music publishers.

The EU directive extends copyright protection for domestic and international authors in Italy from 56 years to 70 years after their death; this brings Italy in line with the other nations that have adopted the directive's contents

into domestic legislation: Austria, France, Germany, and Spain.

Mimma Gusatoni, managing director of BMG-Ricordi's classical publishing arm, Casa Ricordi, who led the lobbying for the new law in Italy (Billboard, July 8), says that had the government failed to act, Italian authors would not have enjoyed the same protection as those of other nationalities.

"For our authors, there could have been free exploitation without royalty payments or, for those from abroad, fair compensation in Italy," she says.

However, the new law has not made the Italian authorities immune to criticism from the artistic community. Conductor Riccardo Muti accused the establishment of "killing culture" when he delivered a speech at the presentation of the winter program at Milan's celebrated La Scala opera house.

Muti said, "I become frightened when a country attempts to kill culture; it is the same tendency that brings in dictatorship."

Muti explained that the closing of orchestras and choruses and the halt to planned new theaters and auditoriums was a serious sign of cultural decline in Italy. He added, "In such a situation, you either leave it or stay and fight it. I have chosen the latter."

La Scala supervisor Carlo Fontana said that a 50 billion lira (\$31.25 million) cut in local government subsidies

(Continued on page 42)

PolyGram Cuts Fat Slice Of '95 German Charts

HAMBURG—PolyGram was the top performer in the German albums and singles charts in the first half of 1995.

According to figures compiled by labels body BPW and trade magazine Musikmarkt, PolyGram took 25.76% of the singles chart through its companies Motor (10.89%), Mercury (7.20%), Metronome (7.20%), and Polydor (3.60%). The next most

PolyGram

successful companies were BMG (17.86%) and EMI Music (16.78%).

The top-selling singles so far are Vangelis' "Conquest Of Paradise" (EastWest), the Cranberries' "Zombie" (Island), and Mark Oh's "Tears Don't Lie" (Urban Motor).

On the album chart, PolyGram had 23.53% through Mercury (9%), Polydor (4.74%), Polymedia (4.43%), Motor (3.37%), and Metronome (1.99%). In second place was EMI Music (19.72%), followed by BMG (16.68%), Warner Music (16.58%), Sony Music (12.49%), and Edel (3.59%).

The most successful albums in the first half of 1995 were the Cranberries' "No Need To Argue" (Island/Mercury), Vangelis' "1492—The Conquest Of Paradise" (EastWest), "Bravo Hits 9" (EMI Electrola), the Kelly Family's "Over The Hump" (Edel), and Marius Mueller-Westernhagen's "Affentheater" (WEA).

The most successful company in the album charts with domestic repertoire was BMG with 6.44%.

WOLFGANG SPAHR

Celine Dion Enters War Of Words French-Language Single For U.K. Release

■ BY JEFF CLARK-MEADS and PAUL SEXTON

LONDON—Celine Dion is about to become the latest artist to swim against the current of music industry history.

The French-Canadian artist is attempting something achieved by only a handful of acts: to score a hit in the U.K. with a song sung in a language other than English.

The Epic-signed singer has a new single out in the U.K. next month, "Pour Que Tu M'Aimes Encore," and will have an entirely French-language album, "D'Eux," released in September.

Though the album has been a hit in France and the French-speaking region of Belgium, Epic U.K. managing director Rob Stringer says, "Not many foreign-language records are hits, but this is quirky enough to be successful. When she did this song live here in May, it just stood out."

Non-English-language songs that have been hits in the U.K. are few and far between. Just three have entered the public consciousness here, beginning with "Je T'Aime" by Serge Gainsbourg and Jane Birkin in 1969, followed by Plastic Bertrand's 1977 punk smash "Ça Plane Pour Moi" and Vanessa Paradis' 1988 hit, "Joe Le Taxi." All were sung entirely in French, although Plastic Bertrand's manic vocals were largely unintelligible even to native French speakers. The Gaelic languages of Ireland and



CELINE DION

Scotland have also been represented in the U.K. charts via such bands as Clanad, Runrig, and Capercaillie.

Rick Dobbis, president of PolyGram Continental Europe, feels that the "gatekeepers" of U.K. taste—radio programmers, for example—are reluctant to air songs in non-British languages.

Some labels' attempts to break acts internationally have been resisted, however, by artists who, as a point of principle, have declined to switch from their native language to English. Dobbis says, "We're now living in a world where you have a lot of artists who are interested in music from all over the world and, as a result, are capable of communicating in more than their own language."

"We find that if there is a good market reason or a good musical reason—a collaboration, for example—that people are prepared to work in [something] other than their own language."

"But, there's now a little less of people wanting to be big in the U.S. or the U.K. Ten or 15 years ago, people in the music business tended to have the view that you needed a hit in the U.S. or the U.K. to have really made it. That view is no longer in style because it's no longer

true." Mark Foster, VP of marketing at Warner Music International in London, believes media and audiences on Continental Europe are far more receptive to foreign-language songs than their counterparts in the U.K., citing "a more cross-border culture."

He notes the traditional success of Italian artists in Germany and France and contrasts this with the experience of CGD/EastWest's Italian superstar Laura Pausini in the U.K.

Foster says that her album "La Solitudine" was renamed "Loneliness" for British release and had new English lyrics written by Sir Tim Rice.

"It's incredibly difficult in the U.K. if you don't sing in English," says Foster. "There is still a lot of resistance in the U.K."

Says Thomas Stein, president of BMG Ariola Musik for the German-speaking territories, "English is and will remain the language of the international music industry."

This, will not stop BMG from striving to break German songs internationally, he emphasizes, adding that there are other opportunities closer to home.

Stein says, "German productions in English have proven to be internationally very successful, but this should not encourage an ambitious artist not to sing in German because the market in the GSA territories is so large that we can achieve six-figure sales with German songs. That is as many sales as internationally established artists can achieve."

The GSA territory consists of Germany—alone, the world's third-largest record market—along with Austria and the German-speaking cantons of Switzerland.

Recovering Virgin France Gears For Retail Expansion

■ BY EMMANUEL LEGRAND

PARIS—After four difficult years, Virgin Stores France, the French arm of Virgin Retail, is starting to see the light at the end of the tunnel. The company hopes that it is ending a drama that could have been fatal to the five-store chain.

The company, which made its debut in France on the Champs Elysees in Paris in 1988, is reaping the rewards of a recovery plan that saw drastic cost-cutting, the restructuring of its activities, and a freezing of the creation of new stores. Now it is gearing up for expansion by 1996.

Figures for 1994 released last week show a 5% increase in revenues to 940 million francs (\$195.8 million) and, although profitability is not yet back, net operating losses have been reduced by 30% from 33.8 million francs (\$7 million) in 1993 to 23 million (\$4.8 million) in 1994. At the same time, operating cash went up 41% to 7.1 million francs (\$1.5 million).

"We're doing much better, and we

have a fighting spirit," Virgin Stores chairman Patrick Zelnik says. According to Zelnik, 1994 marked "the end of the austerity" necessary for the recovery plan; the results were boosted by the return to Sunday trading on the Champs Elysees.

Zelnik notes with satisfaction that the two most recent stores—in Toulon, opened in May 1993, and in the Louvre in Paris—have posted "a positive cash flow in 1994 and will be profitable in 1995."

Another source of satisfaction is the reduction of the company's debt between 1991 and 1994; it went down to 47 million francs (\$9.8 million) from 106 million francs (\$22 million). Cumulative debt during these four years amounted to 300 million francs (\$62.5 million).

A 99 million franc (\$20.6 million) cash injection took place in September 1994 and will, according to Zelnik, be used to strengthen the situation and finance the modernization of some stores and the return to expansion. "There are still some problems, but the machine is back on the tracks," says Zelnik.

Tokyo FM Conference Grows Japan Learning From U.S. FM Radio

■ BY STEVE McCLURE

TOKYO—Attendance was up over last year at the second FM Forum conference, which was held recently in Tokyo with the idea of bringing together broadcasters and record companies to discuss more effective ways of promoting music.

With keynote speakers such as Broadcast Architecture CEO Frank Cody and syndicated DJ/columnist Walt Love, the emphasis was on learning from the American FM experience.

A total of 457 people (there were 332 last year) from 100 different companies or organizations attended the two-day event, which was sponsored by the Recording Industry Assn. of Japan and organized by music journalist Kaz Fukatsu.

Once again, the FM Forum's main theme was the promotion of foreign music, and that is where people such as Love and Cody came in.

"I think the conference was very useful," said Love. "The individuals in the record business as well as the radio business [in Japan] are trying to find out what we do and how we do it in the United States. They seem to have an appreciation for how we do it and want to transfer it here."

Non-Japanese music accounts for just less than 30% of the Japanese pre-recorded music market, but that share

has been increasing slightly in the last year, as labels here develop more sophisticated marketing and promotional strategies.

"There was a good discussion including retailers and concert promoters about the need to use retail-based charts as a way of promoting music in Japan, such as having more sponsorship by retailers of chart-oriented FM shows," Fukatsu says, stressing that Japanese FM stations, record companies, and other music industry players now realize that they have a common interest in promoting music together.

"This is my tenth visit here since coming here as part of the team that launched J-WAVE, and it's been very educational for me," says Cody. "Japanese FM radio is not in its infancy in terms of being a business. It's a very vital, big business. But in terms of number of stations, it really is in its infancy." There are only 44 FM stations in a country of 124 million people.

"To come here and have just five, six, maybe seven signals that really count on the Tokyo FM dial and realize that they have to satisfy this broad interest in music... it's a difficult task for the Japanese to figure out how to program and at the same time have a clear identity," continues Cody. "Whatever we can do to help them decipher that puzzle is a task that I relish. It's really fun."

PIRATE U.K. RADIO PROPELS RISING SOULFUL JUNGLE STYLE

(Continued from page 1)

black music.

These stations usually exclude the commercial tracks or mixes favored by legal stations. Instead, a DJ or MC provides live rhymes over the sped-up rhythms of a jungle track.

Legal station Radio 1 is testing those waters with a seven-week, one-hour jungle show. Launched July 20, "One In The Jungle" features MCs rhyming live on-air with key DJs at the decks, with a different pair each week. The lineup includes MC Moose, Goldie, U.K. Apachi (who has converted to the Muslim faith and now goes by the name Abdul Wahab), Shy FX, Brookie, and DJ Rap.

In fact, jungle mixes are becoming so prevalent that even big soul and R&B acts, who were once given house mixes in order to expand their audiences, are now getting the jungle treatment. For instance, the B-side of Jodeci's top 20 hit "Free'n You" features a jungle mix of its midtempo ballad "Feenin'" remixed by jungle DJ/artist/producer L.T.J. Bukem.

The mass-media coverage of jungle (Billboard, Oct. 29, 1994) that followed the crossover success of "Incredible" by M-Beat & General Levy and "Original Nuttah" by Shy FX & UK Apachi may have subsided, but it doesn't mean the music has faded. It is stronger than ever as artists and DJs become more confident, adventurous, and prolific. But it's mostly happening underground, through pirate stations, independent releases, raves, and clubs.

"Jungle is a seasonal product," says Neil Fraser, of the north London shop Sweet Rhythms. "The best comes overground with the weather getting warmer in the summer."

THE SOULFUL SOUND

As summer temperatures rise, jungle blasts from the huge speakers of cars and through open windows. Last summer, the streets of north London echoed to the sound of drum and bass, while in winter the sound became more subdued.

There have been many more crossover jungle hits since the groundbreaking "Incredible" and "Original Nuttah." A new blend that is slower and uses more soulful singing, often with a proper "song," has been crossing over from pirate exposure to legal radio and onto the charts.

Systematic/London artist Baby D followed her November chart-topping single "Let Me Be Your Fantasy" with a soulful junglist rendition of "(Everybody's Got To Learn Sometime) I Need Your Loving," which reached No. 3 on the U.K. singles chart in June.

Inferno Records avoided a clash with ffr by delaying its release of NRG's version of the same song until October. (The song was originally a top 5 hit for the Koris 15 years ago.)

Sporting the deepest bass sound heard yet on the soul-jungle fusion tip is "Big Up Your Chest" by the Underworld, featuring Dawna Lee and Skallamooch. The track, on the new independent label Fist 2 Fist, includes sung passages from Brandy's hit "I Wanna Be Down."

Another track that moved straight from the underground to mainstream radio is the soul/jungle version of the old Rose Royce hit "Wishing On A Star" by 88.3 Featuring Lisa May.

The single was released July 3 on the Labello label, through PWL.

Taking its name from the FM frequency of a defunct pirate station, 88.3 comprises jungle talents Pasha, MC Kann, Aphrodite, and Mickey Finn. Also released in June on Labello was Aphrodite and Finn's "Some Justice '95," a junglified remake of their 3-year-old top 10 hit, which they recorded under the moniker Urban Shakedown.

Last December, M-Beat's cover of Anita Baker's "Sweet Love," featuring the soulful voice of Nazlyn, ventured into the top 20 singles chart, despite having been previously licensed to several jungle compilations. This was followed in the same month by "Inner City Life" by jungle's first multi-album major-label artist/DJ/remixer, Goldie, using the name Metalheads. This ambient jungle tour de force, using the singing talents of Diane Charlemagne, made the top 50.

Goldie's label, ffr, also picked up "Love Inside" from the London indie label Nu Vizion Sounds. Sung by lovers rock veteran Sharon Forrester, the track crossed into the top 50.

COMMITTED TO JUNGLE

According to Nu Vizion owner Wally Fraser (no relation to Neil Fraser), his label may reissue "Love Inside" later this summer because "that record sold without London getting 'round to really promoting it."

Nu Vizion has released a number of jungle compilations, including "Committed To Jungle," which features exclusive tracks by soul singers Ireni, Trevor Walters, Jadie, and Sha Sha, and the group Nu-Vizion singing over jungle beats.

frr also charted with Leviticus' "Burial" in March. That song turned up on numerous compilations and arguably was the second most featured track, after "Incredible," at last year's Notting Hill carnival. "Burial" includes vocal samples from Jill Francis' street soul 1993 hit, "Make Love To Me," in addition to a repeated choral hook from '70s disco act Foxy.



ELIZABETH TROY

The trend of soulfully sung radio-friendly jungle tracks continues. Shut Up And Dance, whose mixture of sped-up hip-hop beats, dancehall toasting, and eclectic samples was the progenitor of jungle (a term the group hates because of its racist overtones), is back after a nearly two-year hiatus. The group was involved in an expensive court case involving uncleared samples brought by the mechanical copyright organization MCPS and various publishers.

Now signed to Pulse 8, Shut Up And Dance combines its poppy social commentary rap with a cleared vocal sample from Duran Duran's "Save A



The group 88.3 featuring Lisa May (pictured above) moved from the underground straight to the mainstream with its soul-jungle version of the Rose Royce hit "Wishing On A Star."

Prayer" on a track titled "Til The Mourning After," which went straight into the top 30 at the end of March.

Dancehall singer Half Pint's popular song "Greetings" (a dancehall anthem released in 1986) has been redone jungle-style. It was released May 15 on Anansi—a label owned by artist Hugh Masekela and Danny Sims, the former manager and publisher of Bob Marley—and is distributed through Jetstar.

The track has been welcomed on the reggae scene, where it has been a popular club and radio tune.

Later this month, Jetstar will distribute a cover by Soundman (producer of "Greater Love") of "I Will Always Love You" featuring female singer Bruck Wild. "Our commitment is there because we feel it's got the ingredients to make a chart hit," says Hue Francis (no relation to Jill Francis), promotions manager at Jetstar. The track is also featured on the Street Tuff/Jetstar compilation "Jungle Hits 3," along with 88.3's "Wishing On A Star."

Jetstar is also giving a very selected promotional release of British soul singer Jia Francis' (no relation to either Jill or Hue Francis) cover of Toni Braxton's "How Many Ways." The distributor is delaying commercial release of the track "until just the right time," says Hue Francis.

Some pirate stations are playing promo remixes of chanteuse Layla's "Got To Find Love," which focuses more on rhythms than vocals. Slated for commercial release in September in the U.K. and Europe (in the U.K. on Inferno/RCA and the rest of the world on RCA/BMG), the track will feature new remixes, including a "sung" version.

The track has also been picked up by RCA in the U.S., and the follow-up single will be "Echo In My Heart." Sly & Robbie are slated to produce the third single, "One Step At A Time." There are plans for a Layla/Albert Hammond collaboration.

MAINSTREAM RADIO SUPPORT

Elizabeth Troy is another artist who has found success through ceaseless promotion with what has become one of the most endearing sung jungle tracks out. Soundman & Don Lloydie, creators of the junglist ballad "Greater Love," brought in Troy, a soul-based singer, when they couldn't clear a vocal sample from Nu Colours.

Released on the prolific jungle label Sounds of the Underground, this track had the distinction of being picked up by Radio 1 weeks before it was released. It ended up on the station's A playlist and made the top 20

in February.

Sounds of the Underground also released the compilation "Junglism," which includes, amid its wild sonic onslaughts and ambient soundscapes, soulful jungle respites such as "Greater Love" and Minx's "Dreamtime Rollover."

"[Sounds of the Underground's David Stone and I] are trying to take jungle into the mainstream," says David Bryne of Simple Minded Promotions, who promoted hits including "Original Nuttah" and "Greater Love" to radio. "Radio 1 and Kiss are helping to fly the flag."

But many jungle DJs who see themselves as "real" junglists are still suspicious of major labels and mainstream interest. They see jungle as their invention that they should control. This has resulted in the proliferation of releases on both artist- and producer-owned labels and extremely limited "special" or "dubplate" releases often made by or for DJs, which provide exclusive exposure through the DJs' stations and club sets.

"What people are doing is getting their act together," says DJ Kane, of leading jungle station Kool FM. "When the General Levy record went overground, people began to worry that the wrong people were going to start making money out of it. The majors will market someone who has nothing to do with the scene and get what they can out of it, then move on, as they generally do."

GAME OVER

Kane, like many pirate DJs, is also a recording artist. His latest single, "Game Over," which has a sampled line from the film "Alien," is popular on the jungle scene, as is his Trouble on Vinyl labelmate Just Jungle's promotional release "Sky," a remix of which is slated for commercial release in mid-August.

Kane made a jungle dubplate using a vocal sample from British soul singer Vanessa Simon's 1992 Kongo Dance single, "The Life You Lead," originally produced by soul star Omar. The track, titled "The Life" and featuring extended, rerecorded vocals, will be billed as DJ Kane Featuring Vanessa Simon. It is slated for release in late August on Trouble on Vinyl.

MC Moose, a Kool FM DJ/MC who is also part of the Radio 1 jungle show lineup, is about to make an impact on the record front. Originally, RCA was going to test the waters with a various-artists jungle compilation, but abandoned the idea and signed just MC Moose. His debut single, "Herb," is out on promo and scheduled for release in September. Moose is also working on his debut album, planned for October release.

Moose calls Kool FM "the most ground-level station playing jungle at the moment," stressing that anybody with a jungle tune can get it played on the station. Despite being the leading jungle pirate, with many well-known DJs, including DJ Ron and Brockie, Kool, like most pirates, is accessible to artists.

Like Kool, Pulse FM has been around for three years. It plays a mixture of garage, house, and jungle, or "drum and bass," which is what DJ Tangent prefers to call it. They do it

"because of the love of the music," says Tangent.

The pirate DJs acknowledge Kiss' 9-month-old jungle show, which features a rotation of well-respected DJs, but they say the two hours a week that Kiss provides is not enough. Kiss introduced jungle programming 15 months ago.

RISKY BUSINESS

All pirate operators risk fines, equipment confiscation, ineligibility for employment in legal broadcasting for five years, and a possible jail sentence under the Broadcasting Act of 1990. Nobody has been sentenced to jail, but last year London reggae broadcaster DJ Keithley was fined the highest amount so far faced by an individual: 11,250 pounds (\$17,750).

"It's worth it to us—that's why we're doing it, because no legal stations are playing enough drum and bass," says Tangent. "If none of the pirates were playing this type of music, how would it get big? Because no one would be hearing about it."

One obstacle to jungle's crossover to the mainstream may be its casual attitude toward sampling. Pirate radio operators tend to treat everything as public domain and don't usually obtain permission for samples. Nor do they usually release their exclusive, short-run "specials."

Jungle producers often use unlicensed samples, sometimes disguised so they are less obvious. Producers and musicians don't see the need to clear samples for records aimed at the underground that will only sell a few hundred or few thousand copies. However, these uncleared samples often end up on compilations that sell (sometimes much) larger quantities. Some observers note that there is ignorance, or avoidance, of copyright issues within the underground dance music scene.

Among the well-known songs that have ended up sampled on commercial jungle releases are Stevie Wonder's "Ribbon In The Sky," the Isley Brothers' "Between The Sheets," Toni Braxton's "Breathe Again," Janet Jackson's "Funny How Time Flies," and R. Kelly's "Sex Me."

The BBC will not allow illegal records or dubious white-labels to be played on the air.

Says Simple Minded Promotions' Bryne, "If you go to Radio 1 or the commercial stations, you have to give them something that's programmable across the board," which means radio-friendly pop product. Bryne says that even if there were more jungle programs on legal radio, there would still be demand to hear hard-edged, illegal mixes, which can only be heard on pirate radio.

The Department of Trade and Industry's Radio Communications Agency, the custodian of the airways, is faced with a no-win battle to scuttle the pirates. Last year, the agency raided 93 pirate stations across the U.K., with a total of 303 raids. Agency spokesman Andy Towers says, "We must be persistent in closing the pirates as they are coming on air." He is confident that the Radio Communications Agency can win the battle, citing the agency's "persistent" 150-160 raids a year. Yet, the stations continually reappear, maintaining a consistent presence on the FM dial.

HITS OF THE WORLD

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| JAPAN | | (Dempa Publications Inc.) 7/24/95 | |
|---------------|-----------|--|--------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | LOVE ME, I LOVE YOU B'Z | BMG ROOMS |
| 2 | 2 | TOMORROW MAYO OKAMOTO | TOKUMA JAPAN |
| 3 | 3 | NAMIDA GA KIRARI SPITZ | POLYDOR |
| 4 | 4 | ZURUI ONNA SHARANQ | BMG VICTOR |
| 5 | NEW | ANONATSU WO SAGASITE TUBE | SONY |
| 6 | 8 | AOI USAGI NORIKO SAKAI | VICTOR |
| 7 | 5 | ROBBINSON SPITZ | POLYDOR |
| 8 | NEW | ANATA DAKAWO SOUTHERN ALL STARS | VICTOR |
| 9 | 9 | MAN & WOMAN MY LITTLE WOMAN | TOY'S FACTORY |
| 10 | 6 | NEGAI B'Z | BMG ROOMS |
| ALBUMS | | | |
| 1 | NEW | MISATO WATANABE SHE LOVES YOU | EPIC SONY |
| 2 | 1 | SMAP SMAP 007 | VICTOR |
| 3 | 3 | TRF HYPER MIX 4 | AVEX TRAX |
| 4 | 2 | CHAGE & ASKA CODE NAME 1 | PONY CANYON |
| 5 | NEW | BLUE HEARTS PAN | EASTWEST JAPAN |
| 6 | NEW | DAISUKE ASAKURA ELECTROMANGER | FUN HOUSE |
| 7 | 8 | MASAHARU FUKUYAMA M. COLLECTION | KAZEWO SAGASHITERU |
| 8 | 4 | EIKICHI YAZAWA KONOYONO DOKOKADE | TOSHIBA/EMI |
| 9 | 6 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | SONY |
| 10 | 9 | TUBE YUZURENAI NATSU | SONY |

| NETHERLANDS | | (Stichting Mega Top 50) 7/22/95 | |
|---------------|-----------|--|-----------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | I WANNA BE A HIPPIY | TECHNOHEAD EDEL |
| 2 | 6 | PASCAL CLOUSEAU | EMI |
| 3 | 3 | BE MY LOVER LA BOUCHE | BMG/ARIELA |
| 4 | 4 | SIENG AON DE GENG | NACHRAOVE MULTIDISK |
| 5 | 2 | CONQUEST OF PARADISE | VANGELIS WARNER |
| 6 | 9 | DANA JE DA HELE NACHT MET MIJ | DE SJONNIES CNR MUSIC |
| 7 | NEW | SHY GUY DIANA KING | SONY |
| 8 | NEW | MISSING EVERYTHING BUT THE GIRL | WARNER |
| 9 | NEW | SCATMAN'S WORLD | SCATMAN JOHN BMG |
| 10 | 8 | NOTHING LIKE THE RAIN 2 | UNLIMITED BYTE/SONY |
| ALBUMS | | | |
| 1 | 2 | BON JOVI THESE DAYS | MERCURY |
| 2 | 4 | RENE FROGER LIVE IN CONCERT | DINO MUSIC |
| 3 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | SONY |
| 4 | 3 | VANGELIS 1492—THE CONQUEST OF PARADISE | WARNER |
| 5 | 5 | ANDRE RIEU STRAUSS & CO. | MERCURY |
| 6 | 9 | LIVE THROWING COPPER | MCA |
| 7 | 7 | BZN SUMMER HOLIDAY | MERCURY |
| 8 | NEW | MARILLION AFRAID OF THE SUNLIGHT | OLM |
| 9 | NEW | CLOUSEAU OKER | EMI |
| 10 | 6 | BJORK POST | POLYDOR |

| CANADA | | (The Record) 7/10/95 | |
|---------------|-----------|--|------------------------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 2 | MACARENA LOS DEL MAR | QUALITY |
| 2 | 5 | LICK IT ROULA | SOS |
| 3 | 1 | THIS IS HOW WE DO IT | MONTELL JORDAN PMP |
| 4 | 3 | THINK OF YOU | WHIGFIELD FUTURETEL/QUALITY |
| 5 | 8 | SCREAM M. JACKSON & J. JACKSON | EPIC/SONY |
| 6 | 14 | YOU'RE ALL I NEED... | METHOD MAN DEF JAM/SONY |
| 7 | 6 | HAVE YOU EVER REALLY... | B. ADAMS A&M/PGD |
| 8 | NEW | TOTAL ECLIPSE OF THE HEART | NICKI FRENCH CRITIQUE |
| 9 | NEW | YOUR LOVING ARMS | BILLIE RAY MARTIN WARNER BROS./WEA |
| 10 | NEW | SHY GUY DIANA KING | COLUMBIA/SONY |
| 11 | NEW | HOLD ME, THRILL ME... | U2 ATLANTIC/WEA |
| 12 | 4 | THIS AIN'T A LOVE SONG | BON JOVI MERCURY/PGD |
| 13 | 7 | PIPE DREAMZ | YAKOO BOZ QUALITY |
| 14 | 10 | SQUARE DANCE... | BKS/ASHLEY MacISAAC A&M |
| 15 | 11 | ANOTHER DAY | WHIGFIELD FUTURETEL/QUALITY |
| 16 | 15 | SOMEDAY I'LL BE... | BON JOVI MERCURY/PGD |
| 17 | 9 | TAKE A BOW | MADONNA MAVERICK/WEA |
| 18 | NEW | DON'T TAKE IT PERSONAL | MONICA ARISTA/BMG |
| 19 | NEW | COLORS OF THE WIND | VANESSA WILLIAMS HOLLYWOOD/WEA |
| 20 | 12 | BELIEVE | ELTON JOHN ROCKET/ISLAND |
| ALBUMS | | | |
| 1 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC/SONY |
| 2 | 2 | LIVE THROWING COPPER | MCA/UNI |
| 3 | 3 | BON JOVI THESE DAYS | MERCURY/PGD |
| 4 | 5 | NEIL YOUNG MIRROR BALL | REPRISE/WEA |
| 5 | 4 | HOOTIE & THE BLOWFISH | CRACKED REAR VIEW ATLANTIC/WEA |
| 6 | 8 | SOUL ASYLUM LET YOUR DIM LIGHT SHINE | COLUMBIA/SONY |
| 7 | 9 | BJORK POST | ELEKTRA/WEA |
| 8 | 6 | VARIOUS ARTISTS BATMAN... | ATLANTIC/WEA |
| 9 | NEW | FOO FIGHTERS FOO FIGHTERS | CAPITOL/CEMA |
| 10 | 10 | COLLECTIVE SOUL COLLECTIVE SOUL | ATLANTIC/WEA |
| 11 | 7 | PINK FLOYD PULSE | COLUMBIA/SONY |
| 12 | 12 | CRANBERRIES NO NEED TO ARGUE | ISLAND/PGD |
| 13 | 13 | ANNIE LENNOX MEDUSA | RCV/BMG |
| 14 | NEW | HOLLY COLE TRIO TEMPTATION | ALERT |
| 15 | 18 | SHANIA TWAIN THE WOMAN IN ME | MERCURY/PGD |
| 16 | 16 | REMBRANDTS L.P. | EASTWEST/WEA |
| 17 | NEW | TLC CRAZYSEXYCOOL | LAFACE/BMG |
| 18 | 15 | TEA PARTY EDGES OF TWILIGHT | EMI/CEMA |
| 19 | 11 | VARIOUS ARTISTS PIRATE RADIO 3 | QUALITY |
| 20 | NEW | VAN MORRISON DAYS LIKE THIS | POLYDOR/PGD |

| GERMANY | | compiled by Media Control 7/18/95 | |
|---------------|-----------|--|-------------------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | WISH YOU WERE HERE | REDNEX ZYX |
| 2 | 2 | MIEF! DOOFEN ARIOLA | |
| 3 | 4 | HAVE YOU EVER REALLY LOVED A WOMAN? | BRYAN ADAMS A&M |
| 4 | 3 | FRIENDS SCOOTER | EDEL |
| 5 | 8 | ALICE (WHO THE X IS ALICE?) | GOMPIE ARIOLA |
| 6 | 9 | SEX ON THE PHONE | E-ROTIC INTERACTIVE |
| 7 | 19 | SHUT UP | SIN WITH SEBASTIAN ARIOLA |
| 8 | 5 | BE MY LOVER | LA BOUCHE ARIOLA |
| 9 | 7 | SELF ESTEEM | OFFSPRING EPITAPH |
| 10 | 6 | PUSH THE FEELING ON | NIGHTCRAWLERS FRFR METRONOME |
| 11 | NEW | SCATMAN'S WORLD | SCATMAN JOHN RCA |
| 12 | NEW | SCHLUMPFEN COWBOY JOE | SCHLUMPF EMI |
| 13 | 11 | I WANNA B WITH U | FUN FACTORY EDEL |
| 14 | NEW | SHY GUY DIANA KING | SONY |
| 15 | NEW | HOLD ME, THRILL ME, KISS ME, KILL ME | U2 EASTWEST |
| 16 | 20 | GENERATION OF LOVE | MASTERBOY POLYDOR |
| 17 | 18 | THERE IS A PARTY | D.J. BOBO EAM |
| 18 | 17 | ROSES OF RED | KELLY FAMILY EDEL |
| 19 | NEW | ICH LIEB' DICH | PUR INTERACTIVE |
| 20 | 15 | DEEP | MARUSHA URBAN MOTOR |
| ALBUMS | | | |
| 1 | 2 | BON JOVI THESE DAYS | MERCURY |
| 2 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC |
| 3 | 3 | DOOFEN LIEDER, DIE DIE WELT NICHT BRA | ARIOLA |
| 4 | 4 | SCHLUMPF TEKKO IST COOL—VOL. 1 | EMI |
| 5 | 5 | PINK FLOYD PULSE | EMI |
| 6 | NEW | CAUGHT IN THE ACT | CAUGHT IN THE ACT OF LOVE ZYX |
| 7 | 6 | BJORK POST | POLYGRAM |
| 8 | 9 | GREEN DAY DOOKIE | REPRISE |
| 9 | 8 | OFFSPRING SMASH | EPITAPH |
| 10 | 7 | TAKE THAT NOBODY ELSE | RCA |
| 11 | 11 | KELLY FAMILY OVER THE HUMP | KEL-LIFE |
| 12 | 10 | PRINZEN SCHWEINE | ARIOLA |
| 13 | 12 | WESTERNHAGEN AFFENTHEATER | WEA |
| 14 | 13 | ADIEMUS SONGS OF SANCTUARY | EMI |
| 15 | 17 | E-ROTIC SEX AFFAIRS | INTERACTIVE |
| 16 | 16 | BRUCE SPRINGSTEEN GREATEST HITS | COLUMBIA |
| 17 | 15 | PARADISE LOST DRACONIAN TIMES | RTR |
| 18 | 19 | REDNEX SEX & VIOLINS | ZYX |
| 19 | 14 | ROD STEWART A SPANNER IN THE WORKS | WEA |
| 20 | 18 | LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 2 | POLYGRAM |

| FRANCE | | (SNEP/IFOP/Tite-Live) 7/8/95 | |
|---------------|-----------|--|-----------------------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 2 | POUR QUE TU M'AIMES ENCORE | CELINE DION COLUMBIA |
| 2 | 1 | SCATMAN SCATMAN JOHN | BMG |
| 3 | 6 | SIMPLE ET FUNKY ALLIANCE ETHNIK | DELABEL |
| 4 | 4 | THE BOMB! BUCKETHEADS | EMI |
| 5 | 3 | I'VE GOT A LITTLE... | MNS COLUMBIA |
| 6 | NEW | HAVE YOU EVER REALLY LOVED A WOMAN? | BRYAN ADAMS POLYGRAM |
| 7 | 13 | HAKUNA MATATA J. CLIFF/LEBO M | WALT DISNEY |
| 8 | 7 | BACK FOR GOOD TAKE THAT | RCA |
| 9 | 12 | PUSH THE FEELING ON | NIGHTCRAWLERS POLYGRAM |
| 10 | 9 | BE MY LOVER | LA BOUCHE POLYGRAM |
| 11 | 5 | ZOMBIE CRANBERRIES | ISLAND |
| 12 | 10 | THIS AIN'T A LOVE SONG | BON JOVI MERCURY |
| 13 | 8 | RESPECT ALLIANCE ETHNIK | DELABEL |
| 14 | 15 | OVER MY SHOULDER | MIKE & THE MECHANICS VIRGIN |
| 15 | 19 | SHY GUY DIANA KING | COLUMBIA |
| 16 | 16 | HOLD ME, THRILL ME... | U2 ISLAND/ATLANTIC |
| 17 | 11 | MEGAMIX MASTERBOY | BARCLAY |
| 18 | NEW | FRED COME TO BED | E-ROTIC EMI |
| 19 | 14 | SCREAM M. JACKSON & J. JACKSON | EPIC |
| 20 | 18 | QUELLE AVENTURE! NO SE FEATURING | MENELIK BIG CHEESE |
| ALBUMS | | | |
| 1 | 1 | CELINE DION D'EUX | COLUMBIA |
| 2 | 4 | INDIENS CHANTS ET DANSES DES INDIENS | D'AMERIQUE VIRGIN |
| 3 | 2 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC |
| 4 | 3 | JOHNNY HALLYDAY | LORADA MERCURY |
| 5 | 5 | FREDERICKS GOLDMAN JONES | DU NEW MORNING AU ZENITH COLUMBIA |
| 6 | 6 | PINK FLOYD PULSE | EMI |
| 7 | 7 | BON JOVI THESE DAYS | MERCURY |
| 8 | 10 | CRANBERRIES NO NEED TO ARGUE | ISLAND |
| 9 | 11 | FRANCIS CABREL SAMEDI SOIR SUR... | COLUMBIA |
| 10 | 15 | ALLIANCE ETHNIK SIMPLE ET FUNKY | DELABEL |
| 11 | 9 | VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT | WEA |
| 12 | 8 | NIRVANA MTY UNPLUGGED IN NEW YORK | GEFFEN |
| 13 | 14 | DIRE STRAITS LIVE AT THE BBC | MERCURY |
| 14 | 12 | NOA ACHINOAM NINI | GEFFEN |
| 15 | 16 | ROLLING STONES VOODOO LOUNGE | VIRGIN |
| 16 | 13 | BJORK POST | BARCLAY |
| 17 | 20 | POLICE LIVE | POLYGRAM |
| 18 | NEW | OFFSPRING SMASH | PIAS |
| 19 | 18 | MAXIME LE FORESTIER PASSER MA ROUTE | POLYDOR |
| 20 | 17 | MASTERBOY DIFFERENT DREAMS | BARCLAY |

HITS OF THE U.K.

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| AUSTRALIA | | (Australian Record Industry Assn.) 7/23/95 | |
|---------------|-----------|--|--------------------------------------|
| THIS WEEK | LAST WEEK | SINGLES | |
| 1 | 1 | HOLD ME, THRILL ME... | U2 ISLAND/ATLANTIC |
| 2 | 2 | HAVE YOU EVER REALLY LOVED A WOMAN? | BRYAN ADAMS A&M |
| 3 | 5 | SHY GUY DIANA KING | COLUMBIA |
| 4 | 3 | MOUTH MERRIL BAINBRIDGE | GOTH/BMG |
| 5 | 4 | THIS AIN'T A LOVE SONG | BON JOVI MERCURY |
| 6 | 15 | DON'T STOP (WIGGLE WIGGLE) | OUTHERE BROTHERS LIBERTY/FESTIVAL |
| 7 | 12 | MY LOVE IS FOR REAL | PAULA ABDUL VIRGIN/EMI |
| 8 | 6 | YOU BELONG TO ME | JX LONDON |
| 9 | 18 | THIS IS A CALL | FOO FIGHTERS VIRGIN/EMI |
| 10 | 8 | BACK FOR GOOD | TAKE THAT BMG |
| 11 | 7 | SCREAM/CHILDHOOD | MICHAEL JACKSON & JANET JACKSON EPIC |
| 12 | 10 | SUKIYAKI 4 P.M. | LONDON |
| 13 | 9 | STRONG ENOUGH | SHERYL CROW A&M |
| 14 | 17 | SET YOU FREE | N-TRANCE FESTIVAL |
| 15 | 14 | THIS IS HOW WE DO IT | MONTELL JORDAN POLYGRAM |
| 16 | 16 | THE BOMB! (THESE SOUNDS FALL INTO MY MIND) | BUCKETHEADS EMI |
| 17 | 19 | HUMAN NATURE | MADONNA WARNER |
| 18 | NEW | LOVE & DEVOTION | REAL MCCOY BMG |
| 19 | 11 | BABY, BABY | CORONA COLUMBIA |
| 20 | NEW | INSENSITIVE | JANN ARDEN A&M |
| ALBUMS | | | |
| 1 | NEW | BON JOVI THESE DAYS | MERCURY |
| 2 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC |
| 3 | NEW | FOO FIGHTERS FOO FIGHTERS | VIRGIN/EMI |
| 4 | 2 | BJORK POST | POLYDOR |
| 5 | NEW | LIVE THROWING COPPER | MCA |
| 6 | 9 | SOUNDTRACK | BATMAN FOREVER WARNER |
| 7 | 6 | CELINE DION THE COLOUR OF MY LOVE | EPIC |
| 8 | 8 | LITTLE RIVER BAND | THE CLASSIC COLLECTION EMI |
| 9 | 5 | SHERYL CROW TUESDAY NIGHT MUSIC CLUB | A&M |
| 10 | 4 | NEIL YOUNG MIRROR BALL | WARNER |
| 11 | 7 | JOSHUA KADISON PAINTED DESERT SERENADE | EMI |
| 12 | 10 | THE CRUEL SEA | THREE LEGGED DOG POLYDOR |
| 13 | 3 | PINK FLOYD PULSE | COLUMBIA |
| 14 | 16 | TINA ARENA DON'T ASK | COLUMBIA |
| 15 | 18 | GREEN DAY DOOKIE | WARNER |
| 16 | NEW | VAN MORRISON DAYS LIKE THIS | POLYDOR |
| 17 | 14 | SOUNDTRACK | PULP FICTION MCA |
| 18 | 12 | CRANBERRIES NO NEED TO ARGUE | ISLAND |
| 19 | 15 | CHRIS ISAAK FOREVER BLUE | WARNER |
| 20 | 11 | ROACHFORD PERMANENT SHADE OF BLUE | COLUMBIA |

| THIS WEEK | LAST WEEK | SINGLES | |
|-----------|-----------|--|--------------------------------------|
| 1 | 1 | BOOM BOOM BOOM | OUTHERE BROTHERS STIP/ETERNAL |
| 2 | 2 | ALRIGHT/TIME | SUPERGRASS PARLOPHONE |
| 3 | 3 | SHY GUY DIANA KING | WORK/COLUMBIA |
| 4 | 9 | A GIRL LIKE YOU | EDWYN COLLINS SETANTA |
| 5 | 7 | IN THE SUMMERTIME | SHAGGY FEATURING RAYVON VIRGIN |
| 6 | 10 | HOLD ME, THRILL ME, KISS ME, KILL ME | U2 ISLAND/ATLANTIC |
| 7 | 4 | UNCHAINED MELODY/WHITE CLIFFS OF DOVER | ROBSON GREEN & JEROME FLYNN RCA |
| 8 | 14 | KISS FROM A ROSE/I'M ALIVE | SEAL ZTT |
| 9 | NEW | YOU DO SOMETHING TO ME! | PAUL WELLER GOI DISCS |
| 10 | 19 | 3 IS FAMILY | DANA DAWSON EMI |
| 11 | 5 | I'M A BELIEVER | EMF AND REEVES & MORTIMER PARLOPHONE |
| 12 | NEW | LOVE ENUFF | SOUL II SOUL VIRGIN |
| 13 | 6 | WHOOPI! (THERE IT IS) | CLOCK MEDIA |
| 14 | NEW | TRY ME OUT | CORONA ETERNAL/WEA |
| 15 | 11 | KEEP WARM | JINNY MULTPLY |
| 16 | NEW | WHERE IS THE FEELING? | KYLIE MINOGUE DECONSTRUCTION |
| 17 | 8 | HAPPY MNS | COLUMBIA |
| 18 | NEW | OLYMPIAN GENE | COSTERMONGER |
| 19 | 17 | FINETIME | CAST POLYDOR |
| 20 | 26 | BIG YELLOW TAXI | AMY GRANT A&M |
| 21 | 13 | HUMPIN' AROUND | BOBBY BROWN MCA |
| 22 | 15 | THINK OF YOU | WHIGFIELD SYSTEMATIC |
| 23 | 18 | COMMON PEOPLE | PULP ISLAND |
| 24 | 12 | SHOOT ME WITH YOUR LOVE | D:REAM FXU/MAGNET |
| 25 | 23 | ZOMBIE A.D.A.M. | FEATURING AMY ETERNAL/WEA |
| 26 | NEW | PERFECT LIGHTNING SEEDS | EPIC |
| 27 | 20 | SWEET HARMONY/ONE LOVE | FAMILY LIQUID XL RECORDINGS |
| 28 | NEW | STAY (TONIGHT) | ISHA-D CLEVELAND CITY BLUES |
| 29 | NEW | C'MON BILLY | PJ HARVEY ISLAND |
| 30 | 16 | GRAPEVINE | BROWNSTONE NJ/EPIC |
| 31 | 25 | SEARCH FOR THE HERO | M PEOPLE DECONSTRUCTION |
| 32 | 21 | (EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING | BABY D SYSTEMATIC |
| 33 | 27 | BE MY LOVER | LA BOUCHE ARISTA |
| 34 | NEW | WISER TIME | BLACK CROWES AMERICAN RECORDINGS |
| 35 | NEW | SEAL MY FATE BELLY | 4AD |
| 36 | NEW | MIND BLOWIN' | SMOOTH JIVE |
| 37 | NEW | SAY IT AIN'T SO | WEEZER GEFFEN |
| 38 | 28 | SCREAM | MICHAEL JACKSON & JANET JACKSON EPIC |
| 39 | 24 | IS THERE ANYBODY OUT THERE? | BASSHEADS DECONSTRUCTION |
| 40 | NEW | RIGHT HERE RIGHT NOW | DISCO CITIZENS DECONSTRUCTION |

| THIS WEEK | LAST WEEK | ALBUMS | |
|-----------|-----------|--|-----------------------|
| 1 | 1 | BON JOVI THESE DAYS | MERCURY |
| 2 | 7 | SUPERGRASS I SHOULD COCO | PARLOPHONE |
| 3 | 2 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 | EPIC |
| 4 | 5 | WET WET WET PICTURE THIS | PRECIOUS ORGANISATION |
| 5 | 3 | ALISON MOYET SINGLES | COLUMBIA |
| 6 | 4 | CELINE DION THE COLOUR OF MY LOVE | EPIC |
| 7 | 11 | PAUL WELLER STANLEY ROAD | GOI DISCS |
| 8 | NEW | EDWYN COLLINS GORGEOUS GEORGE | SETANTA |
| 9 | 14 | M PEOPLE BIZARRE FRUIT | DECONSTRUCTION |
| 10 | 18 | CRANBERRIES NO NEED TO ARGUE | ISLAND |
| 11 | 9 | BJORK POST ONE LITTLE INDIAN | |
| 12 | 8 | PINK FLOYD PULSE | EMI |
| 13 | NEW | ROLLING STONES VOODOO LOUNGE | VIRGIN |
| 14 | 17 | OASIS DEFINITELY MAYBE | CREATION |
| 15 | 6 | FOO FIGHTERS FOO FIGHTERS | ROSWELL/CAPITOL |
| 16 | 24 | MIKE AND THE MECHANICS BEGGAR ON A BEACH OF GOLD | VIRGIN |
| 17 | 10 | NEIL YOUNG MIRROR BALL | REPRISE |
| 18 | 15 | ANNIE LENNOX MEDUSA | RCA |
| 19 | 12 | GURU JAZZMATAZZ VOLUME II—THE NEW REALITY | COOLTEMPZ |
| 20 | 19 | VAN MORRISON DAYS LIKE THIS | EXILE/POLYDOR |
| 21 | NEW | ROLLING STONES JUMP BACK—THE BEST OF '71-'93 | VIRGIN |
| 22 | 20 | KIRSTY MacCOLL GALORE—THE BEST OF KIRSTY MacCOLL | VIRGIN |
| 23 | 23 | TAKE THAT NOBODY ELSE | RCA |
| 24 | 22 | BON JOVI CROSS ROAD | MERCURY |
| 25 | 16 | CHEMICAL BROTHERS EXIT PLANET DUST | JUNIOR BOY'S OWN |
| 26 | 34 | SHERYL CROW TUESDAY NIGHT MUSIC CLUB | A&M |
| 27 | 21 | VANESSA-MAE THE VIOLIN PLAYER | EMI |
| 28 | 13 | VERVE A NORTHERN SOUL | HUT |
| 29 | 29 | PORTISHEAD DUMMY GOI BEAT | |
| 30 | NEW | DEL AMITRI TWISTED | A&M |
| 31 | NEW | BUFFALO TOM SLEEPY EYED | BEGGARS BANQUET |
| 32 | NEW | MADNESS DIVINE MADNESS | VIRGIN |
| 33 | 33 | THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS | GOI DISCS |
| 34 | 32 | BLUR PARKLIFE | FOOD/PARLOPHONE |
| 35 | 39 | GREEN DAY DOOKIE | REPRISE |
| 36 | NEW | BRUCE SPRINGSTEEN G | |

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 7/22/95 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 3 | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M |
| 2 | 2 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC |
| 3 | 7 | SHY GUY DIANA KING WORK/COLUMBIA |
| 4 | 5 | BE MY LOVER LA BOUCHE HANSA |
| 5 | 9 | WISH YOU WERE HERE REDNEX JIVE |
| 6 | 1 | SCREAM MICHAEL JACKSON & JANET JACKSON EPIC |
| 7 | 4 | SCATMAN SCATMAN JOHN ICEBERG |
| 8 | 8 | BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA |
| 9 | 6 | THIS AIN'T A LOVE SONG BON JOVI MERCURY |
| 10 | NEW | SCATMAN'S WORLD SCATMAN JOHN ICEBERG |
| 1 | 1 | ALBUMS MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC |
| 2 | 2 | BON JOVI THESE DAYS MERCURY |
| 3 | 3 | PINK FLOYD PULSE EMI |
| 4 | 4 | BJORK POST MOTHER |
| 5 | 5 | NEIL YOUNG MIRROR BALL REPRISE |
| 6 | 6 | OFFSPRING SMASH EPITAPH |
| 7 | 8 | GREEN DAY DOOKIE REPRISE |
| 8 | 9 | CRANBERRIES NO NEED TO ARGUE ISLAND |
| 9 | NEW | CELINE DION D'EUX EPIC |
| 10 | 10 | FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL |

BELGIUM (Music & Media) 7/21/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 2 | CONQUEST OF PARADISE VANGELIS EASTWEST |
| 2 | 1 | POUR QUE TU M'AIMES ENCORE CELINE DION EPIC |
| 3 | 4 | '74-'75 CONNELLS EMI |
| 4 | 3 | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M |
| 5 | 5 | SCATMAN SCATMAN JOHN RCA |
| 6 | NEW | COME CLOSER GOOD SHAPE DINO |
| 7 | 9 | BE MY LOVER LA BOUCHE HANSA |
| 8 | 8 | VERBORGEN VERDRIET WENDY VAN WANTEN JRP |
| 9 | 6 | THINK TWICE CELINE DION COLUMBIA |
| 10 | 7 | NOCTURNE SECRET GARDEN MERCURY |
| 1 | 2 | ALBUMS GERT & SAMSON SAMSON VOL. 5 PHILIPS |
| 2 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 EPIC |
| 3 | 3 | CELINE DION D'EUX EPIC |
| 4 | 5 | VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST |
| 5 | 4 | BON JOVI THESE DAYS MERCURY |
| 6 | 6 | THERAPY INFERNAL LOVE A&M |
| 7 | 7 | CELINE DION THE COLOUR OF MY LOVE EPIC |
| 8 | NEW | OFFSPRING SMASH EPITAPH |
| 9 | 6 | BJORK POST POLYDOR |
| 10 | 9 | ROLLING STONES THE SINGLES COLLECTION MERCURY |

DENMARK (IFPI/Nielsen Marketing Research) 7/15/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | 21 GO'NAT HISTORIES TIMM & GORDON REPLAY |
| 2 | NEW | SHY GUY DIANA KING SONY |
| 3 | 7 | WELCOME SOUND OF SEDUCTION PLADECOMPAGNIET |
| 4 | 2 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER |
| 5 | 9 | HOLD ON JAMIE WALTERS WARNER |
| 6 | NEW | SCATMAN'S WORLD JOHN SCATMAN ICEBERG |
| 7 | 3 | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M |
| 8 | NEW | DUB I DUB ME & MY EMI-MEDLEY |
| 9 | 10 | SCREAM MICHAEL JACKSON & JANET JACKSON SONY |
| 10 | NEW | THINK TWICE CELINE DION SONY |
| 1 | 7 | ALBUMS VARIOUS ARTISTS MOST WANTED RADIO HITS POLYDOR |
| 2 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE-BOOK 1 SONY |
| 3 | 2 | VARIOUS ARTISTS ABSOLUTE MUSIC VOL. 8 EVA RECORDS |
| 4 | 4 | ROCAZINO BEDSTE—ALL MY LOVE MERCURY |
| 5 | 3 | JAMIE WALTERS JAMIE WALTERS WARNER |
| 6 | 5 | VARIOUS ARTISTS TURN UP THE BASS—MEGA MIX 3 ARCADE |
| 7 | 8 | VARIOUS ARTISTS HAPPY SUMMER HITS ARCADE |
| 8 | NEW | CELINE DION THE COLOUR OF MY LOVE EPIC |
| 9 | NEW | KIM LARSEN GULD OG GRONNE SKOVE EMI-MEDLEY |
| 10 | 6 | VARIOUS ARTISTS DANCE MIX SONY |

PORTUGAL (Portugal/AFP) 7/18/95

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|---|
| 1 | 2 | VARIOUS NOMERO 1 SONY |
| 2 | 6 | PINK FLOYD PULSE EMI |
| 3 | 1 | BON JOVI THESE DAYS MERCURY |
| 4 | NEW | VARIOUS DANCE POWER 95 VIDISCO |
| 5 | 5 | VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST |
| 6 | 3 | AMALIA RODRIGUES O MELHOR DE AMALIA EMI |
| 7 | 8 | CELINE DION THE COLOUR OF MY LOVE COLUMBIA |
| 8 | 9 | JULIO IGLESIAS LA CARRETERA COLUMBIA |
| 9 | 7 | VARIOUS DANCE MANIA 95 VIDISCO |
| 10 | 10 | VARIOUS S6 SUCESSO VIDISCO |

IRELAND (IFPI Ireland) 7/16/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL |
| 2 | 2 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC |
| 3 | 3 | UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA |
| 4 | 4 | THINK OF YOU WHIGFIELD SYSTEMATIC |
| 5 | 6 | THIS AIN'T A LOVE SONG BON JOVI MERCURY |
| 6 | 5 | KEY TO MY LIFE BOYZONE POLYDOR |
| 7 | 7 | SCATMAN SCATMAN JOHN RCA |
| 8 | NEW | WHOOPI! (THERE IT IS) CLOCK MCA |
| 9 | NEW | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M |
| 10 | NEW | ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA |
| 1 | 2 | ALBUMS BON JOVI THESE DAYS MERCURY |
| 2 | 1 | MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE-BOOK 1 EPIC |
| 3 | 7 | SOUNDTRACK PULP FICTION MCA |
| 4 | 3 | VARIOUS DANCE ZONE LEVEL 5 POLYGRAM TV |
| 5 | 8 | CELINE DION THE COLOUR OF MY LOVE EPIC |
| 6 | NEW | BON JOVI CROSS ROAD MERCURY |
| 7 | 4 | NEIL YOUNG MIRROR BALL REPRISE |
| 8 | 5 | VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR |
| 9 | NEW | CHARLIE LANDSBOURGH WHAT COLOUR IS THE WIND RITZ |
| 10 | NEW | BJORK POST MOTHER |

AUSTRIA (Austrian IFPI/Austrian Top 30) 7/9/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 2 | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM |
| 2 | 3 | LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER |
| 3 | 6 | WISH YOU WERE HERE REDNEX ECHO |
| 4 | 1 | SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG |
| 5 | 4 | SCHLUMPFEN COWBOY JOE DIE SCHLUMPF EMI |
| 6 | 7 | THIS AIN'T A LOVE SONG BON JOVI MERCURY |
| 7 | 5 | CONQUEST OF PARADISE VANGELIS WARNER |
| 8 | 9 | SCATMAN'S WORLD SCATMAN JOHN BMG |
| 9 | NEW | MIEF DIE DOOFEN BMG |
| 10 | NEW | ADIEMUS ADIEMUS EMI |
| 1 | 1 | ALBUMS BON JOVI THESE DAYS MERCURY |
| 2 | 3 | PINK FLOYD PULSE EMI |
| 3 | 2 | MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1 SONY |
| 4 | 4 | DIE SCHLUMPF TEKKNO IST COOL EMI |
| 5 | 5 | ELTON JOHN MADE IN ENGLAND MERCURY |
| 6 | 8 | OFFSPRING SMASH EMI |
| 7 | 9 | DIE SCHROEDERS FRISCH GEPRESST WARNER |
| 8 | 7 | VANGELIS 1492-THE CONQUEST OF PARADISE WARNER |
| 9 | NEW | DIE DOOFEN LIEDER DIE DIE WELT NICHT BRAUHT/ BMG |
| 10 | 10 | GREEN DAY DOOKIE WARNER |

NORWAY (Verdens Gang Norway) 7/15/95

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | '74-'75 CONNELLS EMI |
| 2 | 3 | SHY GUY DIANA KING SONY |
| 3 | 2 | YOU SUCK MURMURS AMERICA MCA |
| 4 | 4 | HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER |
| 5 | 9 | BE MY LOVER LA BOUCHE BMG ARIOLA |
| 6 | 10 | ALICE, WHO THE X IS ALICE? GOMPIE BMG |
| 7 | 6 | SCATMAN'S WORLD SCATMAN JOHN BMG |
| 8 | NEW | HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M/POLYGRAM |
| 9 | 5 | WISH YOU WERE HERE REDNEX BMG |
| 10 | 7 | STATUS KU SOLFAKTOR X EMI |
| 1 | 1 | ALBUMS MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE-BOOK 1 SONY |
| 2 | 2 | D.D.E. DET E' D' D.E.-DET...BESTE NORSKE GRAM |
| 3 | NEW | GYLLENE TIDER HALMSTADS PERLOR PARLOPHONE |
| 4 | 4 | CLIFF RICHARD CLIFF RICHARD'S BEST EMI |
| 5 | NEW | PAN PIPE MOODS FREE THE SPIRIT POLYGRAM |
| 6 | 3 | PINK FLOYD PULSE EMI |
| 7 | 6 | NEIL YOUNG MIRROR BALL REPRISE |
| 8 | NEW | JOHN LENNON JOHN LENNON COLLECTION EMI |
| 9 | 6 | SECRET GARDEN SONGS FROM A SECRET GARDEN POLYGRAM |
| 10 | 7 | DIANA KING TOUGHER THAN LOVE SONY |

HONG KONG (IFPI Hong Kong Group) 7/2/95

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | JACKY CHEUNG ALLERGY WORLD POLYGRAM |
| 2 | 3 | EKIN CHENG LIFE BMG |
| 3 | 2 | EMIL CHAU YOU STAND BY ME ROCK |
| 4 | 4 | SHIRLEY KWAN SUK'E POLYGRAM |
| 5 | 6 | AARON KWOK PURE LEGEND WARNER |
| 6 | 9 | TAKESHI KANSHIRO TO MY DEAREST LOVER EMI |
| 7 | 7 | VARIOUS TOUCHING WOMEN'S HEART ROCK |
| 8 | 5 | VARIOUS EMI NO. 1 HITS EMI |
| 9 | 1 | BEYOND SOUND ROCK |
| 10 | 8 | TERESA TANG GREATEST HITS POLYGRAM |

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: Winner of this year's Cannes Film Festival award for best cinematography, the Mathieu Kassovitz movie "La Haine" has become the surprise box-office hit of the season and a major social event. Nearly two million tickets have been sold for the film, which depicts the everyday life of French youth in a tough suburban neighborhood near Paris. It opens a window on a culture beset by violence, drugs, and a general feeling of hopelessness, aggravated by the high level of unemployment. Kassovitz invited several rap acts to write songs inspired by the images of the film, and although they were not featured in the movie, these have since been released as a separate album by Virgin imprint Delabel. Featuring MC Solaar, Minister Amer, Raggasonic, La Clique, IAM & Daddy Nuttea, Sens Unik, FFF, Les Sages Poetes De La Rue, Assassin, and Expression Direkt, the album has sold more than 60,000 units in a month. With its mix of established acts and newcomers who all share the penchant for good rhymes and funky music, the album is a perfect snapshot of the current French rap scene.

EMMANUEL LEGRAND

FINLAND: In the late '80s, the Helsinki-based group Jimi Tenor & His Shamans brought new rhythmic influences to Finnish music. Using a collection of oil barrels and other self-made instruments, the band played "industrial" rock before it was called that. However, it wasn't until

Tenor went solo in the '90s that the singer and multi-instrumentalist (classically trained on saxophone, piano, and flute) became a European cult favorite. On his first album, "Sähkömies" (The Electricity Man or The Electrician), released in 1994 on the ultrahip techno label Sähkö, Tenor came up with a lo-fi smorgasbord of modern ambient rhythms, tacky film music, and laid-back '70s soul, while on the maxi-single "Take Me Baby" (released in the U.K. on T&B Vinyl), he flirted with house music. His mellow new album, "Europa," is an almost perfect combination of easy listening and avant-garde, proof of Tenor's continuing ability to remain unpredictable, innovative, and plain bizarre. "I really love Barry White and Isaac Hayes," he told the U.K.'s New Musical Express. "And what people don't appreciate is that it's really good music... With a computer you can spend weeks getting the sound just right, but it has gotten kind of boring." ANTTI ISOKANGAS



IRELAND: Gael-Linn, the label with a catalog of approximately 140 albums that form the largest and most comprehensive collection of commercially available indigenous Irish/Celtic music in Gaelic and English, has released the first three volumes of its "Treasury" series, which should attract strong interest wherever Celtic music is played. "A Treasury Of Irish Song—1" is a 15-track sampler of songs and singers from various provinces. It includes early tracks from Clannad, which emerged in the early '70s from Gael-Linn's youth festival Slogadh, as well as contributions from Maighread Ni Dhomhnaill, Triona Ni Dhomhnaill, Dolores Keane, Mary Black, Aine Ui Cheallaigh, and Deirbhile Ni Bhrolchain. The second and third "Treasury" discs offer solo instrumental and duet performances, respectively, from various artists.

KEN STEWART

UKRAINE: A grandiose show scheduled for the beginning of July at the sports stadium in Dnepropetrovsk, the second biggest city in the Ukraine, was cancelled due to the last-minute disappearance of the organizers, the Lucern concert agency. Having sold the tickets, they allegedly made off with the proceeds, about three billion Karbovanets (the Ukrainian unit of currency). The show was to have featured the top Russian pop acts Alla Pugachova; her husband, Filip Kirkorov; her daughter, Kristina Orbokaite; and her son-in-law, Vladimir Presnyakov Jr. Pugachova has hired private detectives to track down the thieves.

VADIM YURCHENKOV

RUSSIA: A ludicrous story has been running on cable TV about the injurious effects of Chinese pirate CDs. Doctors claimed that the CDs produce harmful chemical reactions in humans, while artists said that their friends who had bought them suddenly became bald or even half-paralyzed. The item looked serious, and several respectable TV companies wanted to buy the story, apparently believing it to be true. Well, that's one way of convincing people that piracy is a bad thing.

ERKIN TOUZMOHAMMED

U.K.: Peter Gabriel will welcome a small army of approximately 80 musicians and producers from all corners of the globe to a special "recording week" project at his Real World studios in Bath, July 24-29. Following the pattern of previous recording weeks in 1991 and 1992, the Real World complex, set in the heart of the English countryside, will become a 24-hour, music-making village, filled with songwriters and performers working in all sorts of unusual and exciting combinations to create and record new music. Among the international guests so far confirmed to attend are Deep Forest (France), Tim Finn (New Zealand), Papa Wemba (Zaire), Marta Sebestyen (Hungary), Manola Acuna (Chile), Andy White (Ireland), Joji Hirota (Japan), Vika & Linda Bull (Tonga), and Ayub Ogada (Kenya). They will be joining British artists including Karl Wallinger (of World Party), Natacha Atlas, Cheb Ali, Caroline Lavelle, Simon Emerson, and, of course, Gabriel himself. The results of the week's activities will be made into an album for general release later in the year. During an open day, July 27, members of the press and other interested parties can receive a guided tour of the studios and grounds and gain first-hand experience of what the recording week is all about... Meanwhile, many of the same stars, including Wemba, Atlas, Hirota, Ogada, and Sebestyen, show up at this year's WOMAD festival in Reading, July 22-24, along with Ali Farka Toure, Capercaillie, the Master Musicians Of Jajouka, Baaba Maal, the Sabri Brothers, Bim Sherman, the Mutton Birds, Prophets Of Da City, and many others.

DAVID SINCLAIR

East Meets West In Kafu²'s Mixture Of Musical Styles

■ BY STEVE McCLURE

TOKYO—It's a sultry Tokyo evening, and weary commuters are steeling themselves for the long train ride back to the suburbs.

The somewhat downcast mood is broken by the bright sound of a female voice singing what sounds like an old Japanese pop song. The music is coming from a three-person group in front of Tokyo's busy Shibuya Station, and a small knot of people have gathered to listen, focusing their attention on singer Yohco Aratani.

Her colorful summer kimono, old-fashioned hairdo, and stylized moves add to the retro appeal of the song, "Tokyo Uki Uki." It describes Ginza in the early '60s before it lost out to such areas as Roppongi and Shibuya as the center of Tokyo night life. But the reggae beat laid down by her accompanying keyboardist and guitarist (augmented by backing tapes) gives the tune an updated, funky appeal.

Categorization is really a waste of time when it comes to Kafu Kafu Dogo Shico, the group in question. Drawing on the rich heritage of Japan's "kayokyoku" pop style and the varied backgrounds of the full band's seven members, Kafu² has created one of the most interesting and individual musical styles in today's Japanese pop music scene.

Elements of reggae, samba, jazz, funk, rock, and the aforementioned kayokyoku, among other musical styles, can all be found in the group's music.

"Each one of us has their own musical taste, and that makes it hard to categorize our style of music," says Kafu² leader Masaharu Kamura. "In fact, a lot of record companies told us that our music couldn't fit in any genre."

But after Pony Canyon A&R staffer Jun Nomaki heard a Kafu² performance at Ruido, a Tokyo "live house," he signed the band to the label last year. Since then, Kafu² has released a CD single, "Hoka Hoka Kyoto," and a six-song mini-album, which is self-titled.

Nomaki says it was the band's uniqueness that convinced Pony Canyon to take a chance. "There's no other band like them," he says. "Because they're no ordinary artists, we thought we could do a lot of unique promotions with them." Instead of concentrating all its energies on getting a TV drama or commercial "tie-in" for one of its songs, Kafu² has taken its music to the people by doing "street live" dates like the one in Shibuya, playing at elementary schools,



KAFU KAFU DOGO SHICO

and, earlier this year, traveling to Beijing for a special concert put on by a Japanese-Chinese cultural association.

So far, sales have been small, Nomaki admits, without giving exact figures. But he says he's hopeful that the band's fan base will steadily expand as more people are exposed to its infectious music.

The members of Kafu² are used to being patient. Before landing the Pony Canyon deal, they were together for seven years, honing their sound, adding members, and building up a repertoire.

Paying dues for so long has paid off, as the band is tight and self-assured. During a performance, guitarists Akio (aka Dr. Dread) and Jun! will deftly trade licks in an instrumental break that ventures into jazz/funk territory. They end their solos precisely as Aratani takes her cue and begins the next verse. Percussionist Masami Hattori, an extroverted crowd-pleaser, adds spice to drummer Kiyotaka Kuroda's tight backbeat, while bassist Kamura hovers in the background, avoiding the limelight but very much in control.

It adds up to one of the liveliest and most entertaining performing acts in Tokyo today, and they can still be enjoyed at close hand in live houses such as Ruido. Central to the band's identity is its identification with the rich heritage of kayokyoku, which can be loosely defined as Japanese MOR.

"After the war, there was a great kayokyoku composer in Japan called Ryoichi Hattori," says Kamura. "He mixed various kinds of music, like jazz from the U.S. and 'enka' from Korea, into his songs. We're like that, but in our case we mix in reggae, rock, jazz—anything."

"We grew up with foreign music," says Aratani. "But we still have a Japanese mind-set. We want to express the sound of the new generation of Japanese."

No matter how many ingredients Kafu² tosses into its musical brew, the essence of kayokyoku—a catchy, light-hearted melody with a definite "Oriental" feel—is always there. A good example is "Matsuri no Yoru ni," the opening track on the mini-album, which features a busy, funky instrumental track over which Aratani's vocal soars majestically.

"Since we've been playing for seven years, we've got about 200 songs in our repertoire," says Kamura. "Some are serious, some are comical."

Speaking of comical, the band's name has puzzled more than a few people.

"When I was imitating the sound of samba music to explain it to the younger members, I went, 'Kafu, kafu,'" Kamura says. As for dogo shico, something seems to get lost in translation, he adds.

Canadian Labels Look Abroad On Their Own Int'l Depts. Promote Artists, Seek Foreign Releases

■ BY LARRY LeBLANC

TORONTO—Encouraged by the international success of such Canadian artists as Bryan Adams, Celine Dion, k.d. lang, Crash Test Dummies, Sarah McLachlan, Tom Cochrane, Loreena McKennitt, Cowboy Junkies, and Shania Twain, several multinationals here have developed or greatly strengthened their international departments in the past year to create an increased global awareness of Canadian artists.

Among the Canadian acts multinationals are currently touting to their foreign affiliates are Susan Aglukark, Moist, 13 Engines, and Tea Party from EMI Music Canada; the Waltons, Moxy Frúvous, the Odds, Rawlin's Cross, and the Killjoys from Warner Music Canada; the Tragically Hip, the Watchmen, and the Headstones from MCA Records Canada; Our Lady Peace, Junkhouse, and Amanda Marshall from Sony Music Entertainment; Sven Gali and Prairie Oyster from BMG; and Jann Arden from A&M/Island/Motown.

While there was increased emphasis on spreading domestic successes territory by territory in the late '80s, the first goal for Canadian affiliates was to seek early U.S. affiliate acceptance or U.S. chartings of new Canadian product before pitching it to affiliates in Europe or other territories.

If the American label passed on a title or if it failed to dent U.S. charts, the fall-back strategy was to find a berth for it in foreign territories. However, with Canadian product predominantly represented by international departments based in the U.S., which has rarely considered Canada as a major repertoire source, the Canadian-based labels have had enormous difficulty in placing Canadian acts outside North America. Stymied by this indifference, many companies here began seeking foreign access on their own by the late '80s.

Trying to secure releases "for the European market used to be done on a very ad-hoc basis," says Richard Zuckerman, VP of international marketing for Sony Music Entertainment (Canada). "Tapes were sent out [by Canadian companies], and there was no real follow-up."

In a sharp contrast to a decade ago, Canadian-based affiliates now appear to play a more dominant role in their companies' global A&R strategies. Canadian executives now regularly participate in international and regional meetings abroad and aggressively support international releases of their products by supplying foreign affiliates with point-of-sale material and videos and coordinating tours and showcases.

"I've been in Europe four times in the past six weeks, plus I've also been in New York and Los Angeles," says Rob Brooks, VP of international at EMI Music Canada for the past six years, who is responsible for promoting the company's roster of 22 Canadian acts abroad. "I'll be gone all September and

October [traveling] in England, Japan, Australia, and New Zealand, and some of the Pacific Rim territories. There's a hell of a world out there to sell our music."

This job is "a cheerleader role," says Evelyn Cream, director of international artist development at Warner Music Canada since January. "I'm championing our artists out there, and we secure international releases on most of our records."

Not every label, however, is convinced of the need for an international division. "With our roster of seven acts, I don't see it yet as a full-time job," says Gerry Lacoursiere, chairman of the PolyGram Group



CAMPBELL

Canada, which includes Mercury/Polydor and A&M/Island/Motown. Securing foreign releases is "also more effective as a collective effort. There's more credibility and understanding of the product when [the approach] comes from A&R, and more credibility and weight when it comes from the president."

Stan Kulin, president of Warner Music Canada, disagrees. With an international department, "you get a focused effort and constant communication with other affiliates," he says. "Being a president or in A&R, you speak to international people all the time, but your time is pretty well used up running a company here."

"It's a follow-up issue," says Randy Lennox, VP/GM of MCA Records Canada, who assigned international liaison duties six months ago to assistant marketing manager Leigh Higgins. "[MCA Canada president] Ross Reynolds might get the agreement to release, but there's then considerable maintenance from us afterwards."

"If you're responsible financially for tours and all the ancillaries that go with trying to develop artists internationally, you should be involved," says Jim Campbell, director of international artist development at BMG Music Canada since 1993.

Cream notes that September is a hectic release month for Warner Music Canada's acts internationally. "Colin James ['Bad Habits'] is coming out in America and Europe, Harum Scarum ['Voice Of Reason'] in Southeast Asia, and Spirit Of The West ['Two Headed'] in Germany. The Killjoys ['Starry'] has just been released in some European countries and in the Philippines. The Waltons just finished their U.K. tour and are touring the U.S. this summer. I'm also in the process of securing international releases for Moxy Frúvous and Rawlin's Cross," she says.

Brooks indicates that response to Tom Cochrane's upcoming album, "Ragged Ass Road," has been "overwhelming" from EMI affiliates worldwide. "At the end of August, Tom is doing three or four days of promotion in Cologne [Germany]

and Amsterdam, followed by some U.S. promotion in September. Then we'll do two weeks of whistle-stopping throughout Europe with him.

"Tea Party is [touring] Europe, and Moist just came back from Thailand doing promotion and are returning to England in August," continues Brooks. "Econoline Crush has just gone through Europe and is heading back to Europe in August to perform at PopKomm [in Cologne] and to do dates in Germany and England. Susan Aglukark's album ['This Child'] is also coming out in Japan in August."

"I'm busy working Prairie Oyster's album 'Only One Moon,' which is out in Austria, Switzerland, and Holland," says BMG's Campbell. "It's coming out in Germany at the end of the month, and I'm looking for a fall U.K. release. They recently performed in Holland, Germany, and Switzerland and are returning to Europe to play PopKomm on Aug. 20."

"Our big push now is Amanda Marshall," says Sony's Zuckerman. "Even though we haven't finished the album and it's not coming out until September, we're working the international market and I'm getting fantastic reactions."

"We've also had on-going success with Our Lady Peace. The album has just been released in Australia and is coming out in the U.K. on Epic in September and in France and Germany in October. In August, Junkhouse will be touring Holland and Belgium with their new album, 'Birthday Boy,' coming out there in September."

Foreign territories continue to look to American label or market acceptance before reacting to Canadian music, but with executives here becoming more knowledgeable about foreign markets, Canadian-based multinationals are having more international success without a U.S. release beforehand.

Brooks says that increased international activism has led to Canadian labels re-evaluating strategies, such as staggering releases to come out in other countries before the U.S.

"Tea Party is a good example," he says. The album "Edges Of Twilight" "came out first in Australia in March, followed a week later in Europe and Canada, and has only been out in the U.S. for three weeks. Their tour started in Australia, went to Europe, England, Canada, and into the U.S. this month. We've purposely set up [the release] that way. We told [Capitol U.S.] not to put the record out in the March because they wanted the band [to tour] on the heels of the release, and they couldn't have them."

Conversely, Campbell is hoping the U.S. release of Sven Gali's "In Wire" album will boost the band internationally. "It's coming out in the U.S. Sept. 26, but we've [pushed] the international release to January," he says. "We had a fairly wide release on their first album, including in the U.K., Germany, Japan, but it makes sense to hold it until January, and see how the States gets it away."

ITALIAN COPYRIGHT

(Continued from page 38)

threatened the extinction of opera houses and their choruses.

He stated, "We will lose 7 billion lira [\$4.38 million] from our budget, which will leave us in an emergency situation, unable to pay even salaries."

Milan's mayor responded by saying that reforms to the local budget could be passed before the municipal summer break in August. "We are not discussing special further bail-out subsidies, but a law that would give theaters a strong autonomy but with the city maintaining an important role," he said.

Pro Audio

Quad Teck Reaches Happy Medium Keeps Analog's Warmth, Digital's Clarity

BY PAUL VERNA

Back in the age of analog, audio professionals yearned for greater sound clarity and consistency. When they got what they wanted via digital, they bemoaned the new format's lack of "warmth."

Ever since then, the industry has been bent on capturing the best of both worlds. One person who has achieved that happy medium is Hank Waring, president of little-known but thriving Los Angeles mastering facility Quad Teck Digital.

"We have the first analog-quality CD," says Waring. "If you ask anybody, they say, 'I like phonograph records better because of the warmth,' and this what we've attempted to do over the last eight years . . . to make the warmth come back into digital. And we have done this by adding, literally, millions of dollars worth of engineering."

To make the investment pay off, Waring is trying to attract major-label projects while continuing to service a large underground clientele.

Independent producers and mixing engineers who have worked at Quad Teck are effusive in their praise of the facility.

"The system gives the warmth of analog and the crispness of digital," says Barry Levenson, producer for Los Angeles blues label Kent Music.

Some producers have even gone to the trouble of having multiple masters made in order to compare Quad Teck with other leading houses. Nitty Gritty Dirt Band member John McEuen, who produced the critically acclaimed "The Wild West" soundtrack, says of that experiment, "Listening to the [Quad Teck] version of 'The Wild West,' I can hear the same great sound I heard in the studio in the finished product. It's louder than my other mastering . . . more top and bottom."

The Quad Teck system works by dumping a 16-bit master—typically a DAT—into one of the facility's custom-built, 20- or 24-bit processing systems.

"When we get a tape, we play it and let the system analyze for phase problems," says Waring. "The system does constant time correction, making sure

the left and right channel are equal at all times. It's like azimuth adjustment that's done every 32-bit word in the process. It cleans up high end and low end. If you have bass and kick-drum notes together, they might cancel each other out. That's brought out here. It's like putting real time back into the sound again."

The overall effect of Quad Teck processing is to restore the stereo imaging, peak response, and original harmonic structure of the recording, according to Waring.

"The process puts dimension back into the master," he says. "If you can A/B a 30 [inch per second] analog tape with a finished CD, you'd pick the 30-ips tape. Well, I put the 30-ips quality back in that CD."

Waring says that he and a group of silent partners have invested approximately \$8 million in the system, which they do not want to license to third parties. "We didn't build the equipment to sell it," he says. "We're like Kodak: You bring your product in, and we process it."

Waring's current interest is to expand from the underground to the mainstream. Already, he has attracted such star clients as Karyn White, Da Lench Mob, and new age superstar Ottmar Liebert, whose "Nouveau Flamenco" was Quad Teck's first gold credit.

Quad Teck is a six-room facility with custom digital consoles and DAT machines that have been modified to sample at 96 kilohertz and store 20 bits of audio information, according to Waring. He says his shop differs from competing mastering studios in that it allows producers and mixing engineers to do the majority of the mastering themselves, with some tutoring from Waring.

Among the freelance engineers who are training on the Quad Teck system are Danny Williams, Dave Koenig, and Arthur Wright. Full-time staff includes mastering engineers David Bard and Joe Steiner, who mastered the Liebert disc.

Waring is a 31-year veteran of the recording industry who has held posts at Capitol Records, Century Records, and Decca Records. For years, he operated

a mastering and duplication facility called DCT, which eventually metamorphosed into Quad Teck.

Ever since he gained recognition for mastering Buffalo Springfield and Grass Roots records in the early '60s, Waring has been a tireless advocate of pushing the tolerance of whatever format he has chosen to work in.

"When we cut our records in those days, we found a certain level," he says. "It was a good +8 dB on the disc, which was pretty hot compared to the typical record of that era, which tended to be around +4 dB."

Quad Teck's CDs are also cut at hotter-than-average levels, which is why they sound so good at low playback volumes, according to Waring.

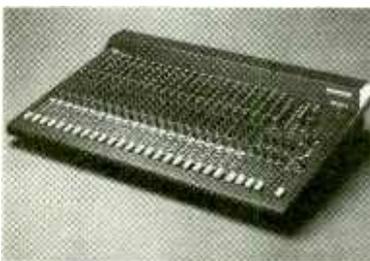
"We're continuing to do [research and development] and update," he says. "We're all ready for the 20-bit CD, the 24-bit CD, or whatever else comes up."



Let Your Dim Light Shine And Your Tracks Sparkle. Chart-topping alternative rock group Soul Asylum cut the basic tracks for its latest Columbia Records effort, "Let Your Dim Light Shine," at A&M Studios in Hollywood, Calif., on a Studer A827 analog machine. The tracks were then transferred to a Studer D827 MCH 48-track, which was used for the remainder of the project, including overdubs, vocals, and mixdown. Among the other studios used for the project were Ocean Way and Mad Hatter in Los Angeles and Sony Studios and Soundtrack in New York. Shown at the latter facility, from left, are Studer Eastern regional manager Thor Thorsteinsson, Bill Tesar of the Toy Specialist, producer Butch Vig, and engineer John Siket.

NEW PRODUCTS AND SERVICES

MACKIE DESIGNS of Woodinville, Wash., has just begun shipping its SR24*4 mixer, a 24-channel, 4-bus board designed for sound-reinforcement and multitracking applications. Priced at approximately \$1,600, the SR24*4 integrates many of the features



SR24*4

of Mackie's top-of-the-line, 8-bus consoles: three-band EQ with swept mids, high headroom, low-noise mike preamps with phantom power, and excellent audio quality.

The SR24*4 also features channel mutes and soloing; six independent, balanced auxiliary sends with masters; tape assign to monitor or L/R mix (only) switch; and double bussing to feed eight tracks at once.

Mackie has also introduced its Otto-34 automation package, designed specifically for the company's 8-bus mixers but also usable with virtually any console with channel inserts. A two-rack-space outboard unit, the Otto-34 features 34 VCA gain cells and all other hardware necessary for level and mute automation of 34 channels. The automation can be bypassed with a switch, allowing manual control when necessary. Four units can be daisy-chained for a total capability of 136 channels.

Controlled by MIDI command protocols, the Otto-34 is compatible with many computer-based sequencers, according to Mackie. However, Mackie also makes its own Ultramix Pro sequencing software for the Macintosh.

SONY ELECTRONICS introduced several

new products at the recent National Assn. of Music Merchants expo in Nashville. The DPS-V77 is a high-quality, multi-effects digital processor that combines reverb, delays, pitch shifting, modulators, dynamics, and filters. It enables users to morph cross fades between two different effects for seamless change.

Sony also unveiled two pro DAT units: the DRC-A8 and PCM-2600, both 20-bit units that incorporate the company's proprietary Super Bit Mapping system for conversion to 16 bits.

In addition, Sony introduced the HR-GP5, a dedicated guitar effects processor, and the HR-MP5, a multi-effects unit. Both are half-rack digital processors that feature built-in tuners, MIDI control, and 100 presets, plus 100 user-programmable locations.

AUDIO TECHNICA of Stow, Ohio, introduces the ATH-M40 and ATH-D40 Studiophones, two closed-back headphone models designed specifically for professional studio monitoring.

The ATH-M40 offers bass-enhanced frequency response from five hertz to 28 kilohertz and a sensitivity of 100 dB at 60 ohms, making it suitable for bass, drums, and other low-frequency sources. The ATH-D40's frequency re-



ATH-M40 AND ATH-D40

sponse is from 20 hertz to 28 kHz, and its sensitivity 102 dB at 66 ohms. Both phones can handle a maximum input

power of 1,600 mW at 1 kHz.

Among the headphones' other features are strain-relief cable and circumaural earpieces that permit 180-degree rotation for one-ear monitoring.



FOCUSRITE RED 7

Both Studiophones use 40 mm drivers with neodymium magnets and copper-clad aluminum wire voice coils. Each pair is equipped with an 11-foot cable terminated in a standard quarter-inch connector.

BRITISH MANUFACTURER FOCUSRITE introduces two new products in its famous Red series of high-quality studio modules. The Red 7 is a mono mike pre-amp coupled with a compressor, de-esser, and exciter. It employs the company's proprietary VCA, found also in the ISA 130, ISA 131, and Red 3 modules. The Red 7 is designed as a direct path for vocals from the microphone to the storage device, providing high-quality processing that bypasses the console.

Focusrite's Red 8 is a high-end, dual mike pre-amp designed for vocals or instruments, as well as for recording direct to DAT or multitrack. It is billed as a companion for ribbon, tube, and condenser mikes.

SOUNDCRAFT introduces two console products in its Spirit line: the second generation of its Live 4 Mark II console, designed for front-of-house PA and small recording studio applications, and the ProTracker 8-channel in-line multitrack mixer.

(Continued on next page)



Douglas Gets The Blues. Producer Jack Douglas, renowned for his work with Aerosmith and John Lennon, has been cutting tracks with Los Angeles blues rock outfit Blue By Nature. Shown at Sonora Recording, bottom row from left, are Blue By Nature vocalist Karen Lawrence, Douglas, and bassist Charlie Diaz; in top row, from left, are drummer Dan Potruch, rhythm guitarist Fred Hostetter, and lead guitarist Rick Dufay.

AUDIO TRACK

NEW YORK

AT ROOM WITH A VIEW, David Bianco is mixing the upcoming **Ozzy Osbourne** project on Epic Records, titled "Ozmosis." **Alvaro Alencar** is assisting. Producer **Michael Beinhorn** brought his own custom-modified Studer A800 machine into the studio (Billboard, July 22). Also at Room With a View, **Tony Maserati** is working on the first release of British pop/R&B act **Truce** for Big Life Records. Alencar is assisting... Fresh from mixing the successful "Apollo 13" soundtrack, engineer **Rick Dior** has joined the staff of Sync Sound, according to studio president **Bill Marino**... Clinton Recording Studios has

been busy with top-flight projects lately. Soprano **Harolyn Blackwell** recorded a project for BMG in Room A with veteran producer **John McClure**. Mercury artist **Vanessa Williams** joined Blackwell for a duet of the **Leonard Bernstein** classic "America." Staff engineer **Robert Friedrich** captured the session on the studio's vintage tube mikes through the classic Neve 8078 onto a Studer 48-track digital machine. Also at Clinton, Verve trumpet virtuoso **Roy Hargrove** cut his latest album in Rooms A and B with producer **Larry Clothier** and engineer **Ed Rak**. Among the guests on the project were **Wynton Marsalis**, **Christian McBride**, and **Ronnie Matthews**. Not to be outdone

by his jazzy peers, rocker **Lenny Kravitz** spent time at Clinton working on an upcoming release with engineers **Gene Curtis** and **Troy Halderson**. The Kravitz sessions were supervised by bassist/co-producer **Henry Hirsch** and Kravitz engineer **David Domanich**.

LOS ANGELES

AT SCREAM STUDIO, noted producer **Don Gehman**—who is enjoying his latest multiplatinum success with **Hootie & the Blowfish's** "Cracked Rear View"—mixed an upcoming **Tracy Chapman** album for Elektra Records. The project is being mixed on the studio's SSL G Series console and Mitsubishi 32-track digital machine. Also at **Scream**, Interscope Re-

cording act **Possum Dixon** completed its second album with engineer **Phil Kaffel**. Both sessions were assisted by **Douglas Trantow**... At **Skip Saylor**, **Elton John** mixed his new single, "Made In England." **Greg Penny** produced and **Jon Ingoldsbys** engineered. Also at **Skip Saylor**, **Ice Cube** produced a **Kausion** album for **Lench Mob Records** with **Keston Wright** engineering and **Erin McInnes** assisting; **LaFace/Arista's Nandi** mixed her debut album with **Lisa (Left Eye) Lopes** producing, **Doug Grigsby** and

Bobby Brooks engineering, and **McInnes** assisting; **Big Beat/Atlantic's Foetus** mixed its upcoming album with **Tony G** producing and **Tulio Torrinello Jr.** engineering; and **Big Beat/Atlantic's Hi-C** mixed a self-produced project with **Chris Puram** engineering.

Please send material for *Audio Track* to **Paul Verna**, *Pro Audio/Technology Editor*, *Billboard*, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 22, 1995)

| CATEGORY | HOT 100 | R&B | COUNTRY | ALBUM ROCK | ADULT CONT. |
|---|--|---|---|---|---|
| TITLE Artist/ Producer (Label) | WATERFALLS TLC/ Organized Noize (Laface/Arista) | ONE MORE CHANCE The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista) | ANY MAN OF MINE Shania Twain/ R.J. Lange (Mercury Nashville) | DECEMBER Collective Soul/ E. Roland, M. Serletic (Atlantic) | I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest) |
| RECORDING STUDIO(S) Engineer(s) | BOSSTOWN (Atlanta) Nealhpogue | HIT FACTORY (New York) Rich Trivali Tony Maserati | SOUND STAGE (Nashville) Ron "Snake" Reynolds | CRITERIA (Miami) Greg Archilla | MASTER CONTROL (Burbank, CA) Gavin MacKillop |
| RECORDING CONSOLE(S) | SSL 4000G | Neve VRP SSL 4000G | SSL 4000C | Neve 8078 | SSL 4000E G computer |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction) | Studer A820 | Studer A800 | Sony 3348 | Studer A820/827 | Studer A827/A80 |
| STUDIO MONITOR(S) | Genelec 1033 | Augsperger Yamaha NS10 | Yamaha NS10 | Criteria Custom with Augsperger | Augsperger |
| MASTER TAPE | 3M 996 | Ampex 499 | Ampex 467 | Ampex 456 | Ampex 499 |
| MIX DOWN STUDIO(S) Engineer(s) | STUDIO LACOCO (Atlanta) Nealhpogue | HIT FACTORY (New York) Prince Charles Alexander | LE STUDIO MORIN HEIGHTS (Quebec, CANADA) Lynn Peterzell | MIX THIS (Pacific Palisades, CA) Bob Clearmountain | MASTER CONTROL (Burbank, CA) Gavin MacKillop |
| CONSOLE(S) | SSL 4064G with Ultimotion | Neve VRP | SSL 4056G | SSL 4072G Plus | SSL 4000E G computer |
| MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction) | Studer A827 | Studer A800 | Sony 3348 | Sony 3348 | Studer A827/A80 |
| STUDIO MONITOR(S) | Augsperger | Augsperger Yamaha NS10 | Yamaha NS10M | Yamaha NS10M KRR | Augsperger |
| MASTER TAPE | 3M 996 | Ampex 467 | Ampex 467 | Ampex 467 | Ampex 499 |
| MASTERING (ALBUM) Engineer | HIT FACTORY Herb Powers | HIT FACTORY Carlton Batts | MASTERFONICS Glenn Meadows | PRECISION MASTERING Stephen Marcussen | PRECISION MASTERING Stephen Marcussen |
| PRIMARY CD REPLICATOR (ALBUM) | Sonopress | Sonopress | PDO | WEA Manufacturing | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Sonopress | Sonopress | HTM | WEA Manufacturing | WEA Manufacturing |

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newsline...

TAPE MANUFACTURER 3M and multitrack recorder specialist Tascam have reached an agreement whereby Tascam will package 3M's new AHD Audio Hi-8 digital tapes with each new DA-88 modular digital multitrack recorder manufactured in the next year.

"We are delighted to be working with such a prestigious equipment manufacturer as Tascam on this 'pack-out' promotion," says **Don Rushin**, marketing director of professional products for 3M's audio and video products division.

The AHD tape features ultrafine metal particles that provide a true-to-life sound, according to a 3M statement. The tapes offer a playing time of 1 hour and 53 minutes—over 5 minutes more than other Hi-8 tapes. Furthermore, they are specifically designed for audio applications.

Other features of the AHD include an advanced binder system with rugged polyester backing to minimize data errors and high editing durability even under extremes of temperature and humidity.

WALT DISNEY STUDIOS has ordered an AMS Neve Logic 2 digital mixing desk for a brand-new facility. The company was able to evaluate the performance of the console during the mixing stages for its No. 1 soundtrack "Pocahontas."

Says **Chris Carey**, VP of post-production services for Disney, "The configuration of the desk will probably have to change daily, and the ability to redistribute the processing across a variable number of inputs is ideally suited to our way of working."

Concurrent with the Disney announcement, AMS Neve unveiled a powerful new automation system dubbed Encore. Available on the company's new V series consoles, Encore can be retrofitted to replace existing PC and co-processor cards in Flying Fader installations, according to AMS Neve.

MILLION-DOLLAR EARS: Trumpeting the irresistible notion that "somebody's ears could be worth \$1 million," tape manufacturer TDK has invited consumers to participate in a double-blind test to prove that the company's SA-X analog cassettes sound as good as CDs.

After a nationwide search held from now through December, 20 contestants will be selected to participate in the challenge, scheduled to take place at next January's Consumer Electronics Show in Las Vegas.

In order to win the first-place prize, listeners must correctly identify either CD or SA-X as the mystery sound source in 10 consecutive trials.

For a chance to compete, consumers must fill out entry forms at participating retail locations. In order to allow potential contestants to practice their listening skills prior to the big event, TDK will set up CD listening posts equipped with prerecorded "minichallenges."

PRO PEOPLE ON THE MOVE: **Steve Frankel** is promoted to product manager, international sales, at Lexicon. Frankel, a seven-year veteran of the company, previously held posts of trade show manager, product specialist, and Eastern regional sales manager.

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

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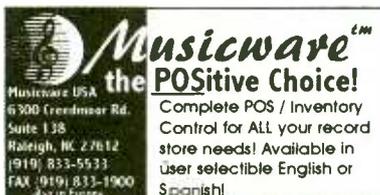
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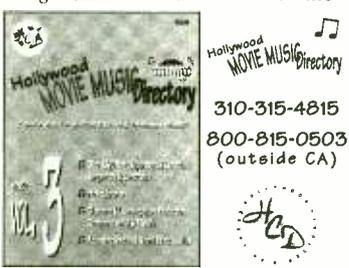
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STRESSING SMITH'S 'WILD' SIDE

(Continued from page 1)

morn has ever shown for me/All my life's bliss from thy dear life was given/All my life's bliss is in the grave with thee."

"Fifteen Wild Decembers" features the poetry of Percy Bysshe Shelley, John Keats, and Brontë sung by his wife, soprano Nicola Walker Smith, set to piano accompaniment that pays tribute to such modern classical composers as Steve Reich, John Cage, and Philip Glass.

A one-time student of Gavin Bryars, Smith met many of those he admired when he and Nicola assembled the book "New Voices."

"I'm hoping there are other people like me who have always moved between the different fields of music with no sense of guilt or self-consciousness," he says. "There are many who will have no problems with listening to PJ Harvey, Gavin Bryars, Bach, and everything in-between so long as it's good music that is moving and has something to say."

Despite the insistent, regular rhythms of Smith's music, the eight works featured on "Fifteen Wild Decembers" are far from minimal in emotional range.

"It's that which distinguishes my music from many of the so-called minimalists," says Smith. "Also, I have no interest in mathematical procedures when I create a work. What I do is intuitive and directed by strong passions."

Smith adds that song has become his natural medium of expression, offering the chance to translate powerful verbal imagery into music. "I guess that's part of my psychological makeup. I like literature, poetry, and art that move, rather than [art that is] interesting. I've been through the whole academic scene of studying composition [Smith earned an MPhil at Queen's College, Oxford], which was something of an antidote to my emotional side. But I could never spend my life considering the structure and process of composing, and the way in which a particular work is derived from this or that pitch series. Where is the passion in that? I don't think you can explain what I do intellectually."

The Smiths had previously recorded for the small indie label Kitchenware, producing, among other projects, music for the critically acclaimed film "Gas, Food, Lodging," which he describes as one of a few low-budget "sprats to catch a mackerel." Kitchenware, which manages the Smiths, has also looked after the careers of such pop artists as Prefab Sprout.

The record's executive producer, Martyn Harry from Sony Classical's Hamburg-based A&R department, saw the couple perform at London's Institute for Contemporary Art and promptly inked the "Fifteen Wild Decembers" deal.

"Sony Classical has changed hugely over the last year or so," says Smith, "from a Deutsche Grammophon clone to something that's already more forward-looking and original."

Sony Classical spokeswoman Carol Lowry says "Fifteen Wild Decembers" is being product-managed by the U.S., although "the U.K. is the most influential territory in terms of opinions."

The company is initially starting with the conservative marketing targets expected of a conventional classical release. However, as a second stage, Sony is hoping to introduce Smith to a wider market in the U.K. via such music and style publications as Vox and Wire.

"There's a potentially big classical market," says Lowry. "It started with Taverner's 'The Protecting Veil,' and then we had Górecki's Third Symphony. Both of those were new classical works, and it looks as if melody is really back with a vengeance."

Central to widening Smith's appeal is a remix of the emphasis track "Six Wings

Of Bliss" by ambient techno-meisters Future Sound Of London, which will be used in the fall to attract other media in the U.K. and Europe. "I was happy to agree with that, and it was always seen as a marketing tool to get people to notice the album," says Smith. "I wouldn't be embarrassed if it made the charts."

The album is undergoing a substantial marketing campaign in the States, but as senior VP/GM of Sony Classical U.S. David Weyner says, "It's not a record to ram down people's throats. Instead, we've seeded it in as many tastemaker outlets as possible, outlets that the new music and pop world uses to reach out to people."

The key word is "discovery," says Weyner. "We've created an interactive press kit... that's being sent directly to journalists, as well as being available to consumers through the Internet. We've done a great solicitation video for retail, and the gut response to that already is really encouraging."

"In the final outcome, we want to reach everyone from the downtown classical new music world, the same audience... for a Kronos Quartet concert, all the way to fans of October Project or Dead Can Dance," says Weyner.

Epic Records—particularly product manager Frank Ceraolo—has been touting the Smith remix to the dance and gay music communities.

"We're utilizing the time of the year, the summer, as the best way to, in a leisurely fashion, reach out to the audience likely to be interested in this sound," says Weyner. "We have a remix by Bob Krausaar, who is most famous for his work with the Pet Shop Boys. He did a trip-hop mix of the emphasis track, 'Six Wings Of Bliss,' which will be serviced to clubs."

TWO VIDEO VERSIONS

A video for "Six Wings," of which there will be two versions, is being shot in New York, produced by the Douglas Brothers. The unexpurgated version features Bunty Matthias, a contemporary English dancer with a very idiosyncratic dance approach, and "a lot of nudity," according to Sony. The unedited version will be used along with the remix at dance clubs and DJ pools.

Sony is also looking at more mundane ways of promoting the music, such as listening-station campaigns and in-store play—including coffeeshops and beauty salons in major U.S. cities.

Sony says that classical, NPR, triple-A, and jazz/AC radio will be serviced, but consumer groundswell will dictate at what formats the potential radio audience lies.

There will also be print advertising in consumer magazines starting this summer with an emphasis on alternative magazines like the Utne Reader, the New Age Journal, and Interview. The second phase will reach out to mainstream consumer publications like Rolling Stone and Spin.

Central to the publicity campaign is a book-signing/in-store performance tour in six or seven major markets. Weyner says, "We have collaborated closely with Amadeus Press to combine our promotional efforts with the June release of 'New Voices.' As we make our way toward fall, we will have Jeff and Nicola do book signings and in-store performances as a duo at a variety of book/record retailers."

Borders and Tower Records are among the potential partners for this portion of the campaign, according to Weyner. "We're doing this in the hopes that it becomes a confluence of interests," he says. "The beauty of it is that they are both authors and artists."

We got #1 on it.

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Happy 5th anniversary.**



T H E

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A B I L L B O A R D A D V E R T I S I N G S U P P L E M E N T

THE BOX

Ten Years And 20 Million Viewers Later...

The Box Celebrates The Fifth Anniversary Of Its National Rollout And The Expansion And Evolution Of The Viewer-Controlled Concept

BY DEBORAH RUSSELL

the more things change the more they stay the same. Just ask John Robson, current VP of programming, international, at The Box, and a core member of the team that developed the "planet's first and only interactive, all-video music network."

"I still hear the same things now that I did 10 years ago," says Robson, who has helped propel the novel concept of a viewer-programmed music network from a local experiment in Miami, Fla., into a powerful presence nationwide. "When I would speak on behalf of The Box at conferences [about new technologies] in the early days, people would always say to me, 'Everyone's been talking about interactive television for years, but you're the only ones doing it.'"

"I still hear that today."

THE BIRTH OF A NOTION

But those sentiments are about the only things that haven't changed since the mid-'80s, when The Box was born of a software developer's quest to find an application for a technology that tied together telephones and cable TV via the computer.

"We were doing a small test on one Miami cable system and had lots of great ideas, but none of them was a real generator of revenue," Robson says.

It was cable executive Bill Stacy (who also became a core developer of The Box) who first verbalized the concept of playing music videos on an interactive network as a method to build a business, notes Robson. And while the idea was sound, it lacked a key element. How to make the network pay for itself?

"I insisted on using 976 [toll] phones as a way of taking the support of the channel directly to the viewers," Robson says. But one major problem stood in the network developers' way: "At the time, 976 numbers weren't even available in Miami. We were the first applicants for a line."

When the paid request lines for the Video Jukebox Network did officially open on Dec. 19, 1985, 20,000 cable subscribers throughout Miami were treated to a fellow viewer's \$1 video request: Appollonia's "Sex Shooter."

NATIONAL EXPOSURE

Five years later, The Box took its concept to 400,000 households across the nation. Today, the viewer-programmed network, which targets an audience between the ages of 12 and 29, can be seen in some 20 million households in 50 markets in the U.S., U.K. and Puerto Rico. Clip requests now cost between 99 cents and \$3, and individual Boxes around the nation super-serve a localized demographic with a wide range of requests. Between 15 and 25 new clips can be added to the menu each week, and network management cites some 6 million viewer transactions per year.

Early July saw The Box join forces with interactive entertainment developer On Ramp Inc. to launch The Box's own domain (thebox.com) on the World Wide



Naughty By Nature

When the paid request lines for the Video Jukebox Network officially opened on Dec. 19, 1985, 20,000 cable subscribers throughout Miami were treated to a fellow viewer's \$1 video request: Appollonia's "Sex Shooter."



Cypress Hill



A Tribe Called Quest

Web. The move makes The Box the first TV network to go live on the Internet.

In addition, May saw the network launch The Box on satellite, in essence a new, stand-alone cable network geared specifically for small cable systems. The pre-programmed service, though not fully interactive, is available in about 900,000 satellite-equipped homes. At the same time, a pre-programmed block of the network's output is beamed into nearly 7 million homes weekly via Tele-Communications Inc.'s own tv! Network, which provides its subscribers with a sampler of various cable services currently available.

Now the goal is to roll The Box out around the world, with plans to infiltrate markets in Europe, Latin America and the Pacific Rim.

MISSION POSSIBLE

Such a mission was a mere dream five years ago, notes The Box's executive VP, Les Garland. A former program director at that "other network" (MTV), Garland joined The Box in 1990, concurrent with the network's national rollout. Lured out of semi-retirement by the seemingly insurmountable challenge of building a revolutionary channel on a shoestring budget, Garland brought to The Box his enthusiasm for music on television. He also brought a profound belief that a viewer-programmed network "could carve its niche among music fans who weren't being served by radio or other music video channels."

Robson says Garland's instincts were correct. "When we first launched, the entire library of videos available in the universe was rock 'n' roll," Robson says. "Latin, country and rap clips just didn't exist. So there was no differentiation between us and MTV."

Well, other than the fact that you could see for free the same videos on MTV that you paid for on The Box. "You just got to see them when you wanted with us," says Robson.

It was the viewers who shaped The Box's early identity, he notes. "We had a 24-hour customer-service line, which rang in our bedrooms in the middle of the night," Robson recalls. "And kids would call and say, 'If you get Run-DMC, the Fat Boys and New Edition, you'd get a lot more calls than you're getting now.'"

GETTING HIP-HOP TO RAP

Though one of the network's early developers literally wondered, "the new edition of what?" his more-informed colleagues took the cue from the audience and actively began to seek out rap and hip-hop clips from the labels.

"One day we hit pay dirt and got videos from Run DMC, the Fat Boys and Grandmaster Flash," says Robson, "and the phones lit up. It went from calls coming in now and then, to boom, boom, boom, boom."

In retrospect, Robson says, hip-hop and rap clips were uniquely suited to the network's call-in format. Kids eager to learn the most popular rhymes phoned in the same requests over and over until the lyrics were mastered. Andre Harrell's "Uptown Is Kickin' It" clip was one of those repeat requests. The video, which showcased a plethora of the most popular rappers on the scene, took consistent requests for two years.

"Rap helped us generate an initial call base," says Robson. And subsequent videoplay generated sales spikes in specific markets, lending a legitimacy to the network that allowed it to grow and compete in a tight cable marketplace.

Growth has been stunted throughout the cable industry in recent years, though, ever since restrictive rate regulations imposed by the FCC made it financially undesirable for cablers to add new services to their product lineups. And yet, from 1988 to 1992, VJN management, helmed by CEO Andrew Orgel, engaged in a zealous expansion program that was oddly out of step with the industry norm.

In four years, Orgel installed 145 new Boxes to the network's system, several of which were less than cost-efficient. Botched deals with cable operators resulted in a loss of carriage from some systems, and revenue from phone requests was plummeting to dangerous lows. On top of that, according to a 1994 *Forbes* article, VJN stock, which had been trading at close to \$10 in 1989, was trading as low as 50 cents in 1992. That year alone, the network lost nearly \$5 million, with current liabilities far exceeding current assets.

"There were a lot of dark moments," reflects Garland. "We've been lucky. This company has had at least three lives. There were many times the industry closed the coffin on us, and we just kept coming back."

The VJN board finally ousted Orgel when it became painfully clear that,

Continued on page 76

IT'S COMING!

BOXtunes

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OF HIP-HOP VOLUME 1

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PLAYAZ CLUB
ROMANTIC CALL
COME BABY COME
I NEVER SEEN A MAN CRY
TOOTSIE ROLL
FANTASTIC VOYAGE
FLAVA IN YA EAR
BRING THE PAIN
SHOOP
BUMP N' GRIND

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Because there's more to **THE BOX** than you think!

**THE
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YOU CONTROL

THE BOX

Who's Who

The Top Men And Women In The Box

BY KASTY THOMAS

JOHN ROBSON VP of Programming/ International

John Robson has been with The Box since 1985, where he has held various positions, including director of production, director of corporate communications and investor relations, and director of programming. As director of programming, Robson, along with his programming and production team, developed such on-air features as "BOXtalk," "Breakin' Out Of The Box," "New Videos This Week" and "94 Dayz Of Summer." He was appointed to his current post, VP of programming/international, in 1994 and continues to play an active role in the overall direction of The Box's U.S. programming as well as the company's international interactive music-television service.



"As we have seen with our great success in the U.K., The Box is ideally designed for international application because it is driven by local viewer demand," says Robson. "We have the technology to create a framework that is ideally designed for international application. The Box is a physical piece of equipment that is located in the broadcast facility. We load it with advertising, videos, etc. and can customize the channel to the taste, culture and desires of a country."

PAUL SARTAIN VP of Operations

In 1984, while working on a B.A. in management information systems (the merging of computers and business) at Florida International University in Miami, Paul Sartain became involved with a project that was based on a computer operating a television station, the technological premises of which were the beginnings of The Box. In 1985, Sartain, along with three other people, including John Robson, joined what would later become Video Jukebox Network as a systems analyst. From 1986 to 1989, Sartain was involved with developing the software that the station runs on along with the support software needed to operate the network. During that time, he was promoted to manager of operations. In 1990, Sartain was appointed director of operations and was named VP in 1993. Sartain's current responsibilities include working on the biggest technological thrust since The Box was launched in 1985. This new technology will change their current system to a video file-server based system. In lay terms, The Box now uses videotape and laserdiscs to store information, and these



Continued on page 76

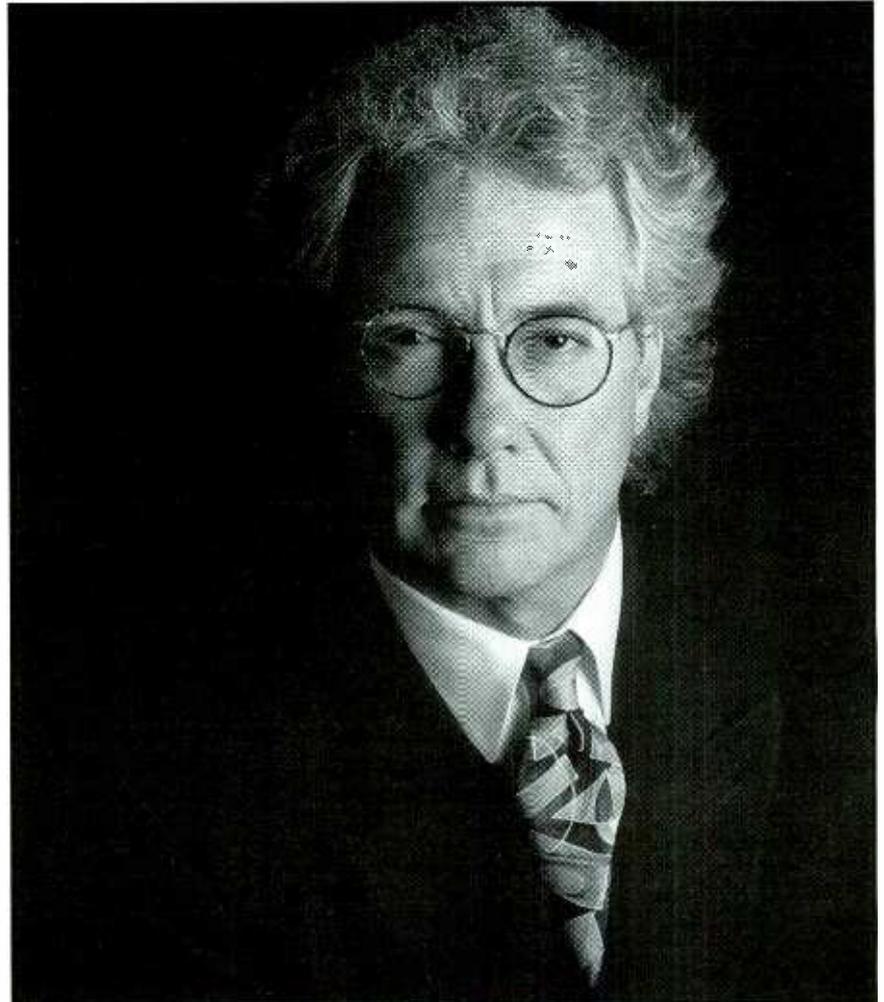
A MESSAGE FROM THE EXEC VP

LES GARLAND HAS STEERED THE BOX THROUGH ITS FIVE MOST EVENTFUL YEARS

Les Garland, executive VP of The Box, began his career ascent in the '70s as a radio programmer. He moved to the record industry in 1979 as head of West Coast operations for Atlantic Records. He left Atlantic to participate in the founding of MTV as senior VP of programming. Following his six-year association with MTV networks, including MTV and VH-1, Garland joined MTV colleague Bob Pittman in the founding of Quantum Media, an NCA joint venture to produce TV, film and music projects. Garland joined The Box in 1991 as VP of programming, a position he held until 1994, when he became executive VP.

"What attracted me to The Box was that it played into my theories about how to succeed in modern television," says Garland. "I believe the mandatory ingredients are entertainment, information, innovation and differentiation. The Box had all that. Back in 1990, when I saw The Box technology, it became even more apparent to me where television was headed. The Box could take what we (at MTV) had defined as music television in the '80s and bring it to another level. Five years ago, when we began the national rollout of The Box, people thought even this form of interactivity was pretty daring. Now, interactivity is recognized as the undeniable next wave. For me, it's always been gratifying to have a role in the developing of new formats—I love that The Box is at the forefront of the new interactivity. It makes what we do even more exciting."

"From a base of only 400,000 homes in 1990, we've grown to 20 million plus. The Box went through the industry from the music side, the advertising side, the technology side, the marketing side and the television side—selling the interactive hook. When we started, there was a relatively small number of believers. Today, the whole world believes."



ifying to witness the record companies hop on The Box train to support their artists in so many different ways.

"I have to mention the wonderful relationship that developed because of Chris Blackwell's involvement. What a pleasure it is to

"What attracted me to The Box was that it played into my theories about how to succeed in modern television. I believe the mandatory ingredients are entertainment, information, innovation and differentiation."

"One of my most satisfying accomplishments since joining The Box is watching the consumers discover new talent; 8 million phone calls per year have contributed to the phenomenal success of so many performers. Toni Braxton, Bones Thugs-N-Harmony, Mary J. Blige, Adina Howard, Brandy, TLC, Dr. Dre, Snoop Doggy Dogg, Green Day and Nine Inch Nails are some of them. There have been so many in the past three or four years, I couldn't mention them all."

"In a very tough environment for any programming service—and there are no less than 40 competing domestically for a limited amount of channel capacity—I've watched The Box grow to 20 million homes across the U.S., U.K. and Puerto Rico. And there are at least six international territories on the launchpad."

"Back in 1990, we were literally unknown. Since then, it's been grat-

work with such an admired and respected music man. Our business relationship at The Box has resulted in a wonderful friendship.

"The relationship between Jerry Lenfest and The Box not only brought us needed capital and improved technology, but enabled us to launch on satellite in August 1993."

"And, I suppose, most gratifying has been watching The Box team grow to a staff that I can proudly say compares to the best teams I've ever worked with, including teams at great radio stations like CKLW in Detroit, WRKO in Boston, KFRC in San Francisco, Atlantic Records and MTV. The Box team is a dedicated group that has evolved into a killer crew. Without dedicated, professional people working together with a common focus, all the other great things aren't possible."

"In the immediate future, The Box will be working on P.O. Box, a line of merchandising; our Internet launch; Box compilation albums, beginning with "Big Phat Ones, Hip-Hop"; and new video technology. And, of course, at the top of our agenda is more distribution of our programming, utilizing all the new technologies. You can look to see good news on the international front before the end of 1995. The Box is unstoppable. We're on full frontal attack."

"I can tell we're working hard these days: my golf handicap has gone from eight to 10. And guess what? I've never had so much fun in my life." ■

P.O. BOX

PERSONAL OBJECTS

BOX
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is here!

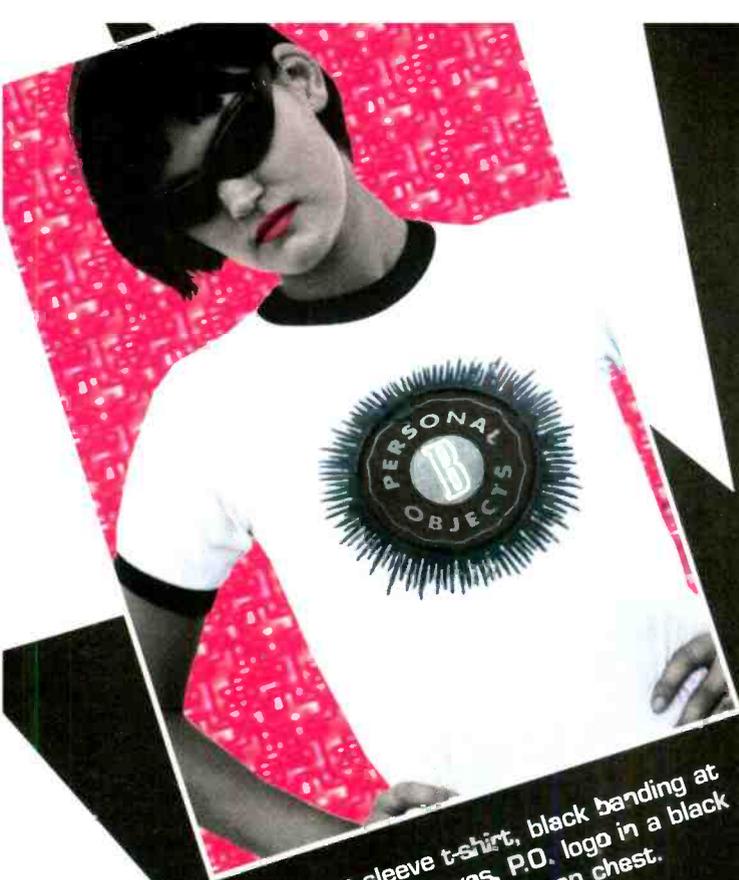
We call it
P.O (Personal Objects) BOX.
It's our own line of
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For people who take
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Black and red nylon messenger bag, lined in royal blue. Bag features wrap-around outside pockets, velcro closures and zipped inside pocket. Logo appears small on a reflective strip on fold over flap.



Tiny short-sleeve t-shirt, black banding at the neck and sleeves, P.O. logo in a black and gray sunburst on chest.



Black baseball cap with an embroidered B over the bill. Made of heavy, soft cotton twill, black leather adjustable strap with a silver-tone buckle.



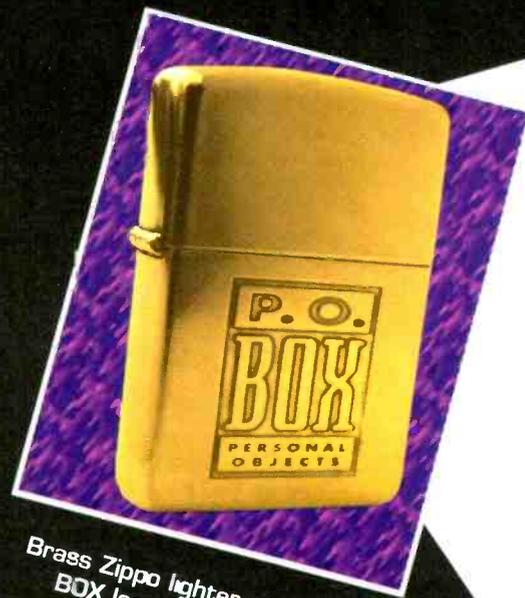
Short sleeve forest green t-shirt with yellow and red screen-printed B in a circle on the center of the chest, the Personal Objects logo small, on the back of the neck.



Short-sleeve khaki t-shirt with P.O. BOX eagle in black on front of chest.



Three-panel "taxi" hat in tan and olive, with "Fresh Roasted" embroidered on the side.



Brass Zippo lighter with the P.O. BOX logo etched on front.

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There's more to THE BOX than you think!

Photography Ron Samuel

THE BOX

Breaking Out Of The Box

Labels Credit The Viewer-Controlled Network For Some Of Their Biggest Success Stories

BY BRETT ATWOOD

The Box has played a vital role in breaking projects from many top artists, including Sir Mix-A-Lot, R. Kelly, Danzig and Brandy. In fact, many label executives surveyed say that the pay-to-see music video channel has given many developing artists their first nationwide airplay opportunity.

"The Box is an important starting point to expose acts who may



R. Kelly



Boy George

have difficulty getting a shot elsewhere," says Janet Kleinbaum, Jive senior director of artist development and video promotion. "For rap and underground acts, it offers national exposure seven-days-a-week, 24-hours-a-day. That's a significantly larger opportunity for airplay

"For rap and underground acts, The Box offers national exposure seven-days-a-week, 24-hours-a-day. That's a significantly larger opportunity for airplay than a one-time slot on a specialty show."

—Janet Kleinbaum, Jive

than a one-time slot on a specialty show."

Kleinbaum says that The Box has played a key role in breaking several acts on Jive, including R. Kelly, Shaquille O'Neal and E-40.

STREET CREDIBILITY

"The Box has credibility with the kids on the street," says Alison Bandier-Koffman, EMI senior director of national video promotion. "If they see a video there that they think is cool, then it can really jumpstart an artist's career."

Bandier-Koffman credits The Box with breaking Chrysalis/EMI act Rappin' 4-Tay. "It took off immediately," she says. "There were so many regions where we saw significant sales, even though there was no radio airplay there. We knew that it was due to The Box, because

Continued on page 66

IMAGE CONSCIOUS

Box Promotions Go Beyond TV, Include CDs, Contests And Clothing

BY JORDAN LEVIN

There's a built-in dilemma to selling The Box: How do you mass-market a product whose defining characteristics are localized identity, viewer control and interactivity to a young, demanding audience that tunes in to stay ahead of the pop culture curve and make its own choices? The answer: Take your cues from your audience (just like in the programming), give them lots of choices, target local tastes and keep your methods and your images fresh, quick-changing and interactive.

"Our target demographic is one of the most elusive," says director of marketing Jerry Berkowitz of the network's 12-to-29-year-old audience. "For that reason, there is no end to the possible solutions. Anything that's been tried and has worked can be tried again, anything that's never been tried can also be tried. It's one of those situations where there are no wrong answers, only effective answers."

Those answers include weekly concert sweepstakes drawings, the launch of a line of clothing and gear called P.O. Box (Personal Objects), Box home video and CD compilations and new promo spots keyed to the network's interactive, in-your-face character. Each is delivered through multiple media, phone, mail, radio, retail, even the Internet.



WINNING PROMOS

For instance, 95 Dayz Of Summer is a summer-long, multi-tiered promotion sponsored by Coors Light, Slim Jim, American Airlines and Philips. For each of the 14 weeks, a different artist (from Jodeci to Paula Abdul, White Zombie to Michael Jackson) and label contribute the prize, which could be dinner for two in Paris with Abdul or a trip to the opening concert of Jackson's HIStory tour, with a Grand Prize winner earning a trip to the network's home in Miami Beach and a Philips sound system. The broad range of artists means the same promotion appeals to each genre's audience. Viewers can enter via phone, mail and (depending on the week) through retail outlets, magazines and the Internet.

That mix of media to get the message and the product out is typical of The Box's methods. "We're out to make sure we use as many media as possible," says Berkowitz. "Video, radio, retail, cable, satellite, Internet." And instead of considering radio only as a rival, the network works closely with key stations in each of its major markets, airing cross-promo spots for station launches and other efforts.

Another promotional contest, to see a Box concert at Madison Square Gardens, will reward contest winners from 20 local Box radio partners around the country, with one national winner from the network. The radio partnerships have the added benefit of closely tying the network into the local audiences. Another grassroots promo effort is the Box Dance Van, which brings a video wall and giveaways to high school dances.

"Having the radio enforcement is a double whammy," says Berkowitz. Adds director of press relations Susan Ainsworth, "There's a real reciprocity between radio and The Box that I think is very unusual. What's been typical is that radio and what we do have to be mutually exclusive. But music is central to us, which is something we share with radio, and so we're trying to feed off each other."

Starting Aug. 1, viewers will be able to buy, again via phone, mail or retail, the first of "Big Phat Ones," compilation CDs of The Box's top-requested songs (the first will be hip-hop, followed by alternative).

THE PARTY LINE

The company is also discussing creating similar video and CD-ROM compila-

tions of The Box Unwrapped, the enormous kick-off concert and block party celebrating their move to Miami Beach last summer. Berkowitz says the event, which took place during Super Bowl weekend with artists including local rocker Nil Lara, Donna Summer, Mary J. Blige, Bush and Ice Cube hosting an impromptu rap jam with the likes of Naughty By Nature, Salt-N-Pepa and A Tribe Called Quest, was such a success that they are considering franchising similar events.

Then there's P.O. Box, a line of clothing and gear coming out in early August: T-shirts, hooded sweat-shirts, '60s retro bowling shirts, baseball and cabbie caps, backpacks, messenger bags, shorts, mini-dresses and even Zippo lighters. It's hip and functional active-wear with a streetwise look, custom-dyed colors and cool graphics—The Box logos are subtle, instead of screamingly large, and there are esoteric word/image designs like "Eat It Now!" under an ice cream cone or the phrase "Fresh Roasted Dumbo."

Again, it's all targeted to a young audience that likes to define its own tastes and style. "The unifying factor in our audience is the taste level," says Ainsworth. "It's a desire to see certain videos before other people see them, to wear a certain kind of clothing before other people do, to hear music before it's on the radio. It's a forward-thinking approach. And that begins with the technology and goes up to the products we're displaying."

Finally, the network's new promo spots and stingers play on the concept of interactivity. There are real-time close-up shots of viewers' faces ("Believe it or not," jokes Berkowitz, "talking to someone is also interaction"), hip graphics like the numbers 24/7 (for 24 hours, 7 days), circuitry graphs or a ubiquitous bouncing cube with "The Box" on all sides, and lightning-quick video clips where three words of a song supply a key message.

"You gotta be fresh," says Berkowitz. "Because once it's stale, it's already too late. So we gotta stay ahead of the curve." ■



"Big Phat CDs"

The Box Hits Music Retailers With Greatest-Requests Compilations

BY NICOLE GAVIN

The Box, in association with PolyGram Special Markets, ILS (Independent Label Services), has produced the first in its series of compilation CDs, "Big Phat Ones, Volume 1, Hip-Hop." Hitting retail stores Aug. 8, the CD features the most-requested hip-hop songs in Box history, including cuts by Warren G., K7, Salt-N-Pepa, Method Man and Notorious B.I.G.

"The idea came about a year and half ago, in a conversation with Les Garland," says "Big Phat Ones" compilation producer John Luongo. "I said, 'You have all these kids who really care about music—and spend money to see their favorite videos.' Garland said, 'Let's find the videos that consumers like the most and put together a compilation of what the viewers mandated as the very best videos.' So 'Big Phat Ones' was born."

"We also decided that it would be great to be involved with Tony Martell and the TJ Martell Foundation, and we decided to give a portion of the proceeds to the TJ Martell Foundation to help further cancer research."

"Big Phat Ones, Volume 1, Hip-Hop" reflects the diversity within the genre for which The Box is famous. Director of programming Frankie Blue reviewed the most-requested videos in Box history to select the lineup, which is expected to have strong appeal for Box fans because of the unprecedented combination of well-known artists in a compilation form.

Box director of promotions Jon Baum, says, "Big Phat Ones" is a perfect brand extension for us. It will help us continue to create strategic alliances and generate win-win-win situations for artists and their labels, viewers and The Box."

The release of a second "Big Phat Ones" CD featuring a compilation of alternative-rock hits is in development and should be available by October. "We expect this to be an ongoing entity that gives the consumers total value for money, while helping to bring an end to a dreaded disease," says Luongo. Also on the boards is a compilation home video of the same titles that appear on the CD. ■



HOME GROWN

THE BOX WORLDWIDE

OUR
INTERNATIONAL
EXPANSION HAS BEGUN.
STARTING FROM OUR BOXES IN
THE U.S., U.K. AND PUERTO RICO,
WE LAUNCH THE BOX HOLLAND.
SOON TO FOLLOW: THE REST OF CIVILIZATION.

WHAT MAKES THE BOX UNIQUE IN THE U.S. MAKES
THE BOX PERFECT FOR EUROPE AND THE REST OF
THE WORLD: THE BOX DELIVERS AN INTERACTIVE,
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AND SINCE THE BOX IS A BASIC
CABLE SERVICE, YOU DON'T
HAVE TO WEED THROUGH
TONS OF SPECIAL
EQUIPMENT
TO ENJOY

IT.
JUST
TURN
ON
YOUR
CABLE
SERVICE.

AND
WATCH.
AND
CALL.

Because there's more to THE BOX than you think!

THE
BOX
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THE BOX

Frankie Blue: The Man Who Fills The Video Jukebox

With Viewer-Controlled Programming,
What's A Programmer To Do?

BY TED B. KISSELL

If The Box is "Music Television You Control," then the job of programming director must be pretty cushy, right? With all the hardware and software set up to track the incoming 900-number video requests, you'd think the choice of videos offered to viewers could be put on computer-controlled autopilot.

Well, interactive technology does play a huge role in the day-to-day operations of The Box, and the system does compile a daunting stack of viewer-response numbers, but the interpretation of this data falls not to some latter-day HAL 9000 ("I'm sorry, Dave. I'm afraid I can't play Collective Soul anymore"...) but to a living, breathing guy from the Bronx who goes by the name of Frankie Blue.

THE HUMAN FACTOR

As director of programming, Blue is required to process heaps of statistics. He monitors "call volumes" (900-number requests for videos) daily. Every Monday, he and his seven-person programming staff put together a Top 300 countdown of most-requested videos, both for their own edification and as a service to



Director of Programming Frankie Blue

ACTING LOCALLY

"All of our videos are national, because we try to expose new artists to all of our viewers," says Blue. "When we commit locally, it's either because the artist is from a local area or that artist has saturated local radio."

This customizing of each individual Box for each market makes Blue's job unique among music programmers. "It's an overwhelming challenge," he says. "It's like programming 130 radio stations."

Blue knows plenty about programming radio stations. As program director of New York City's Z-100 until 1994, he gradually eased a mainstream rock 'n' roll station into the alternative era. He stresses that his choice of videos for The Box is not dictated solely by numbers-crunching: He relies on that same innovative sensibility that he brought from Z-100, continuing to build on The Box's reputation for breaking new, young talent.

"We're pretty progressive; we take a lot of chances," he says. "Actually, it's more like we give chances to bands. But we can only do so much. It's the viewers who will decide whether it's a hit or not. The hits will always rise to the top, but a large part of our core audience watches The Box to see what's new. They expect to see new videos."

Unlike MTV—which everyone at The Box stresses is *not* a direct competitor—The Box delivers very little else besides the videos. Blue says he has no intention of fiddling with this basic tenet. Whatever impact Blue makes, The Box will remain an all-music channel.

The changes Blue has made already seem to be paying dividends. Call volumes from January through May 1995 were higher than in the same period of 1994, Blue says. But he takes as much pride in what he terms "cleaning up the presentation" of the station.

LESS BOOTY

"We no longer show the 'booty' videos," he says. "We had that reputation before, and when we sat down and talked about it, I thought it was a little dated. It had become the easy way to make a video: Just put a lot of women around a pool and cut a video. Now we're asking artists to get back to some creativity and some fresher forms of entertainment."

A relative dearth of T&A hasn't been the only consequence of Blue's tenure. When he accepted his position at The Box, many within the industry looked at his radio background and inferred that, in hiring an alternative-rock guy like Blue,

The Box was looking to move in that direction. For a network that has built a consistent following among fans of rap and soul music, Blue's hiring looked like a significant departure.

The network might more accurately call itself *The Boxes*, because Blue customizes the video selection for each discrete cable operator to serve the demands of its viewers.

labels. He also keeps a close eye on which videos are to be dropped—and what videos will replace them—at the two weekly programming meetings. Turnover of videos is high: Every week, about 15 to 25 new videos are added to The Box's selection.

The numbers are important in this process, but taste and instinct play an equal part. "Whenever we add a video, it's based on both areas," Blue says. This kind of work, at its core, is not too different from what thousands of programming directors at thousands of radio stations do each week. What's different is the scale. Blue not only tracks the overall numbers, but also the call volumes for each market's Box.

Blue often uses the metaphor of the jukebox to describe his job at what used to be called the Video Jukebox Network: The viewers pick the songs out of the jukebox, but he's the one who puts the songs in the jukebox in the first place. Only it isn't just one jukebox. The network might more accurately call itself *The Boxes*, because Blue customizes the video selection for each discrete cable operator to serve the demands of its viewers.

Blue says that, in fact, he has been placing a little more alternative rock into the mix, and the response has been favorable. "We've been noticing an increase in numbers for the pop-alternative videos," he says, "because that music now has mass appeal. Plus, alternative music is cutting-edge, and The Box is cutting-edge. So we're throwing a little more of that out there."

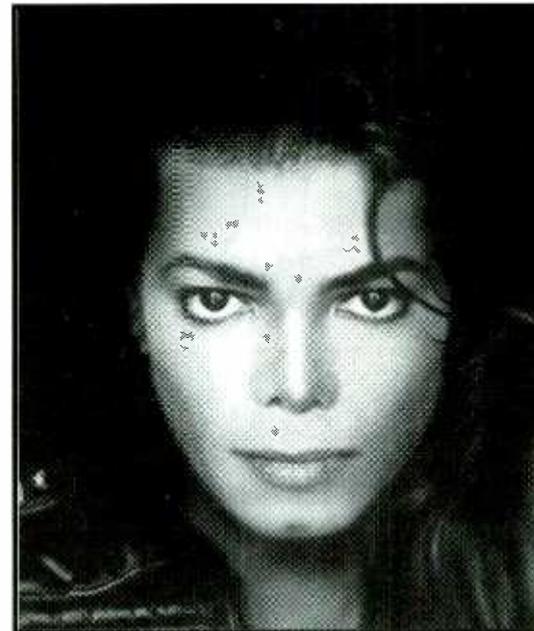
Yet, while acknowledging his rock 'n' roll roots, Blue emphasizes that The Box will continue to offer its viewers a balanced selection of cool, new stuff in an entire spectrum of genres (targeted to the 12-to-29-year-old market, of course), then allow the viewers to make their picks.

"We're viewer-controlled," Blue says as if reciting a mantra. "We have a balance among rock, mainstream alternative, rap and urban, but each Box is programmed differently. One might be tweaked as a more rock-alternative Box, if that's the style that's most popular and radio-compatible in that market. My goal is to study each market and decide if it should lean toward rock or toward rap and urban or something else. It's all about localizing."

Blue knows well that the greatest strength of The Box is its ability to respond quickly and decisively to the demands of its viewers. The Box was interactive before the concept became a national catchphrase. "Everyone's focused on that now, and some are just getting around to it," says Blue. "We're ready to take it to the next level." ■

Regions To Believe

Box Tops In Four Major Markets



Michael Jackson



Ol' Dirty Bastard



Mary J. Blige

EAST

- | | | |
|----------------------|-----------------------------|------------|
| 1. Michael Jackson | "Scream" | Epic |
| 2. TLC | "Waterfalls" | LaFace |
| 3. Notorious B.I.G. | "One More Chance" | Arista |
| 4. Ol' Dirty Bastard | "Shimmy Shimmy" | Elektra |
| 5. Collective Soul | "December" | Atlantic |
| 6. Mary J. Blige | "You Bring Me Joy" | Uptown/MCA |
| 7. Primus | "Wynona's Big Brown Beaver" | Interscope |
| 8. Luniz | "I Got 5 On It" | Virgin |
| 9. Method Man | "I'll Be There For You" | Def Jam |
| 10. D'Angelo | "Brown Sugar" | EMI |

WEST

- | | | |
|-----------------------|-----------------------------|--------------|
| 1. Michael Jackson | "Scream" | Epic |
| 2. TLC | "Waterfalls" | LaFace |
| 3. E-A-SKI | "Blast" | Priority |
| 4. Primus | "Wynona's Big Brown Beaver" | Interscope |
| 5. Skee-Lo | "I Wish" | Scotti Bros. |
| 6. Collective Soul | "December" | Atlantic |
| 7. Ice Cube | "Friday" | Priority |
| 8. Ol' Dirty Bastard | "Shimmy Shimmy" | Elektra |
| 9. Luniz | "I Got 5 On It" | Virgin |
| 10. Naughty By Nature | "Feel Me Flow" | Tommy Boy |

Continued on page 58



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**"BREAKIN'
OUT OF
THE BOX"!**

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**ON
YOUR**

5TH

ANNIVERSARY

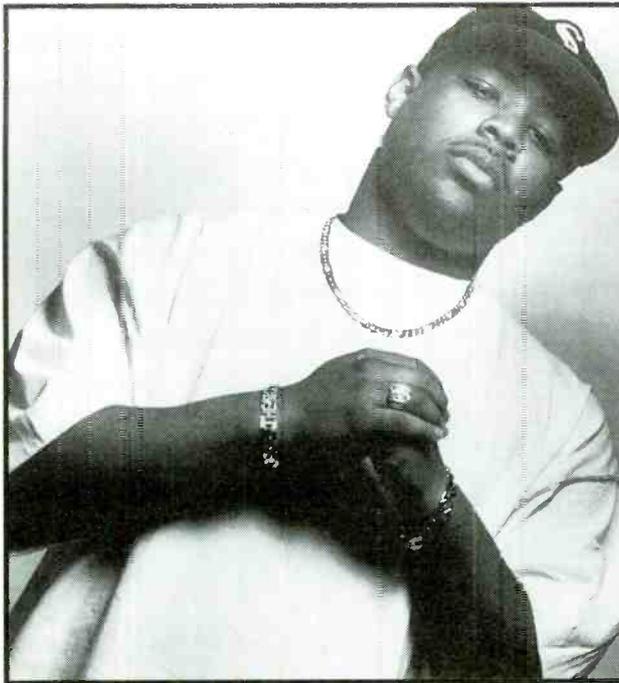
AND WE THANK YOU FOR YOUR SUPPORT OF OUR UNIQUE VISION!!



THE BOX



Primus



E-A-SKI



Collective Soul

REGIONS TO BELIEVE

Continued from page 56

MIDWEST

- | | | |
|---------------------|-----------------------------|--------------|
| 1. Michael Jackson | "Scream" | Epic |
| 2. TLC | "Waterfalls" | LaFace |
| 3. 2 Pac | "So Many Tears" | Interscope |
| 4. Ice Cube | "Friday" | Priority |
| 5. Notorious B.I.G. | "One More Chance" | Arista |
| 6. Primus | "Wynona's Big Brown Beaver" | Interscope |
| 7. Collective Soul | "December" | Atlantic |
| 8. Subway | "Fire" | Motown |
| 9. Skee-Lo | "I Wish" | Scotti Bros. |
| 10. 2 Pac | "Dear Mama" | Interscope |

SOUTH

- | | | |
|----------------------|-----------------------------|--------------|
| 1. Michael Jackson | "Scream" | Epic |
| 2. TLC | "Waterfalls" | LaFace |
| 3. Skee-Lo | "I Wish" | Scotti Bros. |
| 4. Primus | "Wynona's Big Brown Beaver" | Interscope |
| 5. Dis-N-Dat | "Freak Me Baby" | Epic |
| 6. 2 Pac | "Dear Mama" | Interscope |
| 7. Collective Soul | "December" | MCA |
| 8. Ol' Dirty Bastard | "Shimmy Shimmy" | Elektra |
| 9. Montell Jordan | "This Is How We Do It" | Def Jam |
| 10. Seal | "Kiss From A Rose" | Warner Bros. |



TLC

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and we thank you

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Z8

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G-MO
ROULA
MATTHEW
SWEET
GREEN JELLY
MAX-A-MILLION
TOOL

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**T H E
B O X**

Radio-Active Synergy

Promotional Affiliations Expand The Box's Reach

BY BRETT ATWOOD

The Box is using cross-promotional affiliations with some of the nation's top-rated radio stations to further expand its reach into the world of broadcast radio. The music-video network has agreements with 20 local stations to participate in its radio affiliations program, which began in 1994, and is airing promotional announcements produced by its own creative team specifically for each market's radio station.

The promos air only in that station's market, further exposing the image of each participating radio station to the local Box viewership. Many of the commercials highlight radio contests, on-air personalities, station programming and other station-sponsored activities.

Stations participating in the one-year program include WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles and KBXX (The Box) Houston.

"The terms vary market-to-market," says Liz Kiley, director of radio affiliations for the Box. "The Box runs spots for the participating radio stations in their market 10 times a day, 365 days a year. We work very closely with the programming and promotion departments of the radio stations to get their image across to our viewing audience," says Kiley.

Rocco Macri, director of marketing and advertising at WQHT says that generic spots that air on The Box for its morning show have helped increase awareness for the show. "It's worked out well for us," says Macri. "We used The Box's resources to produce over 40 promo spots last year."

Though KPWR produces most of its own television promos, director of marketing Paul Sansone says that "occasionally [The Box] will send a video crew to tape spots for our station, which run constantly on-the-air."

Sansone says that the spots that air on The Box bring added exposure to the target listening audience of KPWR. "There are a lot of rap and hip-hop videos that run on The Box here, and we fit in perfectly with that," says Sansone.

CHECK LOCAL LISTINGS

Kiley points out that the programming of The Box is similar to that of local



Patra

radio. "Though The Box is nationally delivered, it is locally programmed by viewers in each particular city," says Kiley. "What is a hit in one city may not play well in another. The content of radio-station playlists also varies market-by-market. Both of our programming strategies are determined by the demand of the consumer. We are in a unique position of flexibility because The Box takes on its own personality in each specific market."

Another important feature of the radio affiliations program is The Box's assistance in coordinating local radio station events. In some cases, it even secures the contest prizes.

"This helps radio stations secure eventlike promotions that may be difficult to secure on a local level," says Kiley. "In some cases, we come up with a great promotion and take it to radio. Sometimes, they come to us for help in promotions that they already have planned. We have helped individual stations secure talent for their events. It works both ways."

The Box helped secure Patra for a mid-June promotion at WUSL (Power 99) Philadelphia. Contest winners had breakfast with the reggae artist in Atlantic City, N.J.

SUMMER FUN

WUSL is participating in The Box's 95 Dayz Of Summer promotion, though the exact details were not available at press time.

WQHT's Macri says that its recent "Summer Jam" listener-appreciation concert was a perfect example of the productive synergy between The Box and radio.

"There is increased exposure for Hot 97, The Box, the artists and even the sponsors," says Macri. "It's added value for everyone."

Though WPOW (Power 96) Miami has not officially joined The Box radio affiliations program, PD Kenny Bernstein says that The Box has cooperated with the station on a number of its promotions. "It makes us more of a powerhouse in dealing with promoters," says Bernstein. "We just completed a cool Boyz II Men promotion that might not have been possible without The Box. They have a lot of influence in making these events happen."

The Box recently wrapped up an ambitious "Summer In The City" contest with 10 of its radio affiliates. In the promotion, radio listeners in each market had an opportunity to win a trip to New York City to see concerts by Boyz II Men, TLC, Montell Jordan or Mary J. Blige.

Such promotions exemplify how The Box can use its role as a strong force in the music industry to secure top-draw talent to local radio contests, according to Kiley. "Every radio station has used this partnership differently," says Kiley. "The only limit to this is the creativity of the radio station."

The Box is also combining forces with several radio stations to support their local community events. WUSL linked with The

Box for its recent "Stay In To Win" promotion, which awarded a private concert with R&B act Soul For Real to the local school with the best improvement in student attendance. WJLB Detroit and The Box are among the co-sponsors of a local "Adopt A Park" promotion, which is helping to renovate Detroit's city parks.

SHARED INFORMATION

Radio stations who participate in the affiliations program receive research information on the popularity of their market's Box

playlist. Many radio programmers use that information to help determine what songs to add or drop.

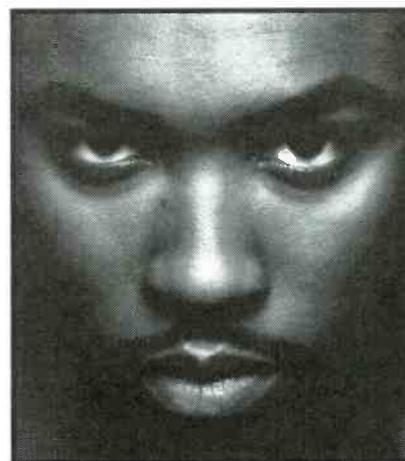
"If the audience is becoming burned out on a record, we know about it almost immediately," says Kiley. "That is information that is incredibly valuable to radio programmers."

Participating radio stations agree to mention The Box on-air for the co-sponsored promotions. The participating radio stations also air spots for The Box.

The radio exposure provides an essential way for The Box to break into markets that may not carry its programming.

"The Box still is not on some cable systems," says WPOW's Bernstein. "This helps them get more identity in those markets, which is necessary to prompt the cable systems into carrying it."

WUSL OM Dave Allan agrees. "It's a great partnership that benefits The Box as much as it benefits us," he says. "We get wider exposure through television, and they get expanded credibility in our market through our established audience." ■



Montell Jordan



Boyz II Men

THANKS FOR PUTTING US IN FULL VIEW!

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Craig Mack • Real McCoy • Sarah McLachlan • Monica
NIIU • OutKast • Lisa Stansfield
TLC • Usher

THE
BOX

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The D&D Project • Jamal and Mr. Malik of Illegal • Society of Soul • Goodie Mob



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TELEVISION THAT
WE'VE CONTROLLED

Congratulations To The Box

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THE
BOX

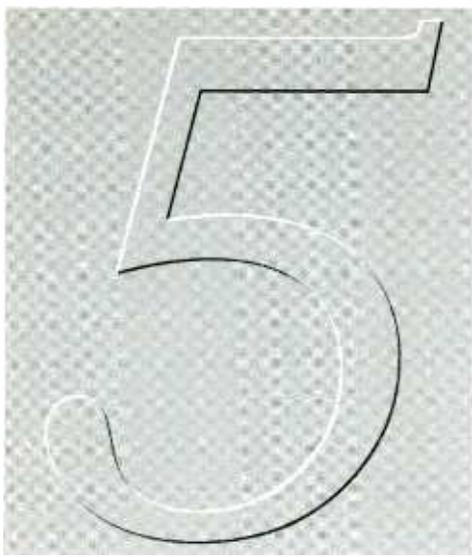
MUSIC TELEVISION
YOU CONTROL

What you want

When you

want it

MCA



Marketing Systems Group
congratulates

The Box
on its fifth anniversary.

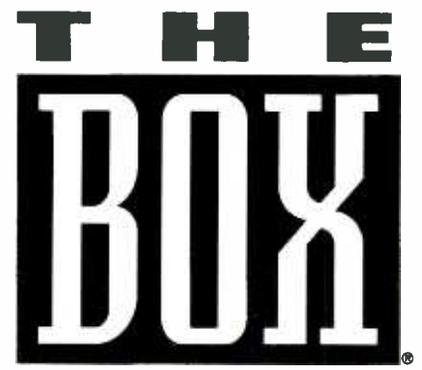
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Watch It! Records



The Union Jack And The Box

The Network Offers Viewer-
Controlled Music Videos
On An English Channel

BY PAUL SEXTON

LONDON—In little more than three years, since its launch in the U.K., The Box has developed a reputation as a champion of new music, working with a redoubtable team of programmers—its own viewers. One sign of the channel's success: In July, a subsidiary of Ticketmaster acquired 50% of The Box in the U.K. for \$2.25 million.

The cable network is proud of statistics that show it comfortably ahead of other cable broadcasters in the number of video clips in rotation. But it is the number of clips available for viewer request that most pleases Vincent Monsey, chief executive for The Box in the U.K. "The Box in England has 500 videos active in the playlist [at any one time]," he says. "Our competitors are running only 60 to 70 a week. We're a platform for new talent."



Dionne Farris

The Box debuted in the U.K. in March 1992, when, according to Monsey, "it went into 50,000 homes. Now we're in 85% of all cable homes in the country, with 2.25 million potential viewers a week. The ratings on the channel have just been phenomenal."

An annual survey of homes connected to cable systems in the U.K., released in late 1994 by the Independent Television Commission, gave The Box a 2.1 audience share—compared to a 1.3 share for MTV, 0.9 for VH-1 and 0.3 for Country Music Television. (Ratings for The Box are not broken out in the weekly viewing summary of terrestrial and satellite channels published by BARB, the Broadcasters Audience Research Board.)

Audiences are strongest in the 13-to-24 demographic, Monsey says, but are also healthy among 19-to-34-year-olds.

The Box enjoys a cooperative relationship with U.K. labels in breaking new acts—this spring, it was particularly supportive of Columbia's Dionne Farris—and finds itself able to work further ahead of album street dates than other media.

Monsey cites British pop/R&B act MN8, also signed to Columbia in the U.K., as a band embraced as unknowns by the channel, well ahead of their debut release. "Record companies have been working with us six weeks before release," he says, "and we've found it works. Because of the technology of the channel, viewers call for [a song], they keep seeing it, then when it's released, they go out and buy it. The release date is not so important."

The Box has also undertaken several promotions with local cable operators, sometimes in a joint effort with local commercial radio stations. One concert in Portsmouth, Hampshire, featuring the A&M teen band Bad Boys Inc, was cross-promoted with Power FM and drew an audience of 2,000 young fans. "We [promote] the channel almost like a radio station," adds Monsey, "giving away car stickers and so on."

The channel adds some 30 new videos to its rotation every week, and Monsey estimates that of the 500 available at any given time, 30% feature new music. "[Viewers] get to see what they want in an average of 30 to 40 minutes. That means they tend to watch for a longer period of time. We get 200,000 calls a month."

The Box's commitment to new music is also rewarded by an inquiring audience. "We add the new music every Friday," says Monsey, "and people have told me that on a Friday evening they sit at home and monitor the channel for over an hour, which is how long it takes to get what's available. And they swap the videos with their friends just to be on the tip." ■



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the **BOX**'s

5th anniversary

without setting foot in the office...

here's
to
five
more!



all the best,

your buds at



THE
BOX

BREAKING OUT

Continued from page 54

that was the only place the song was getting exposure at the time." And Bandier-Koffman points out that EMI has had considerable success at The Box with music genres other than rap and R&B. Clips from the Pet Shop Boys' "Go West" and Boy George's "The Crying Game" have done well at The Box according to Bandier-Koffman.

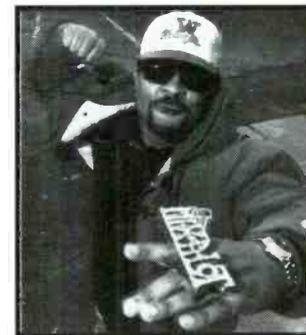


Slayer

"There is the perception that The Box is dominated by R&B and hip-hop acts, but it has also helped some of our hard-rock acts, like Slayer and Danzig," says American director of national video promotion Ken Bunt. "The rabid fans will pay to see the band, if the opportunity exists. The Box provides that opportunity."

Bunt attributes The Box to breaking rapper Sir Mix-A-Lot's chart-topping "Baby Got Back," noting, "It wasn't even on the radio or MTV until weeks after it began airing on The Box."

"The Box has more room to take chances than MTV," says Bunt. "Its programming structure allows for more programming opportunities."



Sir Mix-A-Lot

BRANDY LIFTER

Atlantic Records used The Box's annual "Dayz Of Summer" campaign to launch platinum artist Brandy last year, says Linda Ferrando, VP of music video promotion and media development. The contest winner got a chance to spend a day with the pop artist at an amusement park.

"The direct response was huge," says Ferrando. "The promotion

"Rappin' 4-Tay took off immediately. There were so many regions where we saw significant sales, even though there was no radio airplay there. We knew that it was due to The Box."

—Alison Bandier-Koffman, EMI

introduced Brandy to a lot of people. The Box proved to be the perfect forum to introduce her to young consumers."

Tommy Boy president Monica Lynch says that many viewers look to The Box to see the newest videos. "The Box represents the culture of the new," says Lynch. "It's a very active audience. A consumer who is willing to spend money to watch a video is more likely to run out and pay money for that artist's album, too."

Lynch says that Tommy Boy artist K7 got his first break on The Box. "As a Latino artist, he sort of fell through the cracks with a lot of [other] programmers," says Lynch. "But he had three videos in a row that The Box audience made hugely successful." ■



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**T H E
B O X**



DR. DRE
KEEPS THE BOX "RINGIN"



ICE CUBE
IN HEAVY ROTATION
"FRIDAY" AND EVERY DAY

**T H E
B O X**



MACK 10
ON THE BOX "FOE LIFE"

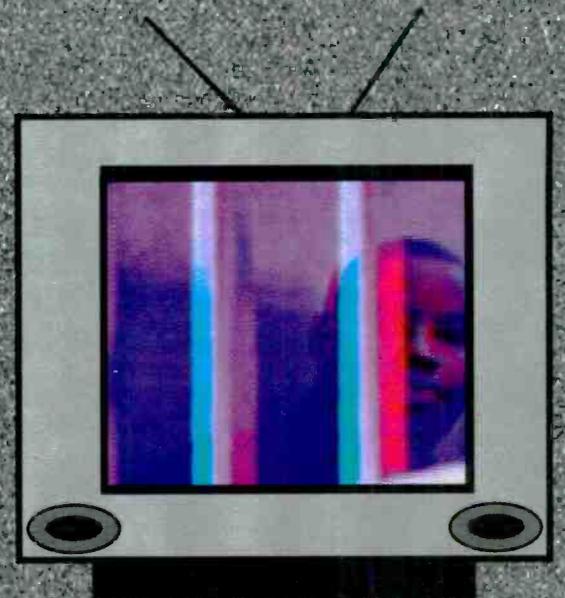
**PRIORITY
R E C O R D S**

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THE BUMS
"FREE YOUR MIND"
WITH THE BOX

**T H E
B O X**



E-A-SKI
THE BOX: TAKING RISKS
"IF THEY HAVE TO"

KEEPING ONE ANOTHER'S POCKETS PHAT!

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5 years

of playing the Music

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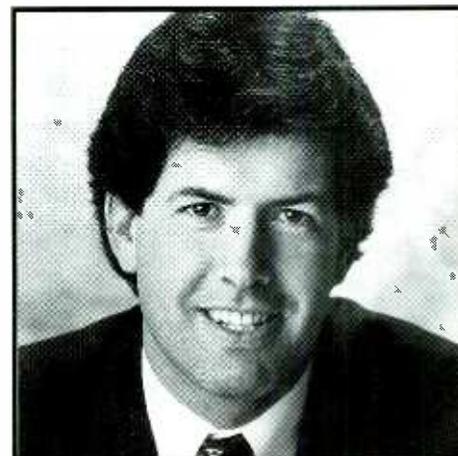
THE BOX

The Next Step

An Interactive Trailblazer, The Box Makes Inroads On The Information Superhighway

BY BRETT ATWOOD

The Box has become the first television network to cybercast its programming on the Internet. The pay-to-see music video service can be found 24 hours a day in cyberspace by tuning in to its phone-delivered signal, which expands its potential audience to every corner of the globe.



President/CEO Alan McGlade

"We've been an interactive company from day one," says Alan McGlade, president/CEO of The Box. "This is just the next logical step."

The Miami, Fla.-based network teamed with the interactive services company On Ramp, Inc. to launch its Internet-delivered programming on July 4.

The cybercast resembles conventional television transmissions, except that the imagery is not full-screen and has yet to reach broadcast quality.

As with its cablecast counterpart, the Internet-delivered service will offer pay-to-see music-video programming.

While the music-video content of the Internet programming is nearly identical to the cable service, McGlade anticipates that it will soon expand to include music video and artist interviews that are exclusive to the Internet.

CASTING A GLOBAL NET

However, since the netcast is accessible worldwide, the program content could eventually shift to reflect the diverse tastes of the international audience, according to John Robson, executive VP of international programming.

"It will be interesting to see what sort of requests come from the Internet audience," says Adam Curry, co-founder and chairman of On Ramp, Inc., who speculates that the online music roster may differ considerably from the cable version of The Box due to the different demographic of the online community.

In addition, Curry anticipates that computer users eventually will be able to order music videos for private viewing on the Internet. "The ultimate goal is to bring music video-on-demand to individual customers through the Internet," he says.

To tune into The Box on the Internet, a computer user must have CU-SeeMe teleconferencing software, which is provided free over the Net by The Box and other sources. Additionally, to connect to both the video and audio portions of the netcast, the user must have a 28.8 baud modem (the more common 14.4 baud modem will only pick up the video portion of the programming.)

For a higher-quality cybercast, the user needs access to costly MBone technology. Curry says that he expects most of The Box's MBone audience to come from college campuses, some of which have MBone connections.

The Box also launched a conventional World Wide Web site on July 4, which provides text and graphic information about The Box. Net surfers who access the site at <http://www.thebox.com> will find up-to-date playlists, artist information and local cable outlet availability for the channel. The Web site also contains a list that breaks out the most-requested videos for the channel region-by-region.

Robson says that the Web site may soon offer real-time text press conferences with established and developing artists through the Instant Relay Chat portion of the Internet.

Electronic retail is also slated to be an important part of the new Web site, says Jerry Berkowitz, director of marketing for The Box, who says that the channel is selling its new P.O. Box brand of clothing and a forthcoming "Box Tunes" music compilation online.

The Web site does not contain the live 24-hour music video cybercast of The Box.

To promote the new site, The Box is encouraging other Web sites to link to its new home page, says Berkowitz.

"People are still looking for the 'meat and potatoes' of the Internet, and this is it," says Curry. "This is just the beginning."

McGlade says that The Box hopes to eventually use cable modems to deliver viewer-specific on-demand programming in the near future. The company is already participating in local interactive-TV trials in select markets across the U.S.

Despite all of the high-tech developments at the Box, McGlade says the core philosophy of the channel has not changed.

"The reality is that all you need is a TV set and a telephone to be interactive," says McGlade. "Our goal is to present music in an interactive format. We'll use whatever media seems appropriate to accomplish that." ■

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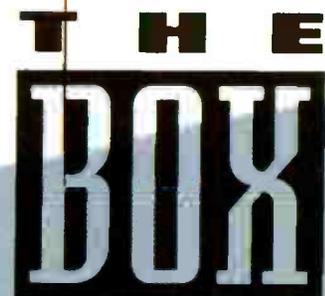
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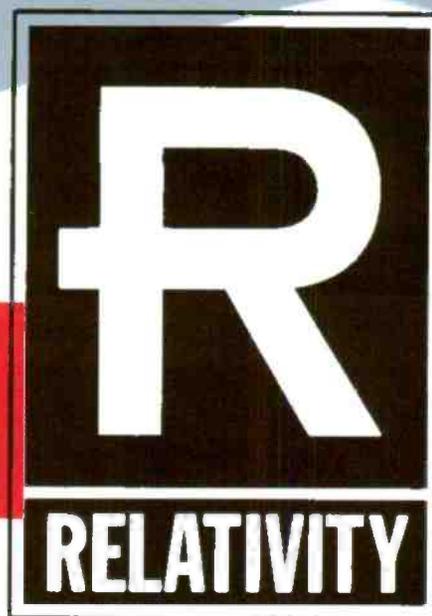
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FAT JOE-SEPTEMBER
DRU DOWN-OCTOBER

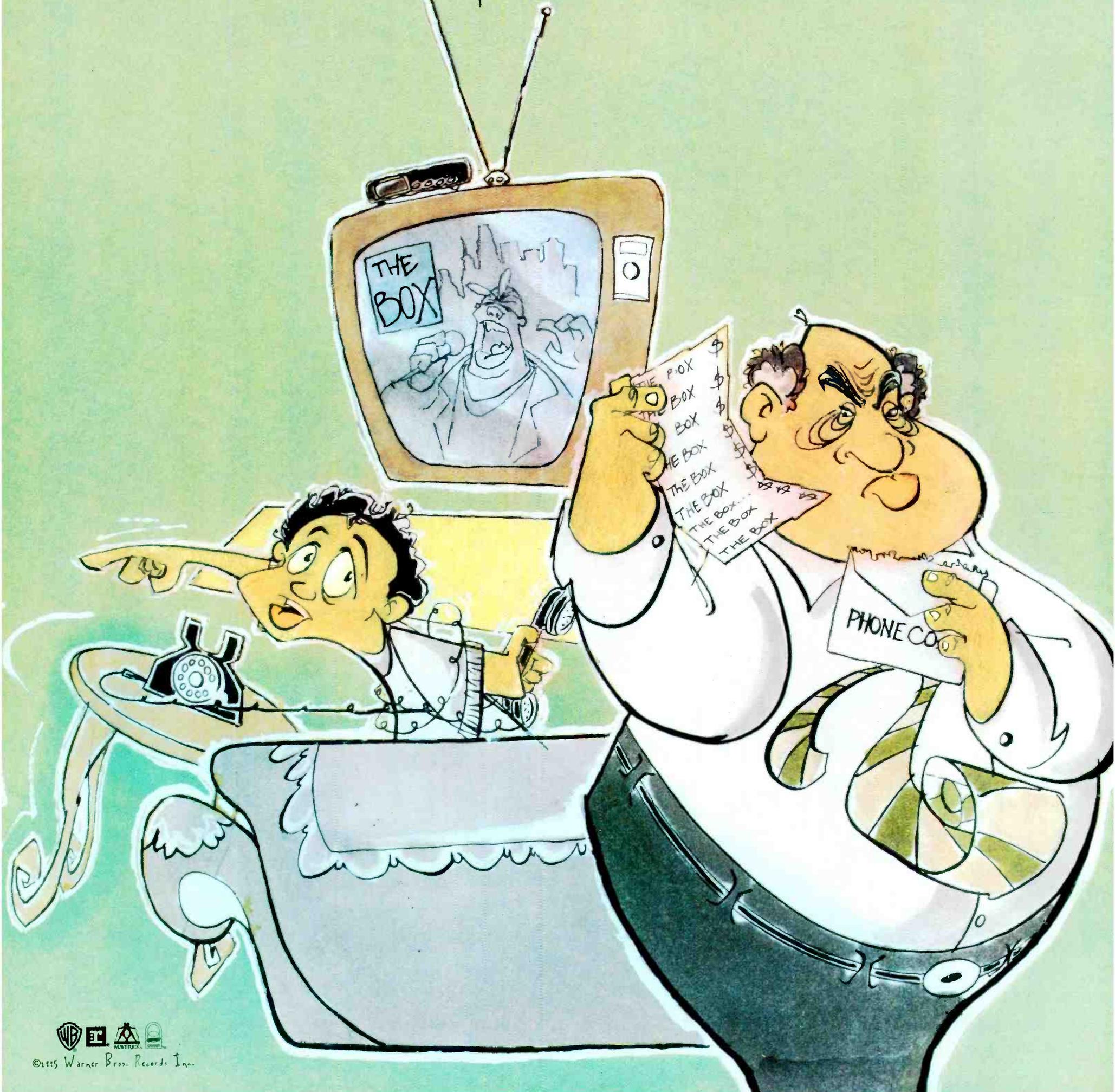
RUTHLESS

BONE THUGS N HARMONY-JULY 25TH
EAZY E-SEPTEMBER
FROST-OCTOBER
MC REN-SEPTEMBER

SUAVE

SOUTH CIRCLE-JULY 5TH
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◀ B

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LET THE VIEWER CHOOSE
THE MUSIC. IT'S BEEN
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READY? ABSOLUTELY.
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UP THE NORM.)**

A ▶

◀ B

This convoluted message
has been brought to you from

EMI Records



SERVING THE MUSIC

THE BOX

WHO'S WHO

Continued from page 52

tapes have to be sent via overnight delivery to the 150 Box locations. This upgrade will allow The Box to digitally encode the videos, store them as video files in a computer and send them through a wide-area network (WAN). According to Sartain, the video filer-server based system will be in place by January 1996.

Regarding The Box's system conversion, Sartain comments, "Because the current system was developed back in 1985, a lot of the technology we have been using has since become outdated. I am excited about recent technological advancements that will allow us to move to the next step."

JERRY BERKOWITZ Director of Marketing

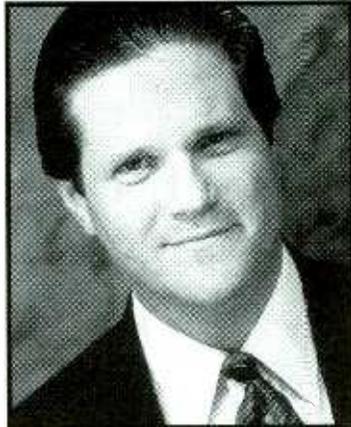
Jerry Berkowitz was appointed to the position of director of marketing in 1994. He is responsible for enhancing the image of The Box—overseeing all communication to consumers, cable affiliates, entertainment trades and advertising and investor communities. Before joining The Box, Berkowitz was VP, sales and marketing, for Parham Santana, a New York marketing and creative firm, where one of his accounts was The Box. In 1993, while at Parham Santana, Berkowitz won an International Billie Award for best cable trade ad for an ad for The Box. He also won the 1994 Bronze Broadcast Design Association Award for a Box brochure.

"I want to make people aware of The Box," says Berkowitz. "I am looking for the proverbial little old lady who, when asked about The Box, replies, 'My grandson watches that.' We are targeting the interactive generation—consumers born to rock, weaned on technology and in control of their music. They don't respond to big corporate marketing programs, so our approach is more grassroots—high school and college venues with The Box dance van, for instance, doing local video-oriented promotions."

FRANKIE BLUE Director of Programming

Former radio programmer Frankie Blue joined The Box staff as director of programming in 1994, when John Robson was promoted to VP of programming/international. Prior to joining The Box staff, Blue spent over a decade at New York's WHTZ (Z100), most recently as assistant program director/music. Blue has received numerous radio awards, including the 1994 Gavin Radio Music Director of the Year, Billboard's Radio Music Director of the Year in 1987, 1988 and 1989, and the Bobby Poe Pop Music Director of the Year award in 1987, 1991 and 1994.

Blue explains that he left radio to join The Box "because I thought it would be a tremendous challenge to succeed in television after my success in radio. I love the music business and am fortunate that The Box is a cable network that is still in the music business. I have been able to keep my old relationships as well as make new ones." Regarding the new responsibilities that come with television as opposed to radio, Blue says, "This is a national cable network as opposed to a local radio station. There is a demand for perfection, to always be creative and make sure the viewers are receiving entertainment. It is a challenge."



LIZ KILEY Director of Radio Affiliations

Liz Kiley came to The Box with an extensive radio background, both as an on-air personality and in programming, having worked at such stations as KKBT, KOST and WABC, where she was the only female on-air personality in its Top 40 days. Kiley's affiliation with The Box began with a series of conversations with Les Garland when Kiley was VP of programming for Evergreen Media Corp. Garland was interested in the notion of the cross-promotional powers of radio and television. As their discussions continued, they realized that this effort, which was initially being discussed in terms of KKBT, could be done nationwide. Kiley joined The Box in 1994, the result of which are promotions like the one with New York's Hot 97, which worked with Kiley to promote the event. Concert-goers were treated to hours worth of videos and radio station highlights as they entered the arena and in between acts.

"We do promotions that are different and consumer interactive," says Kiley. "We use this style of promotion to keep The Box and the radio stations uppermost in the minds of music-loving consumers, because the bottom line is it's all about music. The radio stations and The Box are one. It's like the radio stations have their own TV channel. When I look to where The Box is going in the future, I see the radio affiliations becoming stronger and, out of that, infinite possibilities."



TAMARA WALTERS Director of National Music Sales

Prior to joining The Box in 1990, Tamara Walters was executive producer for national radio syndicator New Century Broadcasting. Walters' first position with The Box was in new-business development. Her current position evolved out of the need for record labels to have a way to target Box viewers. Her responsibilities include overseeing all music-related advertising for labels and retailers, customizing campaigns for individual artists.

"The advantage of The Box is that we offer record labels flexibility in terms of long-term advertising goals," says Walters. "We can put together packages that stimulate sales for the labels and are exciting for the consumer. We just finished a campaign for Michael Jackson's 'HIStory,' which includes a new advertising venue. For the first time, we allowed a label to advertise on our request line, which has an average of 17,000 calls per day. This will be very successful because The Box viewers are very active consumers."



LUANN SIMPSON Chief Financial and Administrative Officer

Chief financial and administrative officer for The Box since 1992, Luann Simpson is responsible for all employee-benefits issues as well as domestic and international accounting and financial policies and plans. Prior to joining The Box, Simpson spent eight years with Trans World Airlines (TWA), where, among several positions, she served as president of The Travel Channel. Simpson is currently a national board of directors member for Women in Cable and Telecommunications.

On her move to cable, Simpson says, "I made the move because I decided the airline industry was shrinking and cable was growing. The Box will continue to develop its technology and therefore its ability to localize programming. The Box's international growth will increase because of its ability to localize."

"Besides all that," she adds, "The Box is a useful and fun product as well as being interesting." ■



THE BOX CELEBRATES Continued from page 50

under his direction, overhead would continue to rise while revenues showed no sign of following suit.

Alan McGlade took over as network president/CEO in August 1993 and has since helped to secure additional investors, most notably Island Records founder Chris Blackwell. In addition, McGlade has been converting The Box to a digital format and has tightened controls on viewers delinquent in their payments for requests.

McGlade's experience as CEO at StarNet Inc., a company that promotes cable programming via satellite, has been an immeasurable boon to VJN's latest incarnation. StarNet contributed nearly \$2 million in cash to the company and set up the system for VJN to supplement its programming by offering the satellite feed to cable systems with fewer than 25,000 subscribers. The



Donna Summer

feed is substantially more cost-efficient than the individual Box setups in small, less-active markets.

BEYOND TV

Generating revenue outside the network's caller base has always been a top priority, but it's a concept that only now is coming to fruition. The network is set to release its first compilation albums on its own BoxTunes imprint through Island Special Products (a K-Tel compilation hit the streets a few years back). "Big Phat Ones, Volume 1, Hip-Hop" comprises the hit Box tracks of R. Kelly, Warren G., Salt-N-Pepa, Coolio and more, while an alternative title called "Big Phat Ones, Alternative" showcases Box faves Soundgarden, Danzig, Hole, Beck, Bush and Primus, to name just a few. A portion of the proceeds from the August releases is earmarked for the TJ Martell Foundation.

Meanwhile, The Box is preparing the release of its first home video, "The Box Unwrapped," which features live performances by Ice Cube, Naughty By Nature, Cypress Hill, A Tribe Called Quest, Donna Summer and Collective Soul, among others.

And finally, the network has produced its first mail-order merchandise line, dubbed P.O. Box.

Garland credits the accelerated expansion with several significant revisions in The Box's corporate structure. The network recently brought its advertising sales staff in-house, and the team, headed by VP Scott Bonn, has attracted such big spenders as Levi's, Helene Curtis and Coors. "You can feel the snowball going down the mountain now," says Garland.

The network staff has grown to some 90 members, with changes in the affiliate sales and marketing departments improving The Box's relations among cabling and radio programmers, Garland says.

Radio programming veteran Frankie Blue came on board as director of programming in 1994, armed with 11 years of experience playing to The Box's impressionable demographic. Fellow radio vet Liz Kiley also joined the network last year, as director of radio affiliations. She quickly lined up cross promotions at radio stations in New York, L.A., Houston and Chicago.

In January, The Box's headquarters relocated to the trendiest section of South Miami Beach, a burgeoning hotspot on the entertainment scene. The network crew invited 2,000 of its "closest friends" and artists and taped the action, much of which appears in "The Box Unwrapped" home video.

For his part, Garland clearly is enjoying this latest life in The Box's evolution. "You could say we're out of the coffin now, and having an out-of-body experience," he says.

"We can now plan for the turn of the century, and I don't think I could have said that a few years ago," he notes. "In reality, this channel is just a baby. There's all kinds of room for growth." ■



Ice Cube

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and what
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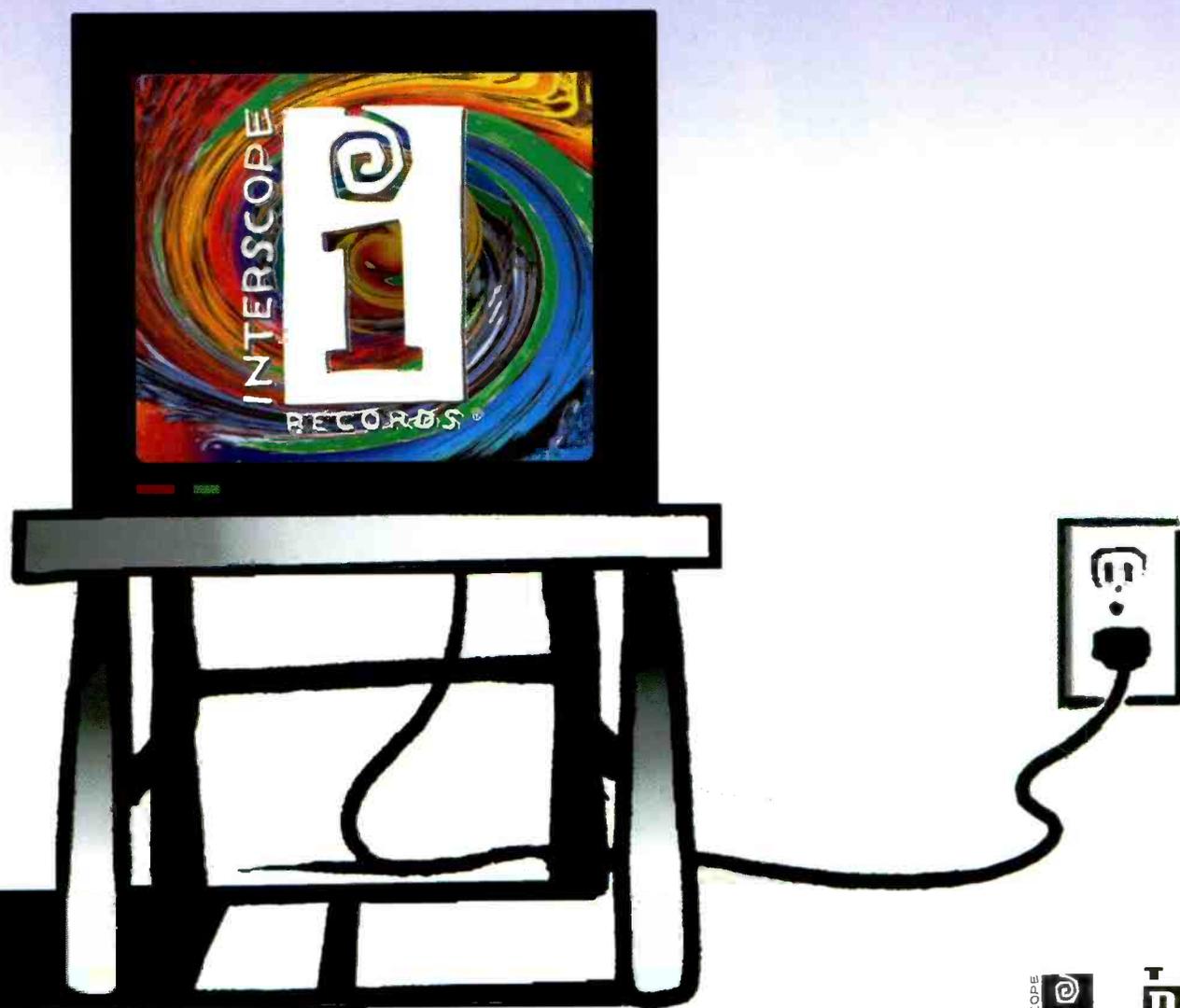
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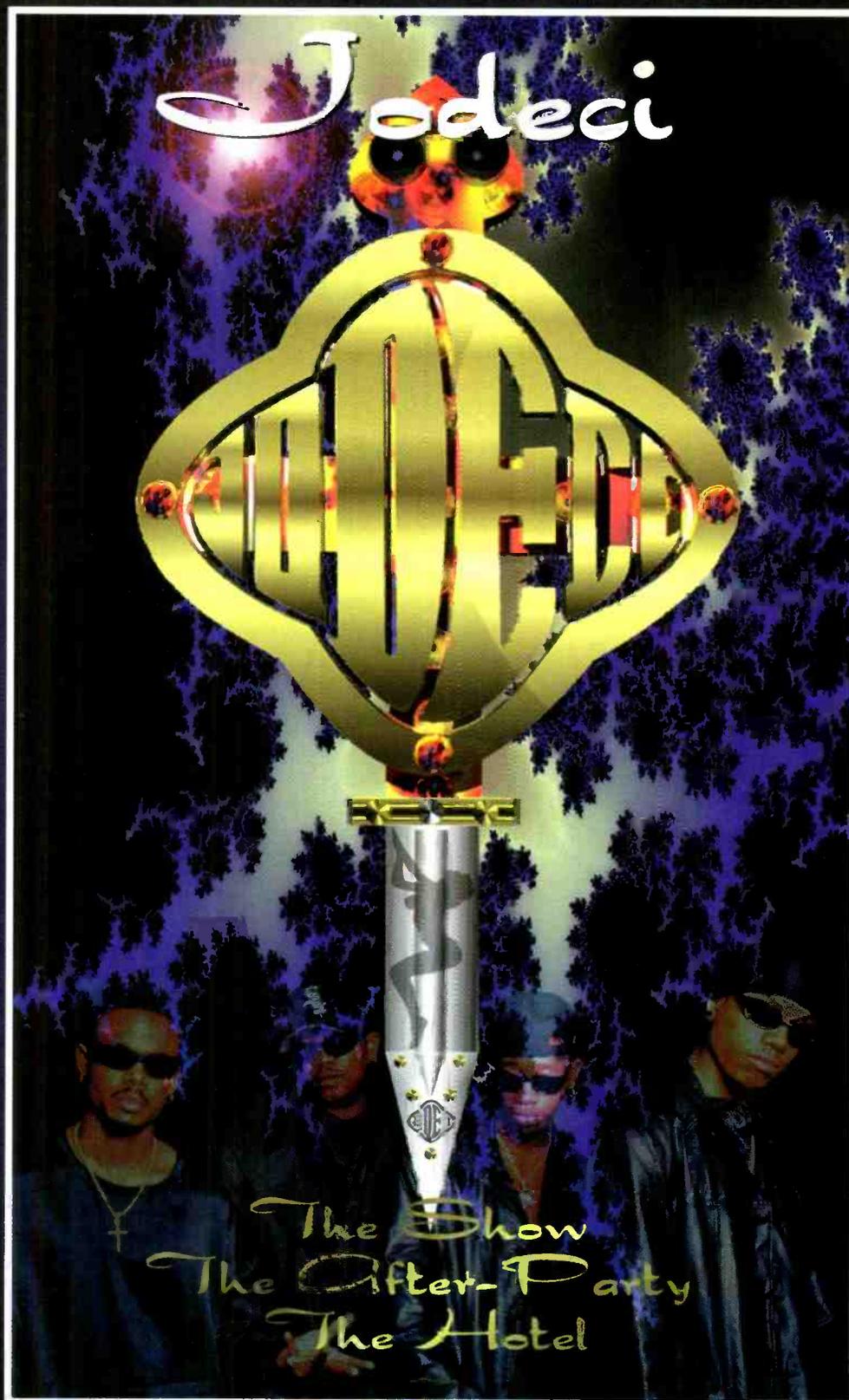
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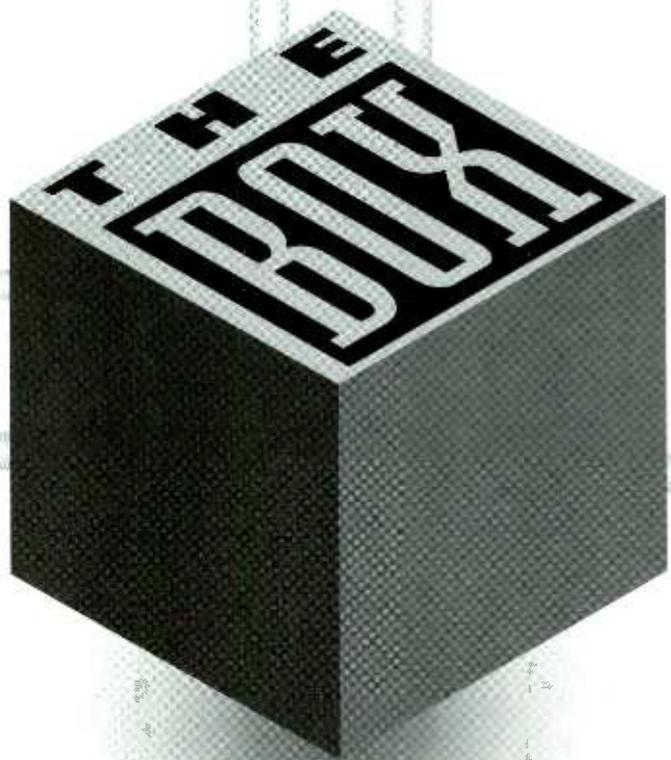
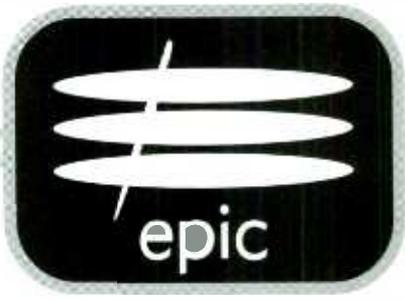
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COLUMBIA



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Dried Korn. Epic act Korn did an in-store recently at the Warehouse store in Tempe, Ariz. Pictured in front, from left, are Korn members David, James Munk Munkey, Fieldy, Brian Welch, and Jonathan Davis, and Tim Elliott, Tempe Warehouse sales associate. In back, from left, are Darren Edgleston, Epic local promotions representative; Steve Wiley, Tempe Warehouse store manager; and Brian Scully, Sony Music field marketing representative.

NRM To Stay Out Of Retail Wars Less Expansion Planned For Year Ahead

■ BY ED CHRISTMAN

CHAMPION, Pa.—With much of the music retail landscape in turmoil, National Record Mart hopes to ride out the storm from the sidelines, according to Bill Teitelbaum, chairman/CEO of the chain.

That's the message he gave at the company's annual convention, held here June 27-30 at the Seven Springs Resort. In his keynote address at the company's awards banquet June 29, Teitelbaum said, "The retail music business has become a difficult one to manage. The retail music business has changed. The easy days are over."

He noted that many electronic consumer-products merchants and discount department store accounts are using music to cross-sell other products in their stores. "It's easy to sell music when it is being sold below cost," he said.

Teitelbaum also pointed out that Media Play and other big-box, home entertainment software merchants make the environment tough for music specialty retailers.

In an interview with Billboard, he said, "I don't have the money to open stores like Media Play stores. If Media Play turns out to be the stores of perpetuity, then we are not part of perpetuity. If Media Play is not the stores of perpetuity, then Media Play can make the Musicland Group implode."

"Media Play is great if they generate \$10 million or \$12 million a year in sales, but I wouldn't want to have to support a couple a hundred of them if there is a downturn in the industry."

In looking at the current landscape, Teitelbaum said, "I really do think we will have to let this cataclysmic environment either beat us or beat our competitors." Or, as he said in his keynote address, in the words of Muhammad Ali, "Let the other guy punch himself out."

Last year, National Record Mart had \$95.7 million in sales, finishing the year with 141 stores. During fiscal 1995, which ended March 25 this year, the chain opened 32 stores and closed four, for a net gain of 28 outlets. In fiscal 1996, NRM will expand at a reduced rate, Teitelbaum told Billboard. "It doesn't make sense to spend money to build new stores when you can buy them for a cheaper price," he said. "We will just be much more selective in the number of stores we open. We will sit it out for a while. Eventually, something has to give here."

But while NRM will use a passive growth strategy, "we won't be passive in managing our business," Teitelbaum said. "We will definitely focus on our merchandising mix and continue to scrutinize and analyze our operations." NRM will focus on being music retail specialists, which means emphasizing customer service. Also, "we will focus on certain core customer groups. We will not be everything to everybody," he said.

In the coming year, NRM will continue to emphasize its nonmusic product lines. In the fourth quarter of calendar 1994, NRM's gross margin hit a low of 34%, Teitelbaum told Billboard. Since then, it has risen by five percentage points due to an emphasis on nonmusic product, he said. "Our nonmusic product was 5.2% of our business last year. Right now it is close to 8%. We will keep working on those lines."

Teitelbaum encouraged vendors attending the convention to work with music specialty stores. He warned them that below-cost pricing for superstar titles will eventually hurt developing artists. It is already affecting how NRM buys superstar titles, he said. "NRM cannot and will not accept the risk of mega-releases without the potential rewards of making a reasonable profit or return on our investment. We

will set a strategy of buying less, returning less, and attempting to make more with less as it relates to the mega-artists."

In his speech's opening at the convention, Teitelbaum claimed NRM was the first chain of music stores in the U.S. In a nod to local area band Rusted Root, he said NRM "rusted its roots almost 55 years ago in Pittsburgh. We now operate stores from Washington state to Massachusetts."

According to the company's 10-K statement, filed with the U.S. Securities and Exchange Commission, NRM operates five distinct store concepts, each of which targets a different customer base.

National Record Mart, or NRM Music outlets, focuses on the 12- to 28-year-old demographic and is primarily found in enclosed shopping malls, the 10-K document states. Waves Music is designed to appeal to the adult consumer and is located in upscale specialty centers. Meanwhile, Music Oasis is a larger, value/price-oriented store, with a broad music selection for the heavy music buyer. It is a destination store typically located in a strip center or as a free-standing store.

Last year, the company launched two new concepts: Vibes Music, a college-based store located on campuses, and Wave Music and Gifts, a concept that is positioned to capitalize on the dense seasonal population of families on summer vacation at resorts along the Atlantic coast.

The chain's stores offer from 6,000 titles to 35,000 titles, with an average of 15,000 titles per store, according to the 10-K. The chain is currently averaging about \$780,000 per store, Teitelbaum said.

NRM's \$95.7 million in sales represents an 18.1% increase over the previous year's total of \$80.7 million. Net income was \$712,000 or 14 cents a share, down from the 53 cents and 59 cents earnings generated in the two preceding years.

A number of the chain's financial ratios suffered in fiscal 1995. For example, comparable-store sales increased 2.7%; in fiscal 1994 comp-store sales were up 5.3%. Also, operating margin dropped to 37.5% from 40% in fiscal 1994, while selling, general, and administrative expenses were 32%, up from 31.3% the year before.

One of the reasons for the drop in gross margin was the strength of the CD. Sales for that format were 59% at the end of the year, as compared to 54% in the prior year; cassettes were 28%, versus 32.6% the previous year. Also, singles, a high-margin product, dropped in sales, down to 5.1% of total sales; the previous year that configuration had 6.2% of sales.

The company has approximately 5 million shares outstanding, with Teitelbaum and his family controlling about 29% of that. For the year ending March 25, shareholder equity was \$21.2 million.

Stock price has been affected by NRM's weak financial performance this year, as well as the low regard that Wall Street currently has for music

(Continued on page 85)

CONVENTION CAPSULES

This is a roundup of news and events from National Record Mart's annual convention, held in Champion, Pa., June 27-30 at the Seven Springs Resort.

AND THE ENVELOPE PLEASE: NRM, which didn't hold a convention in 1994, presented two years' worth of awards at this year's meeting. Among the 1994 awards presented were:

Lowest shrink: **Sabrina Catalina**, manager of store No. 135.

Highest sales increase in dollars: **Scott Shannon**, manager of store No. 142.

Highest sales increase in percentage: **TJ Thelen**, manager of store No. 137.

The 1995 awards presented were:

Lowest shrink: **Cindy Dumas**, manager of store No. 66.

Highest sales increase in dollars: **Rich Bailey**, manager of store No. 128.

Highest sales increase in percentage: **Robert Streiffert**, manager of store No. 149.

Corporate employee of the year: **Lew Lineman**, inventory control manager.

District manager of the year: **Shawna Kocik**.

Store manager of the year: **Jo Nocera**, of store No. 13.

MORE WINNERS AND LOSERS: After presenting employee awards, NRM announced the golf awards. Golf, as any reader of the retail section might know, is a big part of most account conventions. The winner of the scramble was the team comprising **Dave Stein**, VP of sales at Reprise; **Gordon Kraft**, Ernst & Young; **Mark Miller**, sales at Naxos, and **Rob Settler** of Singing Machine.

George Balicky, NRM VP of marketing—who is said to have rigged the selection process so that his team included the best golfers attending the

convention—this time apparently either handpicked the wrong teammates or just couldn't manipulate the process. Early on, when it became apparent that his team would not win, he claimed illness and was carried off the golf course. That nice little piece of acting, which took place after completing only four of the 18 holes, allowed him to win the award for lowest score, which he unashamedly picked up on awards night. Meanwhile, ADA sales rep **Dennis Schmidt** proudly accepted the award for "most pitiful performance" on the golf course.

COME LISTEN TO THE BAND: The NRM convention, which is perennially cited by label sales and distribution types as having the best food on the convention circuit, also has been a stronghold for talent showcases. This year was no exception. During the product presentations, NRM managers were treated to performances by **James House**, **Triping Daisy**, **Kim Richie**, **Tina Moore**, **Susan Werner**, **Helen Darling**, and **Mary Karlzen**.

The opening night saw a performance by **Billy Pilgrim** and a killer set by the **Bodeans**, who won over many converts. Wednesday night, the convention was wowed by locally based **Rusted Root**, who had a little extra help in the way

of 200 or so fans who trekked to Seven Springs based on a rumor that the band was performing. NRM graciously carved out a section of the hall for the fans, whom NRM buyer **Doug Smith** dubbed "Rootie Kazooties." **John Hiatt** closed the convention performances in an appropriately rocking manner.

BOOTH PATROL: A highlight of NRM conventions is always the booth presentations, where music suppliers get to meet almost one-on-one with NRM store managers. This year, NRM extended the idea to hold booth presentations for nonmusic vendors. One of the better-received booths was set up by **BMG**—it carried a beach motif and supplied piña colodas and daiquiris to attendees.

Somewhere along the way, it has become a tradition for NRM director of advertising **Judi Klein** to rollerskate through the booth presentation. This year, she did so, but upgraded to rollerblades.

Similarly, vendor suite parties are still a staple of the NRM convention, and this year the Uni Distribution party, which was the only one to serve Budweiser, on the last night of the convention was considered by some to be the best of the confab.



Clearwater Lanz-ing. Narada pianist/composer David Lanz appears at an in-store at Blockbuster Music in Clearwater, Fla. Shown, from left, are **Debbie Dygert**, Uni Distribution field marketing representative; **Kevin Murk**, Blockbuster Music regional inventory manager; **Devon Garland**, Blockbuster Music district manager; **Lanz**; **Kevin McMillan**, Blockbuster Music store manager; **Al Santana**, WFLZ Tampa, Fla., on-air personality; and **Brian Giorgi**, Narada regional sales manager.

FOR THE RECORD

An item in the June 24 Retail Track incorrectly identified an executive of the wholesale company, One Way. His correct name is **Harris Kozak**.

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Time Bomb Aims To Shatter Standard Retail Practices

IN THESE TROUBLED times, the retail account base could use more record-label executives like Jim Guerinot, who heads up the new Arista/BMG label Time Bomb. Guerinot, formerly GM at A&M, says one of his main objectives at the label is to change the way business is done. Consequently, he plans to issue the label's front-line titles with a \$13.98 list price and an \$8.50 boxlot cost. In addition, Guerinot plans to use royalty rates more favorable for artists.

"The whole idea is to pass more money onto retail and the bands," he says. So far, Time Bomb has reissued albums by the Vandals and Social Distortion and a new rarities compilation from the latter.

COME TOGETHER: Tower Records and consumer electronics retailer the Good Guys will shortly open their joint venture store WOW! The

store, which is positioned to go against chains like Best Buy and Circuit City, will open Aug. 10 in Las Vegas. The store will take in 60,000 square feet and will carry 100,000 CD titles, 70,000 book and magazine titles, 25,000 video and laserdisc titles, and 2,000 computer software titles. And, of course, the Good Guys, which runs 60 consumer electronics stores, all on the West Coast, will bring to the party its array of consumer electronics product lines carried in its stores.

Retail Track readers, of course, know all about WOW!, having read about it here first in the columns in the Dec. 3 and Dec. 24 issues of Billboard.

GET AROUND: Jim Spitznagel, who owned and managed Jim's Records, long regarded as one of the leading indie retailers in Pittsburgh, has resurfaced with his own business in Ithaca, N.Y. Spitznagel, who sold the store a few years ago, has started up Jim's Ithaca Music Shop, which sells music via the Internet. JIMS specializes in jazz, blues, folk, reggae, and other out-of-the-ordinary music genres, according to a press release.

JUST SO YOU KNOW: Some nit-pickers who have far too much time on their hands took umbrage when GRP began touting "Colors Of The Wind," a cover of the song featured in the movie "Pocahontas," as a track from Arturo Sandoval's latest album, "Arturo Sandoval & The Latin Train." To date, the song isn't physically on the album, but is included as a bonus CD single. According to GRP sales director Kent Anderson, the song will be included on later pressings of the album, which should appease all those who take life too literally.

AS MENTIONED last week, Trans World Entertainment held

its annual shareholders meeting, where chairman/CEO Bob Higgins reported that the chain is ahead of schedule in closing unprofitable stores. In other disclosures made at the meeting, Higgins said the company plans to open in Rochester, N.Y., its second FYI, a home entertainment superstore that includes music, books, movies, comic books, and a game arcade, according to a company press release. Also, Trans World will participate in opening eight more Incredible Universe outlets, which will bring total locations for that concept to 17. The Incredible Universe is run by the Tandy Corp., which operates, among other chains, Radio Shack. The music departments in the Incredible Universe stores are a joint venture between Tandy and Trans World. Last year, those departments generated \$21 million in revenue.

Company executives project that the department could achieve \$50 million in revenues this year... In other Trans World news, the company, which—just so you know—claims to be one of the nation's largest owners of refurbished '57 Chevys, has just given away one for a "History Of Rock'n'Roll" promotion, which took place in its stores across the U.S. According to a press release, New Jersey resident Barry Schreiber was the winner; he was one of 250,000 entrants in the contest.

UPCOMING: A couple of wholesalers are using their annual meetings to celebrate their anniversaries. On Oct. 6, Arrow Distributing, which operates a rackjobber and one-stop, will celebrate its 20th anniversary during Vendor's Day of its annual meeting in Mayfield Heights, Ohio. Meanwhile, one-stop Unique Music will celebrate its 15th anniversary Sept. 12 in New York City.

MAKING TRACKS: EMI Records has completed its regional lineup with the hiring of Denise Fanelli, formerly a Uni Distribution branch manager, as the West Coast regional marketing manager... In New York, Mercury Records has hired Neil Ginsburg as the Northeast regional marketing manager. He previously was a PGD sales representative, working out of the company's mid-Atlantic branch... Andrew Klein, formerly with Select Records, has joined Roslyn, N.Y.-based Ellipsis Arts as national director of music sales and marketing... Joe Bragg, director of retail operations at Kemp Mill Music, has left the chain and is seeking opportunities. He can be reached at 301-498-9257... Kevin Sechrist, former owner of the Atlanta CD chain, is looking for opportunities. He can be reached at 404-980-0451.



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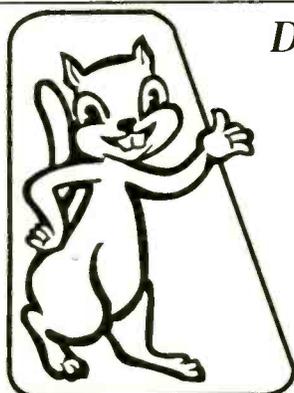
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Retail

REP Co. Personnel Finally Stabilizing COO Position Eliminated: 'Something Had To Give'

THE SAGA CONTINUES: REP Co. president **Rob Simonds** informs Declarations of Independents that the Minneapolis-based distributor has completed the reorganization of its sales staff; the first phase of the change was detailed here March 11.

But the rejiggering of REP, while it will lend some needed stability to a personnel lineup that has been in flux for some time, has resulted in the departure of another senior staff member.

Simonds says that **Michael Neustadt** has been installed as director of sales for the Eastern region. He replaces **Jim Thompson**, who, after being pegged for relocation from Atlanta to Salem, Mass., earlier this year, exited the company to join Distribution North America. **Rob McDonald**, director of sales for the Western region, remains on board.

REP has named **Cameron Smith** as Western regional sales manager, based in L.A., and **Jim Toney** as Eastern regional sales manager, based in Philadelphia. The sales managers will take a hands-on role in directing REP's field sales staff.

Two sales reps have been promoted to national accounts executives: **Brad Wroldstadt** in Minneapolis will service such Twin Cities-based chains as Musi-land, Best Buy, and Target, while **Ed Afroimsky** in Florida will service Alliance Entertainment Corp.'s one-stops and Blockbuster.

However, with all the shuffling, Simonds says, the position of COO has been eliminated, and **Buddy Parker** has left the company.

"I've stepped back in a more major day-to-day role," Simonds says. "Something had to give."

Simonds, who again noted that REP's volume has declined in the post-Rounder epoch, says that the distributor will not be changing its strategy and taking on new labels.

He says, "We're really orienting ourselves toward national distribution and away from regional representation... We're happy to stay in the middle ground of pushing the volume of the labels we have on a national level."

He adds that REP is "being aggressive" in moving the labels it has regionally up to a national commitment. He acknowledges that this objective has led to some label fallout, and that "we're going to see some more decreases, because we're not through forcing the issue."

SELECT-O-CHANGES: Word arrived this week that MS Distributing in Hanover Park, Ill., and Select-O-Hits Inc. in Memphis sundered their distribution arrangement as of July 3. Since October 1993, Select-O-Hits had operated as the "Southern branch" of MS; although a contemplated purchase of the Tennessee firm by the Chicago-area distributor fell through late last year, the relationship had continued until now.

MS has steadily extended its national reach during the last two years, and, to that end, it has installed new regional salespeople in the Mid-South and Southeast to service customers formerly worked by Select-O-Hits. Ex-RED staffer **Scott Taylor** is now positioned in Texas, while **Diane Bizier** shifts territories from Michigan to Florida.

Confirming the end of the partner-



by Chris Morris

ship, **Johnny Phillips** of Select-O-Hits says that the company has made some new appointments of its own.

Former Memphis sales rep **Tim Auvenshine** will now handle the Texas market; replacing Auvenshine in Memphis is **Steve Harrison**, a former buyer for Discount Records in Little Rock, Ark. Select-O-Hits has also hired **Karen Rockett** as merchandising coordinator to handle in-store displays and promotions.

Finally, **Mark Maynard** now takes the position of national sales manager for all nationally distributed product.

COME AGAIN? We can't resist commenting briefly on a remark made by **David Geffen** in a July 11 New York Times story on **Doug Morris'** new label venture.

Reflecting on the wisdom of the company's launch, Geffen was quoted as saying, "I have never seen a better time to start a company. There are no independent record companies, and independent record companies have always been appealing to artists."

Two points about this curious statement. First, Morris' new company—a 50-50 joint venture with MCA Inc., which operates Uni, one of the six major record distributors—is "independent" in no sense of the word. I don't know many "independents" whose start-up capital is in the \$50 million-\$100 million range, as Morris' is. (While Geffen's DreamWorks SKG has cobbled together a small fortune in outside financing, it will move its record product through the Geffen label, which is handled by Uni.)

Second, as reported last week in Billboard, independent distributors' cumulative market share in the U.S. was second only to WEA for the first half of this year, according to SoundScan. That, as they say, ain't hay.

No independent labels, Mr. Geffen?

Presumably your remarks were taken out of context.

FLAG WAVING: Saxophonist **Andrew Love** and trumpeter/trombonist **Wayne Jackson**, better known as the Memphis Horns, threw a party in the studio recently, and a lot of friends came.

The duo, who first blew together on a 1964 Stax Records date "when [saxophonist] **Packy Axton** flaked out," says **Jackson**, have cut innumerable Southern soul hits as members of the Stax house unit and otherwise. Jackson is unable to estimate the number of records the pair has played on; last time they checked in, in 1976, they'd performed on 300 chart hits!

"Our legacy just keeps growin'," Jackson says with pride.

For their self-titled Telarc album, **Love**, **Jackson**, and producer **John Snyder** corraled a herd of soulful talent.

William Bell, the sweet-voiced charter Stax roster member, appears on two numbers, one of which is a remake of his timeless "You Don't Miss Your Water." Jackson says, "He was the other singer at Stax. We thought after **Otis [Redding]** was killed, he would be big, and then **Isaac [Hayes]** came. Today, that boy is better-lookin' and sings better than anybody."

Of **Robert Cray**, with whom the Horns spent three years and did three world tours, Jackson says with a laugh, "Boy, he wore us out!"

Jackson is full of praise for **Allman Brothers Gov't Mule** member **Warren Haynes'** version of Redding's "I've Been Loving You Too Long": "You know how many balls it takes to sing that standin' next to the Memphis Horns? That boy stood up and filled those shoes."

The album's cast is filled out by **Etta James**, **Bobby Womack**, **Mavis Staples**, **Isaac Hayes**, **Bruce Channel**, and **Leon Russell**. All hands turn in smooth and emotion-packed stands, underpinned by the honeyed wallop of the Horns' reeds and brass.

Of potential road work, Jackson says, "We're sittin' here waitin' to see what to do," but he says he and Love would like to take their show on the road, with Bell and Staples fronting the band. Sounds like a corker to us.

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Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | WKS. ON CHART |
|---------------|-----------|---|-----------------------------------|---------------|
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98) | LEGEND 34 weeks at No. 1 | 208 |
| 2 | 2 | BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98) | LICENSED TO ILL | 139 |
| 3 | 9 | JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 217 |
| 4 | 3 | JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 216 |
| 5 | 7 | NINE INCH NAILS ▲ TVT 2610* (9.98/15.98) | PRETTY HATE MACHINE | 97 |
| 6 | 5 | BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98) | COOLEYHIGHHARMONY | 34 |
| 7 | 4 | PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 219 |
| 8 | 8 | VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98) | BEST OF VAN MORRISON | 9 |
| 9 | 6 | ENYA REPRISE 45681/WARNER BROS. (10.98/16.98) | THE CELTS | 3 |
| 10 | 23 | GRATEFUL DEAD ▲ ³ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98) | | 109 |
| 11 | 11 | PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 219 |
| 12 | 10 | SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98) | GREASE | 35 |
| 13 | 16 | CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98) | CHRONICLE VOL. 1 | 124 |
| 14 | 12 | THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98) | BEST OF THE DOORS | 202 |
| 15 | 29 | EAGLES ▲ ¹⁴ ELEKTRA 103/EEG (7.98/11.98) | HOTEL CALIFORNIA | 122 |
| 16 | 13 | JIMI HENDRIX ● MCA 10829 (10.98/17.98) | THE ULTIMATE EXPERIENCE | 12 |
| 17 | — | NEIL YOUNG ▲ ⁴ WARNER BROS. 2277* (7.98/11.98) | HARVEST | 19 |
| 18 | 14 | STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98) | GREATEST HITS | 214 |
| 19 | 19 | ELTON JOHN ▲ ¹¹ ROCKET 512532/ISLAND (7.98/11.98) | GREATEST HITS | 207 |
| 20 | 15 | JOURNEY ▲ ⁷ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 219 |
| 21 | 17 | JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | 168 |
| 22 | 18 | ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 195 |
| 23 | — | JIM CROCE ● PHOTOGRAPHS & MEMORIES/HIS GREATEST HITS 21 RECORDS 90467/ATLANTIC (7.98) | | 2 |
| 24 | 24 | METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98) | ...AND JUSTICE FOR ALL | 205 |
| 25 | 33 | ERIC CLAPTON ▲ ³ TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 800014/A&M (7.98 EQ/11.98) | | 216 |
| 26 | 25 | WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98) | LA SEXORCISTO: DEVIL MUSIC VOL. 1 | 12 |
| 27 | — | WAR ● AVENUE 70072/RHINO (7.98/11.98) | THE BEST OF WAR & MORE | 9 |
| 28 | 22 | LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98) | MENTAL JEWELRY | 16 |
| 29 | 20 | MICHAEL JACKSON ▲ ⁶ EPIC 35745* (7.98 EQ/11.98) | OFF THE WALL | 16 |
| 30 | 31 | NIRVANA ▲ SUB POP 34* (10.98/15.98) | BLEACH | 66 |
| 31 | 30 | EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98) | GREATEST HITS 1971-1975 | 219 |
| 32 | 34 | U2 ▲ ⁶ ISLAND 842298* (10.98/16.98) | THE JOSHUA TREE | 172 |
| 33 | 46 | LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98) | BEST-SKYNRYD'S INNYRDS | 87 |
| 34 | 28 | OFFSPRING EPITAPH 86424* (9.98/15.98) | IGNITION | 27 |
| 35 | 27 | GREEN DAY ● LOOKOUT 46* (7.98/10.98) | KERPLUNK | 39 |
| 36 | 32 | MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98) | THE IMMACULATE COLLECTION | 19 |
| 37 | — | VAN MORRISON ▲ WARNER BROS. 3103 (7.98/11.98) | MOONDANCE | 11 |
| 38 | 36 | SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98) | SEAL | 24 |
| 39 | 26 | PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) | GREATEST HITS | 208 |
| 40 | 50 | SOUNDTRACK MCA 10541 (10.98/15.98) | RESERVOIR DOGS | 18 |
| 41 | 48 | METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98) | MASTER OF PUPPETS | 195 |
| 42 | 43 | METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98) | RIDE THE LIGHTNING | 196 |
| 43 | 40 | THE DOORS ELEKTRA 502/EEG (10.98/15.98) | AMERICAN PRAYER | 8 |
| 44 | 37 | YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98) | REFLECTIONS OF PASSION | 69 |
| 45 | — | LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98) | LED ZEPPELIN IV | 186 |
| 46 | — | FOREIGNER ▲ ³ ATLANTIC 80999/AG (7.98/11.98) | RECORDS | 42 |
| 47 | 38 | GLORIA ESTEFAN ▲ ² EPIC 53046 (10.98 EQ/16.98) | GREATEST HITS | 9 |
| 48 | 41 | ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98) | DIVA | 11 |
| 49 | 42 | FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98) | GREATEST HITS | 182 |
| 50 | 44 | MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) | BAT OUT OF HELL | 186 |

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.

NRM CONVENTION

(Continued from page 81)

chains. The price has been trading at about \$2.375 a share.

Teitelbaum says his main challenge this year is to find a reason for investors to want to buy NRM shares. "While we will be passive in terms of music, we have to do something more unique, better, and different than anything else," he said. He declined to elaborate.

In his keynote address, Teitelbaum noted that "mediocrity will not survive in the music marketplace. NRM is a gem, hidden among the giants of the country. We are poised, polished, and clearly relentless. We let no one stop us. We know it's tough, but we know we are tough. We think we've got the best, and we are out to prove it. We are smart, dedicated, and determined, and we are here to stay."

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Album Reviews

EDITED BY PAUL VERNA

POP

★ **SUPERCHUNK**
Incidental Music 1991-95
PRODUCERS: Various
Merge 85

A singles band if there ever was one, Superchunk issues infectious three-minute distillations of punk spirit and pop craft like clockwork. If you're not a vinyl junkie, the best way to experience Superchunk's gems of crunching guitars and melodic invention is on its periodic singles compilations. Collecting assorted vinyl singles, B-sides, soundtrack efforts, cover songs, and alternate versions, "Incidental Music" provides both a boon for Superchunk fans and an essential primer for newcomers. As a follow-up to last year's excellent "Foolish" and a precursor to a fall album, this effort reveals an indie stalwart that keeps getting better. Distributed by Touch And Go.

DAVID THOMPSON
Little Dave And Big Love
PRODUCER: Robert Palmer
Fat Possum/Capricorn 42089

Renowned for his triumphs in recording too-long-neglected Northern Mississippi blues vets, producer Robert Palmer now brings us a 24-year-old bluesman who's as hot as the dickens. Minding the groove while steering clear of cliché, David Thompson serves up live-wire guitar and abundant vocal soul at every turn. This one's as real as it gets.

LIVE AT CARNEGIE HALL
Anyone Can Whistle
PRODUCERS: Tony McAnany, Joel Moss
Columbia 67224

In 1964, Columbia took a chance and recorded a recent Broadway failure, only nine performances long, that eventually achieved cult status. Thirty-one years later, the same label offers the Stephen Sondheim musical as performed at Carnegie Hall in April to aid the Gay Men's Health Crisis. Plot troubles are not evident here, with the Sondheim score loaded with bright and moving goodies, among them the title song, "There Won't Be Trumpets," "Everybody Says Don't," and "With So Little To Be Sure Of." The wonderful cast includes Angela Lansbury (who starred in the original production), Scott Bakula, Madeline Kahn, and Bernadette Peters. One negative: It is next to impossible to read the liner notes without a microscope.

R & B

► **GURU**
JAZZMAZZ Volume II: The New Reality
PRODUCERS: Various
Chrysalis/EMI 34290

Combining street wisdom with book smarts and featuring several R&B, reggae, rap, jazz, and hip-hop performers—including Chaka Khan, Ini Kamoze, Ronny Jordan, Kool Keith, Patra, Ramsey Lewis, and Me'shell NdegéOcello—this second installment of Guru's side project from Gang Starr stresses humanitarianism and the importance of family. Lyrics take up such subjects as economic enfranchisement and spirituality, attempting to create a "mind revolution" within urban culture. Except for songs like the pro-weed "Medicine" and the freestyle romp "Respect The Architect," the targeted audience, youngsters, may likely reject "The New Reality" as too preachy. But adults will easily ride its mellow vibes and dig its consciousness.

SPOTLIGHT



THE RAMONES
iAdios Amigos!
PRODUCER: Daniel Rey
Radioactive 11273

Title of latest effort by New York's original punk rockers implies a farewell of sorts. Whether or not that comes to pass, the group deserves the endurance award for 20 years of churning out three-chord masterpieces that embody the spirit of rock'n'roll. "Adios," like the best of the Ramones' work, draws strength from Joey Ramone's monotone vocal and the incessant backbeat behind it. Key cuts here include "Making Monsters," the Tom Waits/Kathleen Brennan tune "I Don't Want To Grow Up," "The Crusher," and "Got A Lot To Say." As the misspelled graffiti on the back cover proclaims, "Arriva los Ramones!"

RAP

GRAND PUBA
2000
PRODUCERS: Various
Elektra 61619

On his third solo album, this master of skills from, most recently, Brand Nubian attempts a comeback but falls short of his mark. He still rhymes with a distinctive, off-kilter flow over splashy soul shots. But though he is engaging, he just doesn't deliver as many fly lines that cling to the dome.

MACK 10
PRODUCERS: Ice Cube, 88X Unit, Dr. Jam
Priority 53938

Ice Cube protégé represents with smooth West Coast hip-hop and luscious almost-ballads. Over heavy, booming funk grooves with shards of jagged, organized noise, he rhymes about outlandish violence, sex, and skills like a practiced pro. The set's most controversial song arguably is "Westside Slaughterhouse," an extended middle finger to the East Coast featuring Ice Cube and Coolio's former partner W.C.

DANCE

★ **ROZALLA**
Look No Further
PRODUCERS: Various
Epic 57583

The one-time trendy Queen of Rave ends a lengthy absence from the dancefloor with a richly diverse, smartly song-driven collection that comfortably places radio-friendly pop/R&B tunes with the expected dance fare. Backed by a virtual army of top producers, she displays a newly broadened vocal range, as well as a far more interesting phrasing style. Her new-found maturity meets the challenge of the sweet, old-school soul jams like "All That I Need" and "Baby," while bringing needed weight to fun'n'frothy house music fodder like "Work Me" and the first single, "You Never Love The Same Way Twice."

SPOTLIGHT



JOI CARDWELL
The World Is Full Of Trouble
PRODUCER: Joi Cardwell
Eight Ball 62

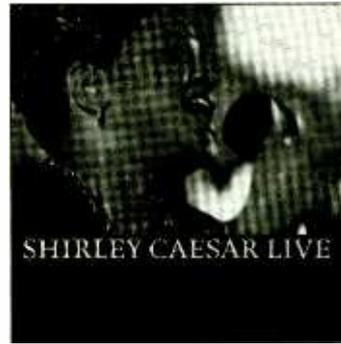
One of clubland's most beloved singers bows a brilliantly conceived and executed debut that sets a new standard for future dance divas. Breaking from the puppet mold of female singers of this genre, Cardwell wrote and produced most of the material, blending house beats with traditional jazz, funk, and blues flavors. Adding to the album's vibe is the use of a live rhythm section on many cuts, allowing Cardwell to cut loose with improvised scatting that will impress even the most educated ear. Dance DJs are already digging the single "Love And Devotion," though the best bets for a successful leap into popville are the sultry, jeep-ready "Killing Time" and the sassy "Keep It Real," which is ripe for banji-girl consumption.

JAZZ

★ **CHARLIE HUNTER TRIO**
Bing, Bing, Bing!
PRODUCER: Lee Townsend
Blue Note 31809

Somehow reminiscent of Jimmy Giuffrè's convention-defying ensembles, guitarist/composer Charlie Hunter's trio is filled out by tenor sax and drums—with the occasional guest. On this swinging label debut, Hunter's sophisticated, bluesy/jazzy riffing stakes out cool, funky themes like "Greasy Granny" and "Bullethead," the latter awash in '70s funk timbres. Other highlights include the moody, lush title track, the delightfully loose-limbed, slightly unhinged "Fistful Of Haggis," and the smart, curiously off-kilter "Lazy Susan."

SPOTLIGHT



SHIRLEY CAESAR
Live... He Will Come
PRODUCERS: Bubba Smith & Shirley Caesar
Word 7019493602

Shirley Caesar, long renowned as the first lady of gospel, once again proves herself both a preacher and a soulful songstress of the first order. With rock-solid production and songs, and a kicking band behind her, Caesar blurs the line between traditional and contemporary gospel. The album's title cut, a passionate narrative as well as a song, promises to follow in the footsteps of her classic "Hold My Mule," as Caesar, standing fast on a message of hope in the face of despair, sings with soul-shaking commitment. Another gem from one of gospel's true treasures.

WORLD MUSIC

★ **THE KLEZMATICS**
Jews With Horns
PRODUCERS: Hijaz Mustapha & The Klezmatiks
Xenophile/Green Linnet 4032

Leader of the klezmer revival, this New York-based sextet continues to incorporate diverse musical elements into its sound, while remaining mindful of the Eastern European Jewish milieu in which klezmer music developed (like the album title's lampoon of an anti-Semitic myth, as well as a repertoire that features 19th-century Yiddish labor song "In Kamf" and other newly arranged traditional sources). In a set evenly interspersed with instrumentals and vocals, highlights include the breakneck pace of "Man In A Hat," the drinking-song, sing-along choruses of "Simkhes-toyre," and the gloriously poignant vocal harmonies of "Es Vilt Zikh Mir Zen."

VITAL REISSUES™

JOHNNY OTIS
The Original Johnny Otis Show
REISSUE PRODUCER: Bob Porter
Savoy/Denon 266

These Savoy recordings by percussionist/songwriter/bandleader Johnny Otis come from sessions in 1945 and 1949-51, some of the earliest from this pivotal West Coast R&B orchestra. The Otis band boasted top-notch singers, among them Jimmy Rushing, vocal group the Robins, Little Esther, and even Otis himself on sing-along number "All Nite Long." (Guitarist Pete Lewis also merits special attention for his work on "Boogie Guitar," "Blues Nocturne," and "New Orleans Shuffle.") Marred only by unreadable small liner notes, this 27-cut collection also includes his throbbing, hit version of "Harlem Nocturne," as well as fine vocal performances like "Cry Baby" and "You're Fine But Not My Kind." The Otis reissue is joined by similar sets by Big Joe Turner and Billy Eckstine. Tracks from

each artist that couldn't fit onto their respective albums were assembled on a supplemental "completer" disc.

ALBERT AYLER
Goin' Home
PRODUCER: Alan Bates
Black Lion 760197

About 30 years before jazzmen Hank Jones and Charlie Haden got back to their folk/gospel roots, quirky avant-garde saxman Albert Ayler immersed himself in similar sources for this 1964 quartet date that features Call Cobbs Jr., Henry Grimes, and Sunny Murray. Ayler's often-quavering sax tone turns almost histrionic on "Nobody Knows The Trouble I've Seen" and his practically arrhythmic version of "Old Man River." Less daunting is the plain, poignant title track, as well as his upbeat "Down By The Riverside" and clattersome, exuberant "When The Saints Go Marchin' In."

LATIN

► **ALBITA**
No Se Parece A Nada
PRODUCER: Juan R. Márquez
Crescent Moon/Epic 66966

While label premiere by stylistic heiress to Cuba's guajira legend Celina González fails to replicate her incendiary live shows, this pleasant package of Cuban roots music generates potent thermal vibes when big-voiced song stylist lets loose on the title track and "Solo Porque Vivo." So far, Latino radio has eschewed the sexually ambiguous performer. No matter. The album still entered The Billboard Latin 50 at No. 10—the highest debut by a new artist in the two-year history of the chart.

COUNTRY

SHELBY LYNNE
Restless
PRODUCER: Brent Maher
Magnatone 102

There is no more talented female singer around today: Shelby Lynne can do it all, from sultry torch songs like "I Wish I Knew" to a jazzy shuffle like "Reach For The Rhythm" (which she co-wrote). She also co-wrote the single, the very effective "Slow Me Down." The problem is that she is doing it all and, in the process, is all over the musical map and is missing a center to her work. Once she finds that identity, there will be no stopping her. Taken individually, these songs will blow you away. Taken collectively, you come away marveling at her talent and wondering just who she is.

CLASSICAL

★ **HAYDN: THE CREATION**
Ann Monoyios, soprano, Jörg Hering, tenor, Harry van de Kamp, bass, Tölzer Knabenchor, Tafelmusik, Bruno Weil
PRODUCER: Wolf Erichson
Sony Classical/Vivarte 57965 (two CDs)

A vibrant and dramatic performance of Haydn's great oratorio, this is one of the better productions of Sony Classical's period-instrument label, Vivarte. The Canadian group Tafelmusik sizzles under Bruno Weil (the wind-playing is especially graceful), and the fine soloists capture both the pastoral and fierce aspects of the piece. Only the chorus errs on the loud and insensitive side.

★ **DE FALLA: EL AMOR BRUJO, SEVEN POPULAR SPANISH SONGS, OTHERS**
Marta Senn, mezzo-soprano, Simón Bolívar
Symphony Orchestra of Venezuela, Eduardo Mata
PRODUCER: David H. Walters
Dorian Recordings 90210

One of conductor Eduardo Mata's last recordings for Dorian before his death in January in a plane crash. Spare, sinewy playing of music inspired by Spanish folk traditions, made particularly eerie in the gypsy ballet "El Amor Brujo" by the edgy voice of Marta Senn.

HEIGH-HO! MOZART
Various Artists
PRODUCERS: Stephen Basili, Andrew Keener, Peter S. Myles
Delos 3186

An utterly charming album that features famous Disney tunes orchestrated in the styles of great composers. Some of the witty combinations include "Can You Feel The Love Tonight" done in the style of Tchaikovsky, "Winnie The Pooh" as Prokofiev, "Beauty And The Beast" as Rachmaninoff, "Colors Of The Wind" as Dvořák, and, of course, "Heigh-Ho!" as Mozart. The ingenious arrangements of Donald Fraser make this an ideal introduction to classical music for kids and a great way for adults to enjoy Disney tunes in a more sophisticated setting.

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.), Irv Lichtman (Broadway/cabaret/N.Y.), Heidi Waleson (classical/N.Y.), Drew Wheeler (jazz/N.Y.), Deborah Evans Price (contemporary Christian/Nashville), Gordon Ely (gospel), John Diliberto (new age).

Single Reviews

EDITED BY LARRY FLICK

POP

► **MICHAEL JACKSON** *You Are Not Alone* (4:54)
PRODUCERS: R. Kelly, Michael Jackson
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly, BMI
REMIXERS: R. Kelly, Frankie Knuckles
MJJ/Epic 78002 (c/o Sony) (cassette single)

The follow-up to "Scream" is radically different in both style and vocal demeanor. This time, MJ teams up with R. Kelly for a warmly encouraging pop/R&B rhythm ballad, delivering a performance that will remind many why Jackson rose to such incredible heights in the first place. His standard snarls and yelps are replaced with simple and heartfelt singing that illustrates how well time has treated his sweet tenor range. In fact, Jackson arguably exudes more pure emotion here than he has in a long line of cathartic lung-bursting singles. An absolutely gorgeous single that will likely draw more to his monolithic "HISTORY" opus.

► **MONTELL JORDAN** *Somechin' 4 Da Honeyz* (4:05)

PRODUCERS: Oji Pierce, Montell Jordan, Doug Rasheed
WRITERS: M. Jordan, O. Pierce, D. Rasheed
PUBLISHERS: Second Decade/Wamer-Tamertane, BMI
REMIXERS: Derrick Edmondson
PMP/RAL/Def Jam 6982 (cassette single)

Jordan goes for a decidedly chilled and seductive mood after the riotous "This Is How We Do It"—a wise move that will prove that he is more than a one-trick pony. Amid sleek jeez rhythms, he busts a suave note or two that give his Romeo lyrics weight. Even in this low-key context, Jordan serves a sing-along chorus that could explode into an anthemic chant in the right setting. For immediate pop, urban, and crossover radio consumption.

► **HOOTIE & THE BLOWFISH** *Only Wanna Be With You* (3:46)

PRODUCER: Don Gehman
WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld
PUBLISHERS: Monica's Reluctance/EMI-April, ASCAP
Atlantic 6234 (cassette single)

Looks like three hits in a row from this rock act's smash debut, "Cracked Rear View." After the down mood of "Let Her Cry," Darius Rucker and company perk up with a toe tapper that swells with springy harmonies and layers of acoustic and electric guitars. Ain't no beating a great song, and this act clearly has a knack for 'em. Should keep several radio formats more than happy. By the by, do not miss the chance to hear this one live during the band's ongoing U.S. tour.

★ **DOUG E. FRESH** *Where's Da Party At?* (4:17)

PRODUCERS: Doug E. Fresh, Barry B., Shim Sham
WRITER: D.E. Fresh
PUBLISHER: Entertaining, BMI
Gee Street Independent 162447 (cassette single)

It has been too long since Fresh stomped'n'swaggered with "I-ight", but he more than makes up for lost time with this equally catchy pop/hip-hop kicker. Complete with infectious, roof-raising gang chants and several whiplash hooks, this is a single ripe for rhythm-crossover and top 40 picking. The good news is that, despite his obvious mainstream pop charm, Fresh still has enough muscle to keep da kids on the street smilin'. A fine preview into his forthcoming album, "Play."

MNB *I've Got A Little Something For You* (2:58)

PRODUCERS: Dennis Charles, Ronnie Wilson
WRITERS: M. Taylor, D. Ingoldsbey
PUBLISHERS: First Avenue/Mat, BMI
First Avenue/Work 7037 (c/o Sony) (cassette single)

The next British soul invasion is about to begin. MNB combines Motown-inspired soul with cheeky U.K. charm, as this photogenic male foursome unleashes its first single in the U.S. It is difficult to ignore the track's hyper hip-hop beat and crafty vocal hook. From the forthcoming album "To The Next Level."

AJAX *Ex-Junkie* (5:25)

PRODUCER: Joseph Hand
WRITERS: Mitchel, Hornof
PUBLISHERS: Neem & Peelo, BMI; H, ASCAP
Zoo Entertainment 14224 (CD single)

A stream-of-consciousness rap is voiced with

a jaded girlish drone over a coarse, guitar-crusted pop/funk beat. Every once in a while, the refrain, "ex-junkie, ex-junkie, didn't have a clue," breaks the ramble. The realness of the words will hit home with kids from both hip-hop and modern rock corners of the room. Have a close listen to the single's varied remixes, which range from brusque to danceable.

GARY GLITTER *Rock N' Roll, Part 2 (The 'Hey' Song)* (2:52)

PRODUCER: not listed
WRITERS: M. Leander G. Glitter
PUBLISHER: MCA, BMI
Tommy Boy 693 (CD single)

This 1972 anthem simply refuses to go away. With its pumping beat, crowd chants, and blazing guitar riffs, this guilty pleasure has stood the test of time. It can now be found on the new Tommy Boy compilation "Jock Jams."

MIISA *All Or Nothing* (3:15)

PRODUCERS: Cris Owen, Doug DeAngelis
WRITERS: C. Owen, Miisa
PUBLISHERS: Warner-Chappell Finland/Fazerhing, BMI
Ichiban 24659 (cassette single)

Finnish pop ingenue makes a good first impression on this slick Euro-NRG dance ditty. She is a solid vocal presence amid the track's storm of quirky synth effects and hearty percussion. The repetitive chorus sticks to the brain upon impact, making it a good choice for crossover stations that regularly play acts like Real McCoy, Fun Factory, and Corona.

R & B

★ **SOLO HEAVEN** (3:47)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, J. Wright, D. Stokes, D. Chavis, E. Mack, S. Garcia
PUBLISHERS: EMI-April/Flyte Tyme Tunes/New Perspective, ASCAP
Perspective 8439 (c/o PGD) (cassette single)

Latest act to hail from the Jimmy Jam and Terry Lewis stable of talent comes on like a modern-day version of the Stylistics. Odd as it may sound, you can actually hear the members of this male quartet smile as they sing—which makes all the difference in the song's tone. Instead of sounding overwrought, this single has a joyful vibe that matches the bright and romantic nature of the lyrics. Early activity at R&B radio could translate into eventual multiformat attention.

JASON WEAVER *Luv Ambition (Call On Me)* (4:10)

PRODUCER: Keith Crouch
WRITER: K. Crouch
PUBLISHER: Human Rhythm, BMI
Motown 1278 (c/o PGD) (cassette single)

Weaver is a charming young lad whose skills belie his teenage years. Producer Keith Crouch keeps the sound of this slow jam spare, with just some finger snaps, backing harmonies, and subtle keyboard lines surrounding Weaver's pure tenor voice. Weaver does an excellent job of fleshing out the chorus with loads of personality. A star in the making.

SOUNDS OF BLACKNESS *Black Butterfly* (3:54)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHER: Flyte Tyme Tunes, ASCAP
REMIXERS: Organized Confusion
Perspective 0018 (c/o PGD) (cassette single)

Perspective aims to mine one more R&B radio hit from SOB's 1994 set, "Africa To America: Journey Of The Drum," by plucking this easy-paced, funk-fortified jam. As on the act's past hits, spiritually charged lyrics are dressed in streetwise plush harmonies and vigorous diva vocals—this time provided by Core Cotton and Rene McCall. Programmers should spend some time with Organized Confusion's hip-hop-derived remixes.

GARY TAYLOR *Special* (4:15)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Morning Crew 1954 (c/o AEC) (CD single)

Taylor brings to light the fact that there are too few mature male vocalists working in R&B music right now. With nary the sign of a "freak" anywhere in the lyrics of this softly shuffling ballad, Taylor is a study in classic romantic crooning. Necessary listening for folks who count Al Jarreau and Luther Vandross among their faves.

COUNTRY

► **TRISHA YEARWOOD** *I Wanna Go Too Far* (2:59)

PRODUCER: Garth Fundis
WRITERS: L. Martine, Jr., K. Robbins
PUBLISHERS: Careers-BMG/Doo Layng Songs/Colter Bay, BMI
MCA 55078 (c/o Uni) (7-inch single)

A great uptempo ode to rocking the

NEW & NOTEWORTHY

EDWIN McCAIN *Solitude* (3:59)

PRODUCER: Paul Fox
WRITER: E. McCain
PUBLISHER: Harrington, ASCAP
Lava/Atlantic 6291 (cassette single)

Fledgling singer/songwriter bows with an acoustic-rooted rock strummer that is rich with cinematic, lyrical imagery, effectively voiced by McCain with the quality of a worldly troubadour. He is joined by Darius Rucker from Hootie & the Blowfish, which is a nice calling card when being introduced to top 40 programmers. Even without Rucker's cameo, this subtle but memorable single would ultimately meet with welcoming hands at several radio formats. It is right in the pocket of current tastes and trends.

JOE T. VANNELLI PROJECT *Sweetest Day Of May* (3:39)

PRODUCER: Joe T. Vannelli
WRITERS: Jayti, Robinson
PUBLISHER: Jayti, SIAE
REMIXERS: Joe T. Vannelli, Greed, Mike Gray, Jon Pearn
Tribal America 58414 (c/o Cema) (CD single)

Italo-house mainstay aims for stateside success with a bright and gospel-spiked dance music anthem that benefits tremendously from the vocal presence of sometime Living Joy diva Janice Robinson. Vannelli

has a sharp ear for contagious pop hooks and clearly knows how to temper his usually aggressive grooves to meet the needs of U.S. crossover radio. This jam has the potential to not only pack club floors, but to close out the summer as a boombox staple.

BROOKLYN FUNK ESSENTIALS *The Creator Has A Master Plan* (3:49)

PRODUCER: Lati Krunlund
WRITERS: Sanders, Thomas
PUBLISHERS: F. Sanders/Bug, BMI; Amosia Leonopoulos Thomas, ASCAP
REMIXERS: Rob Smith, Peter D., Lati Krunlund, Bob Brockman, DJ Jazzy Nice, Arthur Baker, Bill Coleman
Groovetown/RCA 64298 (c/o BMG) (CD single)

Acid-jazz/funk collective is ready to transfer its international acclaim into U.S. urban radio acceptance. Lati Krunlund, the act's mastermind, successfully merges a reverence for musical history with streetwise hip-hop flavors, making for a single that could easily earn the kind of widespread radio play that US3 and Digable Planets have previously enjoyed. On the vocal tip, ragga toaster Papa Dee and dance diva Joi Cardwell comfortably contrast in style as they flesh out the song's already formidable hook. Truly essential.

boat and living life to its fullest.

Yearwood always taps into the emotional core of a song, and the sense of yearning and urgency she conveys here make the song a winner. Yet another strong song and affecting performance guaranteed to continue Yearwood's reign as one of country music's top female artists.

► **TRACY LAWRENCE** *If The World Had A Front Porch* (3:05)

PRODUCER: James Stroud
WRITERS: T. Lawrence, P. Nelson, K. Beard
PUBLISHERS: TLE/Golden Reed/New Clarion Music Group, ASCAP; Muy Bueno/Tree/Terilee, BMI
Atlantic 6307 (7-inch single)

OK, so this song is extremely idealistic. It also has a pretty melody, as well as wonderful and uplifting lyrics. Lawrence's traditional country voice brings life to this vivid portrait of Americana at its best. Sounds like another instant radio smash.

► **COLLIN RAYE** *One Boy, One Girl* (4:04)

PRODUCERS: Paul Worley, John Hobbs, Ed Seay
WRITERS: M.A. Springer, S. Smith
PUBLISHERS: EMI Blackwood/Mark Alan Springer, BMI
Epic 77973 (c/o Sony) (7-inch single)

A well-written and equally well-performed song about love at first sight turning into marriage, family, and a happily-ever-after scenario. Raye's sensitive rendering keeps it from turning to emotional mush and makes it a touching portrait of young love. This first single from his forthcoming album, "I Think About You," indicates more good things to come from this consistent hit maker.

BLACKHAWK *I'm Not Strong Enough To Say No* (3:53)

PRODUCERS: Mark Bright, Mike Clute
WRITER: R.J. Lange
PUBLISHER: Zomba Enterprises, ASCAP
Arista 2857 (c/o BMG) (7-inch single)

This is the tale of a man trying to resist the temptation of a married woman whose allure is weakening his resolve. Henry Paul's vocal gives this group a distinctive sound, and this is yet another fine offering from this talented trio.

KENNY CHESNEY *All I Need To Know* (3:09)

PRODUCER: Barry Beckett
WRITERS: S. Seskin, M.A. Springer
PUBLISHERS: Love This Town/David Aaron, ASCAP; Murrah, BMI
BNA 64347 (c/o BMG) (7-inch single)

A positive ballad about the strength and security found in enduring love. Chesney delivers a strong performance. His voice has a down-to-earth warmth that can make the listeners feel that Chesney is relating their own stories.

DANCE

THE BEAT DOCTORS FEATURING BOBBY PRUITT *Sexual Healing* (7:56)

PRODUCER: Lewis Martine
WRITERS: M. Gaye, O. Brown
PUBLISHERS: EMI-Blackwood, BMI; EMI-April, ASCAP
REMIXERS: Adam, Lewis Martine, Luis Anthony
A&E 8003 (CD single)

Marvin Gaye's classic recording is covered with a fast-paced house-music hand. Featured singer Bobby Pruitt apes Gaye quite well, but he loses the song's sensuality in a wash of "hands in da air" club energy. Still, the familiarity of the tune and the track's muscular bassline will probably open many a door with peak-hour DJs and mix-show programmers. Contact: 305-255-2785.

A C

LINDA EDER *Someone Like You* (3:46)

PRODUCERS: Phil Ramone, Frank Wildhorn
WRITERS: F. Wildhorn, L. Brucisse
PUBLISHERS: Stage & Screen/Cherry Rive, BMI; Scaramanga/Les Etoiles de la Musique/Cherry Lane, ASCAP
Atlantic Theatre 6248 (cassette single)

You might not expect "Jekyll & Hyde:

The Gothic Musical Thriller" to spawn such a sentimental love song, but it has. Eder has a theatrical style and a beautiful soprano range reminiscent of Celine Dion. That range saves this cut from becoming just another sugary power ballad. Stick with Frank Wildhorn's album version, which has warm orchestration, rather than Phil Ramone's remix, which is a little too glossy and sharp on the ears.

ROCK TRACKS

► **MIKE WATT** *Piss-Bottle Man* (3:15)

PRODUCER: Mike Watt
WRITER: M. Watt
PUBLISHER: Thunderspiels, BMI
Columbia 7117 (c/o Sony) (CD promo)

Mike Watt gets a little help from his friends on this off-center track, which is filled with rambunctious rock rhythms. John Strohm and Zander Schloss play some grunge-flavored guitars, while Lemonheads vocalist Evan Dando is the featured singer. Taken from the Columbia album "Ball-Hog Or Tugboat?"

CIV *Can't Wait One Minute More* (2:32)

PRODUCERS: Walter Schreifels, Don Fury
WRITER: CIV
PUBLISHER: not listed
Lava/Atlantic 6284 (CD promo)

Punksters will be pleased with this over-energized, racing rock track. Taking a cue from the recent crossover success of Green Day and Offspring, CIV combines quick guitar stabs with shout-tactic vocals and relentless drumming. To the mosh pit!

SMILE *Staring At The Sun* (3:40)

PRODUCER: not listed
WRITER: Smile
PUBLISHERS: Koozbah/Boondot/Six Flags Over Monkey Boy, ASCAP
Atlantic 6263 (CD promo)

Do not expect this introspective trio to live up to its name. Roaring guitars graze against an aggressive drum pattern, while angry vocals join in the collective musical angst. Loud and proud music to grin about.

RAP

► **RAEKWON** *Criminology* (3:49)

PRODUCER: The Rza
WRITERS: R. Diggs, C. Woods, D. Coles, P. Adams, S. Bascombe, R. Patterson, L. Burgess
PUBLISHERS: Ramecca/Wu-Tang/BMG/Mellow Smoke, BMI
Loud/RCA 64372 (c/o BMG) (cassette single)

The creative ground of Wu-Tang Clan continues to prove quite fertile, as evident by this lethal rap slammer borne out of its camp. Anxious lyrics and snazzy horn samples are layered over a steady beat. The melody is enhanced by carefully placed samples of Black Ivory's "I Keep Asking You Questions." Lock it up!

E-A-SKI *Blast If I Have To* (4:00)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Priority 50875 (CD single)

Members of the National Rifle Assn. will probably eat this one up. Noted rap producer E-A-SKI details his right to bear arms, boasting "I'll blast if I have to" over an old-school beat. Yet another single taken from the soundtrack to "Friday."

THE BUMS *Take A Look Around* (4:02)

PRODUCER: Fredwreck Nassar
WRITERS: E. Alexander, D. Smith, F. Nassar
PUBLISHERS: Burrin Avenue/All City, BMI
Priority 50880 (CD single)

There is nothing lazy about these Bums. Smart lyrics and streetwise rhythms collide on this accomplished rap track. The melody cleverly integrates samples from Clifton Davis' "Never Can Say Goodbye" while a staggered bassline stumbles forward. Worth a look.

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

Room For The Blues On The Internet

BY MARILYN A. GILLEN

LOS ANGELES—The Blues Room has just opened its doors on the Internet, welcoming a growing legion of fans of the musical form to stop by and hang out with artists on labels such as Verve/Gitanes Blues, Blind Pig, Delmark, and Ichiban.

"Our goal is to make this one of the richest blues resources available," says Joe Vella, president of San Francisco-based Jazz Online, which is the existing site off which the Blues Room is a new extension. "The blues fan is a fervent fan, but there's really not much [online] yet that caters specifically to them in a focused, targeted way."

"Focus" is what has made the Jazz Online site (<http://www.jazzonln.com/JAZZ/>) a popular stop for jazz lovers and jazz labels since its opening earlier this year. The umbrella site is now home to JVC and Blue Note, as well as to Warner Bros. Jazz, which has just completely refurbished its pages into state-of-the-art shape. Another newcomer to the jazz arena is Pat Metheny, whose dedicated pages went up this month.

Vella says the idea for the blues spinoff arose out of frustration with "not having a place for this music and seeing a need to have a place for it." The site will also offer labels a chance to "really get to know" their customers, Vella says.

"People who buy blues albums aren't as easily quantifiable as, say, people who buy pop or rock," Vella says. "There's not this standard profile on them, and they're not necessarily shopping at the mainstream record stores. They're harder to get a read on." By

asking visitors to "sign in," for example, and by soliciting E-mail, labels can better sense who is buying their music, he says.

For the labels joining the Blues Room, most of them new to the Web, expectations and hopes range from increased visibility to increased sales—to simply simplifying the business of doing business.

"I hear a lot about selling and the rosy future of the industry online, but what actually appeals to me right now is just being able to put our tour itineraries online," says Edward Chmielewski, president/co-owner of Blind Pig,

'The site will offer labels a chance to really get to know their customers'

which sends monthly tour schedules for all its artists to its distribution and sales reps.

"This is a six- to eight-page itinerary that has to be compiled and printed up and collated and stapled and then mailed out, so it's kind of an expensive and time-consuming thing to do, and we just can't afford to send it to everyone who would like to get it," he says, adding that the online site offers access to the information to everyone who is interested.

Chmielewski has also noticed that, increasingly, additions to his product mailing list are critics writing reviews for online magazines, and "they seem to be getting a good response from

that."

Blind Pig's pages are expected to be up by month's end.

Delmark Records, which will open its area online in the next few weeks, has strong hopes for the sales and promotional muscle of the Internet site, according to Doug Engel, director of promotion and publicity for the label.

"This will certainly increase our visibility among a group of people that is partial to our kind of product," he says. "In other words, I'm hoping to turn on some more blues and jazz fans who maybe have not heard of us through any other way. Because I believe that the demographic that is real hot on the Internet, males from 30-45 or so, are the people who buy jazz and blues records."

Beyond just "turning people on," Engel expects a more direct sales payoff from the online site via planned cross-referencing to a sister retail store in Chicago, the Jazz Record Mart. Engel plans to include information about the store within the label site, along with the store's mail-order information.

Verve/Gitanes Blues' Nate Herr falls somewhere in the middle in terms of expectations about what being online will accomplish for the label, which had the first site to open within the Blues Room.

"We know that it's creating awareness, and so it's another way for us to make an impression on a potential customer," Herr says. "And while sales

are always the bottom line, and we would hope to impact that, anything that offers another step in getting to that bottom line is a plus for us."

Verve comes to the Blues Room after being on Jazz Online for several months—an experience Herr describes as "exceeding our expectations."

"We've gotten a tremendous amount of hits, and the feedback from people has really been interesting and helpful to us," Herr says. "People are a lot more apt to interact with a record label through E-mail than they would be to sit down and write us a letter—and it's always important to hear what people think."

In addition to the label sites, the Blues Room houses a number of blues-skewed features, from Blues Birthdays and Blues Contests to Blues News and Blues Artist Profiles.

Highlights include "Blues Interviews," a section that boasts transcriptions of interviews with blues greats that were conducted by Jazz Online partner Tim Hodges during his years at KJAZ San Francisco. Vella says plans are to eventually make the interviews available as audio files, using Progressive Networks' RealAudio technology.

Another feature led by Hodges is dubbed "Tim's Blues Starter Kit," which is just what it sounds like: Hodges offers listening suggestions to those who are exploring the genre. The area will also eventually include sound clips, video clips, retail links, and more.

NEW RELEASES



STAR TREK: THE NEXT GENERATION—A FINAL UNITY

*Spectrum Holobyte
(PC CD-ROM, no SRP,
estimated street around \$60)*

After what seemed light-years, the much-delayed, greatly anticipated "Next Generation" story arrives on disc.

And proves worth the wait.

This is like being transported inside the popular syndicated TV show/film franchise, except that gamers play a key role in the outcome of the intergalactic adventures by assuming the character of one of the seven main crew members.

About that crew: Spectrum Holobyte secured the voice talents of the show's real-life stars—including the inimitable Patrick Stewart (Capt. Jean-Luc Picard) and Brent Spiner (Lt. Data)—and matched the dialog with vivid 3D renderings of the actors in their respective roles. Who else, really, could say, "Make it so, No. 1" with so much dignity?

Such painstaking attention to getting it right carries through—from the opening-title sequence complete with the original theme music to the 3D detailing of the ship and the subtle, but dead-on reactions of various crew members.

The story itself unwinds much like a

typical episode: a call for help, mushrooming complications, an interesting cast of unusual characters, scattered crises, and a tense climax leading to taut resolution.

Gamers in the guise of one of the crew members take control of the Enterprise on this journey, interacting with other crew members in search of key advice and needed opinions, and assembling the proper "away" teams to lead different missions to each of the planets visited. On these planets, gamers must successfully complete various puzzles. Along the way, as well, are a variety of battles to be won, which are fought using the Enterprise's heady weapons array.

It's a full plate of game-play activity, but one that's relatively simple to understand, if not to master. Unlike many other story/game hybrids, this one flows relatively seamlessly; there is little sense ever of popping into "arcade" mode.

The nasty trick with turning a popular property into a game is that the bar of expectations is so high the most obvious fans are the ones least likely to approve. "Star Trek: The Next Generation" finesses the hurdle beautifully: It will satisfy the legion of Trekkers and also welcome on board a wider universe of CD-ROM game fans.

As Picard might say, "Engaging."

MARILYN A. GILLEN

Online Coupon To Launch Magazine

LAUNCH, THE NEW CD-ROM magazine, is beefing up its music-skewed retail base. The Minneapolis-based Musicland Group has begun carrying the CD-ROM 'zine nationwide in 875 Musicland/Sam Goody and 55 Media Play retail outlets. To spread the word and drive sales, Launch and Musicland have posted a \$2-off coupon within Launch's World Wide Web site. Visitors to the site (<http://www.2launch.com>) can download and print the coupon for redemption at the checkout counter.

SPEAKING OF LAUNCHES, SONY MUSIC has settled on an Aug. 29 street date for its first raft of music-video-based screen savers, dubbed Music Screeners. The 3½-inch floppy discs, being sold to retail at \$12.98, each feature a 40-second videoclip from a different artist, along with interactive games (Billboard, May 13). Titles in the launch include "Scream" and "Childhood" from Michael Jackson, as well as clips from Gloria Estefan, The The, Joe Diffie, and Harry Connick Jr., among others.

FURTHER OUT ON THE INTERACTIVE-music tip, look for Atlantic Records' first CD Plus title to, er, spew forth in September. "Spew Plus," an interactive music and multimedia sampler, is being produced by the label in conjunction with New York-based Rev Entertainment, and is designed as a giveaway or low-cost promotional item to help establish the format. Atlantic's first "official" CD Plus titles are expected in '96.

PHILIPS MEDIA is also readying release of some high-profile multimedia CD titles this fall; they are being put together by the interactive company's newly staffed Multimedia Music label, headed by senior VP/GM Michael Kushner. The latest label additions are multitalented entertainment industry veteran Ted Cohen, who had most recently been working with Philips Media as a full-time consultant, and Harry Remer, formerly of New York's B.A.M. Cohen, who produced Philips Media's forthcoming "doors and windows" disc from the Cranberries, becomes VP; Remer joins as director of project management.

IN OTHER PEOPLE NEWS, Barry Kluger has been named to the newly created position of senior VP, communications, for online company Prodigy, effective Aug. 7. Kluger most recently was senior VP of communications for VH1—also a former home to Prodigy president/CEO Edward Bennett.

FAST FIX: ECM Records, which is premiering Voyager Co.'s new CDLink technology, can be found online at <http://www.ecmrecords.com>. An incomplete on-site address appeared in the July 22 Enter*Active File.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.



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BILLBOARD'S VIDEO NEWSWEEKLY

Power Rangers Lose Sales Voltage? 6 Laser Scans: 'Pulp Fiction' To Debut 92
Shelf Talk: DVD Packaging 91 Video Previews: NBA Jams 94

PICTURE THIS

By Seth Goldstein



LEFT OUT: So what's it like being a wallflower at the Wal-Mart ball?

It hurts being left out, but Roy Winnick, president of Los Angeles-based independent Best Film & Video, says he'll survive. "Our volume will be down a little. Our returns will be down significantly." Winnick lost his dance partners when Wal-Mart told rackjobbers Handleman and Anderson Merchandising that the chain would be dealing directly with vendors, eliminating the smaller players.

The loss of Wal-Mart and other mass merchants taking the same route—Winnick mentions Kmart, Fred Meyer, and the reorganized Phar-Mor—could cost him 30% of sales of budget titles, such as the "Spiderman" series introduced earlier this year. Winnick thinks he can make it up elsewhere, including the Wal-Mart concessions run by Supercenter Entertainment.

However, he says, "It's not easy not being in [the mass merchants]." The situation won't change until mid-'96, when Wal-Mart reportedly will consider adding direct vendors.

CRACKED WINDOW: Disney's "Pulp Fiction" arrives at retail Sept. 12. On Oct. 20, the movie will be available to pay-per-view customers in what the studio calls "a groundbreaking show of support" for PPV.

It certainly is: Buena Vista Television will spend a record \$1 million to promote a PPV window that's 30-60 days closer to cassette release dates than the windows of many big rental titles. "I know of very few movies like this," says Kirk Kirkpatrick, VP of Wax-Works/VideoWorks, which distributes to Midwest stores, which are deep in PPV country. "It may inhibit them from getting full profits."

It might also inhibit sales. Disney reportedly expects to ship 500,000 copies; other sources say the number will be reached only if Disney delivers 75,000 units to Rentrak and SuperComm revenue-sharing customers. "I think a longer window would help," Kirkpatrick says.

MOVING ON: Video veteran Gary Messenger exits retailing to join a sports publisher in Durham, N.C. Messenger had been consulting for Carolina Entertainment Group, buyer of his North American Video chain, also in Durham.

Retailers Embrace Cuddly Horror Halloween Kid Vid Becoming 'A New Genre'

BY TERRI HORAK

NEW YORK—You could call it a battle between good and evil.

For suppliers, Halloween has turned into a fight for shelf space between scary movies—often those of the slice-and-dice variety, such as the "Friday The 13th" series—and kids' titles that are more cuddly than horrific. Retailers, especially supermarkets, which are the targets of Sony Wonder's first Halloween promotion, like the idea of ghost-and-goblin family entertainment. Brian Quisel of Video City in Southern California says that his store "never sells 'Friday The 13th'-type videos—kid stuff sells a lot more."

This attitude has attracted much sell-through product geared toward Oct. 31 festivities from Sony, Turner Home Entertainment, and Disney, a Halloween regular. Acceptable thrills and chills are "becoming a new genre for us," says Wendy Moss, senior VP of marketing for Sony Wonder. "Adult programming is very wide and broad, and they have all these different genres. We do as well in the family and children's area."

In fact, the combined impact of the Sony Wonder and Disney promotions, sweetened with candy discounts, threatens to eclipse horror movies as Halloween product of choice.

Sony has two separate campaigns in the works: the home video debut of the Nickelodeon series "Aaahh!!! Real Monsters" and two new titles in its "Tales From The Cryptkeeper" series, all due in stores Aug. 22. "Kids love to be scared, but also to be 'safe-scared,' so that they're not having nightmares," says Moss.

She believes the cross-promotion with Just Born Candies is a natural partnership. Each "Tales From The Cryptkeeper" title includes a 55-cent coupon toward the purchase of Just Born's Hot Tamales, Super Hot Tamales, or Mike & Ike candies. Cassette packaging will feature the promotion, as will 1.6 million bags of candy. The "Cryptkeeper" titles, at \$12.98 suggested list, are compilations of the ABC-TV broadcast series, which in turn are adapted from the adult Home Box Office program, "Tales From The Crypt."

Sony's promotion for "Real Monsters" includes \$1-off coupons on 600,000 Jell-O Fun Pack packages and a print advertising campaign targeted to kids. Marketing for the first two entries, which starts prior

to Halloween, stretches into the first quarter and marks the beginning of a line of licensed product including toys, greeting cards, video games, and trading cards. A brochure highlighting the merchandise will be packaged with the tapes.

"Supermarkets offer great opportunities because of the distribution, as well as the cross-promotional opportunities with the packaged goods companies," Moss says.

A source at a regional rackjobber likes Sony's Halloween offer, but worries that the sales potential won't be realized unless groceries stock the videos alongside the candies parents buy for trick-or-treaters. Sales of Halloween cassettes placed by themselves at checkout counters or on endcaps are generally disappointing, the company says.

Specialty stores, however, are still where most parents go for kids' scary tapes. Angie Woodward, video buyer for the Disc Jockey and Reel Collections stores, predicts bigger business than ever this Halloween. "There's getting to be more and more to offer at Halloween—for kids, teens, and adults—and everyone is jumping on the bandwagon," she says. Disc Jockey and Reel Collections are participating in the Disney and Turner promotions.

Turner is pushing "The Halloween Tree," which includes a copy of the Ray Bradbury book packaged with a limited number of

the videos, as well as three Casper titles.

Disney will feature 14 titles ranging from the 1980 low-budget science-fiction spoof "Attack Of The Killer Tomatoes" to "Alvin And The Chipmunks: Nightmare On Seville Street" in its "House Of Happy Haunts Video Shop" promotion, which kicks off Sept. 6.

Tear-sheet pads detail the rules of the Disney offer, which includes a \$2 rebate with the purchase of a cassette and any package of Halloween candy. In addition, the promotion for "Frankenpooh," the latest installment in Disney's Winnie The Pooh series, has four free on-package Halloween masks.

Woodward says that "The Halloween Tree" and a perennial Paramount favorite, "It's The Great Pumpkin, Charlie Brown," are year-round sellers, with slight bumps in October. But so are scarier horror classics, such as MCA/Universal Home Video's "Frankenstein," "Dracula," and "The Wolf Man."

Peggie Dorrance, owner of the Video Station in Alameda, Calif., says parents are renting "acceptable" scary movies, such as "Tremors," and that kids want the gory titles. At Video Plus in Covington, Ky., owner Shirley Bacigalupo says that "unfortunately, the Freddie titles" are the most popular in her store. "It's in the inner city, and parents don't seem as concerned," she says.



Pulp Fiction. You can't keep a really bad flick down. Buena Vista Home Video is reissuing what it describes as the sell-through director's cut of "Attack Of The Killer Tomatoes," always on lists of the 20 worst movies of all time. Here, a beefsteak baddie accosts critic Roger Ebert, left, and two friends during a recent film festival. Ebert won't be pulped if he delivers a thumbs-up review of the title, which invades retail shops in September.

Columbia TriStar Goes Wild With Nat'l Geographic

BY CATHERINE APPLEFIELD

WASHINGTON, D.C.—While some video companies choose the straight and narrow distribution path, Columbia TriStar Home Video is taking a walk on the wild side in a quest to augment its sell-through business.

And the adventure is paying off. Nothing is wilder, after all, than programming produced by the National Geographic Society, which now includes two documentary lines—the traditional "yellow-bordered" titles and gold-boxed Classics series—as well as two live-action children's series that already have racked up sales of more than 1 million copies.

National Geographic Home Video, an offshoot of the Society's television division, came into being six years ago with a line of documentaries initially distributed by the now-defunct Vestron Video. Columbia TriStar picked up the inventory in 1992 and has beavered away to take advantage of the brand identity created by the yellow-bordered National Geographic magazine.

The vendor will benefit from CBS telecasts, which start in September and Nat Geo's first attempt at merchandising. "Columbia TriStar has a very powerful presence at retail. We needed to get back into retail full force after the Vestron bankruptcy, and we knew Columbia TriStar had the strength to do it," says Joanne Held, manager of Nat Geo's home video retail operation.

Indeed, since Columbia TriStar took over distribution, the Society's presence in the market has blossomed from \$19.95 documentaries to its Classics line of 2- to 3-year-old documentaries that have sold particularly well. The Classics, priced at \$14.95 but without the yellow border, are beginning to take off for the label.

Earlier this month, Columbia TriStar came to an agreement with Wal-Mart that will see the mass merchant carrying the entire discounted line beginning in mid-July. "If you look at where the market is, we are seeing a surge in mass merchants and supermarkets as well," says Lon Von Hurwitz, Columbia TriStar marketing VP. "The mass

(Continued on page 92)

Gary Cooper Ingrid Bergman
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www.americanradiohistory.com

Designing Packaging For The Nonexistent Product

DVD TASK FORCE: Digital videodiscs won't be on shelves for at least a year, but that's not stopping the Video Software Dealers Assn. from establishing a task force to discuss how the nonexistent product should be packaged.

The members represent a who's who of wholesale and retail, including executives from Best Buy, Blockbuster Entertainment, Family Video Center, Handleman, Ingram Entertainment, Michigan Video, Movie Gallery, Tower Video, Suncoast Motion Picture, and warehouse club Price/Cosco.

Also on hand to contribute their two cents will be the National Assn. of Recording Merchandisers and the National Assn. of Video

Distributors. VSDA president Jeffrey Eves will chair the committee, which hasn't scheduled a date for its first meeting.

Director of communications **Bob Finlayson** says the trade group "doesn't want to get behind the curve" when it comes to DVD technology. "We know there's going to be a product at some point, and we know what the general parameters are going to be," he adds. "It's not premature to form this committee." Additional retail members may be named at a later date.

Finlayson says its not a foregone conclusion that DVD will be packaged in jewel boxes like CDs. "It's not that simple."

In fact, the task force will discuss whether the video industry should create a distinctive package to separate it from CDs. Other topics expected to come under discussion include rack displays, storage, and electronic coding.

Recommendations from the task force will be forwarded to suppliers. Finlayson says members may meet a few times to fine-tune the recommendations, "but it's a task force with a purpose and won't be around forever."

STAR SAVINGS: LIVE Home Video is making September sci-fi month by pairing up "Stargate" and "The Terminator." The supplier will reprice "Stargate" to \$19.98 on Sept. 19 and pack it with a rebate for "The Terminator" and "Terminator 2: Judgment Day."

In an effort to exploit the latter titles as a gift set—never done before—LIVE bought back the rights to the **Arnold Schwarzenegger** hit "The Terminator" from Hemdale Home Video last year, says LIVE senior VP of marketing **Debra Stein**.

Retail price for the set is \$24.98 for the pan-scan version and \$34.98 for letterbox. Individual tapes are priced at \$14.98 (pan-scan) or \$19.98 (letterbox).

Inside each "Stargate" cassette, consumers will find a \$1 rebate on the

"Terminator" videos. "It may seem insignificant, but many retailers are pricing the titles below \$10, so there is an additional value," says LIVE sales and distribution senior executive **VP Jeff Fink**.

A booklet containing discount coupons worth \$30 will also be found in "Stargate." Consumers can receive discounts on Subway sandwiches, the Signet Books novelization titled "Stargate: The Rebellion," and purchases made through 800-GIFT-LINE.

For its part, Subway will display in-store signage promoting the title

through Thanksgiving, and Signet Books will feature the title on the back of all copies of the book.

LIVE will spend more than \$5 million repro-

moting the title, according to a company source. It spent nearly that amount when "Stargate" was released as a rental title earlier this year. The strategy paid off: LIVE sold 470,000 copies, making it one of 1995's biggest rental releases.

Most of the new budget will be spent on television ads to run at street date and around the holidays.

"Stargate" arrives more than a month ahead of other heavy hitters, which should get it some extra shelf space before retailers get swept up in the wave of fourth-quarter releases, which include "Batman Forever," "Casper," and "Cinderella."

Meanwhile, LIVE has renewed its distribution agreement with WEA. The new pact is for three years and comes with a \$10 million advance. LIVE can get an additional \$10 million in late 1996 if unspecified requirements are met.

HALLMARK NETS PROMARK: Hallmark Home Entertainment continues in the acquisition mode, recently gaining Promark Entertainment.

Five titles from the independent producer will be distributed over the next year. The first is "Cybertech PD," starring **Peter Coyote**, **Lorenzo Lamas**, and **Chris Sarandon**. Production budgets for Promark movies fall in the \$2 million-\$4 million range.

Since forming its video division in January, Hallmark has struck similar deals with Samuel Goldwyn and October Films.

The first three titles Hallmark released, "Eat Drink Man Woman," "Oleanna," and "Getting Out," had cumulative sales of 52,000 units to the rental market.

MISSED TARGET: In the July 8 issue, Shelf Talk inadvertently reported that Warner Home Video is targeting "Bryan Kest's Power Yoga" to the over-35 audience. The company is targeting **Greg Smithey's** "Startin' Simple" to the over-35 crowd, and **Bryan Kest's** tape is aimed at those aged 18 to 35.



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 | 11 | FORREST GUMP | Paramount Home Video 32583 | Tom Hanks | 1994 | PG-13 | 22.95 |
| 2 | 2 | 3 | PLAYBOY: THE BEST OF PAMELA ANDERSON | Playboy Home Video Uni Dist. Corp. PBV0790 | Pamela Anderson | 1995 | NR | 19.95 |
| 3 | 3 | 6 | THE CROW | Miramax Home Entertainment Buena Vista Home Video 3034 | Brandon Lee | 1994 | R | 19.99 |
| 4 | 6 | 20 | THE LION KING | Walt Disney Home Video Buena Vista Home Video 2977 | Animated | 1994 | G | 26.99 |
| 5 | 5 | 5 | PINK FLOYD: PULSE | Columbia Music Video Sony Music Video 50121 | Pink Floyd | 1995 | NR | 24.98 |
| 6 | 4 | 4 | MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY | Epic Music Video Sony Music Video 50123 | Michael Jackson | 1995 | NR | 19.98 |
| 7 | 7 | 7 | TRUE LIES | FoxVideo 8640 | Arnold Schwarzenegger Jamie Lee Curtis | 1994 | R | 19.98 |
| 8 | 11 | 9 | PLAYBOY: PLAYMATE OF THE YEAR 1995 | Playboy Home Video Uni Dist. Corp. PBV0773 | Julie Lynn Cialini | 1995 | NR | 19.95 |
| 9 | 10 | 9 | PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC | Playboy Home Video Uni Dist. Corp. PBV0771 | Various Artists | 1995 | NR | 19.95 |
| 10 | 9 | 4 | FAR FROM HOME: THE ADVENTURES OF YELLOW DOG | FoxVideo 8730 | Mimi Rogers Bruce Davison | 1994 | PG | 19.98 |
| 11 | 8 | 8 | THE JUNGLE BOOK | Walt Disney Home Video Buena Vista Home Video 4604 | Jason Scott Lee Cary Elwes | 1994 | PG | 22.99 |
| 12 | 12 | 7 | RICHIE RICH | Warner Home Video 17500 | Macaulay Culkin John Larroquette | 1994 | PG | 22.96 |
| 13 | 13 | 9 | PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS | Playboy Home Video Uni Dist. Corp. PBV0780 | Various Artists | 1995 | NR | 19.95 |
| 14 | 15 | 4 | PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS | Penthouse Video WarnerVision Entertainment 50795-3 | Various Artists | 1995 | NR | 19.95 |
| 15 | 14 | 8 | BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT | MTV Music Television Sony Music Video 49658 | Animated | 1995 | NR | 14.98 |
| 16 | NEW ▶ | | THE JERKY BOYS: DON'T HANG UP | MTV Music Television Sony Music Video 49682 | The Jerky Boys | 1995 | NR | 14.98 |
| 17 | 21 | 25 | THE MASK | New Line Home Video Turner Home Entertainment N4011 | Jim Carrey | 1994 | PG-13 | 19.98 |
| 18 | 17 | 4 | PENTHOUSE: PET ROCKS | Penthouse Video WarnerVision Entertainment 50794-3 | Various Artists | 1995 | NR | 19.95 |
| 19 | 25 | 11 | PENTHOUSE: WOMEN IN AND OUT OF UNIFORM | Penthouse Video WarnerVision Entertainment 50787-3 | Various Artists | 1995 | NR | 19.95 |
| 20 | 16 | 6 | R.E.M.: PARALLEL | Warner Reprise Video 3-38426 | R.E.M. | 1995 | NR | 19.98 |
| 21 | 18 | 41 | JURASSIC PARK ◊ | MCA/Universal Home Video Uni Dist. Corp. 82061 | Sam Neill Laura Dern | 1993 | PG-13 | 24.98 |
| 22 | 20 | 70 | YANNI: LIVE AT THE ACROPOLIS ▲⁵ | BMG Video 82163 | Yanni | 1994 | NR | 19.98 |
| 23 | 34 | 2 | THE CLIENT | Warner Home Video 13233 | Susan Sarandon Tommy Lee Jones | 1994 | PG-13 | 19.98 |
| 24 | 38 | 2 | BLOWN AWAY | MGM/UA Home Video Warner Home Video 105129 | Jeff Bridges Tommy Lee Jones | 1994 | R | 19.98 |
| 25 | 33 | 26 | THE FLINTSTONES | MCA/Universal Home Video Uni Dist. Corp. 42150 | John Goodman Rick Moranis | 1994 | PG | 14.98 |
| 26 | RE-ENTRY | | THE GRIND WORKOUT HIP HOP AEROBICS | MTV Home Video Sony Music Video 49659 | Various Artists | 1995 | NR | 12.98 |
| 27 | 19 | 6 | HARD BOILED | Fox Lorber Video Orion Home Video 1136 | Chow Yun-fat | 1993 | NR | 19.98 |
| 28 | RE-ENTRY | | PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3 | Penthouse Video WarnerVision Entertainment 50790-3 | Various Artists | 1995 | NR | 19.95 |
| 29 | 22 | 45 | RESEVOIR DOGS | Live Home Video 68993 | Harvey Keitel Tim Roth | 1992 | R | 14.98 |
| 30 | 23 | 7 | MAVERICK | Warner Home Video 13374 | Mel Gibson Jodie Foster | 1994 | PG | 19.98 |
| 31 | RE-ENTRY | | SNOW WHITE AND THE SEVEN DWARFS | Walt Disney Home Video Buena Vista Home Video 1524 | Animated | 1937 | G | 26.99 |
| 32 | 26 | 28 | BIG | FoxVideo 1658 | Tom Hanks | 1988 | PG | 9.98 |
| 33 | 35 | 7 | THE KILLER | Fox Lorber Video Orion Home Video 1363 | Chow Yun-fat | 1991 | R | 19.98 |
| 34 | 39 | 2 | BARAKA | MPI Home Video 7060 | Various Artists | 1995 | NR | 29.98 |
| 35 | 31 | 3 | EYEWITNESS: BIRD | Dorling Kindersley Publishing 5-70822 | Various Artists | 1995 | NR | 12.98 |
| 36 | 24 | 6 | THE POLICE: OUTLANDOS TO SYNCHRONICITIES | PolyGram Video 8006348273 | The Police | 1995 | NR | 19.95 |
| 37 | 40 | 35 | SPEED | FoxVideo 8638 | Keanu Reeves Dennis Hopper | 1994 | R | 19.98 |
| 38 | 27 | 23 | FOUR WEDDINGS AND A FUNERAL ◊ | PolyGram Video 8006317693 | Andie MacDowell Hugh Grant | 1994 | R | 19.95 |
| 39 | 29 | 54 | DIE HARD | FoxVideo 1666 | Bruce Willis Bonnie Bedelia | 1988 | R | 14.98 |
| 40 | 30 | 14 | THE PAGEMASTER | FoxVideo 8641 | Macaulay Culkin Christopher Lloyd | 1994 | G | 22.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Image Takes Aim At 'Pulp Fiction' For Sept. Also, 'Star Wars' Titles Liberated From Boxed Set

IMAGE HAS A bumper crop of early fall laserdisc titles on the way, led by Quentin Tarantino's "Pulp Fiction" (wide, THX, \$39.99), which bows day-and-date with the VHS version Sept. 12.

Also from Image that month or thereabouts are "Tom & Viv," "Jefferson In Paris," and "Don Juan DeMarco" (each wide, \$39.99); a special edition of John Carpenter's "The Fog" (wide, extras, \$49.99); and an "Absolutely Fabulous" boxed set (348 minutes, \$99.98). The previously announced "The Lion King" (wide, THX, \$29.99; extras, \$124.99) is set for Sept. 19. Special editions of "Alice In Wonderland," "Tron," and "The Three Caballeros" (all CAV, extras, boxed set, \$99.99) are due Oct. 24.

PIONEER HAS "Nobody's Fool" with Paul Newman (wide, \$39.98) set for Aug. 8. Just out is "Hannie Caulder" (wide or pan-scan, remastered, \$39.98), in which Raquel Welch administers some frontier justice, with Robert Culp, Strother Martin, and Ernest Borgnine also in the colorful cast. Haskell Wexler's "Medium Cool" (wide, \$34.98) captures American life and politics in the late '60s and weaves in the turbulent 1968 Chicago Democratic convention.

"Night Train To Venice" (\$34.98) is a thriller that stars Hugh Grant, Malcolm McDowell, and Tahnee Welch. And don't miss the new laser release of

LASER SCANS™

by Chris McGowan

Terry Gilliam's "Time Bandits" (wide, remastered, \$39.98), an inventive comic fantasy with a stellar and eclectic cast.

STAR WARS SINGLES: Image will break out "Star Wars," "The Empire Strikes Back," and "Return Of The Jedi" from boxed-set confinement for individual sale (wide, THX, CLV, \$59.98 each) on Aug. 29.

VOYAGER's Criterion Collection moves full speed ahead into autumn with Roberto Rossellini's "Open City" (extras, \$49.95), "Three Cases Of Murder" (\$49.95), Lee Tamahori's "Once Were Warriors" (extras, \$49.95), the long-awaited special edition of Spike Lee's "Do The Right Thing" (wide, extras, \$99.95), Noel Coward and David Lean's "In Which We Serve" (\$49.95), "The Importance Of Being Earnest" (\$49.95), and Federico Fellini's masterful "Amarcord" (\$69.95). All are due in September.

Just out is Ingmar Bergman's "Autumn Sonata" (\$49.95), a powerful drama that pairs Ingrid Bergman and Liv Ullmann as a mother and daughter settling old scores. Bergman biog-

rapher Peter Cowie adds an audio commentary. "Osaka Elegy" (\$49.95), directed by Kenji Mizoguchi ("Ugetsu"), is a powerful study of Japanese society and sexual roles.

David Lean's acclaimed "Brief Encounter" (\$49.95) adapts Noel Coward's bittersweet "Still Life," about two middle-aged people who experience an intense romance in '40s England, with music by Rachmaninoff.

NOW AVAILABLE: Image's "Ed Wood" (wide, \$39.99) is marvelous on laserdisc, with aspect ratio intact to preserve every detail of Tim Burton's touching, funny, poetic ode to bad art and one of Hollywood's most inept yet imperturbable directors. Martin Landau's Oscar-winning performance as an ailing Bela Lugosi gets better every time you watch it.

Image also has the sci-fi thriller "The Puppet Masters," based on a Robert Heinlein story and starring Donald Sutherland (wide, \$39.99), and the supernatural action tale "Highlander: The Final Dimension," with Christopher Lambert and Mario Van Peebles (wide, \$39.99).

LUMIVISION'S "Hail Columbia!" (IMAX, \$39.95) takes us with high-definition clarity on the first space shuttle's thrilling 1981 maiden voyage into space. It goes well with "Dreams Of

(Continued on next page)

COLUMBIA TRISTAR GOES WILD WITH NATIONAL GEOGRAPHIC

(Continued from page 89)

merchants are really catching on as the ones who are supporting the educational and family environment, with special events—things like that. Targets, Kmarts, Wal-Mart—all of these outlets are now slated to or currently carry our product.

"One of the things we really have to look at from a marketing point of view with the yellow-bordered product is that we need to find ways to help differentiate the product from itself. As you start to look across the spectrum of video product in the marketplace, you could make an argument that a lion starts to look like an elephant looks like a kangaroo, etc. Our challenge now that we have had initial success is going to be looking at ways to get incremental lift based on some new ideas on the packaging element that retain the classic look, but give it a new twist."

In 1994 National Geographic segued into "edutainment" with the series Really Wild Animals, a line aimed at the early elementary school set that melds wildlife footage with animated segments and original music videos and boasts such titles as "Wonders Down Under" and "Swingin' Safari." To enliven the documentary footage, Nat Geo developed a "host" for the episodes in the form of an animated globe named Spin who has the voice—and personality—of actor Dudley Moore. Spin has become so popular that the National Geographic Society made the character an official mascot, Held says.

Geo Kids, which is aimed at preschoolers and examines the wild kingdom under the guidance of three ani-

mal puppets who live in an enchanted forest, followed soon after with "Chomping On Bugs, Swimming Sea Slugs And Stuff That Makes Animals Special." The Society and Columbia TriStar held their first in-store promotion in late June for Geo Kids in four Zany Brainy stores in the Washington, D.C., area.

Each series has six titles on the market, and Nat Geo is in production on four more Really Wild Animals videos, according to Held. Part of the push is to accommodate National Geographic's newly inked deal with CBS, which will air one episode during prime time every Saturday for one season beginning Sept. 16.

"We are very excited because we really have almost all of our television bases covered," Held says. "We have the new deal with CBS, we have an agreement with NBC to air five new National Geographic specials a year, and, of course, we are on PBS every Sunday night." The CBS episodes will run 22 minutes, half the length of the videos.

Although the time between cassette release and broadcast has yet to be determined, this much is certain, says Held: "Television drives children's video. We're convinced TV is going to help propel the titles even more strongly."

Columbia TriStar likes the exposure. "We've done very well with these titles without any real awareness," Von Hurwitz says. "There already is a real familiarity with the product, and it hasn't even gotten any television exposure so far. This is going to be a phenomenal lift

when you start to get into the numbers and household penetration of CBS."

National Geographic hasn't found a TV outlet for Geo Kids, although talks are under way. "That one is harder to place because it is for the preschool audience," Held says. "But we've got some serious interest."

Using its established kid vid success as a jumping-off point, Nat Geo now is looking to develop three to four new children's lines, including a series aimed at the 10-13 age group. "It's the 'Baby-sitters Club' audience," Held says. "In our focus groups, we were told by kids that were 9 and 10 that [Really Wild Animals] isn't heavy enough for them. They need something with a little more bulk to it."

Also in the works are more elementary school-level programs that portray animals and different aspects of human life around the globe. The series will have an identifiable host, perhaps a teenager, she hints.

Nat Geo's other offshoot businesses are sprouting as well. The Society is at work on a companion book to "Really Wild Animals," which would be distributed by Random House, and the society will enter merchandising via an arrangement with United Media that the company signed last month. It includes toys, clothes, accessories, bugs, and snakes, says Held. "Bundling these products and the videos are a sure thing."

The jury is still out on multimedia. "We have done a little bit of it for the educational market," Held reports, but, "we are not there yet."

Top Video Rentals™

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. | | | | | |
|---|-----------|---------------|---|--|--|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE (Rating) | Label Distributing Label, Catalog Number | Principal Performers |
| | | | ★ ★ ★ No. 1 ★ ★ ★ | | |
| 1 | 1 | 4 | DISCLOSURE (R) | Warner Home Video 13575 | Michael Douglas Dani Moore |
| 2 | 3 | 4 | DUMB AND DUMBER (PG-13) | New Line Home Video Turner Home Entertainment 4036 | Jim Carrey Jeff Daniels |
| 3 | 2 | 6 | INTERVIEW WITH THE VAMPIRE (R) | Warner Home Video 13176 | Tom Cruise Brad Pitt |
| 4 | 4 | 6 | LEGENDS OF THE FALL (R) | Columbia TriStar Home Video 78723 | Brad Pitt Anthony Hopkins |
| 5 | 7 | 4 | MURDER IN THE FIRST (R) | Warner Home Video 13895 | Christian Slater Kevin Bacon |
| 6 | 5 | 5 | JUNIOR (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 42394 | Arnold Schwarzenegger Danny DeVito |
| 7 | 10 | 3 | LITTLE WOMEN (PG) | Columbia TriStar Home Video 01023 | Winona Ryder Susan Sarandon |
| 8 | 6 | 14 | THE SHAWSHANK REDEMPTION (R) | Columbia TriStar Home Video 74593 | Tim Robbins Morgan Freeman |
| 9 | 9 | 5 | DROP ZONE (R) | Paramount Home Video 32734 | Wesley Snipes Gary Busey |
| 10 | 8 | 9 | THE PROFESSIONAL (R) | Columbia TriStar Home Video 74743 | Jean Reno Gary Oldman |
| 11 | 11 | 3 | STREET FIGHTER (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82366 | Jean-Claude van Damme |
| 12 | 40 | 2 | READY TO WEAR (R) | Miramax Home Entertainment Buena Vista Home Video 4438 | Julia Roberts Tim Robbins |
| 13 | 16 | 2 | THE LAST SEDUCTION (R) | PolyGram Video 8006344613 | Linda Fiorentino Bill Pullman |
| 14 | 14 | 12 | QUIZ SHOW (R) | Hollywood Pictures Home Video Buena Vista Home Video 2558 | John Turturro Rob Morrow |
| 15 | 12 | 11 | FORREST GUMP (PG-13) | Paramount Home Video 32583 | Tom Hanks |
| 16 | 15 | 2 | COBB (R) | Warner Home Video 13365 | Tommy Lee Jones |
| 17 | 13 | 9 | BULLETS OVER BROADWAY (R) | Miramax Home Entertainment Buena Vista Home Video 4368 | John Cusack Dianne Wiest |
| 18 | 19 | 8 | SPEECHLESS (PG-13) | MGM/UA Home Video M905102 | Michael Keaton Geena Davis |
| 19 | 22 | 2 | MIXED NUTS (PG-13) | Columbia TriStar Home Video 01013 | Steve Martin Madeline Kahn |
| 20 | 18 | 7 | CLERKS (R) | Miramax Home Entertainment Buena Vista Home Video 3618 | Brian O'Halloran Jeff Anderson |
| 21 | 20 | 7 | A LOW DOWN DIRTY SHAME (R) | Hollywood Pictures Home Video Buena Vista Home Video 3611 | Keenen Ivory Wayans |
| 22 | 30 | 18 | STARGATE (PG-13) | Live Home Video 60190 | Kurt Russell James Spader |
| 23 | 17 | 7 | RICHIE RICH (PG) | Warner Home Video 17500 | Macaulay Culkin John Larroquette |
| 24 | NEW ▶ | | DEATH AND THE MAIDEN (R) | New Line Home Video Turner Home Entertainment 3011 | Sigourney Weaver Ben Kingsley |
| 25 | 24 | 17 | THE SPECIALIST (R) | Warner Home Video 13574 | Sylvester Stallone Sharon Stone |
| 26 | 33 | 2 | SCARLETT (NR) | Cabin Fever Entertainment 950 | Joanne Whalley-Kilmer Timothy Dalton |
| 27 | 26 | 2 | EAT DRINK MAN WOMAN (NR) | Hallmark Home Entertainment 30013 | Sihung Lung Kliei Mei |
| 28 | 28 | 7 | HEAVENLY CREATURES (R) | Miramax Home Entertainment Buena Vista Home Video 4371 | Melanie Lynskey Kate Winslet |
| 29 | 21 | 4 | FAR FROM HOME: THE ADVENTURES OF YELLOW DOG (PG-13) | FoxVideo 8730 | Mimi Rogers Bruce Davison |
| 30 | 23 | 12 | HOOP DREAMS (PG-13) | New Line Home Video Turner Home Entertainment 4021 | Arthur Agee William Gates |
| 31 | 27 | 11 | TERMINAL VELOCITY (PG-13) | Hollywood Pictures Home Video Buena Vista Home Video 3461 | Charlie Sheen Nastassja Kinski |
| 32 | 32 | 8 | HIGHLANDER: THE FINAL DIMENSION (PG-13) | Miramax Home Entertainment Buena Vista Home Video 3619 | Christopher Lambert Mario Van Peebles |
| 33 | 36 | 4 | QUEEN MARGOT (R) | Miramax Home Entertainment Buena Vista Home Video 4439 | Isabelle Adjani Daniel Auteuil |
| 34 | 31 | 12 | ED WOOD (R) | Touchstone Home Video Buena Vista Home Video 2758 | Johnny Depp Martin Landau |
| 35 | 34 | 18 | THE RIVER WILD (PG-13) | MCA/Universal Home Video Uni Dist. Corp. 82008 | Meryl Streep Kevin Bacon |
| 36 | 29 | 9 | MARY SHELLEY'S FRANKENSTEIN (R) | Columbia TriStar Home Video 78713 | Kenneth Branagh Robert De Niro |
| 37 | NEW ▶ | | SQUANTO: A WARRIOR'S TALE (R) | Walt Disney Home Video Buena Vista Home Video 2552 | Irene Bedard Adam Beach |
| 38 | 38 | 5 | SAFE PASSAGE (PG-13) | New Line Home Video Turner Home Entertainment 4075 | Susan Sarandon Sam Shepard |
| 39 | 35 | 12 | BLUE SKY (PG-13) | Orion Home Video 8783 | Jessica Lange Tommy Lee Jones |
| 40 | 25 | 8 | THE JUNGLE BOOK (PG) | Walt Disney Home Video Buena Vista Home Video 4604 | Jason Scott Lee Cary Elwes |

♦ IFA 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. ◇ IFA 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.

LASER SCANS

(Continued from preceding page)

Flight: To The Moon" and "Dreams Of Flight: Beyond The Moon" (CAV, \$34.95 each), both of which are from the "Smithsonian Air & Space" collection and contain otherworldly clips and interviews with the scientists and astronauts who pioneered the American space program.

In the earthly realm, "Hawaiian Paradise" explores the tropical beauty of six Hawaiian islands (\$39.95). "Gigantor, Vol. 2" (110 minutes, \$39.95) compiles four more episodes from the venerable Japanese animated series.

Lumivision also has Video CDs, such as "Tropical Rainforest" (IMAX, \$29.95) and "Best Of John Belushi" (\$29.95), both of which adhere to the

MPEG-1 standard, which provides near-VHS quality.

LED LASER: WarnerVision's "Unledded" (digital audio, \$39.98) features Led Zeppelin grads Jimmy Page & Robert Plant performing in London, Morocco, and Wales, while in "Encomium: A Tribute To Led Zeppelin" (digital audio, \$29.98) an interesting assortment of contemporary pop artists interpret the group's standards.

MCA/UNIVERSAL will bow a Signature Collection edition of "Street Fighter" (wide, extras, \$69.98), which will include audio commentary by director Steven deSouza, a making-of

featurette, deleted scenes, and more. The regular "Street Fighter" (pan-scan, \$34.98) is out now, along with "The Making Of Jurassic Park," "Dead Air," and "Junior" (\$34.98 each), and "Anne Of The Thousand Days" (wide, \$39.98).

ESSENTIAL GROSS-OUTS: If you want to see for yourself how Viacom has downgraded Western civilization, not to mention its stock of scatological humor, check out Sony Wonder's "The Essential Ren & Stimpy Collection" and "The Essential Beavis And Butt-head Collection" (\$29.98 each).

A-PIX ENTERTAINMENT's "Un-

dercover" (\$39.95) is an erotic thriller about a sexy female detective who goes undercover to catch a murderer. Jacqueline Bisset stars in "Crime Broker" (\$39.95) as a woman who is both

a judge and a criminal mastermind. And the horror tale "The Fear" (\$39.95) is about a therapy retreat that gets taken over by a nasty wooden mannequin.

Billboard®

FOR WEEK ENDING JULY 29, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | 2 WKS AGO | WKS. ON CHART | TITLE | Label Distributing Label, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|---------------|-----------|---------------|---|---|---|--------------------|--------|-------------------------|
| ★★★ No. 1 ★★★ | | | | | | | | |
| 1 | 1 | 5 | INTERVIEW WITH THE VAMPIRE | Warner Home Video 13176 | Tom Cruise Brad Pitt | 1994 | R | 39.98 |
| 2 | 4 | 3 | DUMB AND DUMBER | New Line Home Video Image Entertainment 3004 | Jim Carrey Jeff Daniels | 1994 | PG-13 | 39.99 |
| 3 | 5 | 3 | DISCLOSURE | Warner Home Video 13575 | Michael Douglas Demi Moore | 1994 | R | 39.98 |
| 4 | 2 | 11 | FORREST GUMP | Paramount Home Video Pioneer Entertainment (USA) L.P. 32583 | Tom Hanks | 1994 | PG-13 | 49.98 |
| 5 | NEW ▶ | | LEGENDS OF THE FALL | Columbia TriStar Home Video 78726 | Brad Pitt Anthony Hopkins | 1994 | R | 34.95 |
| 6 | 3 | 9 | THE SHAWSHANK REDEMPTION | Columbia TriStar Home Video 58706 | Tim Robbins Morgan Freeman | 1994 | R | 39.95 |
| 7 | NEW ▶ | | ED WOOD | Touchstone Home Video Image Entertainment 2758 | Johnny Depp Martin Landau | 1994 | R | 39.99 |
| 8 | 10 | 3 | MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY | Epic Music Video Sony Music Video 50123 | Michael Jackson | 1995 | NR | 29.98 |
| 9 | 7 | 17 | STARGATE | Live Home Video Pioneer Entertainment (USA) L.P. 20190 | Kurt Russell James Spader | 1994 | R | 44.98 |
| 10 | 6 | 5 | MARY SHELLEY'S FRANKENSTEIN | Columbia TriStar Home Video 78716 | Kenneth Branagh Robert De Niro | 1994 | R | 39.95 |
| 11 | 12 | 9 | THE PROFESSIONAL | Columbia TriStar Home Video 74746 | Jean Reno Gary Oldman | 1994 | R | 34.95 |
| 12 | 11 | 23 | TRUE LIES | FoxVideo Image Entertainment 8640-85 | Arnold Schwarzenegger Jamie Lee Curtis | 1994 | R | 49.98 |
| 13 | NEW ▶ | | PINK FLOYD: PULSE | Columbia Music Video Sony Music Video 50121 | Pink Floyd | 1995 | NR | 39.98 |
| 14 | 13 | 3 | DROP ZONE | Paramount Home Video Pioneer Entertainment (USA) L.P. 32734 | Wesley Snipes Gary Busey | 1994 | R | 44.98 |
| 15 | 15 | 3 | JUNIOR | MCA/Universal Home Video Uni Dist. Corp. 42394 | Arnold Schwarzenegger Danny DeVito | 1994 | PG-13 | 34.98 |
| 16 | 8 | 35 | PLATOON | Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59 | Charlie Sheen Willem DaFoe | 1986 | R | 49.98 |
| 17 | 9 | 5 | QUIZ SHOW | Hollywood Pictures Home Video Image Entertainment 2558 | John Turturro Rob Morrow | 1994 | PG-13 | 39.99 |
| 18 | 20 | 3 | MURDER IN THE FIRST | Warner Home Video 13895 | Christian Slater Kevin Bacon | 1994 | R | 39.98 |
| 19 | NEW ▶ | | STREET FIGHTER | MCA/Universal Home Video Uni Dist. Corp. 42366 | Jean-Claude van Damme | 1994 | PG-13 | 34.98 |
| 20 | RE-ENTRY | | THE DAY THE EARTH STOOD STILL | FoxVideo Image Entertainment 8739-80 | Michael Rennie Patricia Neal | 1951 | NR | 69.98 |
| 21 | 23 | 19 | THE MASK | New Line Home Video Image Entertainment 2992 | Jim Carrey | 1994 | PG-13 | 39.99 |
| 22 | NEW ▶ | | THE LAST SEDUCTION | PolyGram Video Image Entertainment 8006344611 | Linda Fiorentino Bill Pullman | 1993 | R | 34.95 |
| 23 | 14 | 5 | THE JUNGLE BOOK | Walt Disney Home Video Image Entertainment 4604 | Jason Scott Lee Cary Elwes | 1994 | PG | 39.99 |
| 24 | 16 | 5 | HIGHLANDER-THE FINAL DIMENSION | Miramax Home Entertainment Image Entertainment 3619 | Christopher Lambert Mario Van Peebles | 1994 | PG-13 | 39.99 |
| 25 | 18 | 35 | SPEED | FoxVideo Image Entertainment 8638 | Keanu Reeves Dennis Hopper | 1994 | R | 29.98 |

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Top Music Videos

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE, Label Distributing Label, Catalog Number | Principal Performers | Type | Suggested List Price |
|---------------|-----------|---------------|--|--------------------------------------|------|----------------------|
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 1 | 4 | VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123 | Michael Jackson | LF | 19.98 |
| 2 | 2 | 5 | PULSE Columbia Music Video Sony Music Video 50121 | Pink Floyd | LF | 24.98 |
| 3 | 3 | 71 | LIVE AT THE ACROPOLIS ▲ BMG Video 82163 | Yanni | LF | 19.98 |
| 4 | 34 | 19 | LIVE AT RED ROCKS ▲ Video Treasures 33003 | John Tesh | LF | 19.98 |
| 5 | 5 | 22 | YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416 | Jeff Foxworthy | VS | 7.98 |
| 6 | 4 | 34 | HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548 | Eagles | LF | 24.98 |
| 7 | 9 | 5 | PARALLEL Warner Reprise Video 3-38426 | R.E.M. | LF | 19.98 |
| 8 | 11 | 11 | AN HOUR WITH TIM Curb Video 77742-3 | Tim McGraw | LF | 14.98 |
| 9 | 6 | 22 | MURDER WAS THE CASE WarnerVision Entertainment 50625-3 | Snoop Doggy Dogg | LF | 16.98 |
| 10 | 12 | 35 | LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541 | Nirvana | LF | 24.98 |
| 11 | 15 | 38 | THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733 | Bob Marley And The Wailers | LF | 14.95 |
| 12 | 7 | 2 | THIRD WORLD CHAOS Roadrunner Video 0994-3 | Sepultura | LF | 19.98 |
| 13 | 8 | 18 | NBA JAM THE MUSIC VIDEOS CBS/Fox Video Fox Video 4301 | Various Artists | LF | 14.98 |
| 14 | 10 | 42 | BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115 | Barbra Streisand | LF | 24.98 |
| 15 | 24 | 65 | LIVE Curb Video 177706 | Ray Stevens | LF | 16.98 |
| 16 | 13 | 44 | BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553 | Boyz II Men | LF | 19.95 |
| 17 | 14 | 14 | NO QUARTER (UNLEDD) WarnerVision Entertainment 52000-3 | Jimmy Page & Robert Plant | LF | 29.98 |
| 18 | 16 | 46 | THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3 | Carreras, Domingo, Pavarotti (Mehta) | LF | 29.98 |
| 19 | 38 | 32 | THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189 | Eric Clapton | LF | 14.95 |
| 20 | 21 | 4 | THE WILDLIFE CONCERT Sony Music Video 49710 | John Denver | LF | 19.98 |
| 21 | 22 | 76 | DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 49164 | Michael Jackson | LF | 19.98 |
| 22 | 17 | 10 | EVOLVER: THE MAKING OF YOUTHANASIA Capitol Video 77794 | Megadeth | LF | 14.98 |
| 23 | 23 | 85 | LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194 | Metallica | LF | 89.98 |
| 24 | 18 | 34 | LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114 | Sade | LF | 19.98 |
| 25 | 37 | 94 | MOONWALKER ▲ Columbia Music Video Sony Music Video 49009 | Michael Jackson | LF | 24.98 |
| 26 | 33 | 7 | OUTLANDOS TO SYNCHRONICITIES PolyGram Video 8006348273 | The Police | LF | 19.95 |
| 27 | 32 | 90 | LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3 | Alan Jackson | LF | 14.98 |
| 28 | 28 | 38 | THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3 | Thomas Dolby | LF | 19.98 |
| 29 | RE-ENTRY | | ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733 | U2 | LF | 19.95 |
| 30 | 25 | 35 | JANET ● Virgin Music Video 77796 | Janet Jackson | LF | 19.98 |
| 31 | 26 | 37 | CROSS ROAD ● PolyGram Video 8006367773 | Bon Jovi | LF | 19.95 |
| 32 | 19 | 81 | MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179 | Mariah Carey | LF | 19.98 |
| 33 | 29 | 42 | SABOTAGE ● Capitol Video 77787 | Beastie Boys | LF | 16.98 |
| 34 | 31 | 26 | LIVE AT THE MAX PolyGram Video 8006332193 | Rolling Stones | LF | 19.95 |
| 35 | 20 | 13 | THANK YOU ABBA PolyGram Video 8006323833 | Abba | LF | 19.95 |
| 36 | 35 | 6 | CROSS PURPOSES-LIVE I.R.S. Video 78060 | Black Sabbath | LF | 27.95 |
| 37 | RE-ENTRY | | THE MAKING OF A HARD DAY'S NIGHT MPI Home Video MP7056 | The Beatles | LF | 19.98 |
| 38 | RE-ENTRY | | THIS IS GARTH BROOKS ▲ Liberty Home Video 40038 | Garth Brooks | LF | 24.98 |
| 39 | 39 | 150 | REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380 | Reba McEntire | LF | 14.98 |
| 40 | RE-ENTRY | | GREATEST HITS ▲ MCA Music Video Uni Dist. Corp. 10932 | Reba McEntire | LF | 19.98 |

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"NBA Jams: The Music Videos," Sony Music Video, 45 minutes, \$14.95.

This one could be housed comfortably in either the music or sports video section, but the aural appeal of such jammin' tunes as C+C Music Factory's "Do You Want To Get Funky," Gloria Estefan's "Turn The Beat Around," Joe Public's "Live And Learn," the Spin Doctors' "Jimmy Olsen's Blues," and more places it squarely in the former. The NBA supplies the stars, from two-peater Hakeem Olajuwon to Patrick Ewing, Anfernee Hardaway, Larry Johnson, Shawn Kemp, Scottie Pippen, Chris Webber, and more. With both lightning and thunder, this audio-visual experience will attract music and basketball fans alike.

minutes each, \$14.95 each.

New trio of live-action videos created for the preschool set features toddlers engaged in a rainbow of mesmerizing activities. The titles are expressly geared toward children ages 9 months to 4 years, and each contains a different take on playtime. "Under A Blue, Blue Sky" looks at such outdoor activities as playing with puppies, visiting with grandparents, and going for a tricycle ride; "On A Fun, Rainy Day" focuses on indoor fun including baking cookies and creating sketches with stuffed animals; and "In Their Favorite Places" checks in at the circus, zoo, and other fun places. The programs are all filled with colorful people and places, imaginative songs, and vocabulary-building techniques. Specific focus on toddlers makes these videos nice additions to the children's department.

"Milk Cow. Eat Cheese," Real World Video (800-858-8715), 30 minutes, \$14.95.

The magic of a first visit to a dairy farm is brought to video life in this live-action program that answers the age-old question, Where do cheese and ice cream come from? Plentiful footage of baby calves at play is interspersed with the business of milking their mothers, which has clearly reached the age of technology: Cows are milked via machine, and each cow is tagged with an electronic device that helps compute how much milk each produces every day. The camera then makes its way to the processing plant, where children learn about pasteurization, homogenization, the making of cream, cottage cheese, and cheddar cheese, and more. Jangly instrumental soundtrack keeps the proceedings moving right along.

refreshingly uncomplicated.

DOCUMENTARY

"All Aboard: Passenger Trains In America," Kaw Valley Films (800-332-5060), 58 minutes, \$29.95.

Nope, this isn't another title among the gaggle of live-action, how-things-work videos created specifically for children. This parade of trains large and small was created expressly for adults — historians, train enthusiasts, and maybe some older kids who can appreciate a good educational narrative and some sweeping footage. Almost any question about the past and present of



CHILDREN'S

"The Busy World Of Richard Scarry," PolyGram Video, 25 minutes each, \$9.95 each.

PolyGram's expansion in the children's repertoire department now includes 52 fully animated episodes of the antics in Busy Town as dreamed up by late author Richard Scarry. First two releases, "The Best Birthday Present Ever" and "Sgt. Murphy's Day Off," each include two additional stories aimed at the preschool audience plus little lessons about how to properly mail a letter, safely cross the street, and be safe at school. Each sequence is

"Elroy's Toy," Miramar Productions/BMG Distribution, 30 minutes, \$14.95.

A regular old night of homework



metamorphoses into a computer-animated adventure for a young boy named Elroy, who is swept into the virtual reality of cyberspace when he flips on his computer to do a little geography. The creators meld a web of different types of animation into landscapes that include brightly colored birds, musical instruments that play themselves, clocks that hatch all kinds of interesting animated creatures, and much more. Credit Third Stone/Miramar for framing the maze of animated sequences into a story that provides good fun for both children and adults.



great fun, the animation is top-notch, and the stories are true to their children's book roots. Expect store patrons to busily grab these videos off store shelves.

HEALTH/FITNESS

"Lilias! Yoga For Better Health," Goldhil Video, 60 minutes, \$14.95.

Eliminating aches and stiffness in joints and muscles is the focus of this latest Lilias yoga release. The fitness expert, one of the early proponents of the yoga video culture and whose programs can frequently be found on PBS, provides two 30-minute gentle yoga classes aimed at people of all ages and skills. With the help of only a chair and soft carpet or rug, Lilias shows viewers how they can stretch their bodies from the fingertips down to the toes. In the second sequence, she focuses specifically on the back with stretches and



toners for the spine and support system. A far cry from some of the popular celebrity-endorsed yoga tapes, this one is

trains can be answered here: from the history of the steam engine to the nascence of Amtrak to the revival of tourist trains, dinner trains, and train museums.

"Jackie Mason: Equal Opportunity Offender," White Star Video (212-757-1101), 55 minutes, \$14.95.

Intriguing documentary begins with the early childhood of Mason, born Jacob Maza and ordained a rabbi in 1958, before he finally gave in to his first and only love — comedy. And, as the title implies, he has offended many on his road to success and continues to do so. Included here are clips and commentary about the infamous "Ed Sullivan Show" incident that effectively nipped Mason's TV comedy career in the bud; the time he stirred the ire of Frank Sinatra, who became peeved over his comments about Sinatra's marriage to the young Mia Farrow; and the dry years before Mason's "The World According To Me" brought him back to Broadway in style. Intercut with current performance footage and interviews with Mason, Steve Allen, manager Jill Rosenberg, and others, this is equally amusing and informative.

"Babies At Play," Warner Home Video, approximately 40

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

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 25, "Technology: How Is It Working For Us?," brown-bag lunch and workshop presented by AIMP, BMI office, New York. 212-758-6157.

July 25, "Major Label Strategies In Marketing," panel presented by the Los Angeles Music Network, the Derby, Los Angeles. Sandra Archer, 818-769-6095.

July 25, **Women In 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. 4, **Women In Music Business Assn. Event**, including a forum on the music business followed by a seminar, "Alternative Ways To Market Your Music," New Conservatory Theatre, San Francisco. 415-386-4303.

Aug. 5, **FMA Summer Music Expo**, seminar and concert fund-raiser for the Florida Music Assn., Jani Lane's Sunset Strip, Orlando, Fla. Mark Hoefling, 407-644-4654.

Aug. 6, **Fifth Annual San Diego Music Awards**, Spreckels Theater, San Diego. 619-274-7362.

Aug. 10-12, **13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration**, various locations, Los Angeles. Amanda Eisner, 310-247-2980.

Aug. 10-13, **Second International Country Music Workshop**, Music City Sheraton, Nashville. 615-329-2482.

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. 17-20, **POPKOMM**, Congress Centrum OST, Cologne, Germany. Andrea Zeck, 011-49-202-278-310.

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.

Aug. 24-27, **BLAST Music Convention**, Omni Hotel, Jacksonville, Fla. 800-725-2788.

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, Canada. 416-531-2121.

Sept. 19-20, **VSDA Second Videogame And New Technology Conference**, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

OCTOBER

Oct. 4, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5-8, **Audio Engineering Society 99th Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 7-10, **American Academy Of Children's Entertainment Educational Conference**, Orange Country Convention Center, Orlando, Fla. 914-993-9200.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

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. 20-25, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 21, **"How To Start And Grow Your Own Record Label Or Music Production Company,"**

seminar sponsored by Music Business File, Holiday Inn—Brookline/Boston, Boston. 508-526-7983.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

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 Beach Hotel, Los Angeles. 212-536-5002.

Nov. 15-18, **11th JazzTimes Convention**, Loews New York Hotel, New York. 301-588-4114 x10.



Express Yourself. Bertelsmann USA honors the winners in its annual World of Expression Scholarship Program. The company gave away a total of \$60,000 in scholarship aid to New York high school seniors who showed excellence in creating original works of literature or music. Shown, from left, are Strauss Zelnick, president/CEO, BMG Entertainment North America; Ramon Cortines, former New York City schools chancellor; Kasia Zarebska, first-place literature winner; David Grossman, first-place music winner; and Peter Olson, chairman, Bertelsmann Book Club North America.

LIFELINES

BIRTHS

Boy, Damien Vincent, to **Peter and Christine Monell**, May 23 in Fairmont, W.V. He is a senior manager for Camelot Music in Morgantown, W.V.

Boy, Joseph Gregory, to **Jeff and Debbie Eccles**, June 6 in Sacramento, Calif. He is manager of Tower Records' international division.

Girl, Rachel Courtney, to **Dr. Rick Baker and Karen Grace-Baker**, July 3 in Los Angeles. She is director of marketing for Sony Wonder.

Girl, Nico Blue, to **Shannon Hoon and Lisa Crouse**, July 11 in Indiana. He is singer for Capitol recording group Blind Melon.

Boy, Yari Liam, to **Stephan F. Penterer and Oriana Gmuer**, July 7 in Zurich. He is co-owner and manager of Edition Intermelodie there.

Boy, Liam Daniel, to **Thom Duffy and Moira Bailey**, July 14 in London. He is international deputy editor of Billboard. She is a special correspondent for Time Life in London.

MARRIAGES

Monte Conner to Kelli A. Bailin, July 16 in Brooklyn, N.Y. He is VP of A&R at Roadrunner Records. She is an entertainment attorney at Kraditor & Haber P.C.

DEATHS

Ben Hoagland, 67, of cancer, June 25 in New York. Hoagland was a music

FOR THE RECORD

The correct credit for "Without You," which was honored by ASCAP as one of the most performed songs during the 1994 survey year, should have read Peter William Ham and Thomas Evans, Warner/Chappell Music Inc. An incorrect credit appeared in the May 27 issue of Billboard due to inaccurate information provided by ASCAP.

oversaw the art direction of such projects as the original "3 Tenors" recording on London Records and the "Mad About..." series on Deutsche Grammophon. Papatow began his career at London Records in 1971 and joined PolyGram Classics in 1980 when it acquired London/Decca. He became art director for PolyGram Classics & Jazz in 1991. He is survived by two brothers, two sisters, and several nieces and nephews. Donations in his memory may be made to the American Cancer Society.

Mary Louise Jenner, 80, of natural causes, July 16 in Stamford, Conn. She was the mother of music industry executives Jimmy and Don Jenner. In addition to Jimmy and Don, she is survived by another son, Joseph, and seven grandchildren. In lieu of flowers, donations can be made to Hospice Care, 461 Atlantic St., Stamford, Conn. 06901.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

SONG FOR THE KIDS: New age artist **Hisham** has won the support of Lifesaver Communications, a telephone-card company, to create an 800 number tied in with his video of the song "World Of Absence," which is also the title of his new TFM Records album. Lifesaver will donate revenues from its prepaid calling cards and recharges of the cards to a charity called Children Under Siege, for which Hisham assembled a concert in 1993 that raised money for a \$2 million shipment of food and clothing to children caught in the grip of war. Video broadcasters will be asked to show the number, 800-903-4373, following the video; the number will enable people to purchase prepaid calling cards in denominations of \$5, \$10, \$25, or \$50, with 25% going to help the fund. Hisham will donate

the proceeds from his new song and video, as well as a percentage of each album, to the fund. Contact: **Chris Roslan** at 212-966-4600.

SONG FOR RESEARCH: **Neal Schon**, known for his work with **Journey** and **Santana**, recently recorded a song, "Make Waves," to help raise funds for AIDS and Ebola virus research. He was accompanied in his Oakland, Calif., studio by 50 local guitarists, Zaire rock artist **Shaka Ra**, and a 30-voice a cappella group. The song was recorded in conjunction with an international music festival that took place in San Francisco as part of the 50th anniversary of the United Nations. The recording will be released on World Pop Records. Contact: **Bobbi Marcus** at 310-829-9800.

RYKODISC RELEASING CD PLUS TITLE

(Continued from page 10)

bums produced using other approaches such as "track one," where the computer data is placed on the first album track, and "expanded pregap" or "CD-ROM-ready," where the data is hidden in a track before the first album track. A number of these other kinds of multimedia albums have already been released.

The Recording Industry Assn. of America will support Blue Book discs as a proposed industry standard for enhanced CDs and plans to mount a consumer and retail campaign in support of the new format this fall. The RIAA also plans to coordinate release of a sampler disc featuring music and multimedia from a variety of labels. Details on a launch date are still pending.

Sony Music, which has been talking up the format for months, has announced a planned late-summer launch for its debut slate of CD Plus titles, while Atlantic Records will release a CD Plus sampler disc ("Spew Plus") in September. Other

labels are expected to begin releasing CD Plus discs by this fall.

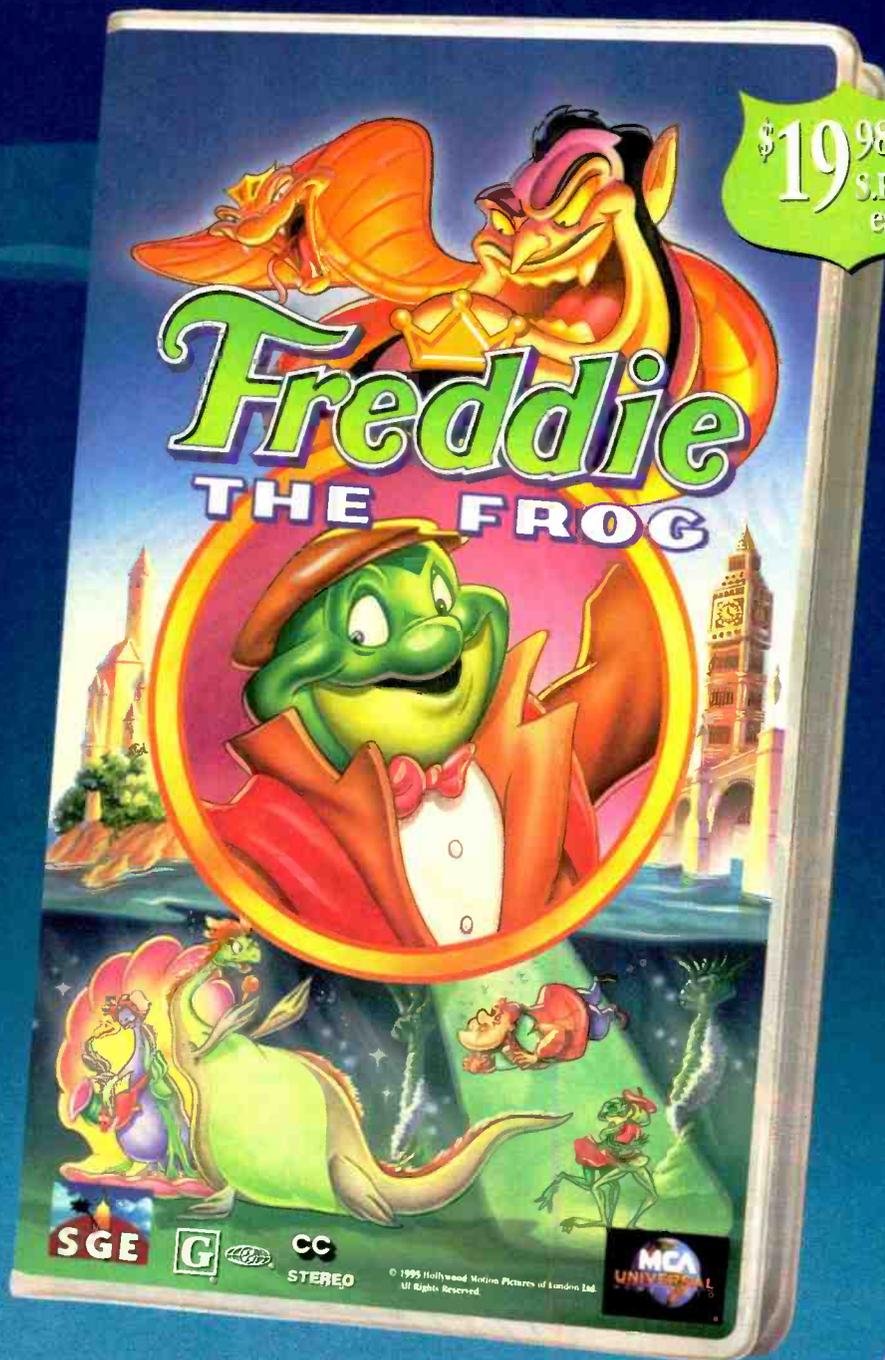
A sticking point with Blue Book discs right now, Rykodisc's Murray acknowledges, is that many existing computers will need a boost—in the form of additional "driver software"—to be able to access the multimedia element. Information on obtaining the required software for free download will be posted online within Rykodisc's World Wide Web site on the Internet, Murray says.

"It will play on most of the newest Macs and Windows machines out there," says Dave Russek, CEO of New York-based Mixed Media Music, which developed and pre-mastered the Sugar title and which is working on discs for a number of other labels. "And anybody buying a new computer won't have any problems. For everyone else, there will be driver software made available."

Everyone, Murray notes, will get the music. "That's still the main point," he says.

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- ★ Released theatrically on 1,200 screens (U.S. and Canada).
- ★ Voice talent that "jumps" off the screen! *Freddie the Frog* features the distinctive narration of James Earl Jones (*The Hunt for Red October*, *Patriot Games*, *Field of Dreams*), stars Oscar® winner Ben Kingsley (*Schindler's List*, *Sneakers*, *Gandhi*) as Freddie, plus a stellar cast including Oscar® nominee Nigel Hawthorne (*The Madness of King George*), Jonathan Pryce, Sir Michael Hordern, and Billie Whitelaw (*The Omen*) as the evil Messina.
- ★ Super songs! This delightful tale features original songs from George Benson, Patti Austin, Grace Jones, Asia and Boy George.
- ★ Timed for success! Released just in time for back-to-school and the start of the holiday season.
- ★ National T.V. advertising campaign.
- ★ Great P.O.P.! 24-unit floor/counter merchandiser • 12-unit counter merchandiser • B/W line art interactive fun-sheets • one-sheet posters


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4TH QUARTER VIDEO FOCUS

Product Forecast

Continued from page 97

five other Family Entertainment titles. The promotion runs through Jan. 31, 1996.

A major Aug. 1 release is Turner's "The Swan Princess" (\$24.98), with Pillsbury's Bill McCarthy very enthusiastic on prospects for the \$5 rebate with purchase of five dessert mixes, including cents-off coupons in each video. For the first time, the Pillsbury Doughboy introduces the movie on a lead-in trailer, combining scenes and products, a joint effort of Turner Home Entertainment and Pillsbury's Leo Burnett ad agency. More than 50 million FSIs (free-standing inserts) promoting the tie-in will hit on Aug. 6, most using the front page of the newspaper flyers. A full-page ad on the promotion will run on the inside back cover of Pillsbury

Classic Cookbooks, in grocery stores during August.

For "Stargate," the only major confirmed sci-fi holiday release, LIVE Home Video will sticker "Over \$30 In Valuable Coupons Inside." Included are Subway sandwich coupons, in exchange for color "Stargate" posters in all North American Subway stores (48 million weekly impressions); \$1 rebate on Signet Books' "Stargate" novelization; special discounts on 800-GIFT-

LINE items, and \$1 off LIVE's release of five different packages of "The Terminator" and/or "T2: Judgment Day."

"FRIENDS" IN WINDOWS

Details were being finalized at press time for GoodTimes' August release of Microsoft's "Windows95" (\$19.95), a key element of the massive \$20 million-plus introduction campaign for the long-awaited new computer operating-system. Hosted by Jennifer Aniston and Matthew Perry of NBC-TV's comedy hit "Friends," the video is expected to get broad distribution in many non-traditional channels.

At Walt Disney Home Video, "A Goofy Movie" (Sept. 6, \$22.99) is

accompanied by a \$4 mail-in rebate and an exclusive free poster offer. "Cinderella" joins the Masterpiece Collection (Oct. 4, \$26.99), with up to

Vista, Anchor Bay/Video Treasures and Just For Kids. Sony Wonder has two new Nelvana Ltd. entries in the "Tales From The Cryptkeeper" series, "Chuck (And Melvin) And The Beanstalker" and "Dead Men Don't Jump" (Aug. 22, \$12.98). A national promotion with Just Born Candies will offer 55-cents-off coupons for any of three confections, with the promotion featured on over 1.6 million candy bags. Two value-added offers are a free \$3.99 retail value "Tales From The Crypt" Random House book with the purchase of any three other books in the series, and \$4 off a \$20-value "Crypt-

keeper" Halloween mask.

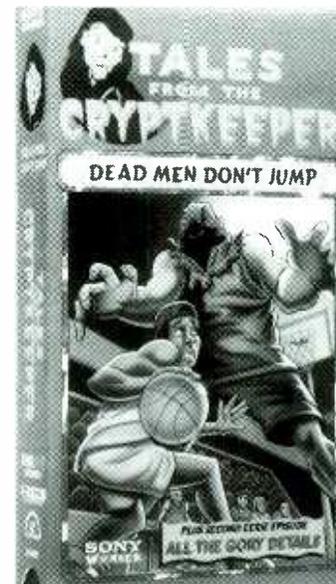
"Mary Shelley's Frankenstein" tops Columbia Tri-Star's September sci-fi/Halloween release, including "The Revenge Of Frankenstein" and "The Faces Of Dr. Jekyll" (all \$19.95). The Ray Harryhausen Gift Set (\$34.98) includes "Jason & The Argonauts," "Mysterious Island" and "The Seventh Voyage Of Sinbad." Anchor Bay has 19 horror titles, including all six "Nightmare" tales (each \$9.99), available in a 36-count floor display with header. Buena Vista has "Frankenpooh" (Sept. 6, \$14.99), featuring three frightfully fun "Winnie The Pooh" stories and four free on-pack character masks to promote impulse sales. Just For Kids Home Video has "Ketchup Vampires" (Sept. 26, \$24.95), a full-length 90-minute feature narrated by Elvira, Mistress Of The Dark.

UNWRAPPED PAYBACKS

Among the more innovative holiday promotions are Sony Wonder's

Continued on page 102

FOR THE FIRST TIME, THE PILLSBURY DOUGHBOY INTRODUCES THE MOVIE ["THE SWAN PRINCESS"] ON A LEAD-IN TRAILER, COMBINING SCENES AND PRODUCTS, A JOINT EFFORT OF TURNER HOME ENTERTAINMENT AND PILLSBURY'S LEO BURNETT AD AGENCY. MORE THAN 50 MILLION FSIs PROMOTING THE TIE-IN WILL HIT ON AUG. 6.



"The Swan Princess"

LACK OF MAJOR-EVENT TITLES DOESN'T DAMPEN STUDIOS' OR SELLERS' SPIRIT

Product diversity, catalog promotions have retailers anticipating a "much better" fourth quarter than '94

BY EILEEN FITZPATRICK

According to most industry estimates, in 1994 two titles, "Snow White And The Seven Dwarfs" and "Jurassic Park," sold through approximately 40 million units. Other titles—such as "Speed"—kicked in another 8 million units. That's a tough act to follow, but video executives say that, even without major-event titles hitting during the fourth quarter, 1995 will be bigger and better than 1994.

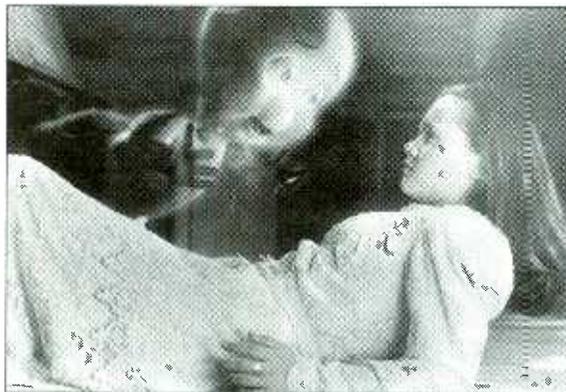
"There's enough titles coming out that are big enough," says ETD sales rep Brad Marcus. "There's no title that's going to beat 'Snow White' or 'Jurassic Park,' but retailers don't need a mega-hit to make or break the period."

But that doesn't mean a mega-title couldn't be dropped in, as many speculate will happen for Warner Home Video's "Batman Forever," which is clearly on its way to grossing \$200 million at the box office. Major contenders include MCA/Universal Home Video's "Casper" and 20th Century Fox Home Entertainment's "Mighty Morphin Power Rangers." There's even a hint that Buena Vista Home Video will sneak in "While You Were Sleeping."

Of the announced titles, retailers say widespread appeal will drive sales more than any one film's box-office performance.

"Overall, it's a much better fourth quarter because of the diversity," says West Coast Entertainment's director of product management, Peter Sauer. "Last year, two titles were driving the business, but this year there's a whole bunch of titles that appeal to a broad base of consumers."

In comparison, Fox's "Speed" was among the only releases targeted to adults last year, followed closely by "Jurassic Park," which had a big crossover from the youth audience. But this year, adults will have more to choose from, with "The Santa Clause," starring Tim Allen, and catalog repromotions including "The Star Wars Trilogy," MGM/UA Home Video's "James Bond Collection," a 30th-anniversary edition of "Dr. Zhivago" and MCA's "Ma & Pa Kettle" series. And don't rule out addition repromotions on Paramount Home Video's "Forrest Gump," and New Line Home Video's "The Mask," to further capitalize on Jim Carrey's sizzling consumer appeal. A repriced "Dumb & Dumber" could also make it a Carrey Christmas for retail.



Spirited-fun drop-in: "Casper"

GREAT PROSPECTS FOR KID-BIZ

The kid appeal is also strong with Buena Vista's "Cinderella" and "A Goofy Movie," Turner Home Entertainment's "The Swan Princess" and MGM/UA's "The

Continued on page 106

BUILDING THE POST-BARNEY BEAST

When it comes to kids, more studios say it pays to go direct

BY CATHERINE CELLA

No longer second-rate to first-runs, direct-to-video is making gains—especially in kidvid. The outrageous success of Barney has studios scrambling for the next direct hit, but do the new vids on the block have what it takes?

"Well, it always helps to be first," quips Lyons Group director of sales and marketing Debbie Ries of the series that has sold a Jurassic 30 million units. Barney's fourth-quarter titles—a "Waiting For Santa" rerelease, a favorite-songs compilation and two with new sets and characters—continue the other part of the equation...filling a need for quality preschool videos.

"The market is a living, breathing thing," notes Ries. "You have to be able to change with it, especially in children's video. And today it has a lot to do with the three 'P's' of the video business.

PRODUCT

Aside from offering quality product, Barney has certainly made a name for himself. But for name recognition in children's entertainment, Disney wrote the book. And its foray into direct-to-video preschool product launches next month with the 1+title Bright Beginnings line.

If "The Very Hungry Caterpillar" and "Sweet Dreams, Spot" are any indication, the

Continued on page 109



Four fourth-quarter titles: Barney

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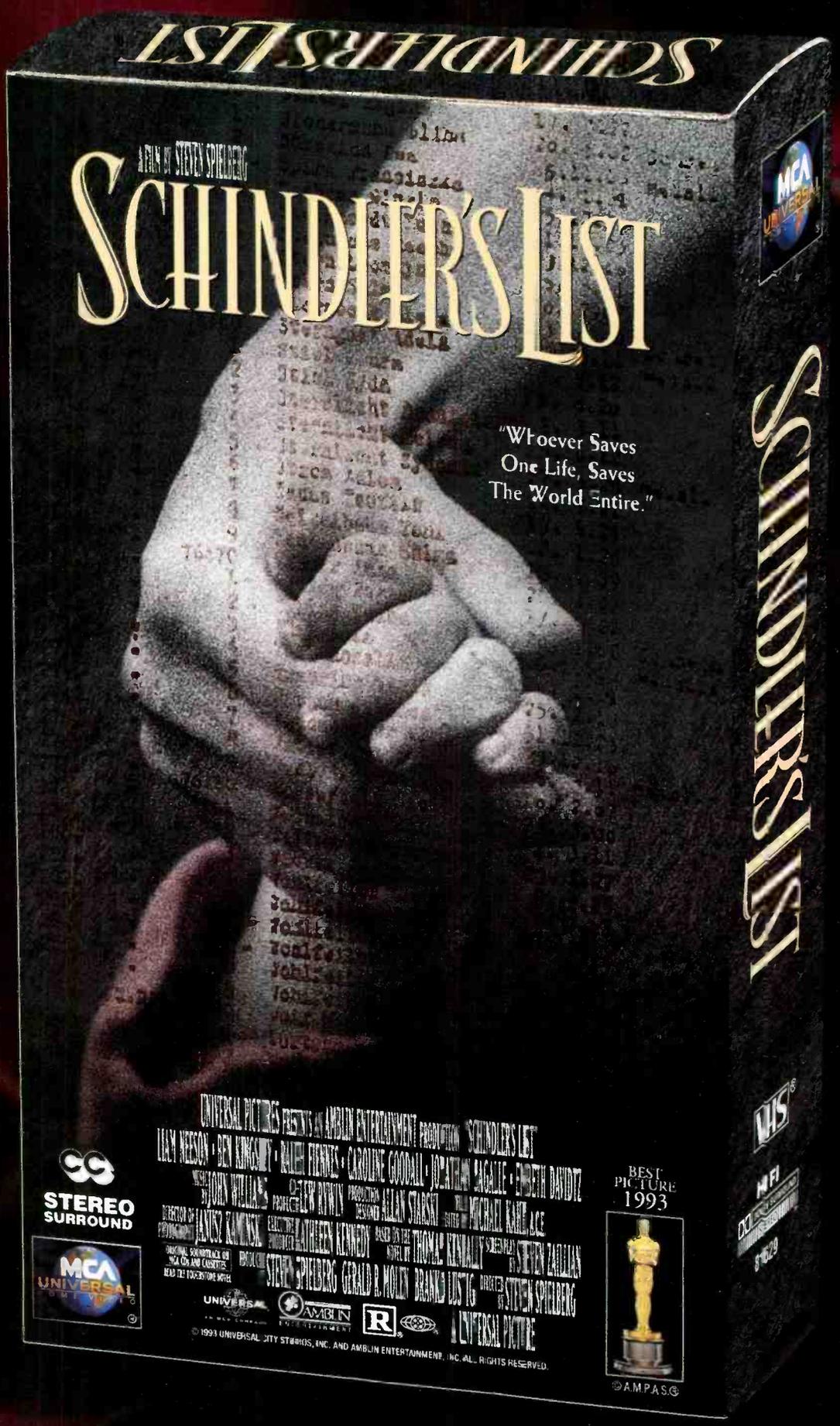
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4TH QUARTER VIDEO FOCUS

Product Forecast
Continued from page 99



From PBS,
an innovative "Place"

"Unwrap The Wonder," featuring four Nickelodeon, two PBS "The Puzzle Place," two new "Enchanted Tales" and two animated classic titles (\$12.98 and \$14.98). It offers retailers a "design your own display" unit to customize in-store 12-, 24- or 36-count floor and counter displays. Discover Card's Big Payback cross-promotion offers millions of cardmembers special coupon books good for a \$2 rebate on any title, plus a \$2 million sweepstakes entry. A value-added bonus of \$15 in coupons for any of 10 Mattel Nickelodeon toys is included in every video.

LIVE's 11-title "Christmas Classic" promotion adds six new programs, topped by "The Moo Family Holiday Hoedown" (Sept. 6, all \$12.98). A Christmas Classic Collector's Case (\$44.98) offers animated "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town" and "The Little Drummer Boy," while a Frosty Twin Pack (\$22.98) comes with "Frosty The Snowman" and "Frosty Returns." Consumers are offered a \$3 rebate on two or more of the 11 titles.

Anchor Bay/Video Treasures has 29 titles (\$9.99, \$12.98 and \$14.98) in its "Share The Spirit Of The Holidays" promotion, available in 36-unit floor displays. Features include "Perry Como's Christmas Concert," "Thomas The Tank Engine & Friends: Thomas' Christmas Party," Sharon, Lois & Bram's "Candles, Snow & Mistletoe," the label's own four animated Christmas Carol series and "Hannukah Tales & Tunes."

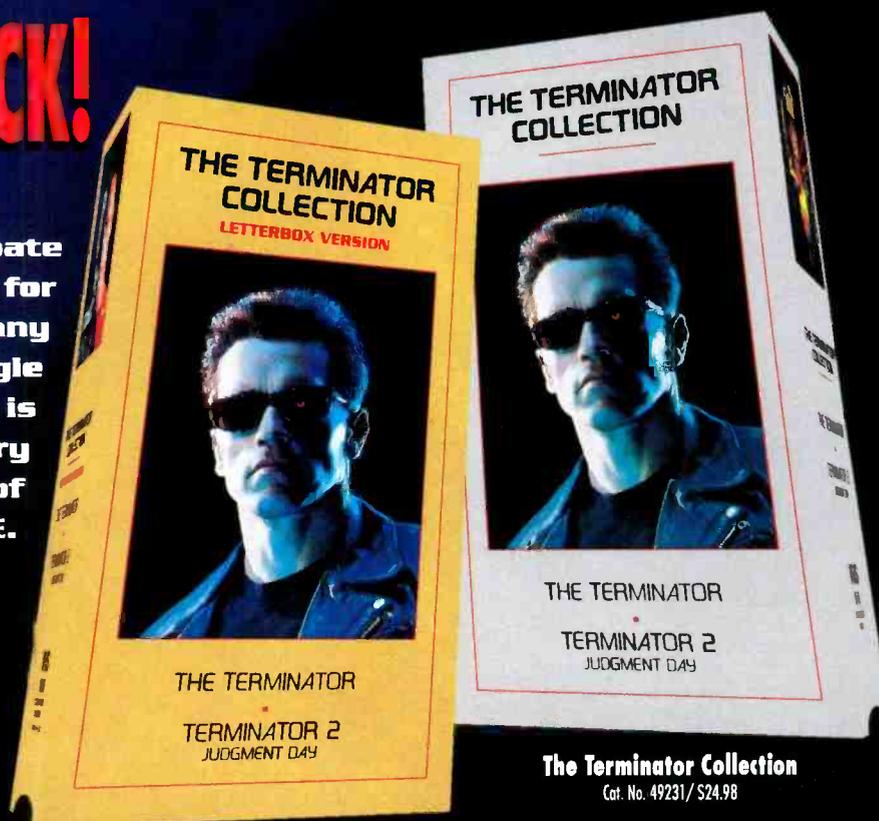
Special holiday gift-sets continue to sell well, with a number of new offerings. Republic Entertainment has a 50th-anniversary deluxe package of Frank Capra's "It's A Wonderful Life" (Sept. 19, \$89.98). Included is the only version duplicated from the original film negative, "A Personal Remembrance" from Frank Capra Jr., a "Making Of" exclusive video featurette, plus the 365-page "The It's A Wonderful Life Book," photo collection and theatrical poster and a CD featuring music inspired by the movie. Retailers can get a special 12-piece counter merchandiser.

BMG PONTIFF-ICATES

LIVE has five different packages of "The Terminator," to which it recently acquired distribution rights, and "T2: Judgment Day" (Sept. 12, no prices available), as single units and gift sets, backed by a \$1 rebate coupon in every "Stargate" video. Columbia TriStar will have a letter-boxed gift set of the critically acclaimed "The Remains Of The Day" and "Howard's End." "Little Women" (late October, \$19.95) may offer a collectible-doll cross-promo-

THE MOST SUCCESSFUL MOVIE IN THE WORLD IS BACK!

A rebate coupon for \$1.00 off any T1-T2 single or gift set is inside every video box of STARGATE.



The Terminator Collection
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108 MIN./CAT. NO. 60265/RATED R/\$19.98



Terminator 2: Judgment Day
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"Little Women": collectible?

tion for an ideal holiday gift. CBS/Fox will have "Nutcracker On Ice" for the holidays (\$19.98), featuring 1994 Gold Medalist Oksana Baiul as Clara and 1992 Gold Medalist Viktor Petrenko as Godfather Drosselmeir. Although BMG Video already released "A Celebration Of Masses," a tribute to Pope John Paul II (\$19.98), it is expected to get major action following the pontiff's October U.S. visit, and into the holiday season. The label also will have "Mole's Christmas" with "The Wind In The Willows" characters (Sept. 26, \$12.98).

KID STUFF

Children's fare abounds from a number of labels. Buena Vista's "Disney Presents Bright Beginnings" offers 14 preschool titles (Aug. 9, \$12.99), each with a free on-pack booklet filled with crafts and activities, and available in 71-, 48- and 24-unit eye-catching prepack displays. Coming from Anchor Bay are "Thomas The Tank Engine & Friends: Thomas & The Special Letter & Other Thomas Stories" (August, \$14.98) and an animated "Pocahontas" (Sept./Oct., \$9.99) in a 27-unit floor display. PolyGram Video initially printed 10,000 four-color "growth charts" featuring various animated characters from the first two "The Busy World of Richard Scarry" titles (July 25, \$9.95), plus character stickers inside each video.

The label also has the first two videos from "The Animal Show With Stinky And Jake" from Jim Henson Productions, currently airing as part of the Fox Kids Clubhouse (August, \$9.95). PolyGram will have the first four releas-



Peanuts for Thanksgiving

es of ABC-TV's animated hit "Reboot" (Sept., \$9.95), backed by a trading-card cross-promotion with Fleer.

Paramount Home Video this fall will have four new titles from the ongoing "Peanuts" animated series, plus perennial holiday favorites "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas" and "Happy New Year, Charlie Brown" (\$9.95). For older kids and Trekkies of all ages, there's "William Shatner's Star Trek Memories," "Journey's End: The Saga Of Star Trek: The Next Generation" and additional episodes of "Star Trek: The

Continued on page 104



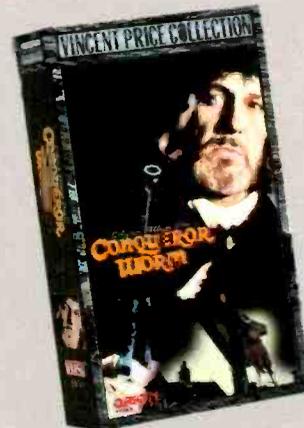
Ultimately, you must pay for evil. But not much.

Vincent Price is at his evil best in six cult classics guaranteed to make your skin crawl. How low can the king of horror go? Well, try \$9.98 (EP)! (\$14.98 for SP.) Whether it's comedy with an evil twist or pure terror that grabs you, Vincent Price delivers with devilish perfection. Discover the true Price of evil!

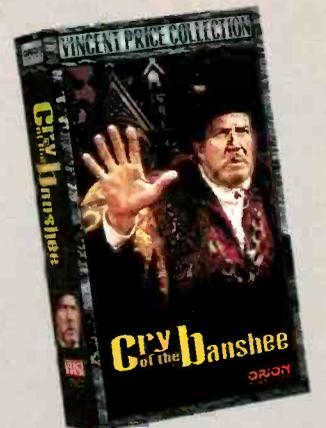
\$9.98* EACH EP **\$14.98*** EACH SP



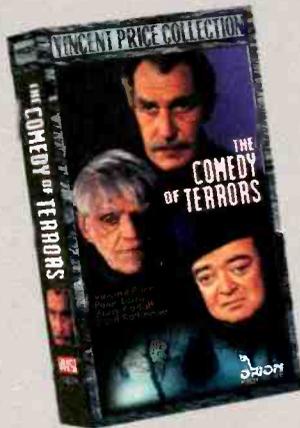
The Tomb of Ligeia
Cat. #6419, PG



Conqueror Worm
Cat. #6806, Not Rated



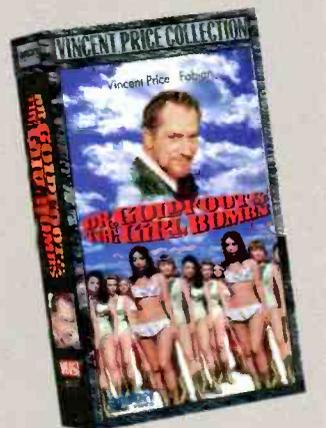
Cry of the Banshee
Cat. #7007, PG



The Comedy of Terrors
Cat. #0819, Not Rated



Dr. Goldfoot and the Bikini Machine
Cat. #6514, Not Rated



Dr. Goldfoot and the Girl Bombs
Cat. #6617, Not Rated

And don't forget our earlier releases, including: "The Masque of the Red Death," "Tales of Terror," "Scream and Scream Again," "Master of the World," "The Abominable Dr. Phibes," and "Dr. Phibes Fises Again."

THE VINCENT PRICE COLLECTION

Order Cut-Off: AUGUST 9 Street Date: AUGUST 29

*Suggested Retail Price



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4TH QUARTER VIDEO FOCUS

Product Forecast

Continued from page 108

Next Generation" (no dates or prices available).

Random House Home Video has the first four titles of its Happily Ever After: Fairy Tales For Every Child series. Major TV and movie stars play the roles in "Cinderella," "The Emperor's New Clothes," "The Frog Prince" and "Rapunzel" (Aug. 22, \$9.95). The KidVision division of WarnerVision has two "Baby Goes" releases (Aug. 29, \$9.95), four "Rockin' Real Wheels" titles—"Songs About Bulldozers," "...Trains" and "...Firetrucks" (Sept. 12, each \$10.95 or \$12.95 with toy vehicle)—and "Songs About Santa Claus" (\$10.95). Also due are four new "Dream Big" releases (July 25, \$12.95); two new "Thinking Kids" titles, "There Goes Santa Claus" and "The Magic School Bus: Inside The Haunted House" (all Sept. 12, \$9.95); and two "William Wegman's Fay Presents" titles (Sept. 12, \$12.95). WarnerView has three new titles of "The Adventures Of Mary Kate & Ashley Olsen" (Sept. 12, \$12.95), while Warner Home Video debuts "Babies At Play," a three-volume live-action series (Aug. 15, \$14.95). Just For Kids offers "The BFG" (The Big Friendly Giant) Nov. 28 (\$24.95), theatrically released animated film based on the best-selling book by Roald Dahl, in a cross-promotion with the book for the holidays.

TACKLES AND SOUND BITES

On the sports side, PolyGram Video and NFL Films are marketing "The Greatest Season Ever," with Fuji offering a free \$19.95-value "NFL Turf Talk 100 Greatest Sound Bites" video with the purchase of five videotapes or 10 audiotapes. There are 30 NFL Team Videos, including expansion Jacksonville (Fla.) Jaguars and Carolina Panthers (July 25, \$14.95); "NFL's Greatest Ever Series" offers three titles (\$14.95 each), or in a collectible three-pack set (Aug. 15, \$34.95), backed by a tie-in with Acclaim Entertainment's "NFL Quarterback Club" action videogame; "NFL War Stories" and "NFL's 100 Greatest Tackles" (Sept. 26, each \$19.95). Each video includes a *Sports Illustrated* offer for a free special issue.

ABC Video adds "College Football's Greatest Games" and "The Football Hall Of Shame" to its three previous home video gridiron titles (Sept. 12, \$19.98), with all five titles offered in 2+ and 48-piece retail displays. CBS/Fox Video and the National Hockey League rush-release "The Official 1995 Stanley Cup Championship Video" (July 28-Aug. 1, \$19.98). Cross-promotions with other NHL licensees, as well as in-pack, value-added elements are being developed. The label will have "The Official 1995 NBA Finals Video," produced by NBA Entertainment, out early in the fall at \$19.98.

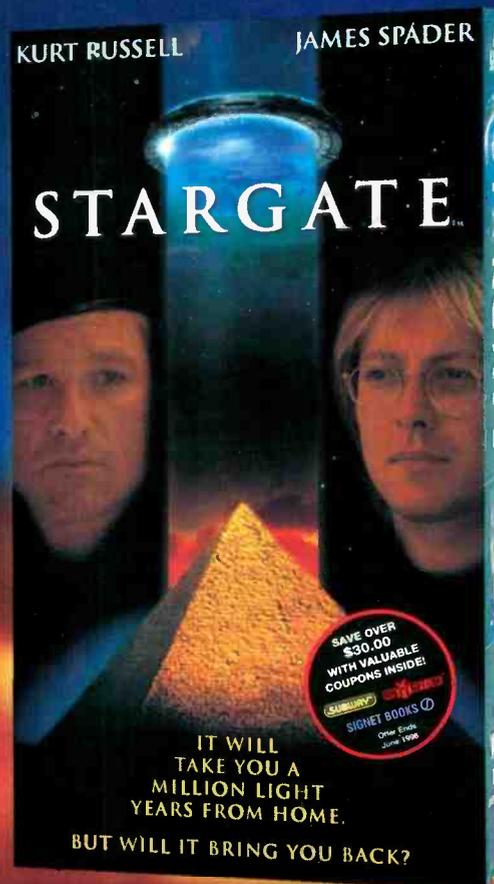
STRETCHES AND STEEL BUNS

In the health-and-fitness area, more personalities are joining the home-video parade. Paramount has "The Flo-Jo Workout: Mind, Body And Spirit," featuring Olympic Gold medalist Florence Griffith Joyner (fall release, no price available). BMG Video this fall will have a tentatively titled "Linda Evans' Fitness Video," co-produced by the star, and led by instructor Kari Anderson.

STARGATE™

\$19.98 S.L.P.

9 - 19 - 95



PRE-ORDER DATE:
8/29/95

STREET DATE:
9/19/95

STARGATE™ WILL BE BACKED BY A MULTIMILLION DOLLAR CONSUMER MARKETING CAMPAIGN!

National TV/Radio Campaign



Letterbox Version Available at \$24.98
Letterbox Cat. No. 60190



Impactful P.O.P. Displays

24-Piece Display, Cat. No. 49240
48-Piece Display, Cat. No. 49241
96-Piece Display, Cat. No. 49242

Read the Signet paperback.

Consumer Coupons Valued Over \$30.00



Cat. No. 60222/ Color
1994/ 119 Min.

DISTRIBUTED BY
wea
VIDEO

PG-13

Available on
Incantation
ENTERTAINMENT

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All Rights Reserved.

LIVE
ENTERTAINMENT

4TH QUARTER VIDEO FOCUS

Better Than '94

Continued from page 99

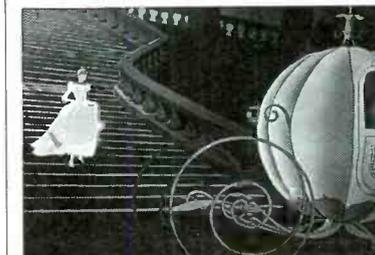


"Dumb": repriced for Christmas?

Pebble And The Penguin," which features original songs by Barry Manilow.

"I like the fact the suppliers keep video sell-through in the customers' eyes," says Tower Video VP John Thrasher. "We're not going to sell as many on 'Swan Princess' as we did 'Snow White,' but for the industry to sell 1 to 3 million on a title like that is great business."

In addition, such new titles as



"Cinderella": strong kid-appeal

CBS/Fox Video's "Absolutely Fabulous" are keeping retailers happy. "We've had customer requests for 'Ab Fab' for more



Customers request "Ab Fab"

than a year," says Videomsmith's VP of product, Rosemary Atkins. "We know we're going to move lots of units when it comes out in August."

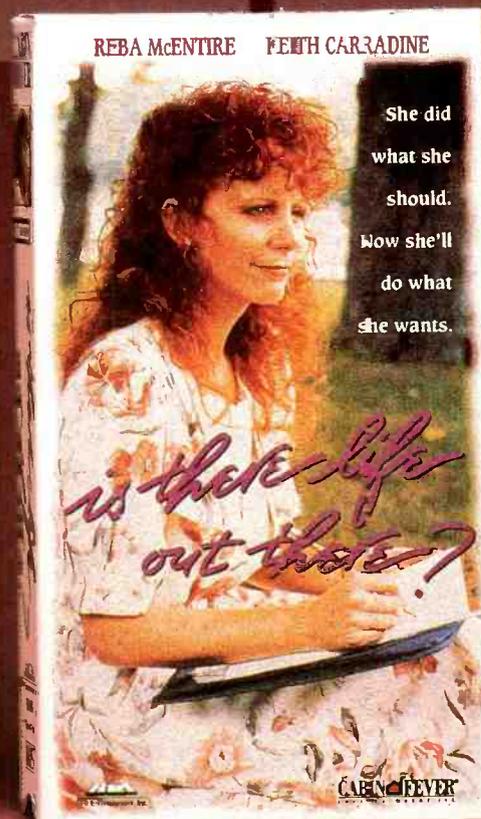
While the higher profile titles will be discounted heavily, retailers expect that product diversity will mean better profit margins this year.

"Suppliers have picked some good specialized product that we can make a

IS LOVED!

IS HOT!

IS GOOD FOR BUSINESS!



- Country Music Association "Female Vocalist of the Year" an unprecedented consecutive four times!
- Two-time Grammy winner!
- Over 20 million albums sold!
- Star of *Tremors*, *The Man From Left Field*, *North*, *The Little Rascals*, *The Gambler Returns: The Luck of the Draw!*
- Co-author of her million-selling autobiography, *Reba: My Story!*

ALSO STARS:

Keith Carradine (*Nashville*, *Thieves Like Us*, *Andre*, Tony Award-nominee for *The Will Rogers Follies*, Academy Award-winner for Best Song "I'm Easy")

Donald Moffat (*Clear and Present Danger*, *Regarding Henry*, *Bonfire of Vanities*, *The Right Stuff*)

- A profitable rental or sell-through film!
- Standout pick for family customers!

She did what she should. Now she'll do what she wants.

Only \$14.95 SP
Only \$9.95 EP

Prices may vary in Canada.

Running Time: Approx. 92 Minutes/Not Rated/Color

Item #CF995 (SP) Item #CF996 (EP)

SBA# 56222-996-7/UPC#0-32621-09963-7 (SP)

SBA# 56202-096-X/UPC#0-32621-09963-6 (EP)

5 and 12-pack displays available.

Street Date: September 26, 1995

Order Close Date: September 6, 1995



More Reba

Two great titles - as low as \$9.95 each!

The Man From Left Field (co-starring Burt Reynolds) Item #CF897

The Gambler Returns: Luck of the Draw (co-starring Kenny Rogers) Item #CF846

Both available SP & EP

Call your distributor or Cabin Fever at 1-800-42-FEVER or in Connecticut at (203) 863-5200.

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Academy Award is the trademark and service mark of the Academy of Motion Picture Arts and Sciences.
Grammy is the trademark and service mark of the National Academy of Recording Arts and Science, Inc.

RHI
RHI Entertainment, Inc.

CABIN FEVER
ENTERTAINMENT INC.



Retailers anticipate arrival of "Clause."

profit on," says one buyer at a West Coast video chain. "The 'Ma & Pa Kettle' series is our most special-ordered product and a big hit for us."

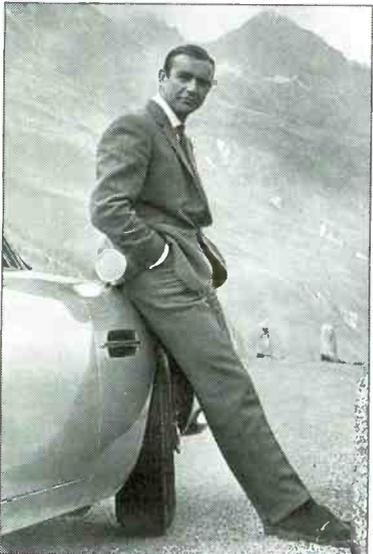
Suppliers agree blockbuster hits may move millions of units, but retail profits are small in comparison. "This year is going to be bigger and more profitable for retailers," says Buena Vista president Ann Daly. "Mega-hits diminish profits below what retailers need to cover operating costs."

Most dealers pick Buena Vista's "The Santa Clause," priced at \$19.98, and Warner's "Batman Forever" as the most anticipated releases of the fourth quarter. "Both titles are going to be huge," says Thrasher.

BONDING AND SKYWALKING

While the big hits have major marketing campaigns, catalog product will also be heavily promoted. MGM/UA will spend \$3 to \$4 million to reintroduce the Bond series, starting with eight titles Nov. 7 and the remaining eight during the first quarter of 1996. (Fox is spending \$16 million to repromote "Star Wars").

"We didn't want to release all 16 in the



A \$3-to-\$4 million introduction for James Bond

fourth quarter because we're repackaging and repositioning them to invigorate their action/adventure appeal," says senior VP of marketing, Blake Thomas.

Off the market for about a year, the collection sees a price drop—to \$14.95 for each title. The supplier will also offer two gift packs featuring three Sean Connery Bond videos plus a "Goldfinger" or "Thunderball" documentary, priced around \$45.

"We consulted with retailers, and the \$14.95 price allows them to sell a set or individual tapes at a reasonable price and make a profit," says Thomas. "There's an opportunity to make a good margin because it's not a kids product and is targeted towards adults." When MGM/UA dropped the price of the collection, about 1 million units sold through before it was pulled from retail, Thomas says.

As the fourth quarter quickly fills up,

BLOOD, SEX, SACRIFICE AND OTHER ANCIENT PASTIMES.

The ultimate collector's series – the authentic stories of worlds gone by as only Time Life can tell them!

An original production from Time-Life Video & Television based on the best-selling Time-Life Books series and three years in the making, TIME LIFE'S LOST CIVILIZATIONS brings live action to ancient history like never before. Featuring stunning recreations of scenes from the past, original location photography and state-of-the-art digital effects, we have brought the past back to life – and put it in your customers' living rooms!

- Ten unforgettable episodes narrated by Sam Waterston.
- Each tape approx. 48 minutes – including footage not shown in the NBC telecast!
- Supported by an extensive Time Life direct response campaign.

STREET DATE: August 29, 1995
PRE-ORDER DATE: August 8, 1995

TIME LIFE'S
LOST CIVILIZATIONS™



10-PACK GIFT SET \$159.99 S.R.P.

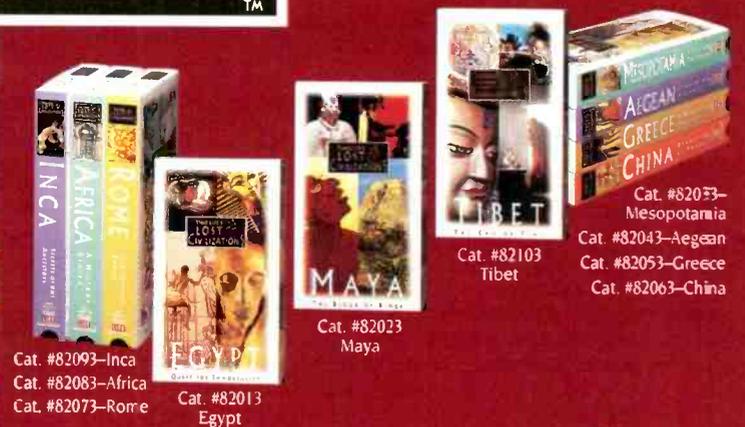
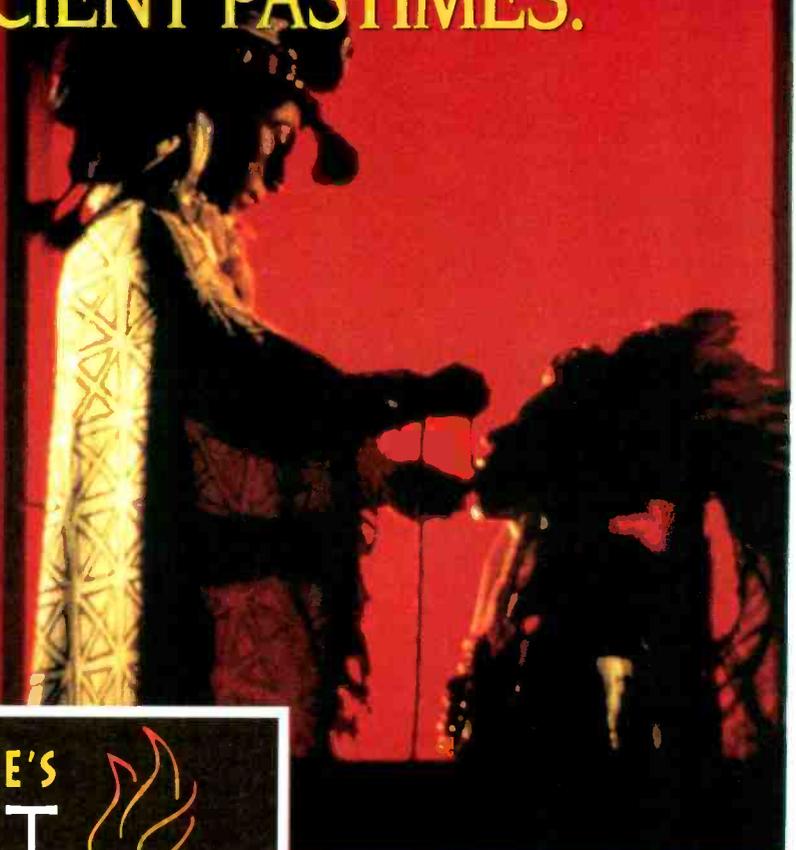
SINGLE EPISODES \$19.99 S.R.P. EACH

AVAILABLE THROUGH YOUR VIDEO DISTRIBUTOR

TIME LIFE
VIDEO & TELEVISION

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As seen on
NBC



Cat. #82093–Inca
Cat. #82083–Africa
Cat. #82073–Rome

Cat. #82013
Egypt

Cat. #82033
Maya

Cat. #82103
Tibet

Cat. #82033–Mesopotamia
Cat. #82043–Aegean
Cat. #82053–Greece
Cat. #82063–China



Cat. #15113

4TH QUARTER VIDEO FOCUS

Better Than '94

Continued from page 107

retailers and suppliers are less concerned about shelf-space issues than in the past.

"There's always a real-estate concern when dropping in a new title during the fourth quarter," says MCA senior VP of marketing Andrew Kairey, who must figure out a way to wedge "Casper" into the fourth-quarter mix. "But the other factor is how well a title will perform year-round. There's no reason to rush something through, because January through April are not bad months for sell-through."

THIS YEAR, ADULTS WILL HAVE MORE TO CHOOSE FROM, WITH "THE SANTA CLAUSE," AND CATALOG REPROMOTIONS INCLUDING "THE STAR WARS TRILOGY," MGM/UA HOME VIDEO'S "JAMES BOND COLLECTION," A 30TH-ANNIVERSARY EDITION OF "DR. ZHIVAGO" AND MCA'S "MA & PA KETTLE" SERIES.

Others just make more room. "We've expanded our video sections," says Thrasher, "and there's always enough shelf space for hits." ■

THE #1 HOLIDAY HEAVY

35 Million "Santa Clause" Moviegoers Will Make It



Disney's The SANTA CLAUSE

**Fatten Sales With
Disney's \$145 Million
Comedy Smash Starring
Entertainment's *Biggest*
Star, **TIM ALLEN!****

**Purchase Intent
Outstretches *Mrs. Doubtfire*
and *Free Willy!***

SOURCE: Independent Research

**Our Greatest Campaign
Ever For A Live-Action Hit,
Including National TV,
Print & FSI Advertising!**

New Price
\$19.99
Suggested
Retail Price

Stock # 3633 / Running Time: 97 Min.

Prebook: August 29 Will Call: October 24 NAAD: October 25

WALT DISNEY PICTURES presents In association with HOLLYWOOD PICTURES TIM ALLEN "THE SANTA CLAUSE" An OUTLAW Production JUDGE REINHOLD WENDY CREWSON
and PETER BOYLE Music by MICHAEL CONVERTINO Editor LARRY BOCK Production Designer CAROL SPIER Director of Photography WALT LLOYD Co-Producers WILLIAM W. WILSON III CAROLINE BARON
Executive Producers RICHARD BAKER RICK MESSINA JAMES MILLER Written by LEO BENVENUTI & STEVE RUONICK Produced by BRIAN REILLY JEFFREY SILVER ROBERT NEWMAYER Directed by JOHN PASQUIN
Soundtrack Album on *Milan* CDs and Cassettes



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. ©The Walt Disney Company.

SPOTLIGHT ON

**Health &
Fitness/
Special
Interest**

**Issue
October 18
Ad Close
October 3**

4TH QUARTER VIDEO FOCUS

Studios Go Direct
Continued from page 99

WEIGHT OF ALL TIME!

The #1 Holiday Video This Year... And Every Year!

CONSUMERS SAVE UP TO \$10!*

**\$5 Mail-In Refund
From Disney!**



With Purchase Of Two Videos: *The Santa Clause*
- AND - Any Other Eligible Video From
The List Below!

(Consumers can apply these video purchases toward \$5 General Mills rebate offer!)

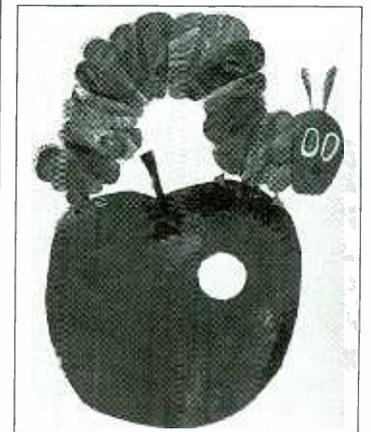
**\$5 Mail-In Refund
From
& General Mills!**



With Purchase Of Six
Eligible General Mills
Products[†] - PLUS -
Disney's *The Santa Clause*
OR One Other
Eligible Disney Video!

(Consumers can apply this video purchase toward \$5 Disney rebate offer!)

*Details inside *The Santa Clause* video and on tear pads at participating retailers. Offers valid, and purchases must be made, between October 24, 1995, and January 31, 1996. Offers good in U.S. only. Void where prohibited. Eligible Videos: *Angels In The Outfield*, *The Apple Dumpling Gang*, *Cool Runnings*, *Davy Crockett: King Of The Wild Frontier*, *Escape To Witch Mountain*, *Herbie Rides Again*, *Homeward Bound*, *Iron Will* (eligible for Disney refund only), *The Jungle Book* (new live-action version (eligible for Disney refund only)), *The Love Bug*, *Old Yeller*, *The Parent Trap*, *Pollyanna*, *The Shaggy Dog*, *Swiss Family Robinson*, *That Dam Cat*, *The Three Musketeers*, *20,000 Leagues Under The Sea*.
[†]Mail-in Rebate requires ANY TWO (2) packages of the following cereals: Kix®, Wheaties®, Lucky Charms®, and Apple Cinnamon CHEERIOS® - PLUS ANY FOUR (4) - of the following: Supreme Brownies, Supreme Dessert Bars, Muffin Mix, Creamy Chilled Desserts, Bisquick®, SuperMoist Cake Mix, Creamy Deluxe® Frosting, and Gold Medal® Smart Size™ Cookie Mix.



Disney's 14 Bright Beginnings titles include "The Very Hungry Caterpillar" and "Sweet Dreams, Spot"

series has a bright future too. Then 1996 promises such feature-length treats as the Aladdin trilogy finale, Winnie-The-Pooh in his first feature and a Lion King sequel.

Sony Wonder, a growing name in direct-kidvid, has a slew of titles out next month—six in its baby-animal series "See How They Grow" and four holiday videos, including the charmingly British "Old Bear Stories" and new animation of "White Christmas."

Finally, Goodtimes plans a seventh Beatrix Potter Animated Tales video in October, as well as "Little Orphan Annie: A Very Animated Christmas." New names in its September lineup are drawn from children's lit—"There's A Nightmare In My Closet," "A Pocket For Corduroy" and "The Mousehole Cat."



From kid-lit: Goodtimes' "The Mousehole Cat"

SANTA'S LIST OF PREPACKS

24-Pc. "Santa Clause" Only
Stock # 4904

48-Pc. "Santa Clause" Only (shown)
Stock # 4905

80-Pc. "Santa Clause" Only
Stock # 4908

50-Pc. Mixed - "Santa Clause"/Family Film Collection (shown)
Stock # 4906

64-Pc. Mixed - "Santa Clause"/New Hit Movies
Stock # 4914

ALSO AVAILABLE:

15-Pc. "Santa Clause" Rental Pack With Exclusive P.O.P. Item!
Stock # 5469



48-Pc. Stock: #4905



50-Pc. Stock: #4906

Continued on page 110

4TH QUARTER VIDEO FOCUS

Studios Go Direct
Continued from page 109

PRESENTATION

Presentation—including packaging, P.O.P. and placement—is Ries' second P, its importance underscored by retailers.

"Studios are starting to brand characters or packaging, and they're coming out with series," says Archie Benike, divisional VP of marketing and merchandising at Suncoast Motion Picture Company. "And it's working as the industry continues to grow. It's also important that stores establish positioning so the consumer can see the collectibility of the series."

Recognition helps here, too, as in the case of The Olsen Twins, whose consistently high Q rating on television has translated to video success as well. WarnerVision looks to a September 12 release of the fifth and sixth Adventures of Mary-Kate and Ashley ("The Case Of The Funhouse Mystery" and "The Case Of The Christmas Caper") plus the debut of their new musical series, "You're Invited To Mary-Kate And Ashley's Sleepover Party."

Two of the girls' telefilms will appear on the Warner Home Video label in August, as will three titles in its new toddler series, "Babies At Play."

Benike also sees clamshell packaging as effective in establishing a video's 'giftability' and collectibility. "Kidvid is the only area where tapes are marketed as a collection," he continues. "Price point is very important in that as well."

SUNCOAST'S ARCHIE BENIKE CALLS "TIMMY THE TOOTH" A GOOD EXAMPLE OF HOW TO HANDLE DIRECT-KID-VID: DEBUT IN THREE VOLUMES, FOLLOW UP WITH THREE MORE, CROSS-PROMOTE, AND "YOU CAN SEE THE COLLECTIBILITY."

PROFITABILITY

Beginning in 1992, you had to advertise at or above our minimum ad price in order to qualify for co-op," notes Ries. "Retailers were then able to make a profit on Barney videos, which insured our placement." The more competitive shelf-space gets, the more important such insurance becomes.

Barney's latest competitor is, of all things, a tooth. "The Adventures Of Timmy The Tooth" is projected to sell a million units by the end of this year. "A big surprise" is how Benike characterizes the unlikely hero. He says "Timmy" is a good example of how to handle direct-kid-

Continued on page 111

Disney's ALL NEW 'HOME FOR THE HOLIDAYS' VIDEO SHOP



Disney's New "Gingerbread" Shop Brings Holiday Profits Home!

Retailers who prominently displayed the Christmas Video Shop last year increased sales 65% over those who didn't!*



24-Unit Prepack
Stock #5021

48-Unit Prepack
Stock #5019

56-Unit Prepack
Stock #5024

78-Unit Prepack
Stock #5023

PREBOOK: AUGUST 22 WILL CALL: OCTOBER 3 NAAD: OCTOBER 4



JIM HENSON'S MUPPETS, MUPPETS and character names and likenesses are trademarks of Jim Henson Productions, Inc. © 1995 Jim Henson Productions, Inc. Distributed by Buena Vista Home Video, Burbank, CA

* Independent Research. Sales increase from 1994 to 1995.

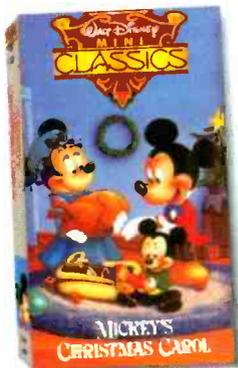
4TH QUARTER VIDEO FOCUS

Studios Go Direct
Continued from page 110

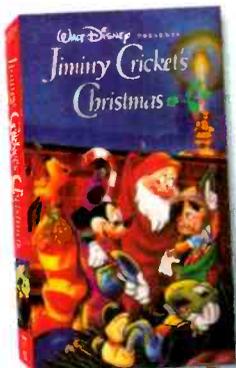
THE HOLIDAYS' VIDEO SHOP



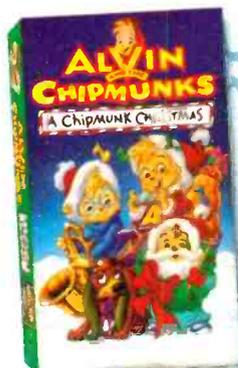
Stock #092



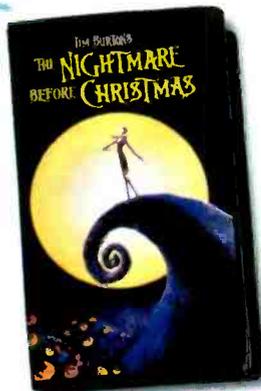
Stock #459



Stock #747



Stock #1458



Stock #2236

Family Favorites!

Just **\$12.99**
Suggested Retail Price

#1 Selling Holiday Video!

Just **\$14.99**
Suggested Retail Price



Stock #657



Stock #1525

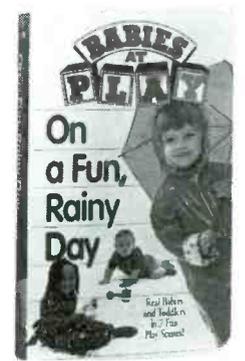
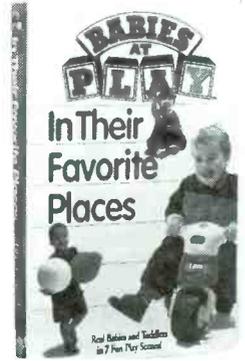
Just **\$12.99**
Suggested Retail Price

Best-Selling Sing-Along Favorites!

Combined sales over 1 million units last year!

\$3 Mail-In Consumer Refund From Disney!
When They Purchase Any 2 Disney Christmas Videos!

Complete details, and list of eligible videos, on In-store tear pad. Mail-in offer good, and purchases must be made, October 1, 1995, through January 31, 1996, in U.S.A. only. Void where prohibited.



Three titles next month: Warner's Babies At Play toddler series

vid: debut in three volumes, follow up with three more. cross-promote, and "you can see the collectibility."

MCA-Universal has three more episodes on tap for September, as well as one exclusive to Rice Krispies consumers. The first project developed with MCA Entertainment, "Timmy" has also benefited from innovative marketing.

"Our strategy has been very different from theatricals," notes MCA Home Video president Louis Feola, "in that we needed to reach parents as well as children. And vehicles for reaching preschoolers are limited."

Hence the exclusive Timmy offer on 52 million boxes of Kellogg's cereal. "We believe in direct-to-video, especially for children's," continues Feola. "The appetite for prerecorded video for children is very strong. We're currently evaluating other MCA properties to see if we want to proceed with direct-to-video."

MARVELOUS MANSION

For now, MCA plans to whet this appetite with "The Land Before Time 3: The Time Of Great Giving" and such newly acquired Wee Sing titles as "King Cole's Party," "The Marvelous Musical Mansion" and "The Best Christmas Ever."

So make room for kiddies. As Maria LaMagra, MCA-Universal's VP of publicity, says of direct-kidvid, "It's a growing genre in a growing field." ■



† With purchase, while supplies last.
Rights Reserved. Spot © Eric Hill/Salspot Ltd. 1995. © Bagdasarian Productions. The Chipmunks is a registered trademark of Bagdasarian Productions.
© Buena Vista Pictures Distribution, Inc.



Family Album. WBMX (Mix 98.5) Boston hosted a "Favorite TV Mom & Dad Breakfast," where Jerry Stiller and Estelle Harris of "Seinfeld" were crowned winners. Pictured, from left, are WBMX morning co-host Jodi Winchester, Stiller, Boston mayor Thomas Menino, Harris, morning host Joe Martelle, and PD Greg Strassell.

CBGB Takes To The Airwaves NYC Club's Program Showcases New Artists

■ BY JIM BESSMAN

NEW YORK—Manhattan's pioneering punk rock/new music nightclub CBGB is aiming to do for the local radio waves what it's done for the club scene here for more than 20 years: expose new artists.

The club has launched "CBGB Radio," an hourlong program broadcast each weeknight at 11 p.m. on AM station WKDM. The show, which launched in June, actually originates from a DJ booth at CBGB Pizza Boutique, next door to the main club at 315 Bowery. The format includes anything that fits loosely into the alternative genre, says

club owner Hilly Kristal, and features live and taped performances from the adjoining club, artist interviews, and new releases from indies and major labels.

Tapes from unsigned acts are also programmed, says Kristal, as well as music by the club's legendary heritage artists, including Patti Smith, Talking Heads, and the Dead Boys. Contemporary New York area bands are played too, in keeping with CBGB's traditional local emphasis.

"Don't forget we play 12 or 13 selections every night, so that's 60 or 70 bands a week," says Kristal, who produces "CBGB Radio" with CBGB's booker Louise Parnassa, with assistance from production coordinator Mia Jung. On-air hosts include Janice Fike, Ian Hoffman, Dave Margolis, and Scat Smith. All are "very fluent in new music," according to Kristal.

Among the current artists getting exposure thus far on the show are Green Apple Quick Step, Jeff Buckley, Catherine Wheel, Wool, Sense Field, Monster Magnet, Garbage, Hum, God Lives Underwater, Barkmarket, Sparkmarket, and Brazilian act Chico Science.

"We have a great feed from CB's, so that the live stuff is absolutely wonderful," says Kristal. "The [AM] transmitter makes it really alternative—because it's alternative to FM."

Kristal says that the program can be heard within a 20- to 30-mile radius from central Manhattan, "40 miles in some places, with some places getting clear reception and some not, depending on [interference from] buildings. On a car radio, it's great."

"CBGB Radio," Kristal adds, fulfills a need for a radio outlet in New York City that exposes the many alternative releases from major and indie labels that don't get a fair hearing on the available stations.

"This is the No. 1 market in the country, but unlike other places, radio doesn't add [that many new alternative releases] a week here," he says.

"They feel that listeners want a specific kind of thing, and they stay in a narrower framework, because if they

play too many things nobody knows about, they think people will lose interest. I feel people are interested in hearing new things they haven't heard, with the stuff they have. The problem is for kids to find the station: It takes a little while for word-of-mouth to get around, but I'm getting lots of calls from people who really love it and think it's great."

Otto Miller, GM for WKDM and local marketing agreement partner WNWK, also reports numerous favorable

phone calls.

"We've got some great response so far," he says. "The thing that's overwhelming and hard for me to understand is I've got multi-ethnic stations, and I'm getting people



KRISTAL

from all different nationalities and races commenting and listening. Caribbean, Spanish—I'm kind of shocked."

WKDM is a "formatted lease" (i.e., brokered) station, and the rest of its programming is "mostly Spanish and mixed multicultural," Miller says, "with some English shows thrown in, [including] good old American music." Regarding "CBGB Radio," he says, "It hasn't made a difference that it's AM instead of FM. The whole point is that when there's a niche in the marketplace, young people zoom in on what they want to hear, no matter what. It shows that maybe we need something like this in the marketplace."

Besides favorable listener response, Kristal points to major and indie record labels that laud the "new avenue" he's made available for showcasing bands that are not otherwise getting airplay.

"New music is getting short shrift from the radio stations here in the city," says Almo Sounds A&R head Howard Thompson. "Hilly's always been a phenomenal supporter of new and young talent, and this is yet another area where he can help bands and the entire industry by exposing exciting and essential music."

Notes Medicine Label president Kevin Patrick, "The guy's constantly putting his position of helping young acts on the line again, this time on radio. What Hilly's promoting is covered in New York City proper by patchy college play and commercial alternative exposure from a station that's not really city-based [Long Island, N.Y.'s WDRE]. So there is a niche he's correctly trying to fill—I just wish he'd be on more hours, with a stronger signal."

Kristal says he's indeed thinking of expanding his slot, "but I want this one paid for first." Currently, he's paying for the leased hour himself, but he "welcomes all sponsors" and expects to eventually syndicate at least a weekly "best of" program to interested parties elsewhere. He is also looking to hook up the musical activities at his quieter sister venue, CBGB's 313 Gallery, which like the pizzeria is next to the rock club, but on the other side.

"Hopefully, I might inspire other stations to do a little more of playing new music themselves," Kristal says.

Relationships Stressed At Midwest Conclave Growth Of Modern Rock, Unorthodox Hires Discussed

■ BY PHYLLIS STARK

MINNEAPOLIS—As the Upper Midwest Communications Conclave celebrated its 20th anniversary this year, it was fitting that one of the main topics of conversation was the importance of relationships in the radio and record businesses.

During one session at the Conclave, held here July 13-16, one programmer said he gives labels five minutes each on the phone to pitch their new records every week. That prompted veteran promoter Marc Nathan, who recently joined the new venture Rising Tide Entertainment, to lament that relationships are being lost in the industry. Nathan said he developed close relationships with programmers over the years because "I was given more than five minutes when I was starting out... If I had five minutes, I wouldn't know who likes hunting and who likes fishing. I wouldn't know that [an audience member] is a single father bringing up a daughter... It's all about relationships."

The topic also came up at a panel titled "Transitions," which focused on job changes within the industry. Said Gregg Swedberg, PD of KEYE (K102) Minneapolis, "It's really important to not be an asshole." Don't treat the competition poorly, he said, "because you don't know who you'll end up working for. It's [about] trying to be a good guy, a reasonable human within radio, which for some people isn't so easy."

Also in the "Transitions" session, PD Brian Burns of WDCG (G105) Raleigh, N.C., noted the importance of quality of life in making job decisions. "One of the things we tend to get carried away with in radio is market size," he said. "Quality of life is important. I'd rather drive home for 10 miles through the trees than be choking on car fumes on the [Los Angeles] freeway."

A LISTENER'S VIEW

Former WWWW Detroit PD Barry Mardit, who has been out of work for about a year, spoke at one of the country panels about some of the impressions of radio he's formed in his time

away from day-to-day programming. Many of those impressions related to programming norms that, Mardit said, don't necessarily make sense.

"Stations that do 12 in a row, why do they cluster all their spots in the second half-hour when normally people are driving someplace where they need to be by the top of the hour?" he asked. During the average drive of less than a half-hour, Mardit said, the listener can expect to hear almost nothing but commercials.

Another of Mardit's peeves is silent segues between records. "Often listeners have no idea what station they are listening to," he said. "If the battle is for top-of-mind awareness, you need to pound your message home." This is especially true, Mardit said, because most people rely on memory when filling out an Arbitron diary, rather than making entries as the listening takes place. "Our success or failure is dependent on this," he added.

"People say to me, 'You're so concerned with the mechanical things, doesn't talent matter anymore?' Of course it does," Mardit continued. "I just want people to remember where they heard that great talent."

MODERN ROCK GROWTH AREAS

The modern rock format session focused on new avenues where the format could find additional growth. One PD cited fresh ideas coming from programmers from other formats. In a later discussion, panelists pinpointed morning drive as an area where the format still had a lot of growth potential.

"Presentation and formatics are making these [stations] really vibrant," said Joel Folger, PD at KDGE Dallas. "People who came from other formats like [WNNX Atlanta PD] Brian Philips, myself, and [KROQ Los Angeles PD] Kevin Weatherly have livened this thing up a little bit."

Jim Kerr of Alternative Radio Confidential said morning drive is such a problem area for the format that syndicated jock Howard Stern is now on six modern rock stations.

"Mornings is the next place the format is going to grow," said Folger.

"Once someone figures that out, we're going to really see this format grow."

REVIVING TOP 40

Several attendees at the top 40 format session recommended going outside of radio to find air personalities. That prompted Danny Buch, VP of promotion at Atlantic Records, to say even labels may be catching onto that idea. At Atlantic, two staffers came from high-pressure outside jobs, Buch said. National album rock promoter Lea Pissacane previously held a stressful Wall Street job, while a staffer in the label's low-powered radio department was formerly an emergency medical service worker.

There was also talk at the top 40 session of bringing the format out of the doldrums it has been experiencing for several years. Mark St. John of Zapolon Media Strategies gave a little pep talk, noting that top 40 has been "an underdog" long enough. "Let's reset the dial to zero," he said. "It's time to take the ball and run with it."

The Conclave attracted just over 700 attendees this year, up slightly from last year's figure.



Dave's Daily Special. John Kay of Steppenwolf stops in at "Dave's Diner," on the Jones Satellite Network's Good Time Oldies format. Pictured outside the "diner," from left, are Jon Holiday, operations manager of Good Time Oldies, Kay, and host Dave Sanders.

Screen Savers Now Can Signal Profits, Too Two Firms Adding New Angles To Promote Product

BY CARRIE BORZILLO

LOS ANGELES—Shane Media Services and Screen Team have joined forces to make computer screen savers more than a popular station giveaway item, but a money maker as well.

In the past year or so, many radio outlets have used station logo screen savers as giveaway items, mostly for clients and sometimes for listeners. What Shane and Laguna Beach, Calif.-based Screen Team are doing with their "ScreenSavers" product, however, is finding new promotional opportunities for the discs and exploring ways in which stations can profit from them.

"So far [screen savers] have been looked at as a promotion tool, a 'leave behind' with advertisers," says Ed Shane, chief executive at Houston-based Shane Media Services. "Or [they have] been given away to listeners as a prize or incentive to come to a remote. The idea of selling it to advertisers is brand new. It's a good added-value tool for the sales department and gives a personal touch to the station."

With "ScreenSavers," which is currently only compatible with Windows, stations can time messages to pop up on the screen one week, one month, or even one year after installation.

The messages can range from a plug for a station event to "Happy July 4th." Stations can tie in clients with a mes-

PROMOTIONS & MARKETING

sage that pops up on the screen and prompts the user to press a certain key to automatically print out a coupon for the advertiser's product.

The other way Shane and Screen Team say stations can make money is by selling customized "ScreenSavers" in the Prodigy "Download Superstore." Shane says screen savers have already been sold online for \$9.95. He says approximately \$1 of that money goes to the station.

Shane also says that he is in the midst of creating a page for "ScreenSavers" on the World Wide Web, where stations can sell the discs and pocket more of the money, since the Web isn't a subscriber service like Prodigy.

Shane says that while all formats are being targeted for this promotional idea, stations that target at-work listening would make the best use of "ScreenSavers."

Adult contemporary KOST Los Angeles was one of the first stations to use the product almost two years ago.

"This is one of the few promotions since I've been here that outlasted the initial run and is still on the air," says Duncan Payton, KOST marketing, promotion, and music director. "We initially sent out thousands; then we re-

ordered them and sent out thousands more."

KOST promoted "ScreenSavers" on the air and asked listeners to send a fax or postcard with their address if they wanted one sent to them. The discs feature the KOST logo and three full-color shots of Los Angeles: the Hollywood sign, a sunset beach scene, and a downtown shot. Random discs were embedded with an instant prize of \$1,000.

Also on KOST's discs are two sell lines: "Listen at work every day" and "Love songs every night."

The station still runs two to three liners a day promoting the "ScreenSavers."

"This has been our best giveaway item," says Payton, who is interested in exploring the new uses for "ScreenSavers."

Modern rock WNEW New York is another station that has used "ScreenSavers" as a giveaway item.

"It's a great promo item in itself," says Neil Barry, director of client marketing services at WNEW. "It's great for in-office listenership and for visibility."

The new marketing partnership of Shane Media Services and Screen Team is in the midst of alerting stations to the new uses of "ScreenSavers." Over the July 4th weekend, it sent more than 3,000 faxes to stations of all formats.

SPRING '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Call | Format | '94 | '94 | '94 | '95 | '95 | Call | Format | '94 | '94 | '94 | '95 | '95 |
|------------------------|---------------|-----|-----|-----|-----|-----|----------------------------------|---------------|-----|-----|-----|-----|-----|
| NEW YORK—(1) | | | | | | | | | | | | | |
| WRKS | R&B adult | 4.1 | 4.2 | 3.8 | 7.4 | 6.7 | KSCA | album | 8 | 1.1 | 9 | 1.3 | 1.0 |
| WQHT | top 40/rhythm | 4.4 | 4.5 | 4.8 | 5.4 | 6.1 | KWKW | Spanish | 1.1 | 1.0 | 1.5 | 1.6 | 1.0 |
| WSKQ | Spanish | 3.1 | 3.4 | 4.2 | 4.4 | 5.0 | CHICAGO—(3) | | | | | | |
| WCBS-FM | oldies | 4.5 | 4.3 | 4.9 | 4.6 | 4.6 | WGCI-FM | R&B | 7.0 | 7.4 | 6.3 | 6.4 | 6.0 |
| WHTZ | top 40 | 4.1 | 4.6 | 4.2 | 4.4 | 4.6 | WGN | N/T | 6.9 | 6.4 | 6.9 | 7.1 | 5.8 |
| WLTW | AC | 5.0 | 4.9 | 4.4 | 4.1 | 4.1 | WUSN | country | 4.4 | 4.2 | 4.1 | 4.3 | 4.7 |
| WABC | N/T | 3.7 | 3.9 | 4.7 | 4.1 | 4.0 | WMAQ | N/T | 1.9 | 2.0 | 2.2 | 3.6 | 4.0 |
| WINS | N/T | 4.0 | 3.7 | 3.6 | 4.0 | 3.7 | WBBM-FM | top 40/rhythm | 4.9 | 4.3 | 4.3 | 4.0 | 3.9 |
| WPLJ | top 40 | 4.0 | 4.5 | 3.8 | 3.5 | 3.6 | WLIT | AC | 3.7 | 4.2 | 4.1 | 4.1 | 3.9 |
| WXRK | cls rock | 3.5 | 3.7 | 3.3 | 3.2 | 3.3 | WYAZ | R&B adult | 3.4 | 3.5 | 4.3 | 3.9 | 3.9 |
| WCBS-AM | N/T | 3.1 | 3.1 | 3.5 | 3.5 | 3.2 | WBBM-AM | N/T | 4.2 | 4.1 | 3.9 | 3.4 | 3.8 |
| WQCD | jazz/AC | 3.6 | 3.5 | 3.9 | 3.3 | 3.0 | WJMK | oldies | 3.5 | 2.6 | 3.1 | 3.4 | 3.8 |
| WBLS | R&B | 3.8 | 4.1 | 3.8 | 2.7 | 2.9 | WKQX | modern | 3.8 | 4.3 | 3.6 | 3.7 | 3.8 |
| WOR | N/T | 3.4 | 3.1 | 3.3 | 3.0 | 2.9 | WNUA | jazz/AC | 2.5 | 3.6 | 3.5 | 3.2 | 3.5 |
| WMXV | AC | 3.5 | 3.4 | 3.3 | 2.7 | 2.6 | WLS-AM | N/T | 3.2 | 3.4 | 3.5 | 2.9 | 3.1 |
| WFAN | sports | 3.1 | 2.8 | 2.8 | 2.2 | 2.5 | WRXC | album | 2.7 | 2.8 | 3.1 | 3.0 | 3.1 |
| WPAT-FM | AC | 3.0 | 2.5 | 2.4 | 1.9 | 2.4 | WXRT | album | 2.6 | 2.7 | 2.7 | 2.8 | 3.1 |
| WNEW | album | 2.3 | 2.5 | 2.3 | 2.1 | 2.3 | WOJO | Spanish | 2.8 | 2.8 | 2.7 | 2.7 | 3.0 |
| WQXR | classical | 2.3 | 2.5 | 2.7 | 2.8 | 2.3 | WLUP | N/T | 3.1 | 3.2 | 3.3 | 3.2 | 2.4 |
| WQEW | adult std | 1.7 | 2.1 | 1.3 | 1.8 | 2.2 | WJEM-FM | R&B | 8 | 1.5 | 2.3 | 1.9 | 2.3 |
| WYNY | country | 2.0 | 1.9 | 1.8 | 2.7 | 2.2 | WCKG | cls rock | 2.6 | 2.6 | 2.3 | 2.3 | 2.1 |
| WAXQ | album | 2.0 | 1.9 | 1.8 | 2.1 | 2.0 | WPNT | AC | 1.8 | 2.6 | 2.2 | 1.9 | 2.1 |
| WADO | Spanish | 1.8 | 2.1 | 1.7 | 2.1 | 1.6 | WTMX | AC | 2.6 | 2.2 | 2.4 | 2.4 | 2.1 |
| LOS ANGELES—(2) | | | | | | | | | | | | | |
| KPWR | top 40/rhythm | 5.1 | 5.4 | 5.5 | 5.0 | 5.2 | WTSY | '70's oldies | 2.6 | 2.4 | 1.8 | 1.7 | 2.1 |
| KLVE | Spanish | 3.7 | 2.5 | 3.0 | 5.2 | 4.7 | WAIT | adult std | 1.8 | 1.1 | 1.1 | 2.4 | 1.8 |
| KIIS-AM-FM | top 40 | 3.9 | 4.0 | 4.1 | 4.2 | 4.5 | WSCR | sports | 1.6 | 1.4 | 1.8 | 1.6 | 1.8 |
| KROQ | modern | 4.7 | 4.6 | 4.5 | 4.4 | 4.4 | WFMB | classical | 1.1 | 1.1 | 1.9 | 2.0 | 1.7 |
| KOST | AC | 4.2 | 3.8 | 4.0 | 4.1 | 4.3 | WFMT | classical | 1.1 | 1.4 | 1.1 | 1.3 | 1.5 |
| KRBT | R&B | 3.6 | 3.2 | 3.8 | 4.0 | 4.2 | WGCI-AM | oldies | 1.2 | 1.3 | 1.1 | 1.4 | 1.4 |
| KFI | N/T | 3.8 | 4.7 | 4.6 | 3.4 | 3.9 | WMPV | sports | 1.0 | 1.0 | 1.3 | 1.2 | 1.3 |
| KRTH | oldies | 3.2 | 3.9 | 3.8 | 3.2 | 3.8 | WJND | Spanish | 7 | 9 | 1.3 | 1.1 | 1.2 |
| KLAX | Spanish | 6.1 | 5.4 | 5.6 | 4.5 | 4.4 | WJZZ | N/T | 2.6 | 2.5 | 2.3 | 1.1 | 1.0 |
| KLOS | album | 2.8 | 2.5 | 2.7 | 3.3 | 3.3 | NASSAU-SUFFOLK, N.Y.—(14) | | | | | | |
| KNX | N/T | 2.6 | 2.6 | 2.2 | 3.7 | 3.3 | WALK-AM-FM | AC | 6.6 | 5.3 | 5.8 | 6.3 | 5.7 |
| KBIG | AC | 2.9 | 3.6 | 3.6 | 3.2 | 3.2 | WHTZ | top 40 | 5.4 | 5.5 | 4.6 | 5.0 | 5.1 |
| KABC | N/T | 3.5 | 3.7 | 3.2 | 2.6 | 3.1 | WBLI | AC | 3.8 | 4.0 | 3.9 | 3.6 | 4.5 |
| KTWV | jazz/AC | 2.8 | 2.6 | 2.5 | 2.6 | 3.0 | WPLJ | top 40 | 3.1 | 5.4 | 3.7 | 3.8 | 4.4 |
| KYSR | AC | 2.8 | 2.7 | 2.6 | 2.5 | 2.9 | WCBS-FM | oldies | 4.8 | 4.5 | 4.1 | 3.9 | 4.1 |
| KCBS-FM | cls rock | 3.0 | 2.9 | 2.4 | 2.4 | 2.4 | WRRK | cls rock | 3.9 | 4.1 | 3.9 | 3.5 | 3.9 |
| KFWB | N/T | 2.8 | 2.3 | 2.5 | 2.5 | 2.4 | WABC | N/T | 4.1 | 4.3 | 5.7 | 4.6 | 3.9 |
| KZLA | country | 2.9 | 2.5 | 2.3 | 2.8 | 2.3 | WCBS-AM | N/T | 3.9 | 3.7 | 4.3 | 3.9 | 3.8 |
| KLXS | cls rock | 1.7 | 1.6 | 1.7 | 2.1 | 2.1 | WQHT | top 40/rhythm | 4.1 | 3.4 | 3.7 | 3.6 | 3.6 |
| KLAC | adult std | 1.7 | 1.3 | 1.7 | 2.1 | 1.9 | WFAN | sports | 3.5 | 3.8 | 3.6 | 3.4 | 3.2 |
| KNHJ | Spanish | 1.7 | 1.3 | 1.7 | 2.1 | 1.9 | WJMK | album | 3.2 | 3.9 | 3.2 | 3.4 | 3.2 |
| KKEZ | AC | 1.8 | 2.1 | 1.9 | 2.1 | 1.9 | WOR | adult std | 3.2 | 3.5 | 3.9 | 3.0 | 3.2 |
| KBUE | Spanish | 8 | 9 | 9 | 1.0 | 1.7 | WKYJ | N/T | 3.0 | 3.0 | 3.7 | 3.1 | 3.1 |
| KXED | Spanish | 1.3 | 1.0 | 2.2 | 1.2 | 1.6 | WYNY | country | 2.1 | 3.0 | 2.7 | 3.6 | 3.1 |
| KGO-AM-FM | classical | 1.7 | 1.9 | 1.3 | 1.8 | 1.5 | WBOZ | oldies | 2.6 | 2.4 | 2.6 | 2.4 | 2.8 |
| KTNC | Spanish | 2.2 | 2.1 | 1.8 | 1.2 | 1.4 | WRKS | R&B adult | 1.7 | 1.7 | 1.3 | 2.4 | 2.8 |
| KACE | R&B adult | 4 | 6 | 1.0 | 9 | 1.1 | WLTW | AC | 2.7 | 2.5 | 2.6 | 2.1 | 2.7 |
| KVAR | Spanish | — | — | — | — | — | WQCD | jazz/AC | 2.5 | 3.0 | 2.5 | 2.6 | 2.6 |
| KMPC | N/T | 7 | 8 | 1.0 | 8 | 1.0 | WINS | N/T | 2.5 | 2.4 | 2.3 | 2.3 | 2.3 |
| KRLA | oldies | 1.2 | 1.5 | 1.5 | 1.4 | 1.0 | WJJC/WRCN | album | 1.1 | 1.8 | 1.7 | 1.6 | 2.1 |

| Call | Format | '94 | '94 | '94 | '95 | '95 | Call | Format | '94 | '94 | '94 | '95 | '95 |
|-------------------------------|---------------|-------|-----|-----|-----|-----|-----------------------|---------------|-----|-----|-----|-----|-----|
| WMXV | AC | 2.7 | 1.9 | 2.2 | 2.3 | 2.0 | SAN DIEGO—(15) | | | | | | |
| WNEW | album | 1.6 | 1.9 | 2.0 | 2.4 | 2.0 | KYXY | AC | 3.8 | 4.5 | 4.5 | 5.4 | 7.2 |
| WQXR | classical | 1.7 | 2.4 | 2.2 | 2.3 | 2.0 | KSON-AM-FM | country | 7.2 | 7.1 | 6.2 | 6.8 | 7.0 |
| WAXQ | album | 1.9 | 2.1 | 1.8 | 2.3 | 1.5 | ZHTZ | top 40/rhythm | 5.6 | 4.9 | 5.5 | 5.2 | 5.1 |
| WPAT-FM | AC | 1.5 | 1.8 | 1.6 | 1.5 | 1.4 | KSDO | N/T | 5.5 | 5.0 | 5.2 | 5.3 | 4.9 |
| WBLS | R&B | 1.2 | 1.9 | 1.2 | 1.3 | 1.3 | KLQJ-FM | top 40 | 6.0 | 4.3 | 4.7 | 4.5 | 4.6 |
| WKSQ-FM | Spanish | 9 | 8 | 1.4 | 1.4 | 1.1 | XTRA-FM | modern | 3.8 | 4.4 | 3.6 | 3.6 | 4.1 |
| WQEW | adult std | 9 | 1.2 | 1.2 | 1.1 | 1.0 | KIFM | jazz/AC | 3.3 | 3.7 | 3.1 | 3.8 | 4.0 |
| RIVERSIDE, CALIF.—(28) | | | | | | | | | | | | | |
| KFRG | country | 7.4 | 6.9 | 7.0 | 9.5 | 7.9 | KIOZ | album | 3.2 | 4.1 | 3.1 | 3.0 | 3.6 |
| KFI | N/T | 7.1 | 6.2 | 6.6 | 7.5 | 6.8 | KFMB-AM | N/T | 3.8 | 3.5 | 3.0 | 3.1 | 3.8 |
| KGGI | top 40/rhythm | 6.4 | 7.3 | 7.0 | 6.7 | 6.4 | KBZT | oldies | 3.3 | 3.7 | 4.0 | 3.6 | 3.5 |
| KLOS | album | 3.5 | 4.0 | 3.6 | 3.4 | 3.8 | KRZB | cls rock | 3.3 | 4.0 | 3.8 | 3.9 | 3.4 |
| KVAR | Spanish | 3.3 | 3.8 | 3.2 | 2.1 | 3.8 | KFSD | classical | 3.2 | 2.6 | 3.3 | 3.8 | 3.2 |
| KOLA | oldies | 4.3 | 3.5 | 3.3 | 3.6 | 3.7 | KFMB-FM | AC | 1.9 | 1.8 | 2.7 | 2.5 | 3.1 |
| KCAL-FM | album | 3.2 | 4.5 | 4.0 | 2.4 | 3.6 | KRKB | '70's oldies | 2.5 | 2.2 | 2.4 | 2.4 | 2.9 |
| KDST | AC | 3.3 | 3.5 | 3.8 | 3.3 | 3.4 | KRGO | cls rock | 4.6 | 3.3 | 4.0 | 3.0 | 2.5 |
| KCBS-FM | oldies | 3.8 | 3.6 | 3.1 | 2.8 | 3.3 | KHRM | N/T | 6 | 1.2 | 1.4 | 2.4 | 2.5 |
| KIIS-AM-FM | top 40 | 3.9 | 2.5 | 2.9 | 3.1 | 3.2 | KRTH | modern | 3.0 | 3.1 | 3.0 | 2.3 | 2.5 |
| KBIG | AC | 2.7 | 3.7 | 2.7 | 1.6 | 2.5 | KRWB | N/T | 3.3 | 3.0 | 2.7 | 2.1 | 2.4 |
| KNX | N/T | 1.7 | 2.5 | 2.2 | 2.9 | 2.5 | KRPP | cls rock | 2.2 | 2.7 | 3.1 | 2.5 | 1.9 |
| KCXX | modern | 8 | 8 | 1.3 | 1.8 | 2.3 | KRQW | adult std | 3.1 | 3.0 | 2.7 | 4.1 | 1.9 |
| KOOJ | country | 8 | 8 | 7 | 1.9 | 2.4 | XTRA-AM | country | 1.4 | 1.4 | 1.3 | 1.3 | 1.8 |
| KRTH | oldies | 2.5 | 2.4 | 2.8 | 2.5 | 2.3 | KOWF | N/T | 1.3 | 1.4 | 1.1 | 2.2 | 1.6 |
| KLVE | Spanish | 2.0 | 1.6 | 1.6 | 1.5 | 2.2 | KNHX | N/T | 1.3 | 1.4 | 1.1 | 2.2 | 1.6 |
| KTWV | jazz/AC | 1.3 | 1.7 | 2.5 | 2.3 | 2.2 | KHXY | Spanish | 2.4 | 1.7 | 1.9 | 2.0 | 1.2 |
| KWRP | AC | 2.6 | 2.7 | 2.4 | 2.1 | 2.2 | XLTN | Spanish | 8 | 1.2 | 1.5 | 1.0 | 1.2 |
| KPWR | top 40/rhythm | 2.0</ | | | | | | | | | | | |

Evergreen Signs Deal To Purchase Pyramid; Julie Kahn Exits Shamrock's KNEW/KSAN

EVERGREEN MEDIA has finally inked its long-rumored deal to acquire Pyramid Communications for \$306.5 million. The deal will make Evergreen the country's second-largest radio-only group, after Infinity Broadcasting.

The Pyramid chain consists of 12 stations in five markets. With the addition of outlets in Philadelphia and Boston, the deal gives Evergreen duopolies in all of the top 10 Arbitron markets.

The deal also gives Evergreen a total of 23 FM stations, including five in Chicago and four in Charlotte, N.C. Because this is a violation of current FCC ownership rules, Evergreen plans to divest of some of the stations or seek waivers from the Commission.

The transaction is expected to close in the first quarter of 1996.

Meanwhile, amid swirling rumors that Shamrock Broadcasting is in the process of being sold to Chancellor Broadcasting, Julie Kahn exits the GM position at Shamrock's KNEW/KSAN San Francisco over serious philosophical differences. Word is that Shamrock execs told Kahn to renege on her newly negotiated deal to acquire the Oakland Raiders' broadcast rights, but Kahn refused to break the commitment.

Bruce Blevins, GM at sister KMLE Phoenix, becomes interim GM at all four Shamrock San Francisco stations, including KABL and KBGG. Shamrock president Marty Loughman and Chancellor president Steven Dinetz did not return calls.

In response to the Coalition for Broadcast Diversity's efforts to derail radio-ownership deregulation efforts in Congress (Billboard, June 24), more than 100 groups and stations have formed an organization called Radio Broadcasters in Support of Radio Ownership Deregulation, which is taking out ads in trade publications seeking support of deregulation. The new group's members include almost every radio group not already part of the 18-group Coalition. The newer group's members include Bonneville, CBS, Citicasters, Clear Channel, Cox, Emmis, Evergreen, EZ Communications, Infinity, Jacor, Noble, and Paxson.

Jones Satellite Networks has formed a marketing partnership with the Word In Music, which syndicates a Christian AC format of the same name. That format will become the 12th to be produced and/or distributed by JSN. Effective Aug. 1, JSN will handle all

marketing and sales for the Word In Music, although the latter will continue to produce the show from its Colorado Springs, Colo., studios.

News Corp. has agreed to acquire a significant interest in Archon Communications Inc., which is in the process of making a \$14.8 million investment of its own in Premiere Radio Networks, as



by Phyllis Stark
with reporting by Eric Boehlert
and Douglas Reece

previously announced.

As a result of the News Corp. deal, Archon is increasing its investment in Premiere to \$17.575 million, which will give it 22.7% of the network's common stock. Also as part of the deal, David Evans, president/COO of Fox Television, will join Premiere's board of directors.

PROGRAMMING: BERGER EXITS KSOL

KSOL San Francisco PD Larry Berger exits. Bob Hamilton, PD at local sister stations KYLD/KYLZ, is upped to program/operations manager of all three stations. Berger can be reached at 415-441-3950.

Top 40/rhythm KHQT (Hot 97.7), a top-ranked station in San Jose, Calif., has been sold from San Jose Broadcasting Corp. to Susquehanna Radio Corp. and will begin simulcasting Susquehanna's triple-A KFOG San Francisco. A local marketing agreement could start the simulcast as early as Aug. 7, leaving PD Bob Perry and the entire Hot 97.7 staff out of work.

WWWZ Charleston, S.C., PD George Hamilton has accepted the PD job at WKYS Washington, D.C., where he will replace Barbara Prieto. Hamilton will continue to consult WWWZ.

KMLE Phoenix PD Shaun Holly has been upped to the newly created director of operations position, which incorporates his previous duties.

Brew Michaels joins KKRH (Earth

105) Portland, Ore., as OM, replacing Alan Lawson. Michaels was most recently president of Independent Rock Programming.

KIMN-AM Sacramento, Calif., will soon flip from R&B oldies to all-talk and will pick up the syndicated Bob Kevoian and Tom Griswold show from WFBQ Indianapolis.

Matt McCann, PD of KCJZ San Antonio, Texas, is upped to program manager of KCJZ and local sister station KKYX.

WFMS Indianapolis PD Kevin Mason exits over philosophical differences. He is looking for a new opportunity and can be reached at 317-845-9640.

Tom Gjerdrum joins WZPL Indianapolis as PD, replacing Jim Cerone, who exits. Gjerdrum was most recently PD at KFMB-FM San Diego.

WAIA Jacksonville, Fla., flips from triple-A to modern rock and is now known as "Planet Radio 93.3." PD Jim Randall remains.

KOCN Monterey, Calif., flips from Westwood One's soft AC format to the network's oldies format and will change frequencies from 104.9 to 105.1 next month.

KIEZ Monterey flips from a simulcast of Spanish KKLK to adult standards under new owner Cypress Communications.

R&B adult WNHC New Haven, Conn., adds ABC Radio's R&B oldies format from noon-6 p.m. Bobby Owens moves from that shift to overnights, as Lenny Green exits.

The Underground Network, based at WDRE Long Island, N.Y., picks up its tenth affiliate. WYKT Wilmington, Ill., now carries the network in overnights. The station keeps its local triple-A format the rest of the day.

PEOPLE: GEORGE UPPED AT WNAF

Johnny George is upped from production/imaging director to assistant PD at WNAF Indianapolis. He is replaced by Dan Osborne, formerly commercial producer at the station.

Scott Davidson returns to radio as music director/night jock at WOVV West Palm Beach, Fla. He replaces former APD/MD Scott Chase, now PD at WAOA Melbourne, Fla.

Neil Haislop exits his writer, interviewer, and co-producer jobs at ABC Radio's "American Country Countdown With Bob Kingsley" and "Bob Kingsley With America's Music-makers." He is looking for a new opportunity and can be reached at 213-857-0760. Also at ABC, Steve Gunn exits his position as morning man at the Touch format. He has not been replaced.

Legendary programmer Paul Drew joins Encino, Calif.-based radio promotions company Rotations as special adviser to the president and to the company. He will continue to operate Paul Drew Enterprises Inc.

WKXX (Kix 106) St. Louis midday host Dave Louis moves to mornings, where he is paired with Sue Thomas, formerly of Metro Traffic. Overnight host Susan Benson moves to middays, as the station picks up the syndicated overnight show "After MidNite With Blair Garner."

Radio Will Get Its MTV With WW1 Network Deal

BY CARRIE BORZILLO

LOS ANGELES—It's been a long time coming, but Westwood One Entertainment and MTV: Music Television have inked a deal to create the MTV Radio Network, which will bow in September.

The new network will offer the following programming to modern rock, album rock, and top 40 stations: simulcasts of concert tapings, including "MTV Unplugged"; special programming around such events as the MTV Video Music Awards, the MTV Movie Awards, and spring-break specials; a daily MTV News feed; and the opportunity to pick up elements of other MTV shows, such as "Weekend Revolution," "House Of Style," "Beavis And Butt-head," and the MTV screening room feature. In addition, the new network, which will initially have a production staff of 10, is expected to launch programming that isn't necessarily based on existing MTV features.

Promotions and contests will be created around the awards shows, "MTV Unplugged," and spring-break specials.

The initial focus will be on short-form features rather than weekly or monthly longform programs.

"What Westwood One and [MTV] have found is that radio stations would benefit more from the content and services that we can give them than from a lot [of longform] programs," says Matt Farber, VP of programming and new business at MTV.

MTV and WW1's relationship dates back to the early '80s, when WW1 simulcast MTV concerts, and later when it ran "MTV Unplugged," which has featured such acts as Eric Clapton, the Cure, Don Henley, Elton John, Paul Simon, R.E.M., Bon Jovi, Fleetwood Mac, Rod Stewart, and Pearl Jam.

In 1989, WW1 began offering MTV News, which was classic rock-oriented, to stations. Under the new arrangement, MTV News will focus on modern rock artists.

Even with WW1's existing relationship, it was Global Satellite Network that secured the syndication

rights to MTV's "Weekend Revolution" in early 1994. Global's contract with MTV expires in August.

MTV also has a college radio program in conjunction with Thirsty Ear Communications. That show, heard on more than 125 college stations, is called "Alternative Nation: Left Of The Dial." It is hosted by MTV VJ Kennedy. The show originated in 1992, when it was hosted by Dave Kendall and was called "120 Minutes: Left Of The Dial."

Thom Ferro, executive VP of Westwood One Entertainment, says the company lost out to Global last year because "the deal was too rich for our blood." At that time, WW1 was overcoming financial problems and was in the midst of entering into a management agreement with Infinity Broadcasting, which later enabled it to buy Unistar Radio Networks.

With WW1 in a much healthier situation, its executives were finally able to sign a two-year deal with MTV, according to Ferro.

"We've had a lot of discussions with MTV," Ferro says. "What happened was that Infinity took over, and now there was the clout of a company that owned 30 radio stations."

However, Farber says the decision to do the deal now had more to do with timing than with WW1's financial situation.

"We weren't looking at their financials as much as the fact that it was just the right time and right idea for MTV," says Farber, who formerly was PD at WAVA Washington, D.C. "Westwood One is to the radio syndication field what we feel MTV is to the video industry. It's a natural match."

Farber adds that when MTV went to Global for the weekly "Weekend Revolution" show, the network "didn't have plans to do what we're currently doing. We wanted to experiment with producing radio programming, and we feel great about that effort."

MTV and WW1 will launch the MTV Radio Network with a syndication package around the Video Music Awards in September.

newsline...

BOB GRIFFITH exits the GM job at KYSR/KXEZ Los Angeles. Viacom's senior VP of operations, George Wolfson, is acting GM.

TIM POHLMAN, general sales manager at KFBW/KTWV Los Angeles, adds station manager duties at KTWW. GM Chris Claus formerly covered these duties.

LEE STRASSER, GM of WIRK West Palm Beach, Fla., now oversees new local marketing agreement partner WBZT/WKGR. He replaces Jeff Sleete. Also, Ron St. Pierre, previously PD at WWRX Providence, R.I., takes over programming for WBZT/WKGR. WKGR morning man Gary Allen had been serving as the stations' interim programmer.

SPRING '95 ARBITRONS

(Continued from preceding page)

| Call | Format | Sp '94 | Su '94 | Fa '94 | W '95 | Sp '95 | Call | Format | Sp '94 | Su '94 | Fa '94 | W '95 | Sp '95 |
|----------------------------------|-----------|--------|--------|--------|-------|--------|---------------------------------|---------------|--------|--------|--------|-------|--------|
| MONMOUTH-OCEAN, N.J.—(46) | | | | | | | BAKERSFIELD, CALIF.—(89) | | | | | | |
| WJLK-FM/WQNJ-AC | easy | 4.8 | — | 5.8 | — | 6.1 | WNVX | AC | 1.8 | — | 1.2 | — | 1.7 |
| WADB | easy | 4.4 | — | 4.0 | — | 5.5 | WQHT | top 40/rhythm | 1.9 | — | 1.7 | — | 1.6 |
| WKRK | cls rock | 4.3 | — | 4.7 | — | 4.6 | WPAT-FM | AC | 2.8 | — | 1.9 | — | 1.5 |
| WJKW | oldies | 3.8 | — | 4.1 | — | 4.5 | WNMR | album | 1.2 | — | 1.4 | — | 1.3 |
| WABC | N/T | 5.7 | — | 3.5 | — | 4.1 | WQCD | jazz/AC | 1.9 | — | 2.1 | — | 1.1 |
| WZVU | oldies | 3.3 | — | 2.7 | — | 4.1 | | | | | | | |
| WPLJ | top 40 | 4.3 | — | 4.1 | — | 4.0 | | | | | | | |
| WAXQ | album | 2.6 | — | 4.0 | — | 3.9 | | | | | | | |
| WCBS | N/T | 2.0 | — | 2.3 | — | 3.4 | | | | | | | |
| WFAN | sports | 3.8 | — | 3.9 | — | 3.3 | | | | | | | |
| WHTZ | top 40 | 2.6 | — | 2.2 | — | 3.3 | | | | | | | |
| WOBM-FM | AC | 4.1 | — | 4.5 | — | 3.3 | | | | | | | |
| WCBS-FM | oldies | 2.8 | — | 2.9 | — | 3.1 | | | | | | | |
| WOR | N/T | 4.5 | — | 3.4 | — | 3.1 | | | | | | | |
| WRDR | adult std | 2.4 | — | 2.0 | — | 3.1 | | | | | | | |
| WOBM | adult std | 2.8 | — | 2.4 | — | 2.8 | | | | | | | |
| WYNY | country | 4.0 | — | 4.0 | — | 2.7 | | | | | | | |
| WNEW | album | 3.8 | — | 3.1 | — | 2.6 | | | | | | | |
| WJYZ-FM | cls rock | 2.5 | — | 3.1 | — | 2.1 | | | | | | | |
| WLTW | AC | 2.1 | — | 1.8 | — | 1.9 | | | | | | | |
| WPST | top 40 | .8 | — | 3.1 | — | 1.1 | | | | | | | |
| WHTG-FM | modern | 2.3 | — | 1.3 | — | 1.7 | | | | | | | |
| | | | | | | | KUZZ | country | 13.5 | 16.0 | 16.7 | 12.6 | 15.6 |
| | | | | | | | KKXX-FM | top 40 | 10.4 | 7.4 | 8.7 | 10.9 | 10.4 |
| | | | | | | | KERN-AM | N/T | 8.4 | 7.0 | 8.1 | 7.1 | 6.7 |
| | | | | | | | KRAB | album | 7.5 | 8.2 | 7.8 | 9.3 | 6.1 |
| | | | | | | | KERN-FM | oldies | 4.3 | 5.7 | 3.9 | 3.2 | 5.4 |
| | | | | | | | KGFM | AC | 6.6 | 5.1 | 4.1 | 5.8 | 4.6 |
| | | | | | | | KIWI | Spanish | 5.3 | 6.2 | 4.5 | 3.6 | 4.4 |
| | | | | | | | KRBB | cls rock | .9 | — | .9 | 3.0 | 2.9 |
| | | | | | | | KLLY | AC | 3.7 | 4.7 | 3.3 | 4.9 | 2.8 |
| | | | | | | | KNZR | N/T | 2.6 | 1.9 | 1.1 | 2.4 | 2.6 |
| | | | | | | | KWAC | Spanish | 2.2 | 1.4 | 3.2 | 1.7 | 2.6 |
| | | | | | | | KCWR | country | 1.2 | 2.8 | 2.4 | 1.5 | 2.3 |
| | | | | | | | KSUV-FM | Spanish | 3.6 | 3.2 | 4.4 | 3.3 | 2.0 |

BACK IN HIGH SCHOOL, Tim DeLaughter, singer and guitarist for Tripping Daisy, fell for freshman Julie Doyle, whom he's been with ever since. His ode to her, "I Got A Girl," is No. 7 on the Modern Rock Tracks chart.

"The relationship has been [ongoing for] about 12 years. And so I guess finally a song had to come out of it," says DeLaughter with a laugh.

The song is essentially a laundry list of Julie's characteristics: "I got a girl who loves good soul/I got a girl who dances to disco." The singer says his girlfriend was not embarrassed by some of the more personal passages: "I got a girl who wears cool shoes/I got a girl who wears them in the nude."

"You know, it's really weird how I write songs; I just kind of improvised the lyrics right off the top of my head as the music was playing. I think 'She blames it on her

period,' was the first [line I wrote]. Only because we have a serious PMS problem in our little world, so I'm constantly battling with her on that one. That was probably the freshest thing on my mind at the time. She agrees [with the lyric], you know. It's part of life."



"I gave her credit [in the liner notes] as Band Sparkler." —Tripping Daisy

The two met in high school in Duncenville, Texas (or "Pumpkinville," as DeLaughter likes to call it). "It just happened. I was a senior in high school, and she walked in front of

my car when I was leaving one day, and it was like, 'Wow, man.' Kind of an instant thing. The next day, she had freshman orientation on the other side of the campus, so I went over and talked to her. And we kind of started seeing each other."

Today she's part girlfriend, part band motivator. "She's always on my ass," says DeLaughter appreciatively. "When I get too sidetracked, she kind of comes up and starts slapping me up verbally, like, 'Hey, man, get your head out! What are you doing?' Like I said, she's a big part of [Tripping Daisy]. She even came up with the name of the band. I gave her credit [in the liner notes] as Band Sparkler."

Yet she's inspired just one song in twelve years? "Yeah, the rest of [my songwriting] is daydreaming. Man, I need time to escape. I'm with her seven days a week, 24 hours a day. So a lot of thought is with her. But once I get to free the mind, it pretty much goes elsewhere."

Billboard® FOR WEEK ENDING JULY 29, 1995

Album Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|--------|------|---------|---|--------------------------|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| | | | | *** No. 1 *** | |
| 1 | 1 | 1 | 15 | DECEMBER | COLLECTIVE SOUL |
| | | | | 9 weeks at No. 1 ♦ COLLECTIVE SOUL ATLANTIC | |
| 2 | 2 | 2 | 8 | HOLD ME, THRILL ME, KISS ME, KILL ME | U2 |
| | | | | "BATMAN FOREVER" SOUNDTRACK ISLAND/ATLANTIC | |
| 3 | 3 | 4 | 9 | ALL OVER YOU | LIVE |
| | | | | THROWING COPPER RADIOACTIVE/MCA | |
| 4 | 4 | 3 | 10 | MISERY | SOUL ASYLUM |
| | | | | LET YOUR DIM LIGHT SHINE COLUMBIA | |
| 5 | 6 | 7 | 5 | AND FOOLS SHINE ON | BROTHER CANE |
| | | | | SEEDS VIRGIN | |
| 6 | 5 | 5 | 8 | ONLY WANNA BE WITH YOU | HOOTIE & THE BLOWFISH |
| | | | | CRACKED REAR VIEW ATLANTIC | |
| 7 | 7 | 8 | 5 | DOWNTOWN | NEIL YOUNG |
| | | | | MIRROR BALL REPRISE | |
| 8 | 9 | 9 | 13 | LITTLE THINGS | BUSH |
| | | | | SIXTEEN STONE TRAUMA/INTERSCOPE | |
| 9 | 8 | 6 | 16 | GOOD | BETTER THAN EZRA |
| | | | | DELUXE ELEKTRA/VEEG | |
| 10 | 10 | 10 | 15 | MORE HUMAN THAN HUMAN | WHITE ZOMBIE |
| | | | | ASTRO-CREEP: 2000 GEFEN | |
| 11 | 12 | 14 | 9 | MOLLY | SPONGE |
| | | | | ROTTING PINATA WORK | |
| 12 | 13 | 15 | 8 | POSSUM KINGDOM | TOADIES |
| | | | | RUBBERNECK INTERSCOPE | |
| 13 | 16 | 19 | 12 | RUN-AROUND | BLUES TRAVELER |
| | | | | FOUR A&M | |
| | | | | *** AIRPOWER *** | |
| 14 | 21 | 25 | 4 | THIS IS A CALL | FOO FIGHTERS |
| | | | | FOO FIGHTERS ROSWELL/CAPITOL | |
| | | | | *** AIRPOWER *** | |
| 15 | 24 | 31 | 4 | TOMORROW | SILVERCHAIR |
| | | | | FROGSTOMP EPIC | |
| | | | | *** AIRPOWER *** | |
| 16 | 25 | 27 | 4 | IMMORTALITY | PEARL JAM |
| | | | | VITALOGY EPIC | |
| 17 | 11 | 11 | 11 | STRANGE CURRENCIES | R.E.M. |
| | | | | MONSTER WARNER BROS. | |
| 18 | 15 | 13 | 7 | WHAT DO YOU WANT FROM ME (LIVE) | PINK FLOYD |
| | | | | PULSE COLUMBIA | |
| 19 | 14 | 12 | 13 | WISER TIME | THE BLACK CROWES |
| | | | | AMERICA AMERICAN/REPRISE | |
| 20 | 34 | — | 2 | A HIGHER PLACE | TOM PETTY |
| | | | | WILDFLOWERS WARNER BROS. | |
| 21 | 18 | 20 | 11 | SHE | GREEN DAY |
| | | | | DOOKIE REPRISE | |
| 22 | 17 | 16 | 25 | LIGHTNING CRASHES | LIVE |
| | | | | THROWING COPPER RADIOACTIVE/MCA | |
| 23 | 20 | 23 | 12 | HEY MAN NICE SHOT | FILTER |
| | | | | SHORT BUS REPRISE | |
| 24 | 29 | 33 | 4 | MUDDY JESUS | IAN MOORE |
| | | | | MODERN DAY FOLKLORE CAPRICORN | |
| 25 | 22 | 18 | 18 | RIVER OF DECEIT | MAD SEASON |
| | | | | ABOVE COLUMBIA | |
| 26 | 23 | 22 | 14 | NEGASONIC TEENAGE WARHEAD | MONSTER MAGNET |
| | | | | DOPE TO INFINITY A&M | |
| 27 | 28 | 24 | 7 | WAYDOWN | CATHERINE WHEEL |
| | | | | HAPPY DAYS MERCURY | |
| 28 | 19 | 17 | 9 | DOWN AND DIRTY | BAD COMPANY |
| | | | | COMPANY OF STRANGERS EASTWEST/VEEG | |
| 29 | 27 | 28 | 25 | EVERYTHING ZEN | BUSH |
| | | | | SIXTEEN STONE TRAUMA/INTERSCOPE | |
| 30 | 35 | 35 | 5 | I WALKED | WANDERLUST |
| | | | | PRIZE RCA | |
| 31 | 36 | 40 | 3 | WYRONA'S BIG BROWN BEAVER | PRIMUS |
| | | | | TALES FROM THE PUNCHBOWL INTERSCOPE | |
| 32 | NEW | 1 | 1 | I DON'T KNOW ANYTHING | MAD SEASON |
| | | | | ABOVE COLUMBIA | |
| 33 | 31 | 30 | 23 | WHAT WOULD YOU SAY | DAVE MATTHEWS BAND |
| | | | | UNDER THE TABLE AND DREAMING RCA | |
| 34 | NEW | 1 | 1 | STARS | HUM |
| | | | | YOU'D PREFER AN ASTRONAUT RCA | |
| 35 | 38 | — | 2 | ANTS MARCHING | DAVE MATTHEWS BAND |
| | | | | UNDER THE TABLE AND DREAMING RCA | |
| 36 | 26 | 21 | 11 | AMSTERDAM | VAN HALEN |
| | | | | BALANCE WARNER BROS. | |
| 37 | NEW | 1 | 1 | IN THE BLOOD | BETTER THAN EZRA |
| | | | | DELUXE ELEKTRA/VEEG | |
| 38 | 33 | 29 | 17 | SICK OF MYSELF | MATTHEW SWEET |
| | | | | 100% FUN ZOO | |
| 39 | NEW | 1 | 1 | I GOT A GIRL | TRIPPING DAISY |
| | | | | I AM AN ELASTIC FIRECRACKER ISLAND | |
| 40 | NEW | 1 | 1 | BETTER THAN NOTHING | JENNIFER TRYNNIN |
| | | | | COCKAMAMIE SQUINT/WARNER BROS. | |

Billboard® FOR WEEK ENDING JULY 29, 1995

Modern Rock Tracks™

| T. WK. | L. WK. | WKS. | WKS. ON | TRACK TITLE | ARTIST |
|--------|----------|------|---------|--|--------------------------|
| | | | | ALBUM TITLE (IF ANY) | LABEL/DISTRIBUTING LABEL |
| | | | | *** No. 1 *** | |
| 1 | 1 | 2 | 7 | YOU OUGHTA KNOW | ALANIS MORISSETTE |
| | | | | JAGGED LITTLE PILL 2 weeks at No. 1 ♦ ALANIS MORISSETTE MAVERICK/REPRISE | |
| 2 | 2 | 1 | 8 | HOLD ME, THRILL ME, KISS ME, KILL ME | U2 |
| | | | | "BATMAN FOREVER" SOUNDTRACK ISLAND/ATLANTIC | |
| 3 | 4 | 7 | 4 | THIS IS A CALL | FOO FIGHTERS |
| | | | | FOO FIGHTERS ROSWELL/CAPITOL | |
| 4 | 3 | 3 | 12 | MOLLY | SPONGE |
| | | | | ROTTING PINATA WORK | |
| 5 | 5 | 4 | 14 | DECEMBER | COLLECTIVE SOUL |
| | | | | COLLECTIVE SOUL ATLANTIC | |
| 6 | 6 | 5 | 13 | ALL OVER YOU | LIVE |
| | | | | THROWING COPPER RADIOACTIVE/MCA | |
| 7 | 8 | 12 | 6 | I GOT A GIRL | TRIPPING DAISY |
| | | | | I AM AN ELASTIC FIRECRACKER ISLAND | |
| 8 | 9 | 9 | 8 | SAY IT AIN'T SO | WEEZER |
| | | | | WEEZER DGC/GEFFEN | |
| 9 | 14 | 18 | 6 | TOMORROW | SILVERCHAIR |
| | | | | FROGSTOMP EPIC | |
| 10 | 19 | 22 | 6 | IN THE BLOOD | BETTER THAN EZRA |
| | | | | DELUXE ELEKTRA/VEEG | |
| 11 | 11 | 13 | 9 | STARS | HUM |
| | | | | YOU'D PREFER AN ASTRONAUT RCA | |
| 12 | 15 | 10 | 14 | HEY MAN, NICE SHOT | FILTER |
| | | | | SHORT BUS REPRISE | |
| 13 | 17 | 16 | 7 | CARNIVAL | NATALIE MERCHANT |
| | | | | TIGERLILY ELEKTRA/VEEG | |
| 14 | 12 | 15 | 8 | WYRONA'S BIG BROWN BEAVER | PRIMUS |
| | | | | TALES FROM THE PUNCHBOWL INTERSCOPE | |
| 15 | 7 | 6 | 11 | MISERY | SOUL ASYLUM |
| | | | | LET YOUR DIM LIGHT SHINE COLUMBIA | |
| 16 | 20 | 23 | 4 | STUTTER | ELASTICA |
| | | | | ELASTICA DGC/GEFFEN | |
| 17 | 16 | 17 | 7 | SMASH IT UP | OFFSPRING |
| | | | | "BATMAN FOREVER" SOUNDTRACK ATLANTIC | |
| 18 | 18 | 20 | 6 | BETTER THAN NOTHING | JENNIFER TRYNNIN |
| | | | | COCKAMAMIE SQUINT/WARNER BROS. | |
| 19 | 10 | 8 | 17 | LITTLE THINGS | BUSH |
| | | | | SIXTEEN STONE TRAUMA/INTERSCOPE | |
| 20 | 13 | 11 | 15 | MORE HUMAN THAN HUMAN | WHITE ZOMBIE |
| | | | | ASTRO-CREEP: 2000 GEFEN | |
| 21 | 21 | 14 | 22 | GOOD | BETTER THAN EZRA |
| | | | | DELUXE ELEKTRA/VEEG | |
| | | | | *** AIRPOWER *** | |
| 22 | NEW | 1 | 1 | J.A.R. | GREEN DAY |
| | | | | "ANGUS" SOUNDTRACK REPRISE | |
| 23 | 24 | 25 | 5 | ONLY WANNA BE WITH YOU | HOOTIE & THE BLOWFISH |
| | | | | CRACKED REAR VIEW ATLANTIC | |
| | | | | *** AIRPOWER *** | |
| 24 | 34 | — | 2 | COMEDOWN | BUSH |
| | | | | SIXTEEN STONE TRAUMA/INTERSCOPE | |
| | | | | *** AIRPOWER *** | |
| 25 | 27 | 29 | 5 | ANTS MARCHING | DAVE MATTHEWS BAND |
| | | | | UNDER THE TABLE AND DREAMING RCA | |
| 26 | 25 | 24 | 18 | RUN-AROUND | BLUES TRAVELER |
| | | | | FOUR A&M | |
| 27 | 26 | 28 | 7 | VOW | GARBAGE |
| | | | | GARBAGE ALMO SOUNDS | |
| 28 | 23 | 21 | 11 | RIDICULOUS THOUGHTS | THE CRANBERRIES |
| | | | | NO NEED TO ARGUE ISLAND | |
| 29 | 22 | 19 | 10 | WAYDOWN | CATHERINE WHEEL |
| | | | | HAPPY DAYS MERCURY | |
| 30 | 30 | 33 | 3 | I DON'T WANT TO GROW UP | THE RAMONES |
| | | | | ADIOS AMIGOS RADIOACTIVE/MCA | |
| 31 | 29 | 26 | 22 | CONNECTION | ELASTICA |
| | | | | ELASTICA DGC/GEFFEN | |
| 32 | 31 | 32 | 4 | IMMORTALITY | PEARL JAM |
| | | | | VITALOGY EPIC | |
| 33 | 28 | 27 | 16 | SHE | GREEN DAY |
| | | | | DOOKIE REPRISE | |
| 34 | 36 | — | 2 | SOMEBODY'S CRYING | CHRIS ISAAK |
| | | | | FOREVER BLUE REPRISE | |
| 35 | NEW | 1 | 1 | WHITE, DISCUSSION | LIVE |
| | | | | THROWING COPPER RADIOACTIVE/MCA | |
| 36 | 32 | 31 | 21 | SICK OF MYSELF | MATTHEW SWEET |
| | | | | 100% FUN ZOO | |
| 37 | NEW | 1 | 1 | SWEET '69 | BABES IN TOYLAND |
| | | | | NEMESISISTERS REPRISE | |
| 38 | RE-ENTRY | 2 | 2 | NEED YOU AROUND | SMOKING POPE |
| | | | | BORN TO QUIT CAPITOL | |
| 39 | 38 | 40 | 3 | CAN'T CRY ANYMORE | SHERYL CROW |
| | | | | TUESDAY NIGHT MUSIC CLUB A&M | |
| 40 | 35 | 35 | 18 | RIVER OF DECEIT | MAD SEASON |
| | | | | ABOVE COLUMBIA | |

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 59 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 700 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.



HITS! IN TOKIO

Week of July 9, 1995

- ① Scream / Michael Jackson
- ② Shy Guy / Diana King
- ③ Army Of Me / Bjork
- ④ Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
- ⑤ This Ain't A Love Song / Bon Jovi
- ⑥ Make It With You / Carroll Thompson
- ⑦ Misery / Soul Asylum
- ⑧ Every Day / Incognito
- ⑨ My Love Is For Real / Paula Abdul
- ⑩ You Can Cry On My Shoulder / Ali Campbell
- ⑪ Rough 'N' Smooth / C. J. Lewis
- ⑫ Hyperbeat / Duffer
- ⑬ Got To Keep Moving / Think Twice
- ⑭ Carnival / Cardigans
- ⑮ I Can Love You Like That / Ali 4 One
- ⑯ Back For Good / Take That
- ⑰ So In Love With You / U. N. V.
- ⑱ In The Summertime / Shaggy
- ⑲ Colors Of The Wind / Vanessa Williams
- ⑳ These Are The Best Days Of Your Life / Martine Girault
- ㉑ Back On The Road / Joan Armatrading
- ㉒ Plowed / Sponge
- ㉓ Adiemus / Adiemus
- ㉔ Leave Virginia Alone / Rod Stewart
- ㉕ Marta's Song / Deep Forest
- ㉖ Moonlight Serenade / Chicago
- ㉗ Life (Standin' On This World) / Ice
- ㉘ Scatman / Scatman John
- ㉙ I Want You / Rosie Gaines
- ㉚ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㉛ Have You Ever Really Loved A Woman? / Bryan Adams
- ㉜ Under The Influence / Workshy
- ㉝ Too Many Fish / Frankie Knuckles Featuring Adeva
- ㉞ Get Up And Dance / Freedom
- ㉟ Always Something There To Remind Me / Espiritu
- ㊱ Remember Me This Way / Jordan Hill
- ㊲ Khayalan / Zainal Abidin
- ㊳ Where Is The Love / Lush Life
- ㊴ Arittakeno Ai / Theatre Brook
- ㊵ Assayakeno Nakade / Key Of Life
- ㊶ Solitarias / Angeles
- ㊷ Keep On Moving / Bob Marley And The Wailers
- ㊸ Won't Walk Away / Nelson
- ㊹ I Believe / Blessid Union Of Souls
- ㊺ You Oughtta Know / Alanis Morissette
- ㊻ In The Mood / Chicago
- ㊼ Venus Drops / Rad
- ㊽ Startin' Over / First Impression
- ㊾ L'homme Aux Mille Vies / L'affaire Louis Trio
- ㊿ Bama Lama Bama Loo / Elvis Costello

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



PARLOPHONE'S SUPERGRASS REACTS AGAINST GRUNGE

(Continued from page 1)

Along with such contemporaries as Blur, Pulp, and Shampoo, Supergrass has been tagged as purveyor of the new wave of "Brit pop" by the rock press that has championed it. In the last year, "Brit pop" acts have broken out of their indie fan bases and found mainstream success among would-be rebellious teenagers, as well as among older buyers yearning for a sound that captures the spirit of punk and new wave.

Parlophone's managing director, Tony Wadsworth, believes the band is managing to pull in several audiences. "It certainly makes contact with the kids, but it also connects with people whose formative years were in the late '70s who can see that someone has come back to doing something similar to what the Jam used to. If you listen to 'Alright,' it could have come from any time in the pop era."

There's no denying that the members of Supergrass are unquestionably British, right down to the accents, references, and haircuts. They are also undeniably bright and poppy. Yet bassist Mickey Quinn says they feel little similarity to other British poppers, such as Pulp or the Boo Radleys.

"It's really funny, because when we first started, we were lumped in with the new wave of the new wave, with S*M*A*S*H and These Animal Men," says Quinn. "Now we're supposed to be 'Brit pop.' We don't really feel an affinity to that scene at all. It's just the invention of the press; they have to have something to write about."

The band's songwriting credits are shared by Quinn, drummer Danny Goffey, and singer Gaz Coombes, who, at 18, is still young enough to articulate teenage rebellion.

Quinn says that British bands with a similar sense of irony, such as Madness and Half Man Half Biscuit, have contributed to Supergrass' influences, but "that's not where we're coming from. We're basically just very cheeky people. I used to like the way Madness could deal with dark and horrible subjects but still have a catchy tune. We're just about having fun, but at the same time you can do darker things, such as on 'Sofa Of My Lethargy,' which is on the album."

Laughs are central to Supergrass' life and music, says Quinn, who adds that the band's brand of bright, tuneful guitar pop is the antithesis of post-grunge. "The whole guitar rock thing's just become a bit boring—first we had Nirvana, and now there are 800 bands all being miserable, all sounding like a cross between Nirvana and a crap band."

Wadsworth thinks that the time is right for Supergrass' bright pop. "For every action, there's an equal and opposite reaction. This is just what's needed [in the U.S.]. One of the criticisms I always get [of British bands] is that they are too English. I usually ask them, 'Was "Penny Lane" too English for you?"

Quinn seems unconcerned about how Supergrass will be perceived by U.S. audiences. "We completely ignored the pressures . . . when we were recording that album," he says. "It was all about having a laugh. I write and sing songs about living in Oxford. If you don't understand that, then you're obviously living somewhere different from me."

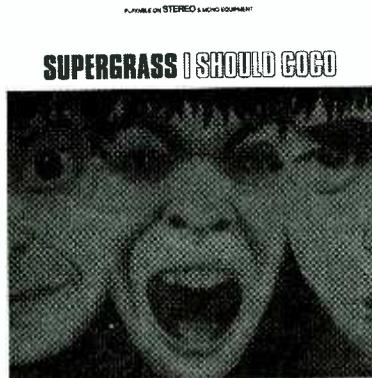
Capitol VP of A&R Perry Watts-Russell is confident that Supergrass will be welcomed by U.S. audiences. "There have been various import singles from the band coming over here for a long time," he says. "We have

found them in various alternative stores, and in those stores there is a lot of demand."

To increase its North American fan base, Supergrass is on a 10-date tour that began in Atlanta on July 15 and ends in Los Angeles on Friday (28), hitting Philadelphia, New York, Boston, Cleveland, Chicago, Vancouver, Seattle, and San Francisco. The band has already played eight major U.S. markets this past spring and will return for two more tours in September and October.

"By the end of the year, they'll have done four tours of the U.S., hopefully each time in slightly bigger places, presenting them for what they are—as a club band that has had success in England," says Watts-Russell. "We want to show that they're not just some band that cut a hit record and doesn't know how to play their instruments."

Supergrass' first U.K. single, "Caught By The Fuzz," was sent to U.S. college radio as an import on April 25, with the album serviced as an import on May 29, according to Watts-Russell. In mid-July, the label began servicing the single to commercial alternative radio, where Watts-Russell says it has been picked up in three ma-



major markets: WFNX Boston, WHYT Detroit, and WBRU Providence.

In England, "Caught By The Fuzz" is regarded almost as the band's anthem. The song tells the tale of a 15-year-old with a small amount of dope who is apprehended by the law and of his angst in the police cell. A line from one of the verses goes: "Here comes my mum/She knows what I've done/Just tell him the truth/you know where it's from/You've blackened our name/Should be ashamed/If only your father could see you now/He'd break down, and he'd fry you up for sure/I never should've let you out tonight."

OXFORD SPAWNS BIG ACTS DESPITE LACK OF 'SCENE'

(Continued from page 1)

sic activity. Unlike such cities as Bristol, for example, there is a marked absence of a "scene" and interaction between the artists who have emerged from the city.

Supergrass' Mickey Quinn says, "We never used to hang out with Oxford bands like Radiohead. They weren't in the same places, although we knew of them. Recently, we met them in New York, and it was good to find someone who came from Oxford and knew where the laundrette was!"

The band members do, however, cite Oxford band Ride, signed to Creation as teenage students, as an influence on their previous, short-lived incarnation, the Jennifers, which they formed while still at school.

For a city of Oxford's size (the population is 120,000, and surrounding boroughs raise the total to about 350,000), there are few live venues. "The real problem 'round here is the lack of facilities in the area," says Phil



RIDE

Angel, head of programming at local commercial radio station Fox FM.

Says Karl Smith, VP of finance at Oxford University Students Union, "All the colleges have their own entertainment budget, so there isn't one central buyer for entertainments." On the plus side, the year-end student balls have large budgets and can usu-



RADIOHEAD

ally afford medium-sized bands.

The Jericho Tavern, which until the end of last year hosted up-and-coming visiting bands, including Gene and Elastica, has been bought by the Firkin brewery chain and no longer puts on music. The Oxford Venue on Cowley Road, a medium-sized club, is currently closed for renovations, while the Apollo Theater is a seated venue that is difficult to fill for smaller bands.

One outlet for local talent is Fox FM, which has run a Battle of the Bands competition for the five years it has been on the air. Fox would not normally be a champion of bands such as Ride or Supergrass, but many local acts have gained exposure through the competition.

For one month, Fox devotes one hour each evening to a local band, and listeners choose their favorites to go into the final playoff. There is not much of a coherent theme among the entrants, a factor that works in the station's favor. "We try to get a completely different sound every night," says Angel. "We don't want to have just jazz-funk all the time."

A SEAT OF LEARNING

On the surface, Oxford appears a genteel and refined city. Its charter dates back to the 12th century, and it was one of the principal cities of medieval England, both as a seat of learning and as a commercial center.

The colleges of the University of Oxford attract what are considered to be the nation's best scholars. Along with Cambridge, Oxford is seen as the peak of academic excel-

Supergrass was signed to Parlophone in April 1994 by the head of A&R, Keith Wozencroft. Two members of the band were originally in the Jennifers, a "shoegazing" band that signed to Nude Records and disbanded after one single. Once signed to Parlophone, Supergrass was not catapulted into the limelight, as are many new British signings.

"Caught By The Fuzz" was initially put out in the summer of 1994 as a 7-inch single on Backbeat Records, a low-key indie label, and it sold 500 copies. It was reissued on Parlophone and reached No. 43 on the Chart Information Network chart here last October.

Says Wadsworth, "We got in there very early in terms of signing Supergrass, and we kept it quite quiet because we wanted to get it right. We spent time in the studio, allowing them to write songs and to keep the spotlight off them as long as possible."

Enthusiasm for the band grew steadily and organically after rave reviews and support from the rock press (including a cover story for Melody Maker in May). The interest in Supergrass was "like a wild horse ready to run" by the time its fourth single, "Al-

right," was released in early summer of this year, says Wadsworth. That single, a double A-side with "Time," is No. 4 on the Music Monitor Hot 100 Singles chart for July 14.

Although "Alright" is featured on the "Clueless" soundtrack on Capitol in the U.S., the label has chosen "Lose It" as the band's next single, according to Watts-Russell.

"I thought 'Caught By The Fuzz' was a good introduction to the band," says Watts-Russell. "'Rooster' and 'Alright' are good pop songs, and we'll get to those, but I wanted to show the more aggressive side of the band, because that's what comes through in their live shows."

In the last two months, the band's stock has risen even further, with an appearance at the Glastonbury Festival June 24 effectively doubling sales from the previous week. "I Should Coco," released in the U.K. at the end of May, has been certified gold here, having sold 100,000 copies.

In Music Monitor's Top 40 Sales/Albums chart for July 14, "I Should Coco" jumped from No. 18 to No. 5, mainly as a result of the Glastonbury coverage on national TV station Channel 4.

lence in arts subjects. The colleges have also produced some of the country's finest architecture, with its courtyards and cloisters attracting millions of tourists, mostly regarded by locals and students as a nuisance rather than a boon.

At the same time, Oxford is also one of the country's motor cities. The Rover Group (formerly called British Leyland and Austin-Morris) produces such cars as the classic Mini up to the luxury sedan marketed as the Sterling in America. During its time as the nationally owned company British Leyland, it was the city's biggest employer, with more than 20,000 autoworkers at several sites during the '60s and '70s.

As a result of automation and the poor competitiveness of the British car industry in the '70s and '80s, it slashed its staff. It now employs 4,500 people, and, in a move that injured local and national pride, Rover was sold to the German BMW group in 1994.

Car-building may have demanded fewer laborers, but the steady growth of learning has made education the largest source of employment in the town. The colleges of Oxford University are now the biggest providers of jobs, with 9,000 employees, from domestic staff to university lecturers. Other institutions such as the Oxford Brooks



MYSTIC

University (formerly Oxford Polytechnic) employ 1,500, while publishers such as Blackwell and the Oxford University Press add another 1,000-plus jobs.

It is the 10,500-strong student population, determined to have a good time despite often limited funds, that keeps the city vital. Yet the student-based live scene is hemmed in by attacks from both sides. On the one hand is the resentful element of local youth, jealous at the privileges accorded to the often wealthy and middle-class students. On the other is the inbred resistance to change on the part of residents from the counties of southeast England, who fear and oppose any new plans for venues.

SPRING ARBS: KLOS CRACKS TOP 10

(Continued from page 6)

share of 2.3 after dipping to 1.9 in the winter.

In other market highlights, Long Island, N.Y., AC station WBLI was up 3.6-4.5 in that market while crosstown modern rock WDRE's new Underground Network approach made it disappear from the radar. That station's ratings have slipped 2.3-.7 in a year.

San Diego's AC leader, KYXY, was up 5.4-7.2, while nearby album rock KIOZ rose 3.0-3.8.

In Riverside, Calif., country KFRG was off 9.5-7.9, while album rock KCAL-FM rose 2.4-3.6.

The streets of Bakersfield, Calif., were good to country KUZZ, which rose 12.6-15.6. But elsewhere in that market, the news was mostly bad.

Top 40 KKXX-FM dipped 10.9-10.4, album rock KRAB dove from a 9.3 to a 6.1 share, and AC KGFV was off 5.8-4.6.

For complete ratings information, see listings on page 113.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

HOLDING ON TO NO. 1 for the fourth consecutive week is "Waterfalls" by TLC (LaFace/Arista). It also moves to the top of the Hot 100 Singles Sales chart, as "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista) slips in sales to No. 2, the same position it occupies on the Hot 100. "Waterfalls" continues to increase in airplay points and thus widens its lead over "Chance" and the No. 3 single, "Don't Take It Personal (Just One Of Dem Days)" by Monica (Rowdy/Arista). Although Arista once again holds down the top three positions on the Hot 100, this may change next week, as both "Boombastic" by Shaggy (Virgin) and "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.) jump closer to the top. "Kiss," at No. 5, is this week's biggest airplay gainer and second-biggest sales and overall gainer. It vaults 13-4 on the Hot 100 Airplay chart and 32-18 on the sales chart. It's within striking distance of the No. 2 slot—if it has another great week of gains—but the huge point total of "Waterfalls" should assure that song has at least two more weeks at the top. Another challenger for No. 1 is "Boombastic," this week's second-biggest airplay gainer and the third-biggest overall gainer on the chart. It is strengthened by new airplay on its B-side, "In The Summertime," a cover of the 1970 Mungo Jerry classic.

THE BIGGEST OVERALL GAINER and the winner of the Greatest Gainer/Sales award is "Player's Anthem" by Junior M.A.F.I.A. (Undeas/Big Beat/Atlantic). It moves 75-29, while debuting at No. 13 on the Hot 100 Singles Sales chart. In addition, "Anthem" is top 10 at four top 40/rhythm-crossover stations, including No. 3 at WQHT (Hot 97) New York and No. 6 at WPGC Washington, D.C. At No. 34, the runner-up for the sales award is "I Wish" by Skee-Lo (Sunshine/Scotti Bros.) Its healthy position on the sales chart, No. 14, can be attributed to rhythm-crossover airplay and exposure on MTV, where the video is No. 3 in plays.

THE GREATEST GAINER/AIRPLAY award goes to No. 47, "So Many Tears," by 2Pac (Interscope). It is top 20 at four stations, including No. 9 at WHJX Jacksonville, Fla. The runner-up for the airplay award is "Roll To Me" by Del Amitri (A&M). It moves 67-57 on the Hot 100 and 72-51 on the airplay chart. "Roll" is unusual in that it is garnering airplay at both adult and modern rock stations. At top 40/mainstream, it's already No. 1 at WDDJ Paducah, Ky. Another triple-format success is this week's second runner-up for the airplay award, "Can't Cry Anymore" by Sheryl Crow (A&M). It moves 55-43 on the Hot 100 and is top 10 in airplay at 10 monitored stations.

QUICK CUTS: Two singles re-enter the chart, due primarily to increased airplay at major-market radio stations. Re-entering at No. 90 is "Connection" by Elastica (DGC/Geffen), and at No. 96 is "I Like It (I Wanna Be Where You Are)" by Grand Puba (Elektra/EEG). "Connection" is receiving play at KROQ (K-Rock) Los Angeles, while "I Like It" is picking up steam at WQHT (Hot 97) New York.

The only act new to the Hot 100 this week is Madison, Wis.-based group Garbage. Its first Hot 100 single, "Vow" (Almo Sounds/Geffen), is breaking out of Austin, Texas, where it is No. 1 at KNNC... Look for high debuts next week from "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic) and "Carnival" by Natalie Merchant (Elektra/EEG). Both tracks have just been released as cassette singles.

BUBBLING UNDER HOT 100 SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|-------------------------------------|---------------------------------------|
| 1 | 10 | 3 | DAUGHTER | PEARL JAM (EPIC) |
| 2 | 2 | 6 | IMMORTALITY | PEARL JAM (EPIC) |
| 3 | 7 | 10 | WE MUST BE IN LOVE | PURE SOUL (STEP SUN/INTERSCOPE) |
| 4 | — | 2 | YOU HAVE THE RIGHT TO REMAIN SILENT | PERFECT STRANGER (CURB) |
| 5 | 4 | 6 | MISSING | EVERYTHING BUT THE GIRL (ATLANTIC) |
| 6 | 6 | 3 | JEREMY | PEARL JAM (EPIC) |
| 7 | 15 | 2 | WALKING TO JERUSALEM | TRACY BYRD (MCA) |
| 8 | — | 1 | HERE FOR YOU | FIREHOUSE (EPI) |
| 9 | — | 1 | KEEPER OF THE FLAME | MARTIN PAGE (MERCURY) |
| 10 | 9 | 5 | THE MANY WAYS | USHER (LAFACE/ARISTA) |
| 11 | 21 | 2 | FALL IN LOVE | LA BOUCHE (LOGIC/RCA) |
| 12 | — | 1 | SEND ME ON MY WAY | RUSTED ROOT (MERCURY) |
| 13 | — | 1 | NEVER GONNA LET YOU GO | TINA MOORE (STREET LIFE/SCOTTI BROS.) |

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

DOGG POUND COULD RENEW PRESSURE ON TIME WARNER

(Continued from page 10)

bum's violent and misogynistic lyrics has been blown out of proportion by people with "business and political" agendas.

"I have a mother, [female] cousins, and a baby on the way, so it's stupid to say we use 'bitches' and 'hoes' to talk about all women," he says. "On the album, I'm talking about particular types of women that I've met in my life. It's all blown out of proportion by people who don't even listen to the record."

Although Tha Dogg Pound has been featured on Dr. Dre's "The Chronic" and Snoop Doggy Dogg's "Doggystyle," the group's Delmar "Daz" Arnaud says "Dogg Food" will bear little resemblance to those albums.

"We took this album back to where rap first began. It's a lyrical album by Tha Dogg Pound, and there's a lot of gangsta shit in there, but it's more about [rhyming and musical] skills," he says.

In spite of the political pressure facing Time Warner, Death Row president Shug Knight says it is business as usual at the label. "My relationships are with my artists and with the community," he says.

Should Warner Music's distribution arm, WEA, decide not to distribute "Dogg Food," the company could face a breach-of-contract suit from Interscope, or the label could go elsewhere to release the album.

Although no details of the marketing campaign were available, Tha Dogg Pound recently filmed a high-budget television ad for "Dogg Food" that is scheduled to air on Fox-TV prior to the album's release.

The rap duo has recorded more than 50 tracks—enough material to make "Dogg Food" a two-CD set. It remains unclear at press time whether the project will consist of one or two CDs.

Most retailers are licking their chops for "Dogg Food." Says Violet Brown, urban music buyer for Torrance, Calif.-based, 350-store Wherehouse Entertainment, "The demand is going to be really strong. It has the potential to be the top one or two album of the year."

But Royce Fortune, of Los Angeles-based independent retailer Fortune Records, views the album's potential with guarded optimism. "The hype surrounding an album release is not a good indicator of what we should expect saleswise from a

record these days," he says. Young record-buyers "are really talking the record up, but we've been burned recently making orders based on hype."

Neither retailer expects explicit lyrics to affect the album's sales.

Arnaud describes the project as "hard," but says it also features tracks that blend hip-hop with jazz and rock'n'roll.

"Everybody's just checkin' for one kind of music, but this album has different moments on it and has a lot of feeling," he says. "We got a lotta special guests on this joint."

Guests scheduled to be on the album include Virgin artist Lenny Kravitz, Interscope rapper 2Pac, and R&B singer Michelle. Dr. Dre is mixing the album. "This album is mainly about feelings and has a life of its own," says Arnaud.

Brown describes some of the lyrics on the album as "clowning," but insists some tracks are "conscious songs." Those include "Reality," which, Arnaud says, is laced in smooth jazz and discusses the hardships that black men of various social and economic backgrounds must endure.

GEORGE MICHAEL NAMES SONY EXECUTIVE AS HIS MANAGER

(Continued from page 8)

He heads its artist relations department, among other duties.

Stephens was managing director of Epic Records U.K. when Michael's "Listen Without Prejudice Vol. 1" album was released on that label in 1990. The record's failure to approach the 14 million worldwide sales of its predecessor, "Faith," was said to be a key reason why Michael became disillusioned with Sony Music and began his legal conflict with the company.

However, U.K. sales of "Listen Without Prejudice Vol. 1" went on to match—and slightly exceed—those of "Faith." According to Sony, "Faith" sold 1.2 million copies; "Listen," 1.3 million copies.

Aside from his 1990-92 stint as head of Epic U.K., Stephens' long service with CBS/Sony has been in the international arena; he joined the company in Paris in 1980. Since March 1994, he has been VP of international marketing for Sony Music Entertainment Europe. President of that division is Paul Russell, who was chairman of Sony Music U.K. when Michael's conflict with Sony began.

"I've been extremely fortunate to maintain good relations with George, particularly over the last few years," says Stephens, "and I've talked about the business with him a lot."

In a statement, Michael said, "Andy has been a friend and professional ally of mine in his position at CBS/Sony since day one of my career in music. His support, belief, and expertise has been invaluable."

Russell says of the appointment, "This did not come as any great surprise. Andy and George had a very good working relationship when he ran Epic, and before. With our full knowledge and blessing, he maintained that relationship [during the legal dispute]."

"One, it's a very good career move for Andy. Two, we've got to work with George on the 'greatest hits,'

and we're going to do right with that and with his catalog. There's been a hiatus [during the lawsuit], but now we have someone who understands us, and who we can get along with."

Another close associate of Michael says, "This is not George attacking Sony, and it's not, 'Andy supported me all this time, and here is his reward.' Objectively, Andy has the kind of experience which makes him perfect for this job."

"Artist management is changing—it's very sophisticated, especially at the international level, and no one person can do everything. You need people who actually know, for example, the markets of South-

east Asia, not people who say, 'Where is Southeast Asia?' Virgin will welcome it."

Stephens says Virgin worldwide has "an enviable reputation," and he notes that, among other ironies, he and Ray Cooper, now deputy managing director of Virgin Records U.K., both worked for Don Arden's Jet Records in the late '70s.

Stephens is expected to take up his managerial duties in late August or early September. Michael is apparently dividing the stewardship of his re-energized career along the same lines as his new, two-album recording contracts; he is expected to name a manager for North America later.

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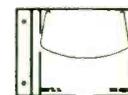
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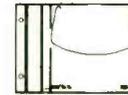
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THE Billboard 200

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 29, 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 |
|-----------|-----------|-----------|--------------|---|--|---------------|
| | | | | *** No. 1 *** | | |
| 1 | 3 | 3 | 53 | HOOTIE & THE BLOWFISH [▲] ATLANTIC 82613/AG (10.98/15.98) HS 6 weeks at No. 1 | CRACKED REAR VIEW | 1 |
| 2 | 1 | 2 | 7 | SOUNDTRACK WALT DISNEY 60874 (10.98/16.98) | POCAHONTAS | 1 |
| 3 | 4 | 4 | 35 | TLC [▲] LAFACE 26009/ARISTA (10.98/16.98) | CRAZYSEXYCOOL | 3 |
| 4 | 2 | 1 | 4 | MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98) | HISTORY: PAST, PRESENT AND FUTURE BOOK 1 | 1 |
| 5 | 5 | 6 | 6 | SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98) | BATMAN FOREVER | 5 |
| 6 | 7 | 11 | 20 | SHANIA TWAIN [▲] MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS | THE WOMAN IN ME | 6 |
| 7 | 6 | 7 | 64 | LIVE [▲] RADIOACTIVE 10997*/MCA (10.98/15.98) | THROWING COPPER | 1 |
| 8 | 10 | 10 | 16 | JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) | JOHN MICHAEL MONTGOMERY | 5 |
| 9 | 9 | 12 | 33 | BLUES TRAVELER [▲] A&M 540265 (9.98/15.98) | FOUR | 9 |
| 10 | 8 | 8 | 31 | GARTH BROOKS [▲] CAPITOL NASHVILLE 29689 (10.98/15.98) | THE HITS | 1 |
| 11 | 11 | 15 | 14 | WHITE ZOMBIE [▲] Geffen 24806* (10.98/16.98) | ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION | 6 |
| 12 | 14 | 13 | 46 | BOYZ II MEN [▲] MOTOWN 0323 (10.98/16.98) | II | 1 |
| 13 | 15 | 14 | 4 | NATALIE MERCHANT ELEKTRA 61745/EEG (10.98/16.98) | TIGERLILY | 13 |
| | | | | *** Greatest Gainer *** | | |
| 14 | 30 | 43 | 5 | ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS | JAGGED LITTLE PILL | 14 |
| 15 | 17 | 17 | 6 | SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98) | LET YOUR DIM LIGHT SHINE | 6 |
| 16 | 13 | 9 | 3 | BON JOVI MERCURY 528181 (10.98/16.98) | THESE DAYS | 9 |
| 17 | 12 | 5 | 3 | NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98) | MIRROR BALL | 5 |
| 18 | 26 | 25 | 41 | DAVE MATTHEWS BAND [▲] RCA 66449 (9.98/15.98) | UNDER THE TABLE AND DREAMING | 11 |
| 19 | 16 | 16 | 6 | PINK FLOYD COLUMBIA 67065 (19.98 EQ/34.98) | PULSE | 1 |
| 20 | 21 | 21 | 15 | MONTELL JORDAN [▲] PMP/RAL 527179*/ISLAND (10.98/15.98) | THIS IS HOW WE DO IT | 12 |
| 21 | 22 | 19 | 27 | BUSH [●] TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS | SIXTEEN STONE | 17 |
| 22 | 18 | 22 | 6 | PRIMUS [●] INTERSCOPE 92553*/AG (10.98/16.98) | TALES FROM THE PUNCH BOWL | 8 |
| 23 | 29 | 28 | 18 | COLLECTIVE SOUL [●] ATLANTIC 82745/AG (10.98/16.98) | COLLECTIVE SOUL | 23 |
| 24 | 19 | 20 | 14 | SOUNDTRACK [▲] PRIORITY 53959* (10.98/15.98) | FRIDAY | 1 |
| 25 | 23 | — | 2 | FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98) | FOO FIGHTERS | 23 |
| 26 | 28 | 27 | 8 | THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98) | LP | 26 |
| 27 | 34 | 38 | 6 | ALL-4-ONE BLITZZ/ATLANTIC 82746/AG (10.98/16.98) | AND THE MUSIC SPEAKS | 27 |
| 28 | 20 | — | 2 | LUNIZ NOO TRYBE 40523 (9.98/13.98) | OPERATION STACKOLA | 20 |
| 29 | 24 | 24 | 36 | EAGLES [▲] GEFEN 24725 (12.98/17.98) | HELL FREEZES OVER | 1 |
| 30 | 27 | 23 | 7 | NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98) | POVERTY'S PARADISE | 3 |
| 31 | 37 | 35 | 23 | ALISON KRAUSS [▲] ROUNDER 0325* (9.98/15.98) HS | NOW THAT I'VE FOUND YOU: A COLLECTION | 13 |
| 32 | 50 | 50 | 54 | SEAL [▲] ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) | SEAL | 20 |
| 33 | 25 | 29 | 18 | 2PAC [▲] INTERSCOPE 92399*/AG (9.98/16.98) | ME AGAINST THE WORLD | 1 |
| 34 | 33 | 37 | 8 | CHRIS ISAAK REPRISE 45845/WARNER BROS. (10.98/15.98) | FOREVER BLUE | 31 |
| 35 | 31 | 31 | 16 | REAL MCCOY [▲] ARISTA 18778 (10.98/15.98) | ANOTHER NIGHT | 13 |
| 36 | 32 | 30 | 18 | ANNIE LENNOX [▲] ARISTA 25717 (10.98/16.98) | MEDUSA | 11 |
| 37 | 39 | 36 | 41 | THE CRANBERRIES [▲] ISLAND 524050 (10.98/16.98) | NO NEED TO ARGUE | 6 |
| 38 | 40 | 32 | 54 | SOUNDTRACK [▲] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) | FORREST GUMP | 2 |
| 39 | 41 | 39 | 75 | GREEN DAY [▲] REPRISE 45529*/WARNER BROS. (9.98/15.98) HS | DOOKIE | 2 |
| 40 | 35 | 40 | 16 | SOUL FOR REAL [●] UPTOWN 11125/MCA (9.98/15.98) | CANDY RAIN | 23 |
| 41 | 45 | 42 | 15 | BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS | DELUXE | 40 |
| | | | | *** Hot Shot Debut *** | | |
| 42 | NEW | | 1 | SHAGGY VIRGIN 40158* (10.98/15.98) | BOOMBASTIC | 42 |
| 43 | NEW | | 1 | BUSHWICK BILL RAP-A-LOT 40512/NOO TRYBE (10.98/15.98) | PHANTOM OF THE RAPRA | 43 |
| 44 | 44 | 45 | 61 | OFFSPRING [▲] EPITAPH 86432* (8.98/14.98) HS | SMASH | 4 |
| 45 | 36 | 26 | 5 | PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98) | HEAD OVER HEELS | 18 |
| 46 | 48 | 54 | 3 | LORRIE MORGAN BNA 66508 (10.98/15.98) | GREATEST HITS | 46 |
| 47 | 38 | 33 | 4 | MACK 10 PRIORITY 53938 (9.98/14.98) | MACK 10 | 33 |
| 48 | 49 | 49 | 72 | SHERYL CROW [▲] A&M 540126 (10.98/16.98) HS | TUESDAY NIGHT MUSIC CLUB | 3 |
| 49 | 47 | 48 | 44 | THE NOTORIOUS B.I.G. [▲] BAD BOY 73000*/ARISTA (9.98/15.98) | READY TO DIE | 15 |
| 50 | 43 | 46 | 59 | SOUNDTRACK [▲] WALT DISNEY 60858 (10.98/17.98) | THE LION KING | 1 |
| 51 | 42 | 18 | 3 | PHISH ELEKTRA 61777/EEG (14.98/19.98) | A LIVE ONE | 18 |
| 52 | 51 | 34 | 4 | VAN MORRISON POLYDOR 527307/A&M (10.98/16.98) | DAYS LIKE THIS | 33 |
| 53 | 52 | 47 | 42 | BRANDY [▲] ATLANTIC 82610/AG (9.98/15.98) | BRANDY | 20 |

| 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 | 55 | 41 | 7 | NINE INCH NAILS NOTHING/TVI/INTERSCOPE 95811/AG (7.98 CD) | FURTHER DOWN THE SPIRAL (EP) | 23 |
| | | | | *** Pacesetter/Heatseeker Impact *** | | |
| 55 | 125 | 106 | 3 | SILVERCHAIR EPIC 67247 (10.98 EQ/15.98) HS | FROGSTOMP | 55 |
| 56 | 54 | 51 | 20 | BRUCE SPRINGSTEEN [▲] COLUMBIA 67060* (10.98 EQ/16.98) | GREATEST HITS | 1 |
| 57 | 58 | 52 | 34 | PEARL JAM [▲] EPIC 66900* (10.98 EQ/16.98) | VITALOGY | 1 |
| 58 | 53 | 44 | 5 | BJORK ELEKTRA 61740/EEG (10.98/16.98) | POST | 32 |
| 59 | 46 | 57 | 7 | SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette) | POCAHONTAS SING-ALONG (EP) | 46 |
| 60 | 67 | 63 | 49 | JEFF FOXWORTHY [▲] WARNER BROS. 45314 (10.98/15.98) HS | YOU MIGHT BE A REDNECK IF... | 38 |
| 61 | 57 | 53 | 95 | MELISSA ETHERIDGE [▲] ISLAND 848660 (10.98/16.98) | YES I AM | 15 |
| 62 | 66 | 72 | 12 | FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS | SHORT BUS | 62 |
| 63 | 77 | 86 | 49 | WEEZER [▲] DGC 24629/GEFFEN (10.98/15.98) HS | WEEZER | 16 |
| 64 | 75 | 79 | 24 | SPONGE [●] WORK 57800/COLUMBIA (10.98 EQ/15.98) HS | ROTTING PINATA | 58 |
| 65 | 64 | 59 | 6 | ROD STEWART WARNER BROS. 45867 (10.98/16.98) | SPANNER IN THE WORKS | 35 |
| 66 | 62 | 65 | 38 | BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98) | GREATEST HITS | 8 |
| 67 | 61 | 60 | 69 | TIM MCGRAW [▲] CURB 77659 (9.98/15.98) | NOT A MOMENT TOO SOON | 1 |
| 68 | 59 | 58 | 40 | SOUNDTRACK [▲] MCA 11103* (10.98/16.98) | PULP FICTION | 21 |
| 69 | 92 | 78 | 58 | TRACY BYRD [▲] MCA 10991 (10.98/15.98) | NO ORDINARY MAN | 30 |
| 70 | 56 | 56 | 7 | SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98) | THE BRIDGES OF MADISON COUNTY | 47 |
| 71 | 76 | 92 | 3 | SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98) | I WISH | 71 |
| 72 | 71 | 67 | 37 | NIRVANA [▲] DGC 24727*/GEFFEN (10.98/16.98) | MTV UNPLUGGED IN NEW YORK | 1 |
| 73 | 65 | 66 | 13 | SOUNDTRACK A&M 540357 (10.98/16.98) | DON JUAN DEMARCO | 61 |
| 74 | 69 | 64 | 71 | NINE INCH NAILS [▲] NOTHING/TVI/INTERSCOPE 92346/AG (10.98/16.98) | THE DOWNWARD SPIRAL | 2 |
| 75 | 94 | 127 | 13 | AARON NEVILLE A&M 540349 (10.98/16.98) | TATTOOED HEART | 64 |
| 76 | 72 | — | 2 | D'ANGELO EMI 33629 (9.98/13.98) | BROWN SUGAR | 72 |
| 77 | 60 | 61 | 12 | MOBB DEEP [●] LOUD 66480*/RCA (9.98/15.98) | THE INFAMOUS | 18 |
| 78 | 85 | 69 | 25 | VAN HALEN [▲] WARNER BROS. 45760* (10.98/16.98) | BALANCE | 1 |
| 79 | 78 | 68 | 37 | TOM PETTY [▲] WARNER BROS. 45759* (10.98/16.98) | WILDFLOWERS | 8 |
| 80 | 88 | 82 | 55 | HOLE [▲] DGC 24631/GEFFEN (10.98/15.98) | LIVE THROUGH THIS | 52 |
| 81 | 74 | 70 | 33 | MARY J. BLIGE [▲] UPTOWN 11156*/MCA (10.98/15.98) | MY LIFE | 7 |
| 82 | 79 | 88 | 8 | JON B. Y&B YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS | BONAFIDE | 79 |
| 83 | 82 | 73 | 17 | ELTON JOHN [▲] ROCKET 526188/ISLAND (10.98/16.98) | MADE IN ENGLAND | 13 |
| 84 | 87 | 80 | 38 | MADONNA [▲] MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98) | BEDTIME STORIES | 3 |
| 85 | 73 | 76 | 20 | ADINA HOWARD [●] MECCA DON/EASTWEST 61757/EEG (10.98/15.98) | DO YOU WANNA RIDE? | 39 |
| 86 | 95 | 87 | 205 | METALLICA [▲] ELEKTRA 61113*/EEG (10.98/15.98) | METALLICA | 1 |
| 87 | 80 | 75 | 37 | DES'REE [▲] 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS | I AIN'T MOVIN' | 27 |
| 88 | 93 | 85 | 64 | REBA MCENTIRE [▲] MCA 10994 (10.98/15.98) | READ MY MIND | 2 |
| 89 | 83 | 83 | 72 | YANNI [▲] PRIVATE MUSIC 82116 (10.98/15.98) | LIVE AT THE ACROPOLIS | 5 |
| 90 | 90 | 170 | 3 | SOUNDTRACK MCA 11241 (10.98/17.98) | APOLLO 13 | 90 |
| 91 | 63 | — | 2 | SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98) | ANOTHA DAY ANOTHA BALLA | 63 |
| 92 | 100 | 111 | 13 | RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS | WHEN I WOKE | 92 |
| 93 | 70 | 55 | 4 | GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98) | 2000 | 48 |
| 94 | 68 | 77 | 18 | E-40 [●] SICK WID' IT 41558/JIVE (10.98/15.98) | IN A MAJOR WAY | 13 |
| 95 | 81 | 74 | 16 | OL' DIRTY BASTARD [●] ELEKTRA 61659*/EEG (10.98/15.98) | RETURN TO THE 36 CHAMBERS | 7 |
| 96 | 86 | 71 | 8 | SOUNDTRACK LONDON 48295 (10.98/16.98) | BRAVEHEART | 59 |
| 97 | 89 | 81 | 27 | BROWNSTONE [●] MJJ 57827/EPIC (10.98 EQ/15.98) | FROM THE BOTTOM UP | 29 |
| 98 | 138 | 102 | 42 | BROOKS & DUNN [▲] ARISTA 18765 (10.98/15.98) | WAITIN' ON SUNDOWN | 15 |
| 99 | 84 | 62 | 4 | DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98) | BOHEME | 62 |
| 100 | 91 | 89 | 17 | SOUNDTRACK [●] WORK 67009/COLUMBIA (10.98 EQ/16.98) | BAD BOYS | 26 |
| 101 | 104 | 91 | 55 | ALAN JACKSON [▲] ARISTA 18759 (10.98/15.98) | WHO I AM | 5 |
| 102 | 99 | 96 | 39 | TRAVIS TRITT [▲] WARNER BROS. 45603 (10.98/15.98) | TEN FEET TALL & BULLETPROOF | 20 |
| 103 | 151 | 84 | 43 | TRACY LAWRENCE [●] ATLANTIC 82656/AG (10.98/15.98) | I SEE IT NOW | 28 |
| 104 | 118 | 95 | 17 | SELENA [▲] EMI LATIN 28803 (8.98/12.98) HS | AMOR PROHIBIDO | 29 |
| 105 | 108 | 103 | 187 | PEARL JAM [▲] EPIC 47857* (10.98 EQ/16.98) HS | TEN | 2 |
| 106 | 103 | 97 | 87 | TOM PETTY & THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98) | GREATEST HITS | 5 |
| 107 | 98 | 119 | 4 | SOUNDTRACK ATLANTIC 82777/AG (10.98/16.98) | MIGHTY MORPHIN POWER RANGERS | 98 |

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Monica

miss
thang

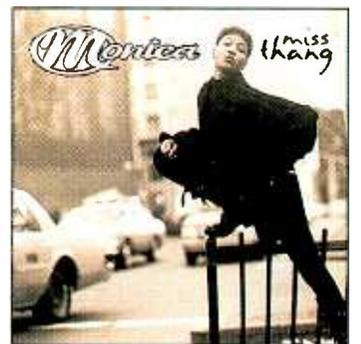


NOT JUST ONE OF DEM DEBUTS

With a sassy voice, style & flavor all her own, and a Platinum debut smash single... she's already the center of attention.

It took MONICA just 8 weeks to hit #1 at R&B with **Don't Take It Personal (just one of dem days)**. Now the youngest female artist EVER to have a #1 R&B Billboard single (and the #2 selling single in the U.S.) is ready to really do her thang.

MISS THANG, the eagerly awaited debut album from MONICA. Be on the lookout for her next funky single **Like This and Like That**.



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JUNE SALES A LETDOWN FOR MUSIC STORES

(Continued from page 1)

eler.

Total sales in June were slightly stronger than any other month in 1995, but overall the highly anticipated releases of June have not met expectations and business remains slow, music merchants say. For the four-week period ending July 2, total sales were up 1.8% over the same month last year. As of the week ending July 16, year-to-date sales are up 0.4% over the pace set in 1994, according to SoundScan.

In the spring, retailers were salivating over a June release schedule that included new albums by Michael Jackson, Pink Floyd, Paula Abdul, Bon Jovi, Soul Asylum, Natalie Merchant, Rod Stewart, and All-4-One.

"We were up 3% from June '94 last month. We're happy about that, but our expectations with these heavy hitters was for double-digit increases," says Roy Burkert, buyer for 37-store, Troy, Mich.-based Harmony House.

"June didn't fulfill expectations at my chain," says Terry Woodward, president of 142-unit, Owensboro, Ky.-based WaxWorks. "Comparable-sales were flat, and [given] the way business was last month, I felt good that we weren't down. In fact, we possibly sold more units this June than last, but because of the price war, our dollar volume was about the same."

Like other merchants, Ivan Lip-ton, president of 146-store, Milford, Mass.-based Strawberries, is similarly downbeat in his assessment of June sales. "June was better than May, and that's about the best I can say. Overall, retail is extremely soft. Our results aren't where we would like them to be."

Even if superstar titles opened strong, many have had little staying power and have quickly been surpassed on the sales chart by much older releases. For example, while Jackson's and Floyd's double-album sets debuted at No. 1 on The Billboard 200, records that have been out more than a year are charting

higher on The Billboard 200. Jackson slips this week to No. 4, with sales of about 105,000 units.

"We were up in June, but now that we're in July, the only June releases that are still significant for us are Natalie Merchant and Neil Young," says Lloyd Hummel, major-label buyer for the seven-store, Tempe, Ariz.-based Zia Record Exchange. "Soul Asylum, Michael Jackson, and Pink Floyd have all careened down the charts."

Bob Higgins, chairman/CEO of 622-unit, Albany, N.Y.-based Trans World Music, concurs. "Sales in the initial weeks of some of the releases were decent," but then they slowed, he says. "In general, business is still slow, but I don't think there is any reason to push any panic button."

While no retailer is counting out any of the June releases this early in the game, those most-often cited by retailers as major disappointments are Rod Stewart's "A Spanner In The Works" and Paula Abdul's "Head Over Heels." As one buyer put it, "Paula Abdul and Rod Stewart were big players who didn't play. They didn't come to the table." "A Spanner In The Works" peaked at

No. 35 and this week falls to No. 65. "Head Over Heels" entered the chart at No. 18 and is at No. 45 this week.

Also disappointing to some retailers, but falling at a far less rapid pace, is Bon Jovi's "These Days," which debuted at No. 9 and stands at No. 16 this week. Of the three, Bon Jovi is the only one with a rising single: "This Ain't No Love Song," which climbs to No. 17 on the Hot 100. Singles from Stewart, "Leave Virginia Alone," and Abdul, "My Love Is For Real," are already headed down the chart.

However, retailers are finding comfort in the continuing massive sales of Hootie & the Blowfish, whose "Cracked Rear View" has climbed back to No. 1 on The Billboard 200 in its 53rd week on the chart. Hootie moved 144,000 units for the week, according to SoundScan; the No. 2 title, the "Pocahontas" soundtrack, racked up sales of 133,000 units, while No. 3 TLC sold 117,000 units. Retailers also cite Blues Traveler, the "Batman Forever" soundtrack, and Phish as strong sellers.

But the biggest delights mentioned by many merchants are

Morissette's "Jagged Little Pill," which jumps from No. 30 to No. 14 on this week's chart, and "Frogstomp" by Silverchair, which leapfrogs from No. 125 to No. 55 and earns Pacesetter status (for biggest percentage growth of sales) on The Billboard 200 this week. Morissette's album earns Greatest Gainer honors (for largest unit increase) on The Billboard 200 and is the No. 1 seller at several chains, including Harmony House and Compact Disc World. (Silverchair also gets Heatseeker Impact stripes this week; Morissette earned that distinction three weeks ago.)

The news was not bad for all retailers. "Our music business is less than dynamic, but we are still having positive comparable-store sales," says John Marmaduke, president of 107-unit, Amarillo, Texas-based Hastings Books Music & Video. In trying to explain why the June releases did not bring music retail out of its doldrums, he adds, "I guess the customer is not too thrilled with the product. That has got to be the answer, because there are an awful lot more releases coming out and they are being sold at lower prices."

David Lang, co-owner of nine-

store New Jersey chain Compact Disc World, says his June comp sales were up 15% over last year. Although he cites Stewart's and Abdul's records as disappointments, he says Pink Floyd sales were "out of sight—Bon Jovi was great out of the box, and we hit all our numbers for Michael Jackson for the first two weeks."

However, like WaxWorks' Woodward, he notes that competitive pricing has hurt his margins. "June's sales definitely gave us a boost in the right direction, but as a caveat, we practically gave away the hit product, so the dollars were up and the comp-store dollars were up, but our margins decreased in June."

Looking ahead, merchants expect sales to remain sluggish through the summer but don't see any reason to panic. Most are hoping that fourth-quarter releases will bring customers back into the stores.

Before that usually strong period, however, they can look forward to continuing sales strength on Selena's "Dreaming Of You," which arrived in stores July 18, as well as upcoming titles from Morrissey, Blind Melon, Lisa Loeb, Candlebox, and Cypress Hill.

POWER RANGERS SUFFER LOSS OF SALES MIGHT

(Continued from page 6)

titles have significantly declined with each new release.

"Stores just aren't taking in the product in the same depth as before," says a leading distributor. "Accounts that used to take in 100 units are now taking in 25, 30, or 40 units."

Despite the decline in video sales, retailers aren't ready to give up on the superhero franchise.

"Sales have slowed down compared to their heyday a year ago," says Suncoast Motion Picture Co. president Gary Ross, "but I don't think they're dead."

One encouraging sign of life is that "Power Ranger" merchandise continues to sell. As an example, Ross says

that the "Power Ranger" movie poster was the top-selling nonvideo item at Suncoast's 1,294 stores two weeks ago.

A new action toy called "Zords" has also helped breathe new life into the line, says a WarnerVision source.

But the recently released "Mighty Morphin Power Rangers" theatrical film hasn't punched up retail sales. The film has taken in \$31 million at the box office but has suffered a 53% drop in business since it opened June 30.

The television series from which the videos are culled is produced by Burbank, Calif.-based Saban Entertainment.

"We did see a jump of about 60 to 100 pieces company-wide when the movie came out," says Ross. "But it used to see jumps of 2,000 units."

WarnerVision VP of sales Gene Moriarty admits the "Power Ranger" rage is past its prime, but he says the company has met its sales goals for each new release.

He disputes all sales figures but

would not disclose specifics. "Our numbers on the 10 titles we've distributed are very positive . . . It's no secret the franchise has flattened out, but it's still a big piece of our business," Moriarty says.

He says demand for the first 10 titles, distributed by PolyGram, has dropped, prompting the company to place them on moratorium in February. Moriarty adds, "We've also taken back a lot of product from PolyGram," which has eroded retail enthusiasm for new product.

A distribution source says retailers have sent back about 1.5 million units of the first 10 titles—still well below the industry returns standard of 20%. Current returns on newer product are 12%-15%, Moriarty says. "No one's panicking yet."

Moriarty isn't looking at the franchise as a "two-year wonder." "We may not be shipping millions of units per title," he says, "but we don't want to be."

WarnerVision prefers to get retailers into a reorder plan rather than

push an excessive amount of product into the market.

But retailers need more than a sales pitch to regain confidence in "Power Rangers" product. "WarnerVision's got some work to do to maintain interest in the tapes," says Ross.

Marketing help is on the way, Moriarty says.

Next month, the company will release "Lord Zedd's Monster Heads," a made-for-video program featuring the bad guys from the "Power Rangers" series.

The video exclusive will be followed by three new releases in September, which will feature a cross-promotion with Pillsbury.

Moriarty says each new video will contain \$7 worth of discounts, including an instant rebate on catalog "Power Ranger" videos and discounts on action toys from Bandi and Pillsbury products.

WarnerVision will finish out the year with "I'm Dreaming Of A White Ranger," another made-for-video title with a holiday theme.

TIME WARNER UNITS PAIR ON TWIN PROMOTION

(Continued from page 6)

Mary-Kate & Ashley" releases from BMG Video. At the time, Warner Bros. had already begun preparing the twins' first movie, and Warner Television had acquired the first 13 episodes of an ABC-TV series (Billboard, April 15).

Cassette schedules weren't coordinated, however. Warner Home Video had two ABC television films, "To Grandmother's House We Go" and "Double, Double, Toil And Trouble," ready to ship in September at \$14.98 suggested list. WarnerVision, meanwhile, planned to launch the "Adventures" entries "The Case Of The Christmas Cap" and "The Case Of The Fun-House Mystery," as well as "You're Invited To Mary-Kate & Ashley's Sleepover Party," all at \$12.98.

Robert Thorne, attorney for the twins and their company, Dualstar

Entertainment, takes credit for melding the campaigns. "We had a little clout, so we insisted they work together. We kicked and scratched a little," he says. "Why would I want my artists caught in the crossfire of competition when I could take advantage of this? It might set ground rules for the future."

Since Warner Home Video senior VP Jim Cardwell and WarnerVision president Stuart Hersch began talking, "adverse competition has gone away," Thorne says. "Now there's more strength at retail." WarnerVision and Warner Home Video, for example, will run a 60-second cross-promotion spot at the beginning of their cassettes, which are being packed with reciprocal inserts. Meanwhile, Warner Home Video has dropped its list prices to \$12.98 for titles due Aug. 29, which is two

weeks before WarnerVision's street date.

Neither vendor would estimate sales, but Thorne doesn't shy from predictions. He says Warner Home Video has told him it expects to deliver more than 1 million copies per title. WarnerVision's initial shipment, he thinks, should clear 1 million tapes; BMG's five releases totaled 1.3 million-1.5 million.

Thorne is more excited about the prospects for the twins' movie, now titled "Me And My Shadow," which is supposed to bow theatrically next February or March. Even if it flops, Warner Home Video should sell 2.5 million-3 million cassettes as part of its sell-through family entertainment line, Thorne says. He envisions the cassette edition as yet another opportunity to cross-promote the direct-to-video catalog.



How To Get Heard. At NARAS' recent "Building A Buzz" seminar at Tramps in New York, music industry professionals offer advice to artists and bands looking to get heard. Shown in back row, from left, are Ray McKenzie, president, Zero Hour Records; Michael Rosenberg, VP of sales and marketing, Koch International; Thom Spennato, independent retailer, Sound Track Records; Walter Durkacz, VP/talent director, New York Music Festival; and Douglas Yoel, assistant producer of "Homegrown" on WBAB-FM Long Island, N.Y. In middle row, from left, are Jeff Birnbaum, panel co-producer; Julie Flanders, of Epic band October Project; Frankie LaRocka, senior director of rock A&R, Epic Records; Julie Levine, manager of Epic band Marry Me Jane; and Adam Gale, panel co-producer. In front row, from left, are Charlie Feldman, president of the New York chapter of NARAS and VP of writer/publisher relations at BMI; Lauren Iossa, panel moderator and East Coast membership director of ASCAP; and Jon Marcus, executive director, New York chapter of NARAS.

LATIN MUSIC HAS NEW CHALLENGES AT ANGLO RETAIL

(Continued from page 1)

Says Frank Trace, music buyer at North Canton, Ohio-based Camelot Music, "A lot of retailers were surprised how much she sold. There were people here who were very surprised how much Selena product we've sold and how much demand there was for her new album, 'Dreaming Of You.' But it's sad that it took the death of Selena to open the eyes of some [retailers] to Latino music."

Since Selena's death on March 31, when she was shot by a disgruntled former employee (Billboard, April 15), one of her albums, "Amor Prohibido," has gone platinum, while two other records, the 1993 Grammy winner "Live!" and "Entre A Mi Mundo," have struck gold. Moreover, says Trace, the media coverage and publicity surrounding Selena's death has piqued the curiosity of Anglo consumers.

"It seems like people are kind of interested, not only in Selena, but also in Latin music," says Trace.

Latino music traffic has been so robust at Camelot, adds Trace, "that we are now actively looking for a full-time Latin buyer."

Camelot is not alone. Industry insiders point out that Best Buy and distribution powerhouse Handleman Co. are seeking corporate Latin buyers. Musicland has no Latin music buyer, but Odette says the company may add a Latin specialist.

Domestic retailers that already have full-time Latin buyers include Spec's, Blockbuster, Wherehouse, and Transworld. In addition, most executives at the Latino labels and their distribution companies are hoping that Northeast retail chain Nobody Beats The Wiz will hire a Latin buyer.

According to Gene Rumsey, distribution company Cema's VP of national accounts, the impact of having a Latin music buyer is positive and immediate.

"Take a customer like Transworld, which finally invested in a person who understands the business and has a good handle on the [Latin] product. Their business with us has grown [more than] 400% in eight months," says Rumsey.

SPANISH-LANGUAGE SALES TRIPLE

Anglo retailers' interest in the Latino market has been bolstered by the marked increase in sales of Spanish-language product in the past several years. While U.S. Latino labels do not publish official sales figures, most executives in the Latino industry estimate that the market's annual business hovers between \$75 million and \$200 million wholesale—approximately triple the figure from just four years ago.

In the past two years alone, 11 Spanish-language albums have earned certifications from the Recording Industry Assn. of America: one double platinum, five platinum, and five gold.

To take advantage of the expanding Latino business, most Latin labels are educating the sales forces of their domestic distributors about the labels' music and recording artists. The exception is Sony Discos, which distributes its own product.

The distribution companies, in turn, are attempting to instruct the labels on the business practices of the Anglo retail industry, where the discount structure and the solicitation periods can differ from practices on the Latino side.

The ultimate objective for the Latin labels and their distributors is to coordinate promotion and marketing initiatives with Anglo retailers in order to

maximize the sales of Latino albums, particularly for blockbuster crossover artists, such as Selena, Luis Miguel, or Iglesias.

The stakes are high. Approximately 50% of the Latino product released in the U.S. is sold in the Anglo retail chains. And many label, distribution, and retail executives agree that the greatest potential for Spanish-language albums exists at Anglo retail stores.

"The Latin market is an accelerating sales area," says Rick Cohen, senior VP of sales with BMG Distribution. Cohen expects that, eventually, 75% of all Latin product will be sold by Anglo chains.

If that scenario does materialize, says Rumsey, then the Latino retailers will be hard pressed to survive. "The chains are very well financed, and it's simply a matter of the chains letting that very targeted, segmented consumer know that they're in the Latin business, and they have what that consumer is looking for," he says. "Once that happens, you're going to see the business shift quicker to Anglo stores."

Most national retailers say the prices they charge for Latin product are comparable or slightly lower than those for hit Anglo product, save for the regional Mexican genre, which carries a lower price tag but yields a higher margin. Regional Mexican artists are the biggest sellers at Musicland, Wherehouse, and Camelot. Tropical and pop acts dominate at Spec's.

LACK OF COMMUNICATIONS

So far, retailers are pleased by the expanding activity among the Latino labels and distributors with their chains. More Latino labels are investing time and money in price and positioning campaigns, listening booths, and co-op advertising.

Still, retailers are voicing a variety of concerns about Latino labels that can be distilled into one glaring shortcoming: a lack of direct communication between the Latino labels and the Anglo retailers. While retailers compliment the distributors' sales reps, most of whom are Anglo, for their efforts on behalf of the Latino product, they opine that retail executives from the Latino labels could do a better job of selling their musical wares.

For instance, Odette says he would like to see more executives from Latino labels make personal visits to Musicland's headquarters in Minneapolis.

"Trying to get someone up here from even the major [Latino] companies to increase the communication flow is not easy," says Odette, who adds that closer contact with the label brass could facilitate promotion of Latino product. "It's like we're trying to say, 'OK, you don't like our Spanish advertising plan; which one do you like?'"

Debra Villalobos, Latin music buyer at Wherehouse Entertainment, wonders why Latino labels place more promotional muscle at radio instead of retail.

"They still seem to funnel their energy toward radio, and retail always seems to be an afterthought," she says. "Radio can play the hell out of the single, but if I don't have the album, what happens?"

Camelot's Trace also bemoans the dearth of communication, as well as the shortage of information about the releases and artists. "But what I really would like to see is the Latin labels dabble in singles," says Trace. "There are Latino teenagers and preteens who don't have much disposable funds.

If they have a promotional tool like a single, the labels might even be able to win over some of the Anglo customers who may buy the single and then come back and buy the album."

One of the few chains with no wrinkles in its relationship with distributors and Latino labels is Miami-based Spec's; half of the chains' 59 stores are located in heavily Hispanic South Florida and Puerto Rico. Beth Sath, manager of purchasing at Spec's, observes that Spec's has enjoyed a close relationship with the Latino labels, as well as with the distributor's sales staff, whom she praised for their knowledge of the Latino product.

"The sales people could be pushing a pop artist," says Sath, "but then this Latin artist may come in 30 or 40 spots above that pop act on our sales chart. It's kind of hard to ignore that."

For their part, the executives at the Latino labels and their distributors recognize that their communication skills with the retailers need to improve. The distributors point out, however, that before they go to retail, they have to make sure they are in synch with the labels.

BMG's Cohen says that last year when sales of Raúl di Blasio's "Piano De América 2" at the Anglo chains

failed to reach expectations, it was because "when the record was brought to market, it didn't fall into the type of timeline" that Anglo retailers were accustomed to. The usual setup for a record in the Latino market is much shorter than in the Anglo market.

To further improve sales of di Blasio's upcoming record at Anglo retail, Rick Bleiweiss, BMG Distribution's senior VP of marketing, has assigned staffers to attend both di Blasio's recording sessions and marketing meetings with the staff of BMG U.S. Latin. Bleiweiss recently hired a staffer specifically to work as liaison between BMG U.S. Latin and BMG Distribution.

"We're all going into this di Blasio project saying, 'Let's not do anything to negate di Blasio's natural Latino base,'" says Bleiweiss, "but let's understand that our ultimate mission is to make this guy a multiplatinum artist in the U.S."

Camelot's Trace observes that full sales exploitation of Latino product at Anglo retail will continue to be problematic, as the Latino labels, distributors, and retailers search for more effective methods of operation.

"But," he says, "the business keeps growing, and we'll all keep learning."

DREADZONE: 'THAT KIND OF MUSIC'

(Continued from page 8)

the kind of place where Bob Dylan plays, all wanting to hear 'that kind of music.'

Seeing Dreadzone live is a different experience from listening to the album, says Williams. "If we played the album live, people would really not be excited. We have to give the audience something else." The live show is augmented by the presence of Earl Sixteen on vocals and Brand's brother, Chris, who provides visual projections.

"We want to capture some of that live energy in our next album," says Roberts. "At the moment, the album is the center of where we're coming from. The emphasis is on melody and emotion. The next album will probably be more 'in your face.'"

Playing live using samples and a heap of electronics is no big deal, says Williams. "BAD was the first to take drum machines out on the road and use samples live, back in the '80s," he says. "It was something new then, but not now."

And as Roberts points out, they are not overreliant on technology. "If the machines came out of the band, we could still play a dub set. If Orbital's machines broke down, then they wouldn't be able to carry on!"

Virgin released "Second Light" May 30 in the U.K., and it has also been released in major European territories. "Second Light" hit No. 23 on the Music Monitor Top 40 Sales/Albums chart on June 16 and is now below the top 40. A U.S. release date for the album has yet to be confirmed, but it is supposed to be within 180 days of the U.K. release, according to Debbie Swainson of Fruit Management, who also manages Tricky and co-manages Portishead.

Virgin A&R executive Paul Kinder signed Dreadzone last year. The act had already recorded one album, "360 Degrees," for Creation Records. "Second Light" was assembled in the band's studios and presented to the label as a finished project, says Brand. "We delivered the album with our own funds, so it wasn't like the A&R man came down and said, 'The high-hat's too loud.'"

Virgin has already released the first single, the driving "Zion Youth," and the second, "Captain Dread," with five remixes, has a July 17 release date. "Captain Dread" evokes an old sea shanty, and was inspired by Roberts taking his son to visit the Cutty Sark clipper, which is moored in Greenwich, London.

As an incentive for new buyers, Virgin priced "Second Light" at 9.99 pounds (\$15.98) for a limited period and stickered it accordingly.

Dreadzone—and especially Brand—have been working with the creators of Virgin's World Wide Web site, the Raft, to perform what it claims is the first act of cyber-piracy. Would-be Raft users going into the site to check up on such acts as Massive Attack or Future Sound Of London are immediately whisked off to Dreadzone's area, which is filled with movies and sound files.

While "Second Light" is hot on atmospheres and musical blends, the album is short on songs with lyrics. For example, "Captain Dread" simply has the line "Alright my honey, follow me!" woven around its accordion instrumental.

"Most people who write songs have nothing to say," says Roberts. "People need to be uplifted and allowed to use their own minds. In a way, lyrics are like having a video—they define the song and stop people from using their imaginations. I think people imagine all kinds of things when they're listening to our record."

While a long way from roots reggae, Dreadzone subscribes to some of the ethos that guided earlier reggae stars. Says Williams, "What we're talking about is getting a bit of understanding; people talking to each other. I know that might sound like a lot of naiveté, but I really think people have gotten too cynical."

Says Roberts, "Our music is subtle in terms of being able to get into someone's mind. Once they've thought about the music, we can put a bit more meat on it, and we can try to get a positive attitude from people. You have to get into their hearts first."



AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12
CLOSED

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: NON-MUSIC PRODUCT

ISSUE DATE: SEPTEMBER 9
AD CLOSE: AUGUST 15

TOMMY LIPUMA

35th Anniversary

ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

Retooling of Retail II: STORE FIXTURES

ISSUE DATE: SEPTEMBER 16
AD CLOSE: AUGUST 22

NETHERLANDS

ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

DOVE AUDIO

10th Anniversary

ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

Retooling of Retail III: RETAIL SYSTEMS/SOFTWARE

ISSUE DATE: SEPTEMBER 23
AD CLOSE: AUGUST 29

AUSTRALIA

ARIA Awards

ISSUE DATE: SEPTEMBER 30
AD CLOSE: SEPTEMBER 5

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LA: 213-525-2308

NASHVILLE

615-321-4294

UK&EUROPE

44-71-323-6686

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

| | YEAR-TO-DATE OVERALL UNIT SALES | | YEAR-TO-DATE SALES BY ALBUM FORMAT | |
|---------|---------------------------------|-----------------------|------------------------------------|------------------------------------|
| | 1994 | 1995 | 1994 | 1995 |
| TOTAL | 335,821,000 | 337,256,000 (UP 0.4%) | CD | 164,334,000 135,046,000 (UP 12.6%) |
| ALBUMS | 283,919,000 | 290,112,000 (UP 2.2%) | CASSETTE | 119,287,000 134,619,000 (DN 12.3%) |
| SINGLES | 51,363,000 | 47,144,000 (DN 8.2%) | OTHER | 298,000 447,000 (UP 50%) |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 11,889,000 | 9,919,000 | 1,970,000 |
| LAST WEEK | LAST WEEK | LAST WEEK |
| 12,298,000 | 12,219,000 | 2,080,000 |
| CHANGE | CHANGE | CHANGE |
| DOWN 3.3% | DOWN 2.3% | DOWN 5.3% |
| THIS WEEK 1994 | THIS WEEK 1994 | THIS WEEK 1994 |
| 12,995,000 | 10,977,000 | 2,018,000 |
| CHANGE | CHANGE | CHANGE |
| DOWN 8.5% | DOWN 3.6% | DOWN 2.4% |

| | ALBUM SALES BY FORMAT | | | | |
|----------|-----------------------|-----------|-----------|----------------|------------|
| | THIS WEEK | LAST WEEK | CHANGE | THIS WEEK 1994 | CHANGE |
| CD | 6,478,000 | 6,544,000 | DOWN 1% | 6,318,000 | UP 2.5% |
| CASSETTE | 3,420,000 | 3,660,000 | DOWN 6.6% | 4,648,000 | DOWN 26.4% |
| OTHER | 21,000 | 15,000 | UP 40% | 11,000 | UP 90.1% |

ROUNDED FIGURES

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

★ Satisfactory

★★ Fair

★★★ Good

★★★★ Impulse!

CHART: Catalog Jazz Albums

Week Ending 07/02/95

| Wks On | 2 Weeks | Last Week | This Week | Artist | Curr. Week Sales(est) | Last Week |
|--------|---------|-----------|-----------|------------------------------------|-----------------------|-----------|
| 87 | ARI | 1 | 1 | 1 KENNY GILIVE | 1948 | 2270 |
| 87 | ARI | 2 | 2 | 2 KENNY GIDUOTONES | 1941 | 2225 |
| 87 | COL | 4 | 3 | 3 * DAVIS*MILES/KIND OF BLUE | 1892 | 1590 |
| 87 | ARI | 3 | 4 | 4 KENNY GISILHOUE | 1820 | 2171 |
| 2 | GRP | --- | 30 | 5 * COLTRANE/HARTMAI/JOHN COLTRANE | 1760 | 366 |
| 87 | ARI | 5 | 5 | 6 KENNY GIG-FORCE | 1197 | 1440 |
| 87 | ARI | 8 | 7 | 7 KENNY GIGRAVITY | 1165 | 1182 |
| 2 | GRP | --- | 7 | 8 COLTRANE*JOHN/LOVE SUPREME | 1163 | 1194 |
| 87 | COL | 6 | 9 | 9 WHEN HARRY MET ISOUNDTRACK | 1080 | 1105 |
| 2 | GRP | --- | 13 | 10 * COLTRANE*JOHN/BALLADS | 997 | 834 |
| 87 | ARI | 7 | 6 | 11 KENNY GIKENNY G | 975 | 1197 |

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Arista On Top Again; 'Vow' Bows Low

FOR THE FOURTH WEEK in a row, the same distributing label has a lock on the top three positions of the Hot 100 Singles chart. Arista dominates the singles chart with TLC's "Waterfalls" on LaFace, the Notorious B.I.G.'s "One More Chance" and "The What" on Bad Boy, and Monica's "Don't Take It Personal (Just One Of Dem Days)" on Rowdy. It's the first time that one distributing label has taken possession of the top three for four weeks in a row since Motown dominated the chart in the last four weeks of 1968. On Dec. 14 of that year, Marvin Gaye moved from No. 4 to No. 1 with "I Heard It Through The Grapevine" on Tamla, Diana Ross & the Supremes slipped to No. 2 with "Love Child" on Motown, and Stevie Wonder held at No. 3 with "For Once In My Life" on Tamla. Those titles remained in the top three for three weeks, and in the fourth week, "Love Child" fell to No. 7, but its place was taken by "I'm Gonna Make You Love Me" by Diana Ross & the Supremes with the Temptations on Motown. It was a heady time for Berry Gordy's company. Everyone at Arista and the labels in the top three should revel in their accomplishments. With very strong titles on Virgin and ZTT/Sire/Warner Bros. bulleting at No. 4 and No. 5, respectively, Arista's winning streak probably stops here.

GOING TO EXTREMES: It was only six weeks ago that the Hot 100 Singles chart saw its highest-ever debut, with "Scream"/"Childhood" by Michael Jackson entering at No. 5. One week later, the Notorious B.I.G. matched that historical mark by entering at No. 5 with "One More Chance." Now, the pendulum swings the other way, as "Vow" by Garbage is the Hot Shot Debut at No. 97. It's the lowest highest new entry in the 37-

year history of the Hot 100. And by the way, that's 37 years almost exactly. The chart first appeared in its present form on Aug. 4, 1958.

SEASONS IN THE SUN: Twenty-five years ago this week, Mungo Jerry's "In The Summertime" was No. 22 on the Hot 100, on its way up to No. 3. Just in time to celebrate the tune's silver anniversary, it's back—as the B-side to Shaggy's "Boombastic," which moves 8-4. This updated "Summertime," a current A-side in Europe, could surpass the peak position of the original. Shaggy, who scored a No. 1 hit in the U.K. in 1993 with "Oh Carolina," is the second artist to chart on the Hot 100 with "In The Summertime."



by Fred Bronson

GIVE SEAL A BIG KISS: As predicted, Seal's "Kiss From A Rose" is his biggest hit to date, bulleting 12-5 on the Hot 100. The song from the "Batman Forever" soundtrack surpasses the No. 7 peak of Seal's 1991 debut single, "Crazy."

HOME OF THE BRAVE: Six months ago, I filed a change of address. It was the first time since Chart Beat began in 1981 that the column had a home base away from Los Angeles, let alone out of the country. It's been a challenge to report on U.S. chart action from London, and I want to thank all of the record company personnel and Chart Beat readers who lent their support while I was based in London. But now, with Bob Macdonald up and running as the charts editor at the Billboard Music Group's new U.K. publication, Music Monitor, my assignment is complete. This is the final Chart Beat to be written in Billboard's London office, so please direct your letters, faxes, and phone calls to the Los Angeles office once again. It will be great to come home.

Bone

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OK, here goes . . . Pretty & Twisted is the new band featuring Concrete Blonde's **Johnette Napolitano**. Their new album is called Pretty & Twisted. The first single from Pretty & Twisted (which is the new album from the band **Pretty & Twisted** featuring Concrete Blonde's Johnette Napolitano) is called "iRide!" On Warner Bros. Records. Which is the record company releasing the new album from Pretty & Twisted. **Got it?**

