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NEWSPAPER

## IN MUSIC NEWS



**Jerry Garcia's Long, Strange Trip Comes To A Close**  
 SEE PAGE 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 19, 1995

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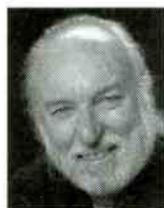
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MUSICMASTERS  
 R O C K

## Vegas Is 1st To Be WOW!ed By Superstore Tower, Good Guys! Join Inventories Under One Roof

BY EILEEN FITZPATRICK

LAS VEGAS—After living side by side for more than a decade, Tower Records/Video/Books and hardware chain the Good Guys! are moving in together with the creation of WOW! The Multimedia Superstore. The flagship of the new joint venture opened here Aug. 11, offering consumers full-blown hardware and software stores under the same roof.



SOLOMON

Unlike hardware/software competitors Best Buy and Circuit City, WOW! does not offer below-cost CDs or videos. It also does not have cozy reading nooks like Barnes & Noble or Borders Books & Music.

What WOW! does offer is a greater selection of hardware and software than its price-cutting foes. And while offering

the selection of a warehouse store, WOW! provides shoppers with a more eye-pleasing, stimulating environment.

The Good Guys! and Tower chains each have 13 stores located next to each other, but WOW! represents the first



time the two are under the same roof, separated only by a Pasqua cappuccino bar. The Las Vegas store is located about a mile from the city's famous strip.

Overhead costs, from lights to building maintenance, are split 50/50, but inventory management and personnel

administration are kept separate. A central store manager is responsible for the smooth operation of the union.

The concept of a joint effort by hardware and software dealers is not unique. It was first tested by Trans World Entertainment and Crazy Eddie in the late '80s. Then in 1992, Trans World and Tandy Corp. formed a joint-venture megastore called Incredible Universe. Trans World manages video and music departments in the 10 Incredible Universe megastores nationwide.

(Continued on page 61)

## Columbia Box By Santana 25 Years In The Making

BY CRAIG ROSEN

With the release of "Dance Of The Rainbow Serpent," a three-CD boxed set on Columbia/Lega-



CARLOS SANTANA

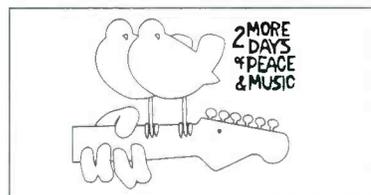
cy, Santana, the band credited with marrying rock'n'roll, blues, and jazz with Afro-Latin music, gets its due with an elaborate set spanning its career of more than

(Continued on page 97)

## Woodstock '94: Mixed Aftermath

BY MELINDA NEWMAN

NEW YORK—One year after Woodstock '94, the grass has grown back on the 840-acre Winston Farm in Saugerties, N.Y., but event co-



producers PolyGram and Woodstock Ventures have yet to see a dime of profit on their \$35 million investment. The movie chronicling the Aug. 12-14 event and the experiences of those in attendance is in

(Continued on page 88)

## The WHITE Paper . . .

### Reverse Takeoff: Surf 'N' Rod Music Revival Intensifies

BY TIMOTHY WHITE

An occasional feature column of analysis and opinion regarding music industry issues by Billboard's Editor In Chief.

NEW YORK—"Tell the teacher I'm surfing, channel surfing/I've got the world at my fingertips," sings songwriter/producer Alan Boyd on the title track of "Channel Surfing," a Beach Boys-esque hymn to high tide in cable-video zapping and cyberspace chat that will be available this fall from AVI Records, the San-

ta Monica, Calif.-based pop/archival label that also imports M&M Records' surf music reissues from Japan.



PAUL JOHNSON



JAN & DEAN

In a development roughly analogous to surfing's reverse takeoff—in which a board rider catches a wave tailfin-first rather than miss it—the record industry has slowly but surely been surrendering to the unstoppable momentum of the vintage surf-pop sphere and its kindred car and skateboard genres. This summer and fall are seeing the release of spirited new

(Continued on page 86)

## Phone Lines Send CD-Quality Audio

BY PAUL VERNA

NEW YORK—In a development that could have broad implications for the recording, mastering, manufacturing, and home delivery of music, two prominent studios have effected the first known transmission of real-time, CD-quality audio over a telephone line.

Using hardware provided by digital network specialist EDnet, a T1-type fiber-optic line, and an upgraded version of the ISDN digital data protocol, engineers at Gloria and Emilio Estefan's Crescent Moon Studios in Miami sent a por-

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## HEATSEEKERS

No. 1 'Azz Izz' For Island's MoKenStef

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## GOSPEL

THE  
 BILLBOARD  
 SPOTLIGHT  
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After 74 sold-out tour dates (and counting), 4 exhausting video shoots, 3 top-ten tracks, 3.5 million albums sold, 762 interviews and 187,354 M&Ms (no brown ones), do you think **Van Halen**'s had enough?

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\*And, they have a web site: <http://vanhalen.warnerrcrds.com/Balance>  
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HOT SINGLES

TOP VIDEOS

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# IFPI Says Sales In Latin Markets Up 33%

## Brazil, Mexico Lead Way; Piracy Casts Shadow

BY JEFF CLARK-MEADS

LONDON—The surge in the growth of Latin America's music markets is being highlighted by the latest analysis of the global record industry.

"The Recording Industry In Numbers," published by international labels body IFPI, shows Latin American territories entering the list of the world's biggest markets in 1994, at the expense of some European countries.

In terms of retail value, the world's top 10 markets in 1994 were the U.S., Japan, Germany, the U.K., France, Canada, Brazil, Mexico, the Netherlands, and Australia. Argentina is ranked No. 19, ahead of Denmark and Norway and the sleeping-giant territories of China (22) and Russia (25).

The IFPI figures show that the value of the Latin American market grew 33% last year to a total of \$2 billion. The region accounts for 5.6% of the value of total world sales.

In its report, the IFPI states, "Brazil and Mexico are now placed in the top 10 legitimate music markets; both territories experienced high CD growth in 1994, but Brazil showed particularly encouraging developments, with CD sales almost doubling and the value of the market up by some 80% in the year."

However, the IFPI adds a note of caution about Latin America, due to high rates of cassette piracy in the region. Pirate cassette sales were estimated at more than 140 million units in 1994—double the amount of legitimate sales, according to the IFPI. The level of piracy in Latin America, estimated at 44% of the total market, is the highest of any region measured by the labels group.

Because of this, IFPI says, "the CD market has therefore provided a welcome outlet for the legitimate industry, and, in many of the countries, the improving value and better stability of the music markets directly reflects CD growth." In seven of the 17 surveyed territories, CD sales are higher than those of cassettes.

On a less optimistic note, the IFPI shows that Africa remains the continent posing the greatest challenge to the international record industry. The organization warns that, apart from South Africa, information from the continent is "sporadic" and provides "few useful insights," but it concludes that Africa last year produced only 0.6% of the value of world sales. The IFPI

says the market declined by 1.3% in 1994.

The IFPI comments, "Piracy runs high throughout the continent, and there is no doubt that the performance of any industry will reflect the economic poverty and uncertainty of many of the African countries. Incomes are very low, inflation high, and political instability is common."

The one bright spot is post-apartheid South Africa, where the market grew by 51.3% in 1993 and 8.5% last year.

The IFPI statistics also show a wide range in the receptiveness of various national markets to foreign product.

In China, domestic repertoire accounted

for 92.6% of all units sold in 1994; in Bulgaria it was 95.6%, and in Turkey 95.7%. Japan, the world's second-largest national market, had 77.2% of its sales accounted for by locally produced music last year.

In the middle of the range are the strong repertoire sources of Brazil (55%), the U.K. (50%), and France (43.2%), though in the Netherlands, domestic repertoire's share fell to 22.1% in 1994. In the Republic of Ireland, local productions have only a 16% market share, and in Canada and Costa Rica, the figure falls to 10%. Nicaragua and Honduras rank the lowest in the world, at 5%.

## U.S. Music Growth 'Modest' In '95 1st Half RIAA Figures

BY BILL HOLLAND

WASHINGTON, D.C.—Dollar value of music shipments grew 8.5% to a record \$5.2 billion in the first half of 1995 over the same period last year, according to figures released by the Recording Industry Assn. of America.

However, unit shipments of music recordings grew only 1.8% in the same period, from 479.5 million to 488.3 million.

The rate of growth was significantly lower than the first half of 1994, when shipments in dollars totaled \$4.8 billion, an 11.9% increase over 1993, while unit shipments grew 12.4% over the previous year.

"Let's be frank," says RIAA chairman Jay Berman, "last year's midyear figures were astounding." He notes that the new-release schedule for the first half of 1994 was "very strong."

Berman calls the 1995 half-year growth "modest—getting along OK" and says he expects that new releases during the last half of 1995 will result in stronger year-end figures.

"We get about 60% of our totals during the last half of the year," he says.

RIAA members account for about 85% of industry sales. To estimate shipments by nonreporting labels, the accounting firm of KPMG Peat Marwick, which compiled the statistics, utilized retail sales data from SoundScan.

Berman says rock and alternative hits,

coupled with CD growth fueled by increasing hardware sales, led the way this year again, rather than catalog sales.

Berman adds that the "uncertain economic climate" was also a factor contributing to the modest growth figures for the first half of 1995.

CD format growth continued: a 12.6% midyear unit jump for CDs, from 276.8 million in 1994 to 311.8 million in 1995, pointed to the continued expansion of the CD market. CDs showed a 17.8% dollar-value increase, from \$3.3 billion in 1994 to almost \$3.9 billion in 1995.

Full-length cassette shipments continued to slip, falling 14.6%, from 148.2 million units to 126.5 million. The corresponding value of those shipments dropped 16.1%, from \$1.2 billion to \$1 billion.

Vinyl-album demand, still the lowest among music configurations, rode what Berman calls "a wave of nostalgia." Unit shipments increased 11.1% to 1 million, while dollar value increased 33.3%, from \$7.5 million to \$10 million. "Many high-profile alternative acts are capitalizing on vinyl in their marketing strategies," Berman says.

Other highlights of the RIAA report:

- Cassette singles took the biggest plunge, down 15.9% in units, and off 13% in dollar value. They accounted for 39.1 million units in the first half of last year, but only 32.9 million this year. Dollar value

(Continued on page 96)

### THIS WEEK IN BILLBOARD

#### RETURN TO SOUTH AFRICA

The major labels are coming back to South Africa, a development that promises to shake up the country's music industry. The biggest beneficiaries could be local artists. Correspondent Arthur Goldstuck reports. **Page 49**

#### INDI DEAL'S AFTERMATH

The recent Independent National Distributors Inc. convention was unique in one major respect: Only days before the opening, INDI was purchased by Alliance Entertainment Corp. Back from the convention, senior writer Chris Morris has the story. **Page 55**

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## Muze Units To Offer Data On 44,000 Vid Titles

■ BY SETH GOLDSTEIN

NEW YORK—Muze Inc. has ventured where other database services have failed when they've tread.

The New York-based company is using its customer base of 2,500 music outlets as a springboard to track videocassette availability. Muze hopes to play to retailers' strengths—the catalog titles that account for the bulk of store rental and sell-through profits—in creating demand for its service. “We’re going to direct them to do that,” says Muze co-founder Paul Zullo.

Instead of printed directories, browsers can call up relevant information about 44,000 movie and non-theatrical titles on a Muze console similar to the one they’re accustomed to consulting for CDs and audiotapes. Like the music unit, the video information—genres, titles, performers, etc.—is contained on a CD-ROM, which also holds full-motion clips of 30 seconds to 2 minutes from 74 releases.

The concept isn’t new, but none of the previous efforts had the financial wherewithal to stay the course. Billionaire John Kluge, who owns Orion Pictures, among other entertainment ven-

tures, is backing his majority interest in Muze with strong new-product support. Muze for Video has been “a sizable investment,” says Zullo.

Muze for Video came on the market two months ago, following a six-month test in about 20 locations, according to video product manager Paul Rosovsky. The first units were placed in outlets of Tower, Trans World Music, Best Buy, and other chains already accustomed to the music service.

Rosovsky expects to draw on that list for as many as 200 locations by the end of the year. “They all have a level of interest,” he says. “Our customers who are in video asked for this.” Blockbuster Entertainment hasn’t been willing to commit, but Zullo hopes the chain will come around, as it has in music.

The cost of Muze for Video is roughly the same as for its music counterpart: \$6,000-\$7,000 for the console and \$1,200 annually for the CD-ROM updates.

Hollywood may be another source of revenue.

Studios, for example, could be sold advertising slots on each monthly file. “We do see opportunities,” Zullo says.

## U.K Inquiry Prompts Act To Pull Set Outhere Brothers Rerecord Explicit Release

■ BY JEFF CLARK-MEADS

LONDON—An investigation by the U.K.’s Crown Prosecution Service into explicit lyrics on the album “1 Polish, 2 Biscuits & A Fish Sandwich,” has persuaded the Outhere Brothers and their label to rerecord the album for the British market.

The Outhere Brothers, Hula and Malik, are signed to indie label Stip/Eternal and the album is distributed by WEA U.K. The first single from the new version will be “La La La Hey Hey,” which will not contain “any offensive lyrics whatsoever,” according to WEA, which released the album this summer in the U.K.

A prepared statement from WEA says, “We must stress that from the beginning, all albums had a warning notice with regard to explicit lyrics that took up nearly 50% of the album front-cover artwork. Similar warnings also appear on both singles to date.”

Although the CPS has not yet determined whether charges should be made against the album, the organization has decided that no action should be taken against the Brothers’ No. 1 U.K. single “Don’t Stop (Wiggle Wiggle).” This is consistent with previous CPS examinations of records, which have all resulted

in the recordings being cleared.

U.K. courts and legal authorities have always been more tolerant than the public at large toward lyrical content. When public complaints have obliged authorities to bring charges against a record, the courts have never produced a conviction.

The last record to come before the British courts on obscenity charges was “Sheep Farming In The Falklands,” released in the mid-’80s in the wake of the Falklands War. Its references to ovine sex by Falkland farmers left the judge unmoved, although he admitted that his cousin was a sheep farmer in the Falkland Islands.

The CPS says that it was asked for its advice about “Don’t Stop (Wiggle Wiggle)” by police in Cleveland County in northeast England after complaints from the public about the sexual explicitness of the single’s lyrics.

A CPS spokesman says, “Our advice to Cleveland police was that [the song]

was offensive to some people, but that it was not obscene.”

The Obscene Publications Act says that obscene material must have the capacity to “deprave or corrupt.”

However, the spokesman adds that the CPS is still considering its decision on the album.

The original album tracks brought to the attention of the CPS include “Bring That Ass Over Here,” “Orgasm,” and “Pass The Toilet Paper.” The album’s other No. 1 single was “Boom Boom Boom.”

The WEA statement says that the Brothers singles found a younger audience than had been anticipated. It adds, “The youthful nature of the singles’ audience was both a surprise and a delight to the Outhere Brothers, who do not want to offend or influence in any negative way—hence their very willing agreement to record a new version of the album which would do neither.”

## Lewinter Files Suit Against Warner For Contract Breach

■ BY IRV LICHMAN

NEW YORK—Claiming he was not given the specifics about being fired as president/COO of Warner Music U.S., veteran music executive Mel Lewinter has filed a \$15 million breach-of-contract suit against the Warner Music Group in New York Supreme Court.

Lewinter, who had been part of Warner’s music family since 1970, was told he was fired “for cause.” His suit follows a similar action by his former boss, Warner Music U.S. chairman Doug Morris, who was also dismissed “for cause” June 21 and proceeded to sue WMG for damages of \$50 million (Billboard, July 8).

According to Lewinter’s filing, he was formally fired Aug. 2 by WMG chairman Michael Fuchs in a letter that followed a brief meeting held that day (Billboard, Aug. 12).

According to Lewinter’s Aug. 8 court filing, the letter states: “This confirms our conversation that, effective today, your employment with Warner Music U.S. is terminated for cause pursuant to

Paragraph 10 of your employment agreement.” The Fuchs letter, the complaint adds, “did not identify the purported ‘cause’ for plaintiff’s termination.”

According to Lewinter’s employment agreement—which was filed with the action—the executive’s employment could be terminated “for cause” upon commission of a felony, fraud, conflict of interest, or refusal to perform the obligations of



LEWINTER

the agreement.

The day after Lewinter was fired, his lawyer, Elkan Abramowitz, told Billboard that he planned to file suit against WMG if the phrase “for cause” was not fully explained to his client’s satisfaction.

“We had some preliminary discussion with a representative of the company on [Aug. 4], but it was unsatisfactory. On [Aug. 7], we demanded that they withdraw the dismissal, giving them until the close of business to do so,” says Abramowitz.

Warner Music Group had no comment on the suit.

Lewinter’s employment agreement, which runs from Aug. 1, 1994, to Dec. 31, 1999, calls for a one-time signing bonus of \$1.1 million and an annual salary of \$600,000 until Dec. 31, 1997, and \$650,000 after Jan. 1, 1998. In addition, Lewinter was entitled to an annual bonus, to be determined by Morris, of no less than \$600,000 for 1995-1997 and no less than \$800,000 for 1998-1999.

## MCA Targeting Online Customers With Video Site

■ BY MARILYN A. GILLEN

LOS ANGELES—Who says time spent online equals hours stolen from more useful pastimes, such as watching videos? Not MCA/Universal Home Video, which is putting the Internet to work with the launch of a new World Wide Web site designed to showcase its home video and pay-per-view offerings to computer cruisers.

“Worrying about the Internet cannibalizing other entertainment forms, whether or not it’s true, just doesn’t do you any good,” says Craig Relyea, VP of marketing for MCA/Universal Home Video. “The fact is, people are spending time online, and these are our customers—the demographics are really similar in a lot of cases. So it would be shortsighted of us to ignore the opportunity to talk to them on their own turf.”

“Ultimately, this will enhance our ability to reach a wider audience,” adds MCA Home Video president Louis Feola.

HBO Video (<http://www.pathfinder.com>) and Mystic Fire (<http://www.echonyc.com/mysticfire>) would agree: The video companies have already launched their own Web sites to promote and (in the case of Mystic Fire) sell product, while MGM/UA Home Video has established a site aimed at retailers and suppliers on commercial service America Online, and it has plans for a larger consumer site.

Dubbed the Ultimate Hollywood Screening Room, MCA’s new site is part of the larger MCA/Universal “Cyberwalk” (<http://www.mca.com>), which encompasses the parent company’s film, music, TV, and book divisions under its umbrella. The home

(Continued on page 89)



**Party Time.** Arista Records executives congratulate LaFace Records executives on the quadruple-platinum sales success of “CrazySexyCool,” the second album by TLC. The band is currently on a national tour. Shown at a party in honor of TLC in New York, from left, are Arista GM Roy Lott, LaFace co-president Kenny “Babyface” Edmonds, Arista president Clive Davis, and LaFace co-president Antonio “L.A.” Reid.

## Veto Threatens Radio Dereg Provisions

■ BY BILL HOLLAND

WASHINGTON, D.C.—The threat of a presidential veto casts a shadow on the radio industry’s victory in keeping radio deregulation provisions in the giant telecommunications bill recently approved by the House. However, supporters claim the bill has enough congressional votes to override a veto.

The bill, which the House passed Aug. 4, removes all radio ownership restrictions; the Senate passed its version of the bill in June. The bill also loosens TV ownership caps, removes most TV/cable cross-ownership restrictions, and allows cable, long distance, and local phone companies to compete against each other.

The Senate and the House must hammer out identical versions of the bill before it reaches President Clinton’s desk.

The president has threatened to veto the bill if certain sections—including those covering broadcast ownership

and cross-ownership—are not made more to his liking.

The National Assn. of Broadcasters is awaiting the outcome by accentuating the positive.

“The administration’s main concern is with media concentration in local markets,” says Lynn McReynolds, a spokesperson for the NAB, who cites as

## PERFORMANCE RIGHT BILL PASSES SENATE ON EVE OF RECESS

WASHINGTON, D.C.—The Senate unanimously passed the industry’s Digital Performance Right in Sound Recordings bill Aug. 8.

Senate approval of the legislation came during the final night of floor action before Congress’ August recess. The bill, S. 227, offers a substitute amendment, No. 2302, which incorporates changes worked out this summer by recording industry groups. It is sponsored by Sens. Orrin Hatch, R-

Utah, and Dianne Feinstein, D-Calif. Upon return from recess in September, House lawmakers plan to vote the identical companion bill, H.R. 1506, out of the Judiciary Committee, where it is pending.

“It’s not my sense that radio is a big factor,” McReynolds says. “While they probably don’t favor radio caps [being] off, that’s not their main concern.

(Billboard, July 15) and House passage should proceed smoothly, according to insiders.

If passed by the House, the bill will go to a Senate/House conference for signoff and then be forwarded to the White House to be enacted into law.

The bill will grant copyright owners a performance right for use of sound recordings in digital transmissions. Traditional radio broadcasters are exempted.

BILL HOLLAND

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Billboard Music Group

# Commentary

## Earth-Aid A Music-Industry Must

BY BARBARA BLEZARD

Have you ever considered what goes on behind the scenes in the music business? Not just the talent or the promotion, but the actual, physical efforts and materials that go into producing the music recordings that are the basis of our industry. I am asking you to do just that—and this time I want you to think not for yourself, but on behalf of planet Earth and her environment.

Let's begin in the factories that produce the electronic components and recording media that the music is stored on. When we examine these factories, we are forced to consider environmental issues of chemicals and materials.

According to Bob Stewart, of Science Applications International Corp., a technology and environmental services corporation in McLean, Va., "Chemicals and materials form the building blocks of recording-industry products, such as signal processors, computer workstations, and recording media. These materials and chemicals include solvents, acids, toxic metals, and many others. For example, the manufacture of a computer workstation requires the use of approximately 700 different types of materials and chemicals, more than half of which are hazardous."

These supplies and equipment need to reach the audio engineer, producer, or studio manager, and so begins the use of packaging. From cardboard boxes to plastic-foam peanuts, the recording industry spends millions of dollars and creates tons of waste to produce packaging to cradle these delicate materials for delivery. No problem, right? Let's just recycle it!

Elizabeth Harriman, of the Massachusetts Toxics Use Reduction Institute, says, "It is much more efficient to follow the theory 'reduce, re-use, and recycle,' in that order. By consuming so many nonrenewable raw materials and considering the impact of raw materials' extraction and processing, including the energy and water used in the process, we are supporting an inefficient system. Recycling requires energy and resources and produces byproducts, and there is only so much landfill space for disposal of what we cannot recycle."

In the average studio, which uses the aforementioned electronics, equipment, and recording media, millions of watts of electricity are consumed to fuel everything from the lights and coffee maker to the board and power amps. Temperature control is vital to a studio in both the booth and the tape-storage areas, so such equipment as air conditioners and heaters run constantly. In an effort to produce a perfect take, millions of miles of recording tape are used, edited, sometimes re-used, and eventually disposed of. This tape ends up in our landfills, because there is often nowhere else for it to go.

Equipment is constantly being updated, and though some of the older stuff can be sold off, eventually that too ends up beside the tape at the dump. In an effort to remain technologically advanced and produce the cleanest, crispest recordings, studios have an incredible turnover of materials.

So now our recording has been produced and—after undergoing the manufacturing process, which again raises issues of chemical and material waste—it is ready to be distributed to the public.

Although the movement to ban the CD longbox was successful, efforts to saturate

the industry and consumer market with publicity results in the production and distribution of millions of tons of printed materials, including posters, header cards, flats, press releases, and other paper-based products.



### 'Adopt one operational change.'

Barbara Blezard is the coordinator for the Recording Industry Environmental Task Force, an organization based at the University of Massachusetts Lowell.

At the concert arena, where the recording is promoted through a live performance, we can see the rampant waste and littering of paper and plastic-foam products on the grounds. And there is always the car trip home to look forward to, as many arenas are not accessible via public transportation.

Yet, as an industry, haven't we done our part for the environment? We've produced the fund-raising recordings, we've donated our valuable supplies and equipment for public awareness projects, we've engineered concerts, and we've lent our names to save the whales and the rain forests in an effort to spread the message about environmental responsibility.

But what have we done as an industry for the industry? Maybe we should take a look into our own backyards and do all that we can to make our industry environmentally sustainable.

It is true that some members of the recording industry have taken environmental responsibility seriously. Rykodisc spearheaded the "ban the box" movement, which has eliminated tons of waste on the consumer level.

## LETTERS

### DEFENDING THE FREEDOMS OF MANY

It has been with interest that I have observed the debate surrounding the practice of blaming the entertainment industry for the societal ills of the '90s (Billboard, June 3, June 17, July 1).

While there is no doubt that the electronic media has an incredible influence on our society—particularly our children—we cannot place the blame for all our ills on entertainment. There has to be within each of us an acknowledgment of personal responsibility. Government interference and regulations do not heal these problems, they serve as band-aids. But allowing market forces to work is a move in the right direction. Electronic media are no different from any modern convenience that provides us information and services at our fingertips. It is in the manner of use that we find abuse.

In Tennessee, we have thousands of individuals who are employed in the entertainment industry. These are honest, hard-working men and women who have selected the fields of music, entertainment, television, and film as their chosen professions. Most of these individuals were drawn to this industry not by the desire to change the thought patterns of the nation, but by the

3M has taken a companywide interest in the environment since 1975. According to the company, in its first 15 years—1975-1989—its environmental policy has cut 3M pollution per unit of production in half, prevented more than 500,000 tons of pollutants, and saved the company more than \$500 million.

In May, BASF celebrated the second year of its EcoShuttle, a packaging system for its audio and videotape pancakes that can be re-used up to 25 times before it is reprocessed and recycled. In one year, 27,365 cubic feet of waste was prevented—over 12 tractor-trailers full—according to the company. In the last year, almost 50% of BASF audiotapes were sold in EcoShuttle boxes.

Yet there is still much the industry can do to address environmental concerns. The first step is recognition. Become aware of the impact that everything you do in your professional life has on the environment, from your consumption of resources, such as paper, electricity, and recording media, to making your work environment safer by implementing environmentally safe manufacturing processes.

Adopt one operational change—from considering design for the environment when creating your next series of product to decreasing your packaging to recycling the paper and cardboard in your facility. When that practice becomes comfortable to you, add another.

Second step—spread the word, and commit to using the public visibility that we enjoy as an industry to spread the concept of environmental sustainability.

As Congress seeks to dismantle many of the environmental laws that have been established over the last 25 years, we as an industry must tackle the environmental challenge before it hits crisis proportions. Our profile as an industry will enable us to influence other industries to join our efforts to make real, internal environmental changes.

opportunity to work in an industry that embodies the true spirit of American entrepreneurship.

The entertainment industry provides a lesson in how free enterprise works. An individual develops an idea, then finds financial backers who share that belief and are willing to fund the idea. Then this new company—with capital and ideas at risk—creates its product and offers it to the consuming public. Sometimes the public rejects that product, and those individuals have gained experience. When the product is well received, this experience is accompanied by financial success. This is the process of market forces at work. In a free-market economy, the informed consumer determines the success of a product.

We should be cautious of blanket statements that condemn the entire industry for the actions of a few. Misconduct of a few is no reason to encourage legislation that would restrict the freedoms of many. In our state and in this nation, there is still room for personal responsibility, economic productivity, and personal success.

Don Sundquist  
Governor of Tennessee  
Nashville

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# Artists & Music

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

## For Curb's Tim McGraw, Success Isn't 'Too Soon'

BY DEBORAH EVANS PRICE

NASHVILLE—Though he claims his first album was such a stiff that it "went wood" as opposed to gold or platinum, Tim McGraw's sophomore release, "Not A Moment Too Soon," has sold more than 4 million copies, creating anticipation at radio and retail for his new album, "All I Want," due on Curb Sept. 19.

Fueled by several hit singles, including "Indian Outlaw" (which peaked at No. 8 on Billboard's Hot Country Singles & Tracks and No. 15 on the Hot 100), "Don't Take the Girl" (No. 1 country, No. 17 on the Hot 100) and "Not A Moment Too Soon" (No. 1 country), the album has sold 4.1 million units, according to SoundScan.

In addition to topping the country album chart, "Not A Moment Too Soon" went No. 1 for the weeks of May 21 and May 28, 1994, on The Billboard 200, placing McGraw alongside Garth Brooks and Billy Ray Cyrus as the only country acts to accomplish that feat in recent years. The release was also named album of the year by the Academy of Country Music at its annual awards show last May.

By utilizing an extensive ad campaign, retail contest, and worldwide

(Continued on page 85)



McGRAW

## Grateful Dead's Garcia Leaves Legacy Guitarist/Singer Embodied Spirit Of '60's

BY CHRIS MORRIS

LOS ANGELES—In a 1989 interview with Peter Watrous for Musician magazine, Jerry Garcia made a telling comment about his music as he spoke about his audience.

"They're acting out their version of how much freedom there is in America to go for a wild ride," Garcia said. "What's left is, well, you can follow the Grateful Dead on the road. You can't be locked up for that, yet. So it's an adventure. And an adventure, as part of the American experience, is essential."

The questing adventurousness of guitarist/vocalist Garcia and his bandmates in the Grateful Dead stretched the boundaries of rock's expressive palette during the '60s and won the group a virtual army of devoted fans that spanned two genera-



tions of rock listeners.

Garcia was found dead after 4 a.m. Aug. 9 in his room at Serenity Knolls, a drug treatment center in Forrest

Knolls, Calif. Garcia had turned 53 Aug. 1. At press time, no official cause of death was listed; published reports said the musician died of a heart attack.

In recent years, Garcia's physical condition had been in decline; the poor state of his health was exacerbated by years of drug use, which, he told interviewers, included a bout with heroin addiction during the '80s. In 1986, he was admitted to a hospital in a diabetic coma. Garcia later attempted to turn his health around—he quit smoking, hired a trainer, and dropped his weight.



GARCIA

Dennis McNally, the Grateful Dead's longtime spokesman, was unavailable at press time; according to a member of the Dead's office staff, McNally was meeting with the surviving members of the Dead about the group's future plans.

Carlos Santana, a contemporary of the Bay Area music scene, is among the numerous fellow musicians mourning Garcia.

"Being guitarists in the San Francisco music scene together, Jerry and I shared a special bond," says Santana. "He was a profound talent, both as a musician and an artist. He cannot be replaced. I take solace in the

(Continued on page 12)

## Velvet Underground Surfaces With New Polydor 5-CD Set

BY CHRIS MORRIS

LOS ANGELES—Validating the historic work of an uncompromising band that was considered a flop in its day, Polydor Records/Chronicles will release the five-CD Velvet Underground retrospective "Peel Slowly And See" on Sept. 26.

The 75-track compilation, produced

by PolyGram VP of catalog development Bill Levenson, was assembled with the cooperation of the band's original members: vocalist/guitarist Lou Reed, multi-instrumentalist John Cale, guitarist Sterling Morrison, and drummer Maureen "Moe" Tucker.

As a result of the research involved in the project, Rhino Records will release an expanded version of the group's fourth album, "Loaded," in early 1996, while PolyGram is weighing a series of "official bootlegs" of live Velvets shows.

Information regarding the international marketing of "Peel Slowly And See" was unavailable at press time. However, foreign release dates for the set have been fixed: Sept. 25 in Europe, Sept. 27 in Canada, Oct. 1 in

(Continued on page 85)



THE VELVET UNDERGROUND



**Gotta Be Platinum.** Sony Music executives present recording artist Des'ree and members of her band with platinum plaques commemorating sales of her Sony 550 Music album "I Ain't Movin'," featuring the hit single "You Gotta Be." Shown, from left, are John McL. Doelp, executive VP, Sony 550 Music; Hilary Shaev, VP of promotion, Sony 550 Music; Tim Atack, band member; David Massey, VP of A&R/international marketing, Epic Records; Polly Anthony, president, Sony 550 Music; Orefo Orakuwe, band member; Des'ree; Howard Francis, band member; Tommy Mottola, president/COO, Sony Music Entertainment; Prince Sampson, band member; Thomas Dyani, band member; Richard Griffiths, president, Epic Records; and David Wernham, artist manager.

## Carey In Talks With Sony To Form Own Label

NEW YORK—Columbia pop diva Mariah Carey is in discussion with Sony Music to form a custom label.

According to a source at Sony, the still-unnamed label is still in the early stages of development and is not likely to be launched until the end of 1996. The source says Carey

is already considering her first signings.

The singer will devote the remainder of 1995 and much of next year to promoting her new, as-yet-untitled Columbia album, which is due in stores Oct. 10. The set will be previewed Sept. 5 with the single "Fantasy," which will be complemented by a videoclip directed by Carey.

Should the label come to fruition, Carey will join a growing clique of superstar-helmed custom labels, including Madonna's successful Maverick Records and Michael Jackson's up-and-coming MJJ Records.



CAREY

## WB, Postal Service To Promote Jazz Stamp Series

LOS ANGELES—An ambitious fall campaign by the U.S. Postal Service and Warner Bros.' jazz division will cross-promote a forthcoming series of postage stamps featuring 10 "Legends Of Jazz" and Warner's young stable of jazz artists.

The stamp series will be kicked off on Sept. 1 with a first-day ceremony in New Orleans devoted to trumpeter Louis Armstrong, one of the performers depicted on the stamps. The entire set of 32-cent stamps, which features color portraits by artist Martin D. Toub, will be released Sept. 16 in Monterey, Calif., during the Monterey Jazz Festival.

Also on Sept. 16, the Postal Service will issue a \$4.95 consumer "Stampfolio" for "Legends Of Jazz" that will include the 10 stamps, descriptive material about the artists, and—for the



Among the jazz legends to be honored by the U.S. Postal Service, clockwise from top left, are Coleman Hawkins, Louis Armstrong, Jelly Roll Morton, and James P. Johnson.

first time in post office history—an exclusive free CD, "Warner Jams' Tribute To The Jazz Masters." The

12-track CD, which will not be available at conventional retail stores, features Warner artists performing songs associated with the jazzmen on the stamps.

The Warner performers—saxophonists Joshua Redman and Kenny Garrett, trumpeter Wallace Roney, and keyboardists Larry Goldings and Brad Mehldau—also appeared collectively on the July 11 Warner release "Warner Jams Vol. 1," the first of a projected series of "blowing sessions" featuring the label's jazz talent. Most of the performers will release their own Warner albums in August and September.

On the Stampfolio CD, the Warner artists, in various group configurations, play songs made famous by Armstrong ("What A Wonderful World"); pianists Eubie Blake

("Memories Of You"), James P. Johnson ("Sweet Lorraine"), Errol Garner ("Misty"), and Thelonious Monk ("Straight, No Chaser"); saxophonists Coleman Hawkins ("Body And Soul"), Charlie Parker ("Ornithology"), and John Coltrane ("Impressions"); and bassist Charles Mingus ("Goodbye Pork Pie Hat").

Bassist Clarence Seay and drummer Lewis Nash duet on the disc's sole tribute, the New Orleans-style march "Jelly's Roll," a homage to pianist Jelly Roll Morton.

The CD is rounded out by two tracks—a version of Miles Davis' "Blue Grass"—excerpted from "Warner Jams Vol. 1."

The Stampfolio campaign—which follows highly successful 1994 stamp

(Continued on page 12)

## Delicious Turns Malicious On New 'Hybrid' Rock Label

BY BRETT ATWOOD

LOS ANGELES—Delicious Vinyl, known for its hip-hop, dance, and rap music roster, is forming Malicious Vinyl, a new label for modern and hard rock acts.



The first full-length offerings from the new label will be Shrine's "Psycho," which is the Los Angeles-based rock quartet's debut, and Excel's "Seeking Refuge," which follows the act's two independent albums on Caroline. Both releases are due Aug. 29.

Malicious Vinyl's first release, a 10-inch vinyl EP of Shrine's "Create Or Destroy," came out last summer. However, the Shrine and Excel albums represent the Los Angeles-based label's full-fledged debut, according to Delicious Vinyl VP/GM Rick Ross, who is spearheading the new imprint.

A third act on the label is Anaheim, Calif., garage band Stain, which is recording its Malicious Vinyl debut this month, according to Craig McDonald, who handles A&R and marketing for the new label.

Ross anticipates releasing five albums on the label over the next year.

"We've always wanted to do rock," says Ross. "We developed Malicious Vinyl as a hybrid alternative to the indies and majors. It is more of a custom boutique label that has the resources of a major but the personal attention of an indie."

Joining Ross and McDonald is Delicious Vinyl's Paul Ellis, who will handle A&R and promotion duties for the new imprint.

"The size of the label is an advantage for us when we scout out new talent," says McDonald. "The bands see that this label is not run like a big corporation, which is an advantage for us."

Delicious Vinyl and its labels are independently owned, but many of its releases are co-marketed with Capitol Records. It is expected that Capitol

will further formalize its partnership with Delicious Vinyl in the coming weeks, including a possible partial acquisition of the label, according to a source.

Although most new releases will be distributed through Cema, Ross says that the labels will seek independent distribution for certain titles.

International distribution for Malicious Vinyl had not been determined at press time.

Delicious Vinyl has dabbled in rock in the past, with Masters Of Reality and Spinout. Ross says those efforts ran into some difficulty because of De-

(Continued on page 96)



**Sister, Sister.** Folk artist Odetta congratulates Loose Cannon/Island Aboriginal/Celtic trio Tiddas at the group's first U.S. show, held at New York's Bottom Line. Tiddas, whose name is aboriginal for "sisters," will debut on the label in September. Shown, from left, are band member Lu, Loose Cannon president Lisa Cortes, Odetta, and band members Amy and Sally.

## Christian Alternative Music Gets Its Tattoo Benson-Linked Label Sets Itself Apart From Parent

BY DEBORAH EVANS PRICE

NASHVILLE—New York-based Music Entertainment Group has launched an alternative Christian label, Tattoo Records.

The label is located in Nashville, along with MEG-owned labels Benson Music Group and Diadem.

The label has yet to sign an act, but GM Mike Porter says it is close to signing a band and expects to make the announcement within a week. Porter says Tattoo hopes to have product released by December.

Tattoo titles will be distributed through Benson Music Distribution.

MEG CEO Wes Farrell says he had been toying with the idea of starting such a label for a year and now feels the right time has come. Porter agrees and says he thinks Tattoo will target a market with tremendous potential.

"I have a goal. I hope that the same kind of growth that pop music has shown in the alternative field will carry over," Porter says. "There's an audience out there we're not speaking to as an industry. This music may be that voice to speak to some of the younger kids that haven't been attracted to our

industry."

Some Benson staff is shifting to the new label. Mark Quattrochi transfers to Tattoo as director of A&R from his post in Benson's A&R department. Porter will continue in his responsibilities as Benson's VP of publishing, while also serving as Tattoo's GM.

Dan Michaels is new to MEG, joining as Tattoo's director of marketing. Michaels is a founding member of alternative group the Choir and has management, booking, and performance experience with a variety of acts, including the Throes, 77s, Bryan Duncan, Lost Dogs, and At The Foot Of The Cross.

As to why execs chose to create a new label rather than just signing alternative acts to Benson's roster, Porter says, "The music itself brings with it unique challenges in marketing and an implicit understanding of the genre from an A&R standpoint, so Benson was probably not the right label to facilitate both those areas of music."

Porter says alternative is a "distinct style within Christian music, especially the way you market it. You don't necessarily go after print ads and radio with the same vigor that you would

with an AC, inspirational, or other middle-of-the-road artist. There are more grass-roots marketing techniques involved. Since it needed a dedicated staff, it just seemed easier to [develop] a new imprint to accommodate it."

Porter says live performances are the best means of promoting alternative Christian music. In the past, artists who have performed modern rock or alternative music have had trouble finding venues. Mainstream clubs are often reluctant to book Christian bands, and churches are often hesitant to present edgier music, traditionally embracing more AC/pop Christian acts.

According to Porter, those situations are changing. "The biggest tool for marketing the music is to get people to see the bands play," he says. "I'm told that there are many more enlightened youth ministers and church organizations who embrace this music. So we're not discounting churches as venues."

Porter says the college circuit is a great place for Christian alternative acts and mainstream clubs are also

(Continued on page 96)

## Judge Grants MCA \$7 Million In Charly Case

BY IRV LIGHTMAN

MCA Records has won more than \$7 million in damages in the U.S. as part of its long-running international dispute over the release of Chess masters by Charly Holdings Inc., Charly Records Ltd., and Charly Records International APS.

In his ruling Aug. 1 in U.S. District Court in Los Angeles, Judge Ronald Lew ordered the companies, based in England, to pay more than \$5 million in compensatory damages to MCA Records for the unauthorized use of master recordings from the Chess catalog, including its name and logo, and additional sums totaling more than \$2 million in punitive damages.

Charly plans to appeal the ruling. In a statement, the company says the court "has no jurisdiction over any of the Charly companies as Charly does not do business in the United States."

Last December, a jury ruled in favor of MCA on the issues of trademark infringement, unfair competition, false designation of origin, and intentional and negligent interference. The jury also awarded MCA \$4 million, but Judge Lew granted the defendants a new trial on the issue of damages.

As a result of an acquisition from Sugar Hill Records a decade ago, MCA claims exclusive global rights to some 25,000 masters from the Chess catalog, which consists of material dating back to the '50s from Chess and such Chess-owned labels as Checker, Argo, Cadet, Concept, and Aristocrat. The artist roster includes such stellar blues and R&B performers as Bo Diddley, Etta James, Muddy Waters, Howlin' Wolf, and John Lee Hooker.

Charly had claimed rights to sell the masters in an arrangement with Marshall Sehorn and Red Dog Express, which claimed nonexclusive rights to the catalog as a result of a 1976 contract with All Platinum Music, a company owned by Joseph and Sylvia Robinson, who were also own-

(Continued on page 95)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jack Rovner is named executive VP and GM of RCA Records in New York. He was senior VP of BMG Ventures and marketing, BMG Entertainment North America.

Ronald E. Sweeney is appointed executive VP of black music for Epic Records and senior VP of Sony Music Entertainment in New York. He was principal in his own law firm and chairman of Avant Garde Management.

Capitol Records names Bruce Kirkland executive VP in Los Angeles and Bruce Lundvall GM, East Coast, in New York. Kirkland was senior VP of marketing and GM of Capitol. Lundvall retains his position as president of Blue Note/Metro Blue Records.

Richard Nash is appointed senior VP of the black music division of Elektra Entertainment Group in New York. He was senior VP of the black music division of Atlantic.

Marty Maidenberg is promoted to VP of product development for Mer-



ROVNER



SWEENEY



KIRKLAND



LUNDVALL



NASH



MAIDENBERG



NAYLOR



STEWART

cury Records in New York. He was senior director of marketing.

Wendy Naylor is named VP of alternative music promotion for MCA Records in Los Angeles. She was a founding partner of Mike Jacobs & Associates, an independent alternative promotion firm.

Faisal Durrani is appointed director of international marketing for Island Records in New York. He is head of Island's new international division. He was product manager of PolyGram's international division.

Tim Patterson is named senior di-

rector of A&R for Arista Records in New York. He was senior A&R director at Uptown Entertainment.

The EMI U.K. label of EMI Records in London names Ian Ramage marketing director, Amanda Knight head of product management, and Trudy Bellinger head of creative affairs. They were, respectively, VP of pop marketing for EMI International, marketing manager for the EMI U.K. label, and head of video for the EMI U.K. label.

Eric Skinner is promoted to director of rap promotion for Jive Records

in New York. He was manager of rap promotion.

**PUBLISHING.** Terry Foster-Key is appointed executive VP of continental European operations for EMI Music Publishing in London. He was deputy managing director of EMI Music Publishing U.K.

**RELATED FIELDS.** Colin Stewart is named COO for Magnatone Entertainment Group in Nashville, which includes Magnatone Records, Magnatone Music Publishing, and Magnatone

Artist Management. He was VP of marketing and sales for EMI America.

Victoria G. Traube is appointed senior VP and general counsel of the Rodgers & Hammerstein Organization in New York. She was VP and head of New York motion pictures and theater business affairs for International Creative Management Inc.

Tom Bennett is promoted to president/CEO of Great Entertainment Merchandise Inc., the merchandising arm of PolyGram, in New York. He was VP of talent acquisition and creative.

# David Bowie Returns To Drama

## Plays Seven Roles On Virgin Set 'Outside'

BY MELINDA NEWMAN

NEW YORK—Throughout his career, David Bowie has assumed several personas, including those of glam rocker Ziggy Stardust and the debonair Thin White Duke. But on his latest project, "Outside," he outdoes himself, taking on no less than seven characters.

"Outside," coming Sept. 26 on Virgin Records in North America and BMG in the rest of the world, is a musical Gothic drama that elevates murder to an art form. It is the first in a series of albums for Bowie that will delve into the lives of the new characters he has created.

"The albums will go through the end of 1999," says Bowie. "And the overriding sort of idea would be to, in musical diary form, capture the atmosphere of the last five years of the millennium using the device of a storyline and characters."

The atmospheric, textured work of "Outside" recalls Bowie's early work rather than his more accessible, mainstream pop of "Let's Dance" or his last album, 1993's "Black Tie, White Noise." The first

single, "The Hearts Filthy Lesson" is an edgy, industrial, layered tune that will go to college, alternative, and album rock radio in early September. That will be followed by another version, remixed by Nine Inch Nails' Trent Reznor, that will be



DAVID BOWIE

serviced to radio later in the month. Samuel Bayer is directing a video for the song.

"At the end of the day, we're promoting the artist, and a spin is a spin, whether it comes from the album version or the remix," says Phil Quartararo, president/CEO of Virgin Records America. "I'm trying to re-establish David Bowie. In a perfect world, the remix will ensure us extra mileage as the song gets established. This is the first real concept album David has made in several years. I think for him, it's a return to his roots—not so much in music, but in style. We need to go to his core fan and say, 'The guy you grew up with has a new record

(Continued on page 13)



**A Lollapalooza Of A Gig.** As Lollapalooza '95 continues its trek across America, the festival's organizers enjoy the view at the Gorge Amphitheater in George, Wash. At the MCA Concerts-operated venue, the tour coordinators were presented with a "Georgie" for setting a career attendance record at the venue. In its three stops at the Gorge Amphitheater, Lollapalooza has drawn 73,301. Shown, from left, are Melissa Miller, MCA Concerts; Stuart Ross, Lollapalooza tour manager; Felicia Villarreal, publisher of Lollapalooza magazine; Perry Farrell, Lollapalooza founder; and Jeff Trisler, MCA Concerts Northwest.

# RCA's Sven Gali Manipulates Its Sound For Second Album

BY LARRY LEBLANC

TORONTO—Members of the 8-year-old Canadian hard rock band Sven Gali so enjoyed working with Seattle-based producer Kelly Gray on their album "Inwire," coming from RCA Records Sept. 26 in the U.S., that they consider him an honorary member of Sven Gali.

"He practically became a band member," says guitarist Andy Frank. "Recording this album was the best time we've ever had in the studio. It was a very creative experience."

Produced by Gray (Candlebox), "Inwire" was recorded over a four-month stretch in mid-'94 at London Bridge Studio in Seattle and Metalworks Recording Studios in Mississauga, Ontario. The album features guest appearances by Blind Melon's Chris Thorn, Sweaty Nipples' Scotty Heard, and Candlebox's Kevin Martin and Scott Mercado.

The album was released in Canada on April 1 by BMG Music Canada and in Japan on May 21 by BMG Victor Japan. A worldwide launch by BGM international affiliates is planned for January.

Tom Derr, director of artist development at RCA Records New York, says that the album's first single, "What You Give," will cross the boundaries of several American radio formats.

(Continued on page 13)



SVEN GALI

# Shanachie Disc Shows The Dead's Roots; Restless Starts Van Go—The Art Of Booking

**ROOTS ROCK:** Following Jerry Garcia's death, the tributes to the Grateful Dead will undoubtedly begin to flow. However, a wonderful project in the works before his death may prove to be a very fitting homage to the influential Garcia, as it highlights the artists who influenced him. On Oct. 15, Shanachie will release "The Music Never Stopped: Roots Of The Grateful Dead," a 17-song collection of tunes that the Grateful Dead have covered over the years, performed by the artists who made them famous. (Interviews for this column were conducted prior to Garcia's death.)

The album works on several levels. For fans of the Dead, many of whom undoubtedly thought that the band had written such songs as Bonnie Dobson's "Morning Dew" or Obray Ramsey's "Rain And Snow," the compilation will provide an education; for fans of American folk and blues music, the record will serve as a joyous assembly of home-grown treasures.

The album was the brainchild of David Gans, producer of the "Grateful Dead Hour" syndicated radio show and author of two books about the Dead, and guitarist Henry Kaiser, who has recorded many albums under his own name and plays with many of the Dead's offshoot bands.

"Henry and I have talked about this for a very long time," says Gans, who shares a co-producer credit on the album with Kaiser. "We wrote up a proposal for the band. There are dozens of songs the Dead have covered. We blocked out several albums worth and thought which songs would make the best album. We sequenced it sort of like it would be for a live concert; we're aware that these songs usually have a certain place in a set."

The band gave Gans and Kaiser its blessing, and then, as Grateful Dead guitarist Bob Weir says, "We left them to their own devices. These guys are old friends. We trust them. These are the original source materials for the tunes for us, and I'm kind of pleased that people will get a chance to hear the original renditions."

Gans says, "We received no explicit guidance from the band. They tend to say yes or no about something and then not want to be bothered by the details."

For a hand in licensing the material, Gans and Kaiser turned to Bill Belmont at Fantasy Records. "Some of the songs were in Fantasy's library," Gans says. "The miracle to me was that Bob Dylan said yes to let us use 'It's All Over Now, Baby Blue,' but I think it was the context in which the song is used."

The pair approached Shanachie because Kaiser has worked with the label on several other projects. "Is it appealing to work with the Grateful Dead on a record project?

Are frogs waterproof?" asks Richard Nevins, president/CEO of Shanachie. "One thing we endorse as a company is a unique identity for a project or an artist, and this certainly has that."

The album cover was illustrated by R. Crumb and pictures several of the artists featured on the album together onstage, with the Dead's trademark skeletons dancing in the audience. Crumb has stated his dislike for the Dead, but Nevins enticed him to do the cover by promising payment in the form of a number of rare 78s that Crumb, a record collector, coveted.

Four to six weeks before the album hits retailers, Deadheads will be able to purchase it through Grateful Dead Merchandising, the band's own program that sells Dead paraphernalia directly to fans.

The only song on the album the Dead no longer performed was "I Bid You Good Night" by the Pindar Family. The band has not played the song since keyboardist Brent Mydland's death in 1990.



by Melinda Newman

**GO VAN GO:** Restless Records has formed its own on-site booking agency that will handle not only many of the artists on its roster, but those on other labels—major or indie—as well. Kio Novina, formerly with booking agency ICM, is an equity partner in and the managing director of the Van Go Agency. Although Restless acts are in no way obligated to utilize Van Go, among the label's artists who are booked through the agency are Lori Carson, Penny Dreadfuls, Spain, Viva Saturn, and Gem (see story, page 10). Non-label acts utilizing Van Go include Marlee MacLeod (Medium Cool), Three Mile Pilot (DGC), and Heavy Vegetable (Cargo). Restless president Joe Regis says that he started the agency because of the difficulty in landing "quality touring opportunities for our artists. Therefore, we decided to take matters into our own hands and help start an agency. But just as important, we think an alternative booking agency here in L.A. represents a bona fide business opportunity on its own merits."

**JOINING FORCES:** Following the death of Dennis Fine, PR companies Fine Media and Ida Langsam's ISL have joined forces and are working out of Fine Media's downtown New York office. Fine's wife, Karen, who has a publicity background, is joining the company, which is considering coming up with a joint name. Among the clients being worked by the combined firm are Nick At Nite Records, PolyGram Chronicles, Jude Cole, Gavin Friday, Jayne County, and the Ramones, who will open for Pearl Jam on four upcoming shows (Billboard, Aug. 12).

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## Artists & Music

### Finding A Gem In Cleveland's Indie Scene Rust Belt All-Star Quartet To Debut On Restless

BY CARLO WOLFF

CLEVELAND—In the '50s, during the heyday of AM radio giants WHK and WGY, Cleveland was a key city from which to break a band. The era of AM dominance is long gone, but this northern Ohio city remains an important radio market, and in the past few years, several bands have formed here, complete with media profile and radio airplay.

Restless Records is counting on that recent heritage to break Gem, a talented quartet with a distinguished underground resumé. Restless will release the band's debut, "Hexed," on Sept. 26.

"We're very excited about Gem," says Rich Schmidt, VP of marketing and promotion for Los Angeles-based Restless. "The individual players have come from credible past bands—guitarist Doug Gillard from Death Of Samantha, drummer Scott Pickering from Prisonsshake—so we're obviously launching from a believable indie base."

The impromptu spawn of a 1992 jam session at a record-release party, Gem came together because Gillard, former Prisonsshake bassist Chris Burgess, and former Four Coyotes guitarist Tim Tobias had always wanted to "get something together," says Gillard, who also plays in Cobra Verde, another Death Of Samantha offshoot that records for local label Scat Records. (Don Depew, who plays bass in Cobra Verde, co-produced "Hexed.")

"I had a couple songs on the 'Hotel Cleveland' compilation under just my name, so I got those guys together to flesh out the songs live, and we decided to keep it going and call it Gem," Gillard says. Burgess was ultimately replaced by Jeff Curtis, whose resumé includes the underground Cleveland band My Dad Is Dead.

Gem's music is "kind of traditional, but not intentionally so," Gillard says. "Since we're not the youngest of the young whippersnappers, things come out in the music that are more traditional." The band members' average age hovers around 30.

"But all of us are up on things, too," Gillard says. "We're influenced by people like Swell Maps and Stereolab and Pere Ubu. Between the four of us, we're into everything."

"I write songs that happen to end up catchy because I kind of like catchy things," Gillard says. "But I in no way geared anything on the record toward commercial viability. I may just run too much the other way around on the next record."

Such ornery eclecticism might play well in Cleveland, an old Rust Belt city where a scene with appropriately industrial overtones seems to have developed. Schmidt notes the recent success of such bands as Dink (from nearby Kent) and Filter (led by former Nine Inch Nail Richard Patrick).

Support from local radio stations WMMS and WENZ helped both Dink and Filter, and there's no reason it can't do the same for Gem, Schmidt says.

College and commercial alternative radio are the two formats Gem aims



GEM

to crash, Schmidt says. Although the tentative first single is "Your Heroes Hate You," a brilliant detonation of postmodern rockabilly by Gillard, Restless also plans to release a Joe Chiccarelli remix of "Suburban Girl," a brooding Gillard song with an undertow riff. A single was scheduled to be released to radio a month before the album.

To prime the pump, Restless will release the songs on vinyl. "There will

be two 7-inch singles out to the retail community before the solicitation of our record," Schmidt says. "The hip retailers and the singles clientele will become well aware of the band before we release the CD."

Restless entered into a similar arrangement last year, when it tied the marketing of its Polara album to Polara singles released on Generator, a Minneapolis-based vinyl label.

Gem's vinyl ace in the hole is Jason Pettigrew, senior editor of Alternative Press, a Cleveland-based monthly magazine that just celebrated its 10th anniversary. Pettigrew owns the Carcrashh label.

Last year, Gem's "Suburban Girl"/"Drool" was released as a Carcrashh 7-inch, and the label was scheduled to issue Gem's "Sheep"/"Smiling All The While" in August. Nei-

(Continued on page 48)

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES ANDREW STRONG	Osterreich Ring Zeltweg, Austria	Aug. 1	\$3,651,768 (\$5,513,443 schillings) \$48.66/\$39.54	86,470 sellout	BCL Group
ROLLING STONES ANDREW STRONG	Olympia Stadium Munich	Aug. 3	\$3,161,077 (\$4,391,685 marks) \$53.98/\$46.78	67,509 sellout	BCL Group
ROLLING STONES ANDREW STRONG	Strahov Stadium Prague	Aug. 5	\$3,152,637 (\$4,070,440 crowns) \$187/\$23.99	126,742 sellout	BCL Group
BON JOVI RAINBOW BUTT MONKEYS	Montreal Forum Montreal	Aug. 2-3	\$856,612 (\$1,161,309 Canadian) \$49.50/\$37.50/ \$29.50	31,251 31,984, two shows, one sellout	Donald K. Donald Prods.
REBA MCENTIRE TOBY KEITH RHETT AKIN	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 5	\$470,649 \$38.25/\$18.25	19,971 20,000	PACE Concerts Cellar Door
REBA MCENTIRE TOBY KEITH RHETT AKIN	Blockbuster Pavilion Charlotte, N.C.	Aug. 4	\$437,430 \$38.25/\$18.25	17,978 18,750	PACE Concerts
REBA MCENTIRE TOBY KEITH RHETT AKIN	Nissan Pavilion Stone Ridge, Va.	Aug. 6	\$424,848 \$38.25/\$18.25	15,186 17,500	Cellar Door
ALAN JACKSON	Cheyenne Frontier Days Cheyenne, Wyo.	July 28-29	\$382,500 \$17	23,234 two sellouts	Don Romeo Agency
CARLY SIMON DARYL HALL & JOHN OATES	Garden State Arts Center Holmdel, N.J.	Aug. 1	\$341,472 \$47.50/\$21.50	10,768 sellout	in-house
H.O.R.D.E. FESTIVAL: BLACK CROWES BLUES TRAVELER ZIGGY MARLEY G. LOVE & SPECIAL SAUCE GOD STREET WINE JOAN OSBORNE CHRIS WHITLEY FIJI MARINERS	Deer Creek Music Center Noblesville, Ind.	Aug. 4	\$331,058 \$20/\$18	18,966 20,000	Sunshine Promotions

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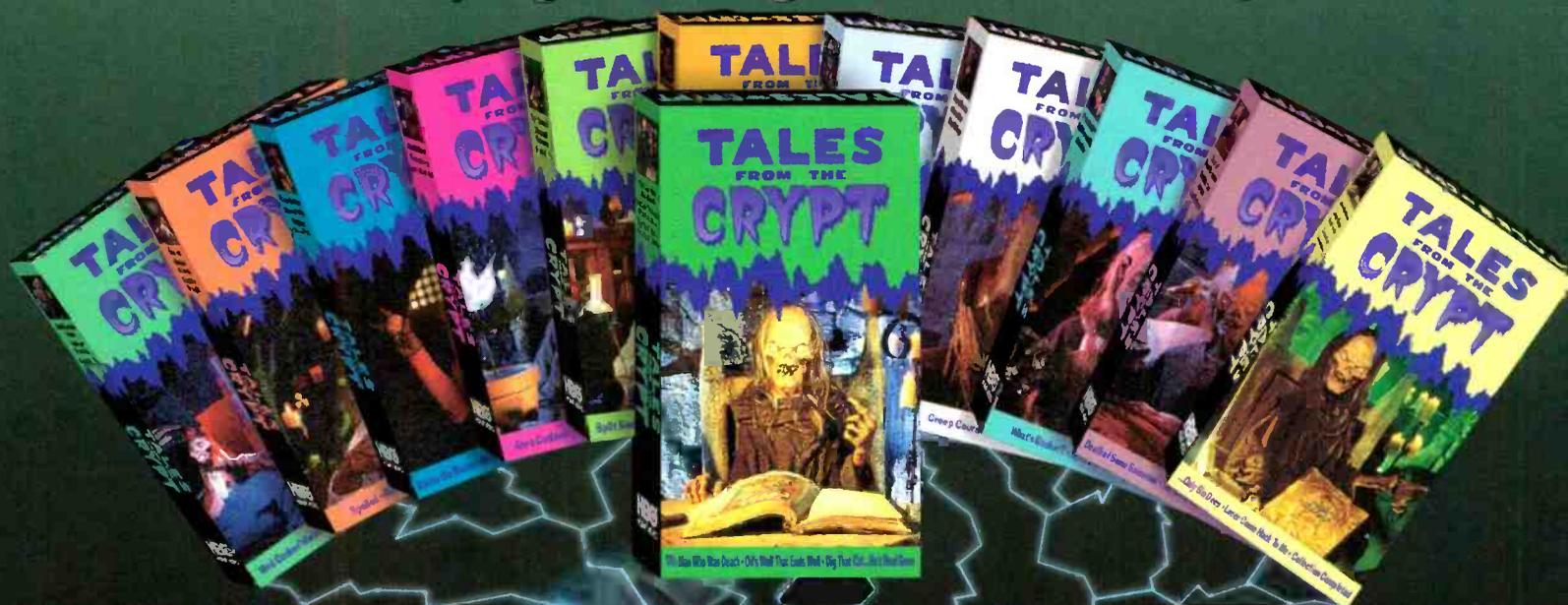
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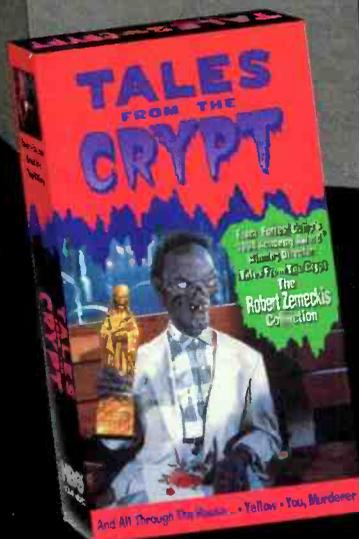


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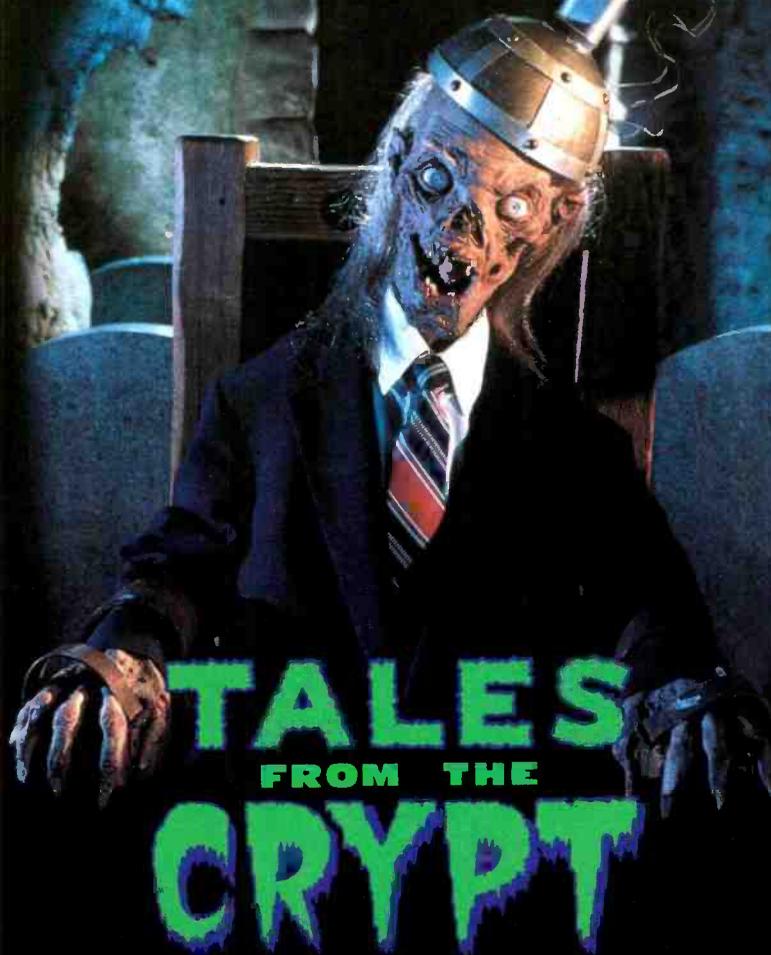
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## GRATEFUL DEAD'S JERRY GARCIA EMBODIED SPIRIT OF THE '60s

(Continued from page 6)

thought that his spirit has gone on to join the ranks of Miles Davis, Jimi Hendrix, and Marvin Gaye, and other greats that have left us all too soon."

Among the Dead's greatest fans in the music business is veteran executive Hale Milgrim, who saw the group perform literally hundreds of times. "For over 25 years, Jerry and the band provided the soundtrack for my life," Milgrim says. "I grew up with him, and I hoped to grow old with him, too. He taught me about not being afraid to take chances, about the joy of surrendering to the power of music, and the value of community. I'll miss that part of me he took with him. I imagine him standing on the moon and finding the river that sings sweet songs to rock his soul."

Steve Winwood, who with Traffic opened for the Dead last year, called Garcia's death "a severe blow to freedom from commercial considerations in music, the likes of which have never in my opinion been achieved by any other artist or band. He was one of music's greats."

Garcia occupied a unique position among guitarists. In the '60s, he helped pioneer longform rock improvisation; in an era in which blues-based virtuosi such as Hendrix and Eric Clapton held sway, Garcia melded blues, country, folk, and rock styles, and even jazz modalities, into an individualistic approach. While Garcia's playing was undeniably dramatic on its own, it always functioned as one facet of the Dead's polyrhythmic assault.

He was also a distinctive singer (he shared vocal duties in the Dead with Bob Weir) whose fragile, wobbling tones animated many of the band's classic songs.

Beyond his nearly 30-year stint with the Dead, Garcia cut several solo albums and collaborations. He also served as a member of the neo-bluegrass band Old & In The Way and as a sideman with Jefferson Starship, New Riders Of The Purple Sage, and Crosby, Stills, Nash & Young, among others.

Garcia was born in San Francisco and took up the guitar at the age of 15. After leaving the army in 1959, he moved to Palo Alto, Calif., where he met Robert Hunter, the Grateful Dead's future lyricist. Garcia played in several Northern California folk and bluegrass bands. In one such unit, Mother McCree's Uptown Jug Champions, he teamed up with guitarist/vocalist Weir and keyboardist Ron "Pigpen" McKernan.

By 1965, the jug band had metamorphosed into the Warlocks, adding bassist Phil Lesh and drummer Bill Kreutzmann; percussionist Mickey Hart joined shortly thereafter.

Within a year, the Warlocks were rechristened the Grateful Dead; by then, the band was becoming an integral part of the countercultural ferment in San Francisco. Novelist Ken Kesey's Merry Pranksters were espousing the recreational uses of LSD, and the group played one of Kesey's first "acid tests"—extravagant audio-visual maelstroms featuring local rock acts, designed to heighten the effect of an acid trip—at the Fillmore Auditorium in 1966. (It was during this time that Garcia acquired the nickname "Captain Trips.")

The Dead's free-form music, in which marathon, ever-mutating jams emerged from the group's evanescent song structures, took shape as group

improvisation, with Garcia's keening, swirling guitar work serving as the centerpiece of the band's ensemble sound.

The open-ended nature of the Dead's music appealed to the hippie community and made it a fixture of the burgeoning Bay Area ballroom scene; the band became a fixture at such venues as the Family Dog, the Avalon, and the Fillmore.

Record companies quickly began to realize that acts like the Dead were tapping the ecstatic *Zeitgeist* of the time, and in 1966 Warner Bros. Records VP Joe Smith brought the Dead to the label as one of the first signings from the fertile San Francisco scene.

None of the Dead's first three Warner albums—"The Grateful Dead" (1967), "Anthem Of The Sun" (1968), or "Aoxomoxoa" (1969)—charted above No. 73, possibly because these primitively recorded studio efforts couldn't successfully capture the powerful vortex that the band created live.

The defining early album is probably 1970's "Live/Dead," which caught the group, and Garcia, at the peak of its improvisational powers. This potent concert set helped to explain the genesis during this period of the enormous cult of fans known as Deadheads, who trailed the band's tours around the country like a Bedouin caravan, fearful of missing a single revelatory Garcia guitar lick.

In 1970, two studio albums, "Workingman's Dead" and "American Beauty," harkened back to the Dead's roots in folk and country; the former spawned such concert perennials as "Casey Jones," "Truckin'," and "Uncle John's Band." Both albums entered the top 30 and ultimately went platinum.

The band, with Garcia as its principal instrumental luminary, continued to flourish through the '70s, touring relentlessly and issuing several live albums for its Deadhead legions (who were already extensively bootlegging and trading tapes of concert sets). In 1977, after issuing several albums on its own Grateful Dead imprint, the band signed to Arista.

Arista president Clive Davis describes Garcia as "a towering figure in music and in contemporary culture. He was, and represented, a unique life force. Always special, always generous and sharing and warmhearted, he will be deeply missed."

In the early '80s, the Dead's studio albums became slicker but unfocused, though still popular. Part of the problem probably lay in Garcia's burgeoning dependence on heroin, which began early in the decade and peaked with his collapse in 1986.

However, as if to prove there was plenty of life in the Dead yet, the band bounced back in 1987 with a revitalized Garcia and an Arista album, "In The Dark," that became its biggest commercial hit. The record, which rose to No. 6 on Billboard's album chart, sported the top 10 single "Touch Of Grey," a reflection on mortality tremulously sung by Garcia.

Already a huge touring attraction in the late '80s, thanks to the Deadhead faithful, the Dead co-headlined a stadium tour with Bob Dylan in 1988.

The Dead's pre-eminence among American rock bands was reiterated in 1991 with the benefit album "Dedicated," on which such talents as Los Lobos, Dwight Yoakam, Elvis Costello,

Suzanne Vega, Lyle Lovett, and Bruce Hornsby (who also toured with the group) covered the group's songs.

While none of the Dead's studio albums since "In The Dark" came close to matching that record's sales, the Dead remained a premier concert attraction.

According to Billboard's sister publication Amusement Business, the group grossed more than \$34 million from touring through July of this year. The Dead was the No. 6 touring act of 1994, grossing nearly \$50 million and drawing 1.2 million concertgoers to 77 sold-out dates. A top 10 touring unit for a decade, it was the No. 1 attraction in 1993 (gross \$46.6 million) and 1991 (gross \$35.2 million).

Even in later years, the Dead maintained a visionary, genre-hopping posture: Shows at the L.A. Sports Arena in 1993 featured appearances by such guests as Ornette Coleman and Branford Marsalis.

An outpouring of shock and grief hit the airwaves as word of Garcia's death spread Aug. 9.

Many classic rock, triple-A, and album rock radio stations played Grateful Dead music all day and opened their phone lines for listeners to talk about Garcia's death.

Classic rockers KRQR San Francisco and WXRK (K-Rock) New York and triple-A outlets KSCA Los Angeles,

WRLT Nashville, WXPB Philadelphia, KMTT Seattle, and KGSR Austin, Texas, were among the stations playing Grateful Dead music, interviews, listener requests, dedications, and comments.

Also on Aug. 9, Global Satellite Network delivered its 90-minute Dec. 11, 1989, edition of "Rockline" to its affiliates with Garcia and Weir live from San Francisco.

Global president Howard Gillman says the network was "besieged by all our affiliates, not just 'Rockline' affiliates, asking for material."

Westwood One and CBS' Spectrum Radio Network were among the networks to feed interview material and special reports to affiliates nationwide. Westwood One also offered affiliates a 90-minute Garcia tribute Aug. 9.

At press time, KRQR PD John McCrae was in discussions with the San Francisco police, parks and recreation departments, and Bill Graham Presents to organize a vigil similar to the one held in the Bay Area for John Lennon in 1980.

"We want to remember him the way he would've wanted to be remembered," says McCrae. "He would've said, 'Keep rockin'; so we're trying to keep this positive and have people talk about him that knew him."

VH1 saluted Garcia with memorial news segments throughout the day

Aug. 9. The network planned special Garcia/Grateful Dead editions of several regular programs, including its critics round table "4 On The Floor," "VH1 Crossroads," and "The Last Word." A special, "VH1 News: A Tribute To Jerry Garcia," was set to premiere Aug. 11.

Garcia's recorded legacy will be enshrined on the forthcoming live Grateful Dead album, "Hundred Year Hall," which Arista had set for an Oct. 3 release at the time of the musician's death. The concert set, recorded in Germany, will appear on the Grateful Dead Records imprint; Arista has reached an agreement with the band to issue the group's archival material. An acoustic studio album is also on tap for early 1996, according to a source.

In another eerie coincidence, Shanachie Records will release "The Music Never Stopped: Roots Of The Grateful Dead," a compilation of the original versions of 17 songs covered by the Dead over the years (see the Beat, page 8).

Garcia is survived by his third wife, Deborah Koons, and four daughters.

*Assistance in preparing this story was provided by Carrie Borzillo and Craig Rosen in Los Angeles and Jim Bessman in New York.*

## WB, POSTAL SERVICE TO PROMOTE JAZZ STAMP SERIES

(Continued from page 6)

introductions devoted to blues, country, and popular singers—was designed to mutually benefit the Postal Service and the label, according to Valoree Vargo, manager of stamp marketing for the U.S. Postal Service.

"Prior to taking this job, I was responsible for strategic partnerships and alliances, and under that responsibility was this umbrella program that we created last year called the American Music Stamp Festival," Vargo says. "This year, I was looking for a partner to enhance our product line and to reach some new audiences. Warner was doing the same—they wanted to reach new audiences outside the jazz world, and we wanted to reach new audiences outside the stamp world, so it was a perfect fit."

While the Postal Service has previously produced Stampfolios for its American Music Stamp Festival issues, the inclusion of the free CD is designed to give the nonphilatelist more bang for the buck.

"We're taking a new approach with marketing these products," Vargo says. "What I wanted to do is value-added premiums."

Warner VP of jazz Jeff Levenson says that the postal promotion will highlight both the ensemble "Warner Jams" set and the label acts' individual work.

"Warner Jams" is a launch opportunity for each of [the label artists'] individual records," Levenson says. "The hopes are that the tie-in with the post office will introduce these artists to a different kind of consumer... [who is] a lover of jazz [but] not necessarily a record buyer."

On Aug. 29, Warner will release "Spirit Of The Moment: Live At The Village Vanguard," a two-CD set by Redman cut at the fabled New York club. Levenson says, "It's being positioned as a career record for him, because, by do-

ing a live date at the Vanguard, he's placing himself in the pantheon," referring to such artists as Coltrane, Sonny Rollins, and Joe Henderson, who also recorded live at the Vanguard.

Three other albums are set to land on Sept. 26: "Wallace Roney"; Goldings' label debut, "Whatever It Takes," which features Redman and saxophonists Maceo Parker and David Sanborn; and Mehlldau's Warner bow, "Introducing Brad Mehlldau."

The lone "Warner Jams" artist not due for an immediate album release is Garrett, whose "Triology" was issued in June.

Levenson says, "All the advertising, all the promotional stuff, and, in fact, the stamp portfolio itself—all those materials will say, 'Check out "Warner Jams Vol. 1" on Warner Bros.," and it will also list the individual titles by those artists. So the purchaser of the stamps will be pointed in the direction of these other ancillary musical releases that might interest them."

Vargo says that the Postal Service and Warner Bros. are "basically splitting the costs of production."

She adds, "We have a whole advertising campaign behind this, which we always do. It's not costing the Postal Service any more money to take on this partner, so we're not spending any more money, and we're getting a value-added premium to accompany our product."

Beyond its customary consumer advertising and on-site displays in post offices, the Postal Service has commissioned the firm of Burson-Marsteller to produce an elaborate 18-minute video that promotes both the jazz stamps and the Warner artists.

The "Legends Of Jazz" video features snippets of the "Warner Jams" artists performing the tunes on the Stampfolio CD. It also incorporates interviews of-

fering historical perspectives on the honorees by Redman and Goldings, as well as musicians Milt Jackson, David Sanborn, Doc Cheatham, and Marian McPartland; as well as Thelonious Monk Jr., historian Ira Gitler, and Village Vanguard proprietor Lorraine Gordon. Vintage clips of the "Legends Of Jazz" from archivist David Chertok's collection are also included.

Vargo says that the video will be produced for any post office that wants to screen it and will probably be shown in "our top 7,000 offices."

Warner Bros. is taking on its share of the promotion: According to Randall Kennedy, senior director of marketing and sales for the jazz division, the label plans to partner with "a top-10 retailer," as yet unfinalized, for an October in-store promotion.

"What we seek from the retailer is a commitment to display certain [point-of-purchase materials] promoting the stamp set that the post office will provide," Kennedy says. "We will want this partnering retailer to price and position 'Warner Jams Vol. 1' for the traditional amount of time—we're looking for three weeks to four weeks."

Warner Bros. will also look for a commitment from its retail partner to screen the "Legends Of Jazz" video and the label's 17-minute "Warner Jams" electronic press kit in stores.

While the efficacy of such a cross-promotional campaign is still untested, the Postal Service has already learned that stamps featuring music stars are big business.

The 1992 Elvis Presley stamp—the issue after which all subsequent music stamps have been modeled—remains the Postal Service's all-time best seller. "We printed 500 million... [and] they say that they're sold out," Vargo says.

## DAVID BOWIE RETURNS TO DRAMA

(Continued from page 8)

that's indicative of where he's been and where he's going."

That goal can be accomplished by airplay and media coverage via avenues that reach Bowie's older demographic. To reach the younger Bowie fans, the idea is to identify him with the newer acts that have been influenced by him. Quartararo says that no plan will work better than having Bowie tour with Nine Inch Nails. The six-week amphitheater tour will start Sept. 14 in Hartford, Conn. Additionally, Quartararo says that Virgin will take special care of the indie mom-and-pop record stores that cater to alternative music to make sure they are included in all retail plans for the project.

For Bowie, recording in character for the first time in nearly 20 years

was not difficult. "That's not scary for me anymore, because I'm much more aware that I'm working in a narrator/creator capacity [rather than allowing] myself to merge with the character as the same person. I'm in a lot healthier place now to undertake that kind of work. But I did come up with seven characters, so that's kind of scary," Bowie says with a laugh. "It's sort of 'Sybil'-ish, isn't it? But she had 33 characters, so I'm still doing all right."

The project reunites Bowie with producer Brian Eno, who last worked with Bowie on his 1979 album, "Lodger." The two hooked up at Bowie's 1992 wedding. "We both share a great passion for the breakdown of boundaries between the art forms, because we've both always been involved in this nebulous area

called multimedia," says Bowie. "I've always felt that film and theater and fashion and art and music all go together. I have no problem dealing with any of those areas. My principle is that if you're not an outright idiot, you should be able to apply the tools of one trade to any of the other art forms. I think Brian is much of the same opinion, so we tend to grasshopper about between all the art forms a lot."

Bowie and Eno began working on the project in March 1994. "We had the skeleton of the story line, and I was developing characters whilst we were working," says Bowie. "It was quite obvious within a 3½-hour improvisation that we'd set this in a place called Oxford Town, N.J. And we had this guy called [Nathan] Adler and this other guy called

Leon and this very scary woman named Ramona, and there was some kind of murder thing that had happened, and it had to do with the art world."

Then Bowie got help in the form of British music magazine Q, which asked him to contribute to its celebrity diary section by keeping a journal for 10 days. "And I thought, 'What an incredibly boring thing to do.' Because we did all our recording in Switzerland, it's about, 'Day one: went skiing, looked at mountain, looked at lake. Day two: bought fromage.' So I wondered, 'What would Nathan Adler be doing?'"

The Q piece, titled "The Diary Of Nathan Adler Or The Art-Ritual Murder Of Baby Grace Blue," reveals Adler as the detective assigned to investigate the death of 14-year-old Baby Grace Blue. The piece became the framework for "Outside."

Bowie considers the album's context—the seedy underbelly of the art world—to be only a few, albeit exaggerated, steps from the current scene. "You have so many artists who are dealing with the body in a way that we've never experienced in art," says Bowie. "My natural leanings were to go with that and say where could it go, as we've gotten to a point where people are exhibiting pieces of body and stuff in pickle jars. We have to get to a point where murder itself is going to become an art form. Why is this? What is promoting this? And I kind of put it down to certain paganism and a tacit agreement that we should ap-

pease the gods by some kind of virtual sacrifice so we can get into the next millennium unscathed."

After all volumes of the project are completed in 1999, Bowie would like to stage the drama. "One foresees that at the end, you may well have 20-25 different characters flying around, and then we could do some wonderful, epic production in the year 2000. It would be like 'Nicholas Nickleby' on acid. Something like that and a cross between *Grand Guignol* in 19th-century Paris. I think I would probably opt to play Nathan Adler."

While Bowie remains on BMG International outside of North America, he found himself without a label in the U.S. and Canada when he began working on "Outside." Savage Records, which released "Black Tie, White Noise," folded almost as soon as the album came out in the U.S.

"I couldn't do anything but just get on with my work. I think otherwise I would have just spiraled into a pit of gloom, because I loved that album," says Bowie. "Tragically, it just didn't see the light of day over here. It couldn't have been worse for me."

As he and Eno were working on "Outside," Bowie says, "Virgin literally came and found me and signed me up. They really felt that Brian and I getting together was one of the more exciting things that they'd heard about, and they just wanted to be there."

Although "Black Tie, White Noise" (Continued on page 48)

## RCA'S SVEN GALI MANIPULATES ITS SOUND FOR SECOND ALBUM

(Continued from page 9)

"Sven Gali's music, sound, and production works for what's going on at U.S. radio now," Derr says. "We went to hard rock radio Aug. 7 with the track 'What You Give.' Two weeks from now, we'll go to album rock and modern rock [radio] with it. So far, the initial reaction to the track at the various formats has been very positive."

Derr says RCA's approach to media coverage for the band will be as broad as possible. "We have a wide range of choices with this album, because the band's songs, like those of Candlebox or Pearl Jam, translate across the board. We'll be working metal, hard rock, and alternative rock magazines. At the same time, we'll be getting the word out to local and regional video shows about the video of 'What You Give.'"

In preparing for the album's sessions, Gray suggested that Sven Gali's members—bassist Shawn Mahar, guitarists Frank and Dee Cernile, singer David Wanless, and new drummer Mike Ferguson—jam together as much as possible.

"He wanted us to make a very spontaneous record, and we had never recorded that way before," says Frank.

As the sessions proceeded, Gray continually challenged the band to closely scrutinize its songs. "We scrapped a good 80% of what we'd written previously," says Frank. "For a lot of the new songs, we just jammed all night with the tape rolling; the next day we'd piece a song together. We don't have a rigid writing formula. Songs usually come from us playing together. Dave wrote a lot of the lyrics."

The band's 1992 self-titled debut

(which was not released in the U.S.) sold 55,000 copies in Canada, according to Larry Macrae, VP of national promotion at BMG Music Canada. This was largely on the strength of the album's fourth single, the power ballad "Love Don't Live Here Anymore," which received album rock, top 40, and adult contemporary airplay. The band also toured heavily, completing three solo Canadian tours and sharing bills with Foreigner, Def Leppard, Meat Loaf, and Tom Cochrane.

Macrae indicates that Canadian reaction to "Inwire" has been muted so far. Because Cernile was sidelined for the past two months after a boating accident, the band has been unable to tour. Also, "Inwire," which marks a considerable advancement for the Canadian rockers from their debut, self-titled, '80s-styled album, has met with resistance from some of the band's staunchest fans, who are dismayed by the new album's grungy musical flavor.

"This new album hasn't done as well as the debut yet," says Macrae, noting that "Inwire" has sold 20,000 copies to date in Canada. "We wanted to pick up a major rock station in every [major] market, which we did, with the exception of Montreal, but some of the band's core audience hasn't liked the new direction. Some people have said the band should have made a record like it did before. But if they had, they would have been accused of not progressing. This is a far, far better record than their debut."

Says Frank, "In Canada, we can get video airplay and some radio airplay, but our main exposure has always been

through touring... There are limited opportunities for hard rock on Canadian radio. We hope we'll get a chance to get on radio more in the States."

To kick off the American release of the album, the band will do a showcase at the Roxy in Los Angeles Sept. 6, followed by dates at the Concrete Foundation's Forum '95 in Burbank, Calif., Sept. 7-9.

"We're looking forward to playing more in the States," says Frank. "We've played there a little bit in the past, but we've never concentrated on playing there, because we didn't have a U.S. release on our last album."

Sven Gali's members are anxious to return to Europe next year to promote the release of "Inwire." "Sven Gali" was released in the U.K., Belgium, Germany, Austria, Switzerland, Portugal, Japan, and Italy, and, in 1993, the band did a 21-date U.K. tour supporting British quartet Wolfsbane, as well as 11 dates in Germany and some shows in Belgium to boost the album's profile there.

"European music fans are so dedicated," says Frank. "We're not really well known there yet, but we still had fans driving for days to some of our shows and lining up for eight hours. We're really looking forward to going back there to promote the new album."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING AUGUST 19, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			*** No. 1 ***	
1	3	6	<b>MOKENSTEF</b> OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
2	1	8	<b>HUM</b> RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
3	4	7	<b>TRIPPING DAISY</b> ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
4	6	4	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
5	9	7	<b>TOADIES</b> INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
6	13	11	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
7	8	4	<b>JEFF CARSON</b> MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
8	11	5	<b>BRYAN WHITE</b> ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
9	7	5	<b>BROTHER CANE</b> VIRGIN 40564 (10.98/15.98)	SEEDS
10	12	13	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
11	5	3	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
12	—	1	<b>LETTERS TO CLEO</b> GIANT 24613*/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISH
13	15	11	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG
14	14	2	<b>TRU</b> PRIORITY 52983* (10.98/15.98)	TRUE
15	25	4	<b>THE MOFFATTS</b> POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
16	—	1	<b>RAY LUV</b> YOUNG BLACK BROTHER/ATLANTIC 82775/AG (9.98/15.98)	FOREVER HUSTLIN'
17	—	1	<b>SMOOTH</b> T.N.T. 41556/JIVE (10.98/15.98)	SMOOTH
18	17	8	<b>NICKI FRENCH</b> CRITIQUE 15436 (10.98/15.98)	SECRETS
19	20	94	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
20	18	13	<b>JOAN OSBORNE</b> BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH

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	10	11	<b>CORONA</b> EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
22	24	5	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
23	—	1	<b>INI KAMOZE</b> EASTWEST 61764/EEG (10.98/15.98)	LYRICAL GANGSTA
24	19	56	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
25	30	2	<b>CURTIS STIGERS</b> ARISTA 18715 (10.98/15.98)	TIME WAS
26	21	5	<b>SPEARHEAD</b> CAPITOL 29113 (10.98/15.98)	HOME
27	16	4	<b>BUFFALO TOM</b> BEGGAR'S BANQUET/EASTWEST 61782/EEG (10.98/15.98)	SLEEPY EYED
28	23	8	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
29	31	15	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
30	—	1	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
31	—	1	<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH
32	27	45	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
33	22	8	<b>FUGAZI</b> DISCORD 90 (7.98/11.98)	RED MEDICINE
34	29	13	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
35	26	9	<b>CATHERINE WHEEL</b> MERCURY 526850* (10.98 EQ/15.98)	HAPPY DAYS
36	34	11	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98)	BUMPIN'
37	40	8	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
38	28	11	<b>URBAN KNIGHTS</b> GRP 9815 (10.98/16.98)	URBAN KNIGHTS
39	32	2	<b>EVERCLEAR</b> CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
40	—	1	<b>DEEP BLUE SOMETHING</b> RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME

## POPULAR UPRIISINGS

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

**STREAKING & STERN:** No band is more fitting to have a streaking contest than Atlantic Records' **Sugar Ray**. Not only is "Streaker" a song on the band's debut, "Lemonade & Brownies," but streaking is apparently one of the band's favorite pastimes. On Aug. 1, the label launched a contest encouraging fans to submit a videotape of themselves streaking while

listen. Early believers in "Laid Down Low," among other tracks, include WXPN Philadelphia and KNON Dallas.

30. To spread the word, **John Raso**, product manager at Atlantic, says the label distributed posters and fliers to mom-and-pop stores, metal radio, and fans at the band's concerts. It also produced a 30-second video explaining the contest, which was distributed to local video shows. The Newport Beach, Calif.-bred band is also getting some exposure via **Howard Stern**. Stern has aired the band's version of "Psychedelic Bee," a song the shock jock recorded in his childhood band, the **Electric Comic Book**, that he sometimes plays on his syndicated morning show. Sugar Ray was also scheduled to play live on the show Aug. 10.

On Sunday (13), Sugar Ray will perform "Psychedelic Bee," "Mean Machine," and the new single, "10 Seconds Down," on MTV's "120 Minutes."



**Wake Up Call.** Modern and album rock radio are finally waking up to Sub Pop's Supersuckers. Modern rock stations WFNX Boston and KNDD Seattle are spinning "Born With A Tail" from the new album "Sacrilicious." Effective Monday (14), MTV puts the clip in rotation. Featuring Linda Blair, the video is the most expensive ever made for the label.

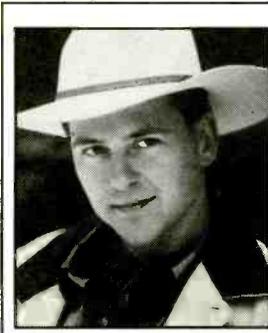
holding a copy of Sugar Ray's album. The most inventive stalker will win Sugar Ray singer **Mark McGrath's** 1968 Cadillac DeVille, which inspired the album's first single, "Mean Machine."

Five runners-up will win dinner with the band, and all entrants win an autographed copy of the album. A "panel of experts" (the label's marketing department and the band) will choose the winner Sept.

**POUNDING THE PAVEMENT:** After six months of intense setup, country newcomer **Terri Clark's** self-titled debut will hit the streets via Mercury Nashville on Tuesday (15).

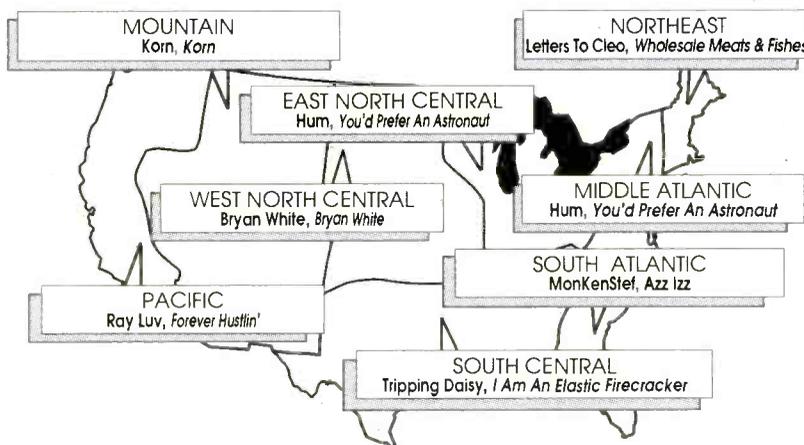
This week her first single, "Better Things To Do," jumps 42-34 with a bullet on the Hot Country Singles & Tracks chart.

Programmers got their



**The Other Ty.** The much anticipated self-titled RCA debut from Ty England finally streets on Tuesday (15). England, who toured with Garth Brooks for six years, is in the midst of a tour and will appear on "CBS This Morning" Aug. 23. "Should've Asked Her Faster" moves 25-17 with a bullet on Hot Country Singles & Tracks this week.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

<b>SOUTH ATLANTIC</b>	<b>EAST NORTH CENTRAL</b>
1. Perfect Stranger, You Have The Right To...	1. Hum, You'd Prefer An Astronaut
2. Biju Banton, 'Til Shiloh	2. Brother Cane, Seeds
3. MoKenStef, Azz Izz	3. Perfect Stranger, You Have The Right To...
4. Hum, You'd Prefer An Astronaut	4. MoKenStef, Azz Izz
5. The Jazzmasters, The Jazzmasters II	5. Jeff Carson, Jeff Carson
6. William Becton, Broken	6. Tripping Daisy, I Am An Elastic Firecracker
7. Corona, Rhythm Of The Night	7. Toadies, Rubberneck
8. Hezekiah Walker, Live In New York By...	8. The Jazzmasters, The Jazzmasters II
9. Jeff Carson, Jeff Carson	9. The Dayton Family, What's On My Mind
10. Brother Cane, Seeds	10. Nicki French, Secrets

first taste of Clark at a golf party thrown by the label in Phoenix last year. In the spring, she embarked on an 15-market acoustic tour,

including dinners with radio, retail, and press, with labelmates **Kim Richey**, **Wesley Dennis**, and **Keith Stegall**. "She nailed them," says

Mercury Nashville president **Luke Lewis**. "She's the kind of performer that can just pull out a guitar anywhere. It was real helpful in terms of becoming real intimate with her."

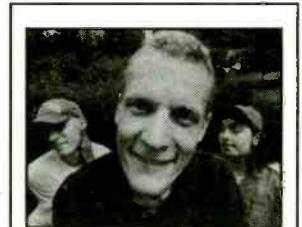
Clark didn't rest there. She then embarked on a 100-station promotional tour for a few months and, starting Monday (14), joins the Walmart tour for one week.

From mid-October through the fall, Clark teams with **James House** for the nationwide Jim Beam Country Caravan trek.

**REGIONAL Happenings:** **Sweet Water's** "Superfriends" on Elektra clocks in at No. 8 in the Pacific Regional Roundup... **Michael Speaks'** "No Equal" on EastWest bows at No. 25 in the

South Atlantic... **CIV's** self-titled Lava/Atlantic album comes in at No. 4 in the Middle Atlantic and No. 20 in the Northeast.

**TIDBITS:** "The Brothers," from **Corey Stevens' Eureka** release, "Blue Drops Of Rain," is being used in the promos for Fox-TV's "Party Of Five" from Aug. 5 to December... **Meow's** Enemy full-length debut, "Goalie For The Other Team," is worth a



**Fearless Leaders.** Powered by the infectious first single, "Lump," the Presidents Of The United States Of America's self-titled Columbia debut moves from No. 9 to No. 3 among Heatseeker titles in the Pacific region this week. "Lump" bows at No. 29 on Modern Rock Tracks this week.

plays several California dates in support of his World Domination debut, "Love That Smile Off Your Face," including Paradise Lounge in San Francisco Wednesday (16)... Virgin's **Ben Harper** is on the road Aug. 6-31, including dates with **Delicious Vinyl's the Pharcyde**, **Geffen's the Roots**, and **Capitol's Spearhead**. Harper's sophomore album, "Fight For Your Mind," was released Aug. 1.



**Steady On.** New York area DJ and Tommy Boy recording artist Big Kap kicks it in Rock Steady Park during a taping of "Yo! MTV Raps." The rapper's current single, "Da Ladies In Da House," features rappers Uneek, Lauryn Hill of the Fugees, Bahamadia, Trip, and Precise. Pictured, from left, are "Yo! MTV Raps" host Fab 5 Freddy, Uneek, and Big Kap.

## Shai Puts On A More Adult 'Face' MCA Follow-Up Is 9 Months In Making

BY J.R. REYNOLDS

LOS ANGELES—In 1992, Gasoline Alley/MCA R&B quartet Shai debuted with "If I Ever Fall In Love," a set that trendy consumers welcomed with open arms. Three years later, as the label prepares to release the group's second studio album, "Blackface," the label is faced with marketing a 13-track set that has a more mature musical theme.

But MCA executives wouldn't have it any other way.

MCA black music collective senior VP David Harleston says, "What this album embodies is a group that has a lot more

confidence in itself from a music and lyrical standpoint. It gets into some deep emotional feelings, which leads to a uni-

chains."

Fox and Harleston declined to discuss specific marketing tactics.

Shai features Carl Martin, Marc Gay, Garfield Bright, and Darnell Van Rensalier—all in their mid-20s—and like its debut, the group wrote and produced "Blackface."

The group attributes its less-trendy sound to personal growth among its members, along with more time spent putting the project together. Shai recorded "If I Ever Fall In Love" in six weeks.

Bright says, "We were rushed on delivering that album. Since then, we've really got a chance to get to know each other better musically, which helped fine-tune our focus for 'Blackface,' which took nine months to produce."

Bright describes the group's first set as "rudimentary. All the right elements there, but in an unrefined state," he says.

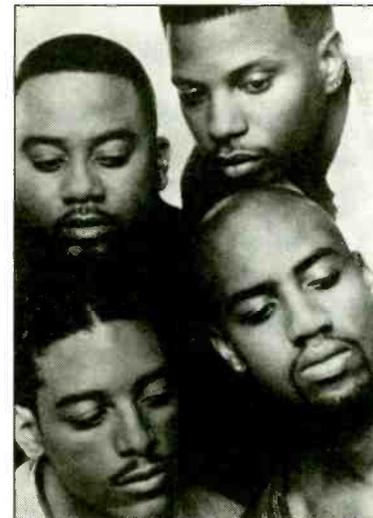
In spite of the group's less-than-satisfied disposition regarding the set, among consumers, "If I Ever Fall In Love" was an unqualified R&B and pop hit.

The set peaked at No. 3 on the Top R&B Albums chart and No. 6 on The Billboard 200, and sold 1.8 million units, according to SoundScan.

The project produced several popular singles, including "Comforter" and "Baby I'm Yours," which peaked at No. 4 and No. 19, respectively, on the Hot R&B Singles chart.

In December 1993, the label released the ill-fated second set, "Right Back At Cha," which featured remixes and live versions of tracks on the group's platinum-certified debut. That project managed to reach No. 42 on the Top R&B Albums chart and sold 176,000 copies, according to SoundScan.

Executives hope "Blackface" will  
*(Continued on page 21)*



SHAI

versal strength and power that will drive this project across a broad set of demographics."

To prepare for the Sept. 26 release of "Blackface," the label is mounting a marketing campaign designed to reacquaint the industry and consumers with the group and spotlight the album's musical quality. Says MCA black music collective marketing and publicity VP Ashley Fox, "We'll start by rebuilding a foundation with retail.

"We recognize that independent retailers are an important core element for Shai, so we'll be focusing on them for the next two months, tailoring in-store promotions for each store's needs," she says. "Then we'll turn our attention to the

## Brandy Sweeps Soul Train Awards Debut Artist Beats New, Veteran Acts

LOS ANGELES—Atlantic Records debut artist Brandy was the big winner at the first Soul Train Lady of Soul Awards, sweeping all four categories in which she was nominated, including best solo single and song of the year for "I Wanna Be Down," best album for "Brandy," and best new artist.

The artist—whose self-titled album peaked at No. 6 on the Top R&B Albums chart and has sold 1.3 million units, according to SoundScan—beat out an array of new and established acts, including tenured veteran artists Anita Baker and Janet Jackson—both of whom came away from the awards show empty-handed.

LaFace hip-hop/R&B act TLC was the only other multiple winner, picking up a pair of awards for best group single for "Creep" and best group album for "CrazySexyCool." The trio led all acts in nominations, with five.

Choreographer/actress/director Debbie Allen was awarded the Lady of Soul's inaugural Lena Horne Award for outstanding career achievement, while rap group Salt-N-Pepa was honored with the entertainer of the year award.

Said Cheryl "Salt" James, "As a recording group, we will continue to be

responsible women and remain as positive as possible for fans and listeners of our music."

The briskly paced, two-hour show was televised live Aug. 6 from the Santa Monica Civic Auditorium and was co-hosted by vocalists Gladys Knight and Brian McKnight and fashion supermodel Tyra Banks.



BRANDY

The Soul Train Lady of Soul Awards were syndicated through Tribune Entertainment and produced by Don Cornelius Productions, with Giovanni Brewer serving as supervising producer.

Said Cornelius, "This is a very special event, because women have consistently received less attention in the worlds of business and entertainment. Men get bigger deals, bigger checks, and larger media attention. Women have always been compelled to exist in secondary roles, but this show is an opportunity to give women the true attention they deserve."

*(Continued on page 21)*

## Sony Creates New R&B Exec Lineup; Luther's Yule Plans; Aaliyah Branches Out

**SONY MOVES:** In what's being described as a major commitment to R&B music, Columbia Records has formed a black music division and appointed Michael Mauldin as its executive VP. The former artist manager and So So Def Records COO will hold the additional title of senior VP of Columbia Records Group. Mauldin will report to Columbia Records Group chairman Don Ienner.

At the same time, Epic Records is also forming a black music division and has appointed Los Angeles entertainment attorney Ron Sweeney as Epic black music executive VP, reporting to Epic Records Group chairman Dave Glew and Epic Records president Richard Griffiths.

Sweeney also holds the title of Sony Music Entertainment senior VP, a position that includes involvement in strategic planning for the company on a worldwide basis. In that post, he reports to Sony Music Entertainment president/COO Tommy Mottola. Columbia senior VP Tony Anderson and Epic black music exec Lamont Boles remain in place.

The Sony appointments sustain the recent trend of labels appointing R&B music division chiefs who have close talent ties. Other such major-label execs who have been installed this year include Warner's Denise Brown (Billboard, April 8), MCA's David Harleston (Billboard, May 20), RCA's Kevin Evans (Billboard, July 8), and Island's Hiriham Hicks (Billboard, July 22).

In the last 10 years, R&B music heads have come primarily from the promotion side of the business. The taping of former entertainment attorneys, A&R executives, and artist managers represents a fundamental change in thinking—in which the road to sales success comes not by banging records over the heads of consumers at radio, but by forging creative-minded music teams and employing broader marketing strategies.

Both Sweeney and Mauldin have close relationships with some of the hottest production and artist talent in R&B music. Mauldin worked for seven years as president of Atlanta-based management firm Entertainment Resources International, whose roster included Arrested Development, Caron Wheeler, and Xscape. Mauldin also owned and operated the Rock Label, an independent record company.

Mauldin is also the father of producer Jermaine Dupri, who has produced albums by So So Def acts Xscape and Da Brat and produced tracks on TLC's current LaFace set, "CrazySexyCool."

Prior to his Epic posting, Sweeney represented such clients as Queen Latifah, Sean "Puffy" Combs, Clarence Avant, and the superstar production team of Jimmy Jam and Terry Lewis, who co-own the A&M-distributed Perspective label. Sweeney's new post at Sony could prove

beneficial for Jam and Lewis, should their A&M ties unravel—a subject of recent industry speculation.

Sweeney was also chairman of the interactive software company Mandingo Entertainment, a joint venture with Motown and Philips Media. The experience he gained from that endeavor should prove to be an asset with future interactive Sony projects.

**MUSIC BIZ INTELLIGENCE:** Epic sources say that crooner Luther Vandross will release a Christmas album featuring an all-star lineup of vocal collaborators... Blackground/Jive artist Aaliyah is beginning work on a new album, which is scheduled for an early 1996 release. Unlike her 1994 album, "Age Ain't Nothing But A Number"—which was produced by R. Kelly and peaked at No. 3 on

Top R&B Albums—the new set will tap various producers, including Sean "Puffy" Combs, J. Dibbs, and Dave Hall... Full Force fans should check for Selena's current set, "Dreaming Of You," which features co-production and background work by the veteran act on the track "Missing My Baby." It's a dreamy ballad that incorporates an R&B-styled melody under Selena's pop vocals... Scott Folks steps down as GM of LaFace.



by J. R. Reynolds

melody under Selena's pop vocals... Scott Folks steps down as GM of LaFace.

**COUNTERINTELLIGENCE:** MJJ's Brownstone, Mercury's Brian McKnight, and EMI's D'Angelo will embark on a 40-city national tour beginning in late September. This show has the potential to be one of the year's best... Speaking of D'Angelo, now that EMI has proven that alternative forms of music can be embraced by consumers, are A&R execs going to seek out new and creative artists who are into their own thing? Or are they just going to play it safe and begin signing D'Angelo clones?

Kudos to Atlantic vocalist Brandy, who proves music doesn't have to be raunchy for kids to buy it. Her four Lady of Soul awards are a tribute to that (see story, this page).

Meanwhile, look for the artist's sophomore project sometime during the second quarter of '96. Prior to that, fans should expect a bit of friendly sibling rivalry when Brandy's brother, Ray-J, makes his recording debut on Elektra early next year. The young R&B artist is being touted as the male version of Brandy, surprise.

Check for the Columbia soundtrack to the Los Angeles period film "Devil In A Blue Dress," starring Denzel Washington. The album features some vintage Central Avenue jazz by such artists as Duke Ellington, Thelonicus Monk, Memphis Slim, and T-Bone Walker. The TriStar film opens Aug. 29, and the soundtrack is in stores Sept. 5.



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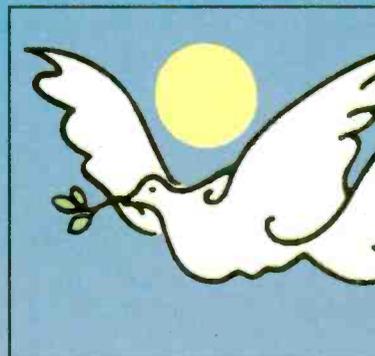
## NETHERLANDS

**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.

**Contact:**  
Christine Chinetti  
171-323-6686



## DOVE AUDIO

**AD CLOSE: 8/29**

**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.

**Contact:**  
Lezle Stein  
213-525-2329



## AUSTRALIA

**AD CLOSE: 9/5**

**ISSUE DATE: 9/30**

Rising from "Down Under", Australian talent continues to impact the music industry. Billboard's September 30th issue taps into Australia's musical trends in A & R, radio and marketing. Our spotlight also contains ARIA Week events, a graphic list of ARIA award nominees, and an in-depth look at the business relationship between Australian executives and their Asian counterparts.

**Contact:**  
Amanda Guest  
613-824-8260

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# WORLDWIDE SPECIALS & DIRECTORIES 1995



## COUNTRY MUSIC

**AD CLOSE: 9/12**

**ISSUE DATE: 10/7**

Experiencing mega success, country music's artists are being embraced by audiences worldwide. **Billboard's** October spotlight addresses the overall state of country's market. This annual review will also include features on country music artists from outside the U.S., the role of A&R executives in the development of projects, and year-to-date charts on top artists and top albums.

**Contact:**

Lee Ann Photoglo  
615-321-4294



## PRO SOUND

**AD CLOSE: 9/12**

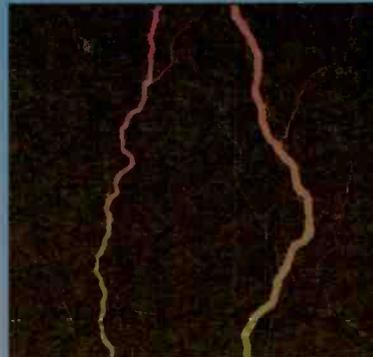
**ISSUE DATE: 10/7**

This year's Pro Sound Spotlight contains the low down on the field's latest innovations, including features on sound reinforcement, sound enhancement at concerts, the automation of sound consoles, and an in-depth look at the growing trend of transient studios.

*Bonus distribution at AES,  
(Oct. 6-9, NY).*

**Contact:**

Lezle Stein  
213-525-2329



## DIRECTORIES

**POWER BOOK**

**AD CLOSE: 8/16**

**PUB. DATE: 10/4**

Billboard and Airplay Monitor join forces to present the Fall edition of the most comprehensive guide to radio and record promotions. Listings include radio stations (country, r&b, rock, top 40), record company promotion personnel, radio syndicators, Top 100 Arbitron markets. Reaches thousands of music radio and promotion executives every day.

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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 19, 1995

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

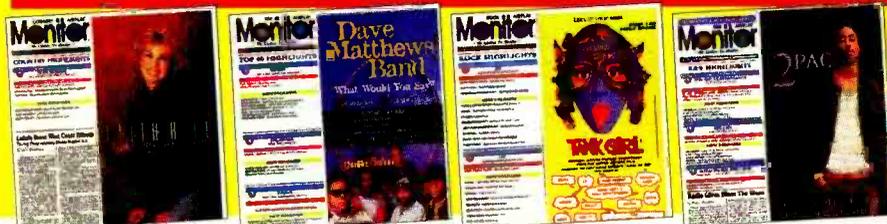
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	78	3	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 5539/RELATIVITY (10.98/16.98) 2 weeks at No. 1	E. 1999 ETERNAL	1
<b>★★★ No. 1 ★★★</b>						
2	<b>NEW ▶</b>	1	1	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
<b>★★★ HOT SHOT DEBUT ★★★</b>						
3	2	1	3	<b>JODECI</b> UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
4	3	2	5	<b>LUNIZ</b> NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
5	4	3	3	<b>XSCAPE</b> SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
6	5	11	5	<b>D'ANGELO</b> EMI 33629 (10.98/15.98)	BROWN SUGAR	5
7	9	10	7	<b>MICHAEL JACKSON</b> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
8	6	4	8	<b>MACK 10</b> PRIORITY 53938 (9.98/14.98) <b>HS</b>	MACK 10	2
<b>★★★ GREATEST GAINER ★★★</b>						
9	41	—	2	<b>SOUNDTRACK</b> MCA 11228* (10.98/17.98)	DANGEROUS MINDS	9
10	7	6	38	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
11	10	8	21	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
12	12	12	47	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
13	8	7	3	<b>AFTER 7</b> VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
14	11	5	4	<b>BUSHWICK BILL</b> RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
15	13	9	3	<b>MONICA</b> ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
16	14	14	5	<b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
17	15	13	4	<b>SHAGGY</b> VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
18	18	17	15	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
19	17	16	3	<b>GURU</b> CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
20	19	20	36	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
21	21	21	49	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
22	26	19	21	<b>E-40</b> ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
23	20	18	17	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
24	23	25	18	<b>MONTELL JORDAN</b> ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
25	16	15	11	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
26	31	23	9	<b>C-BO</b> AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
27	24	26	7	<b>MOKENSTEF</b> OUTBURST/RAL 27364*/ISLAND (10.98/15.98) <b>HS</b>	AZZ IZZ	24
28	25	24	45	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
<b>★★★ PACESETTER ★★★</b>						
29	44	56	6	<b>B.O.N.E. ENTERPRISE</b> STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
30	29	29	30	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
31	30	—	2	<b>TRU</b> PRIORITY 52983* (10.98/15.98) <b>HS</b>	TRUE	30
32	28	28	19	<b>SOUL FOR REAL</b> ▲ UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN	5
33	38	40	44	<b>BARRY WHITE</b> ▲ A&M 540115*/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
34	22	22	7	<b>GRAND PUBA</b> ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
35	<b>NEW ▶</b>	1	1	<b>SMOOTH</b> T.N.T. 41556/JIVE (10.98/15.98) <b>HS</b>	SMOOTH	35
36	32	30	11	<b>JON B.</b> Y&B YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) <b>HS</b>	BONAFIDE	24
37	33	32	35	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	6
38	37	35	23	<b>ADINA HOWARD</b> ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
39	<b>NEW ▶</b>	1	1	<b>RAY LUV</b> YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) <b>HS</b>	FOREVER HUSTLIN'	39
40	40	—	2	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98) <b>HS</b>	THE JAZZMASTERS II	40
41	27	27	3	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) <b>HS</b>	'TIL SHILOH	27
42	34	33	19	<b>OL' DIRTY BASTARD</b> ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
43	45	42	8	<b>WILLIAM BECTON &amp; FRIENDS</b> INTERSOUND 9145 (9.98/14.98)	BROKEN	37
44	<b>NEW ▶</b>	1	1	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	44
45	35	34	6	<b>TONY THOMPSON</b> GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17

46	47	46	9	<b>ALL-4-ONE</b> ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
47	39	36	21	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	12
48	54	91	3	<b>TOTALLY INSANE</b> IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	48
49	43	37	6	<b>SKEE-LO</b> SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
50	53	50	34	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
51	49	41	7	<b>SEAN LEVERT</b> ATLANTIC 82663/AG (10.98/15.98) <b>HS</b>	THE OTHER SIDE	22
52	46	43	59	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	2
53	48	45	36	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98) <b>HS</b>	WHAT'S ON MY MIND?	38
54	36	31	6	<b>SPECIAL ED</b> PROFILE 11463* (10.98/16.98)	REVELATIONS	12
55	42	38	38	<b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
56	51	51	5	<b>WAYMAN TISDALE</b> MOJAZZ 0552/MOTOWN (10.98/15.98) <b>HS</b>	POWER FORWARD	49
57	50	47	39	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	7
58	<b>NEW ▶</b>	1	1	<b>INI KAMOZE</b> EASTWEST 61764/EEG (10.98/15.98) <b>HS</b>	LYRICAL GANGSTA	58
59	<b>NEW ▶</b>	1	1	<b>MICHAEL SPEAKS</b> ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
60	55	52	9	<b>IMPROMPT2</b> MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
61	57	44	23	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) <b>HS</b>	SEASON OF DA SICCNESS	26
62	52	48	9	<b>INCOGNITO</b> TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
63	62	57	20	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
64	65	59	43	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
65	59	61	4	<b>JODY WATLEY</b> AVITONE 73007*/BELLMARK (10.98/16.98)	AFFECTION	59
66	60	55	48	<b>GERALD LEVERT</b> ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
67	63	58	47	<b>GLADYS KNIGHT</b> ● MCA 10946 (10.98/15.98)	JUST FOR YOU	6
68	88	92	22	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
69	58	54	39	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
70	56	39	13	<b>SOUNDTRACK</b> ● 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
71	73	49	17	<b>VARIOUS ARTISTS</b> SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
72	<b>NEW ▶</b>	1	1	<b>BLACK MENACE</b> BIG BOY 0017 (10.98/15.98)	DRAMA TIME	72
73	90	83	24	<b>DJ QUIK</b> ● PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
74	74	71	7	<b>FIFTH WARD JUVENILZ</b> UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) <b>HS</b>	DEADLY GROUNDZ	28
75	61	53	11	<b>MAD CJ MAC</b> RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	41
76	64	64	6	<b>U.N.V.</b> MAVERICK 45839/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES	39
77	71	75	62	<b>69 BOYZ</b> ▲ RIP-IT 6901 (8.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	13
78	91	96	25	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
79	66	67	24	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) <b>HS</b>	ALL IN THE GAME	11
80	67	68	6	<b>NUTTIN' NYCE</b> POCKETOWN 41525/JIVE (10.98/15.98) <b>HS</b>	DOWN 4 WHATEVA'	34
81	85	89	42	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
82	<b>NEW ▶</b>	1	1	<b>POPPA LQ</b> RAP-A-LOT WEST 40607/NOO TRYBE (9.98/15.98)	YOUR ENTERTAINMENT MY REALITY	82
83	86	66	7	<b>MC BREED</b> WRAP 8148/ICHIBAN (10.98/15.98)	BIG BALLER	17
84	78	69	20	<b>STEVIE WONDER</b> ● MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
85	87	74	81	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
86	70	82	142	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
87	72	98	8	<b>VARIOUS ARTISTS</b> ARISTA 18780 (10.98/15.98) <b>HS</b>	THE D&D PROJECT	39
88	100	97	78	<b>ZAPP &amp; ROGER</b> ● REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
89	<b>RE-ENTRY</b>	27	27	<b>TOO SHORT</b> ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
90	94	85	38	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
91	69	60	14	<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
92	<b>RE-ENTRY</b>	21	21	<b>VARIOUS ARTISTS</b> RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
93	92	77	42	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
94	99	79	59	<b>BLACKSTREET</b> ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
95	82	76	45	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
96	<b>RE-ENTRY</b>	5	5	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98/15.98) <b>HS</b>	TOUGHER THAN LOVE	91
97	80	65	8	<b>SHABBA RANKS</b> EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	25
98	<b>RE-ENTRY</b>	16	16	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98) <b>HS</b>	BUMPIN'	53
99	81	—	2	<b>MARION MEADOWS</b> RCA 66623 (9.98/15.98)	BODY RHYTHM	81
100	68	72	10	<b>SHOW AND A.G.</b> PAYDAY 124007/FFRR (9.98/16.98) <b>HS</b>	GOODFELLAS	23

○ 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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H58A



**S**AME BAT TIME, SAME BAT CHANNEL: For the past three weeks, there hasn't been much movement at the top of the Hot R&B Singles chart. "One More Chance" by the Notorious B.I.G. (Bad Boy/Arista), "Boombastic" by Shaggy (Virgin), and "He's Mine" by Mo'Nique (Outburst/RAL/Island) remain in the top three positions, respectively. The competition is so stiff among these records that it is really anybody's show. Stay tuned.

**G**IMME FIVE: With a huge surge in sales, "I Got 5 On It" by Luniz (Noo Trybe) has the largest increase in total points and plows into the top five this week, moving 10-4. "I Got 5," D'Angelo's "Brown Sugar" (EMI), and Faith's "You Used To Love Me" (Bad Boy/Arista), are all very close in total points. If any of these should have a surge in airplay or sales next week, it could end up being the next record to top the chart.

**B**ACK ON TRACK: Due to a decline in overall sales, "Til You Do Me Right" by After 7 (Virgin) and "Feels So Good" by Xscape (So So Def/Columbia) got pushed back last week. This week, with healthy gains in sales and airplay, both records turn around. "Til You Do" moves 13-10 and "Feels So Good" rebullets at No. 11.

**K**ISS AND TELL: "On The Down Low" by Brian McKnight (Mercury) steps into the top 20 this week, moving 22-17. This is the second release from McKnight's forthcoming "I Remember You," which hits streets next week. The first single, "Crazy Love," which cracked the top 10, was also on the "Jason's Lyric" soundtrack. "On The Down Low" is No. 1 at WMYK Norfolk, Va., KMJQ Houston, WOLF Syracuse, N.Y., and WTMP Tampa, Fla. "Somethin' 4 Da Honeyz" by Montell Jordan (PMP/RAL/Island) also breaks the top 20 this week. It has the second-largest increase in total points. "Somethin' 4 Da" is top 10 at five stations, including KDLE Wichita, Kan., KTOW Tulsa, Okla., and KMJJ Shreveport, La.

**A**WARD WINNERS: "I Can't Tell You Why" by Brownstone (MJJ/Epic) wins the Greatest Gainer/Sales award this week on the Hot R&B Singles chart. The surge in sales pushes it 30-25. At radio, "I Can't" is top 10 at WTLC Indianapolis and WTMP. The Greatest Gainer/Airplay honors go to "Foe Life" by Mack 10 (Priority). It is top 15 at KJMZ Dallas, KKBT Los Angeles, and KVSP Oklahoma City. "Tonight's The Night" by Blackstreet (Interscope) enters the Hot R&B Singles chart at No. 30, making it this week's Hot Shot Debut. "Tonight's The Night" has remixes that feature SWV and give this ballad a second personality, which will appeal to all demographics. In its first week, "Tonight" is top 10 at six stations, including WQMG Greensboro, N.C., KLJH Los Angeles, and WGZB Louisville, Ky.

**R**ECORDS TO WATCH: "Heaven" by Solo (Perspective) is making impressive moves. In only three weeks it is top five at WZAK Cleveland, WDM Columbia, S.C., WEAS Savannah, Ga., WDKX Rochester, N.Y., and WFLM Ft. Pierce, Fla. Don't be confused by the name of the group—there are actually four members, Eunique Mack, Darnell Chaves, Daniel Stokes, and Robert Anderson.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	2	GETTIN' OFF ON YOU	JOYA (ATLAS/PERSPECTIVE)
2	—	1	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (UPTOWN/MCA)
3	3	3	SLAM	BEENIE MAN (ISLAND)
4	5	3	MOMENT IN TIME	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
5	7	3	HEAD NOD	HODGE (MERCURY)
6	11	2	50/50 LUV	B.G. KNOCC OUT & DRESTA (OUTBURST/RAL)
7	19	4	FAITH	LORDS OF THE UNDERGROUND (PENDULUM)
8	—	5	CAUGHT UP IN THE GAME	BUSHWACKAS (PALLAS)
9	9	11	CIRCUMSTANCE	WAYMAN TISDALE (MOJAZZ/MOTOWN)
10	6	3	WHERE'S THE PARTY AT	DOUG E. FRESH (GEE STREET/ISLAND)
11	4	5	GIRLSTOWN	SUPER CAT (COLUMBIA)
12	8	5	THANKS TO THE FOOL	ISAAC HAYES (POINTBLANK/VIRGIN)
13	15	4	SPELLBOUND AND SPEECHLESS	INCIGNITO (TALKIN' LOUD/VERVE FORECAST)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	2	CASUALTIES OF LIFE	SHA SLIM (DAULT/PROVOCATIVE)
15	—	1	ARE YOU READY?	PEBBLES (MCA)
16	13	4	90 DEGREES IN THE SHADE	HEAVY SHIFT (DISCOVERY)
17	18	6	DUNKEY KONG	KILO (WRAP/ICHIBAN)
18	12	9	COME AND TAKE A RIDE	MAD CJ MAC (RAP-A-LOT/NOO TRYBE)
19	14	2	CHESTER	DANA DANE (LIFESTYLES/MAVERICK/WB)
20	—	1	SUMMER BREEZE	DJ QUIK (PROFILE)
21	25	2	SPECIAL	GARY TAYLOR FEAT. B. BRYANT (MORNING CREW)
22	—	1	PUT YA THANG DOWN	PRESHHA (ATLANTIC)
23	—	1	BACKYARD PARTY	FLORIDA BOYZ (TMR/BELLMARK)
24	—	1	WHAT YOU WANNA DO?	KAUSION (LENCH MOB)
25	—	11	LOLLIPOP	MENTALLY DISTURBED (SO-LO JAM)

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

## R&B

### SHAI

(Continued from page 15)

regain some of the excitement of Shai's debut. The first single, "Come With Me," is a blissful midtempo song that will be serviced to R&B radio and retail Aug. 22. The label plans to subsequently service top 40/rhythm-crossover stations, then go to top 40/mainstream and possibly AC outlets.

The single's clip will be issued to local and regional video shows, as well as BET, MTV, the Box, and VH1 at the end of August.

"Image-wise, their look will be crisp, with an air of confidence, reflecting the less-trendy nature of the album," says Harleston.

Although "Blackface" has a more mature R&B sound, Fox says Shai still maintains its youthful look and delivery, which will make the act's demographic broader than other recording acts of the same age group.

Says Fox, "Their music has enough different textures to pull in young and old record-buyers who like listening to good-looking, intelligent, and articulate young men with high-caliber vocals."

Garfield also points to the set's funkier sound as a selling point for younger consumers. "It's more rhythm-oriented than our last album," he says. "The drum patterns are more funky and the hooks are more melodic, so [the set] swings a little better."

Garfield says the album's title is an existential reflection of who Shai is as a group today. "Though it seems empty, the blackness of [outer] space is interconnected and there are a lot of things going on," he says. "That's the basis of our music. The face behind any face is a blank, empty slate that you can draw on to obtain peace and creativity. There's a potential for everyone to connect. Every creature made up of energy—it's a totally positive vibe. The trick is to connect with it."

The label is planning a promotion tour for Shai and expects the group to conduct a concert tour. However, executives declined to discuss specifics.

## SOUL TRAIN AWARDS

(Continued from page 15)

The awards show featured vocal performances from Knight and McKnight, and such acts as Naughty By Nature, Mary J. Blige, Brandy, Brownstone, Queen Latifah, and Monica.

The following is a complete list of 1995 Soul Train Lady of Soul Awards winners:

**Best R&B/soul single—solo,** "I Wanna Be Down," Brandy.

**Best R&B/soul single—group, band, or duo,** "Creep," TLC.

**R&B/soul album of the year—solo,** "Brandy," Brandy.

**R&B/soul album of the year—group, band, or duo,** "CrazySexyCool," TLC.

**Best rap album,** "Funkdafied," Da Brat.

**R&B/soul song of the year,** "I Wanna Be Down," Brandy.

**Best R&B/soul new artist,** Brandy.

**Best R&B/soul music video,** "I'm Goin' Down," Mary J. Blige.

**Best jazz album,** "Twenty One," Geri Allen Trio.

**Best gospel album,** "The Live Experience," Helen Baylor.

## Billboard

FOR WEEK ENDING AUGUST 19, 1995

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	ONE MORE CHANCE/STAY WITH ME ▲	THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA
2	2	2	5	BOOMBASTIC	SHAGGY (C) (T) (V) (X) VIRGIN 38482
3	3	3	5	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG
				★ ★ ★ GREATEST GAINER ★ ★ ★	
4	4	4	12	I GOT 5 ON IT	LUNIZ (C) (T) NOO TRYBE 38474
5	5	5	7	SUGAR HILL	AZ (C) (T) (X) EMI 58407
6	NEW ▶		1	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (C) (D) MCA 55104
7	6	7	11	FEEL ME FLOW ●	NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 682
8	10	10	8	SO MANY TEARS	2PAC (C) (M) (X) INTERSCOPE 98145/AG
9	7	9	9	SPRINKLE ME	E-40 (FEATURING SUGA T.) (C) (T) (X) SICK W/ID IT 42298/JIVE
10	9	6	16	I'LL BE THERE...YOU'RE ALL I...▲	METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND
11	11	13	17	I WISH	SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.
12	8	8	5	GLACIERS OF ICE/CRIMINOLOGY	RAEKWON (C) (D) (T) LOUD 64375/RCA
13	12	12	13	FOE LIFE	MACK 10 (C) (T) PRIORITY 53192
14	13	11	20	FREAK ME BABY	DIS 'N' DAT (C) (T) EPIC STREET 77845/EPIC
15	19	—	2	1,2 PASS IT	THE D&D PROJECT FEATURING D&D ALL-STARS (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA
16	14	14	12	MIND BLOWIN'	SMOOTH (C) (T) (X) T.N.T. 42286/JIVE
17	28	32	7	SUMMERTIME IN THE L.B.C.	THE DOVE SHACK (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND
18	16	15	13	SHIMMY SHIMMY YA	OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64419/EEG
19	17	18	3	LIVE!!!	ONYX (C) (D) (T) DEF JAM/RAL 9620/ISLAND
20	15	16	17	ALL GLOCKS DOWN	HEATHER B. (C) (T) (X) PENDULUM 58367/EMI
21	21	24	5	MVP	BIG L (C) (T) (X) COLUMBIA 77940
22	23	25	4	WHATZ UP, WHATZ UP	PLAYA PONCHO FEATURING L.A. SNO (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA
23	22	19	23	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ●	DR. DRE (C) (D) (T) PRIORITY 53188
24	20	20	10	SURVIVAL OF THE FITTEST	MOBB DEEP (C) (T) (X) LOUD 64356/RCA
25	NEW ▶		1	A LITTLE OF THIS	GRAND PUBA (C) (T) (X) ELEKTRA 64389/EEG
26	NEW ▶		1	THE NOD FACTOR	MAD SKILLZ (C) (T) (X) BIG BEAT/AG 98142
27	18	21	18	LIFESTYLES OF THE RICH AND SHAMELESS	LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA
28	NEW ▶		1	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (C) (M) (T) UPTOWN 55062/MCA
29	26	22	20	GIVE IT 2 YOU ●	DA BRAT (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA
30	27	23	5	WHO'S THE BIGGEST	BUSHWICK BILL (C) (T) RAP-A-LOT 38479/NOO TRYBE
31	35	33	8	ROUND & ROUND	TWINZ (C) (M) (T) G FUNK/RAL 9385/ISLAND
32	29	28	8	CHAMPION	BUJU BANTON (C) (D) (T) LOOSE CANNON 6980/ISLAND
33	30	26	25	DEAR MAMA/OLD SCHOOL ▲	2PAC (C) (M) (T) (X) INTERSCOPE 98273/AG
34	25	27	31	BIG POPPA/WARNING ▲	THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA
35	36	—	2	50/50 LUV	B.G. KNOCC OUT & DRESTA (C) (D) (M) (T) OUTBURST/DEF JAM 79716/ISLAND
36	24	17	18	THE I.N.C. RIDE	MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL
37	42	—	2	SLAM	BEENIE MAN (C) (T) ISLAND JAMAICA/ISLAND 0140
38	NEW ▶		1	DOM PERIGNON	LIL' SHAWN (C) (M) (T) UPTOWN 55042/MCA
39	RE-ENTRY		5	CAUGHT UP IN THE GAME	BUSHWACKAS (C) (D) (T) PALLAS 357183
40	31	29	11	NEVA GO BACK	SPECIAL ED (C) (T) (X) PROFILE 5433
41	34	31	8	HEY ALRIGHT	ROTTIN RAZKALS (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN
42	32	34	3	WHERE'S DA PARTY AT?	DOUG E. FRESH (C) (T) GEE STREET INDEPENDENT/4TH & B'WAY 0612/ISLAND
43	RE-ENTRY		2	CASUALTIES OF LIFE	SHA SLIM (C) DAULT 2743/PROVOCATIVE
44	38	42	27	OOH LAWD (PARTY PEOPLE)	DJ SMURF AND P.M.H.I. (C) (M) (T) (X) WRAP 291/ICHIBAN
45	41	35	10	THE POINTS	VARIOUS ARTISTS (M) (T) (X) MERCURY 6937*
46	33	30	17	HEY LOOKAWAY	QUESTIONMARK ASYLUM (C) (D) (T) KAPER 64305/RCA
47	50	47	3	BACKYARD PARTY	FLORIDA BOYZ (D) (M) (T) TONY MERCEDES 72041/BELLMARK
48	43	50	7	DUNKEY KONG	KILO (C) (T) (X) WRAP 319/ICHIBAN
49	RE-ENTRY		11	LOLLIPOP	MENTALLY DISTURBED (C) (M) (T) (X) EXCLUSIVE/SO LO JAM 8112/INTERSOUND
50	46	44	64	TOOTSEE ROLL ▲	69 BOYZ (C) (M) (T) (X) RIP-IT 6911

Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

## Blando's Success In Germany A Twist Of Fate

**B** FOR BLANDO: Pop ingenue Deborah Blando says she will never again balk at the idea of divine fate—especially after the series of “coincidental” events that brought her to Germany to record with Lava/Atlantic act B-Tribe last year.

“It was the weirdest thing,” she says with a bewildered laugh, as she recounts the afternoon she walked down a New York City street and heard the combination of flamenco guitars and dance beats that fueled “Fiesta Fatal,” B-Tribe’s 1994 debut, blasting from a second-hand clothing store. “I bought a copy of the album and spent the rest of the day listening to it. It was the most incredible music I’d heard in years.”



by Larry Flick

watering cake. Consider her the tempting final ingredient that should entice an even wider audience than “Fiesta Fatal!”

Sharp ears will, no doubt, recall hearing Blando’s distinctive voice on “Boy,” a midcharting house anthem from an ill-fated album she issued on Epic Records several years ago. Shortly after the release of that album, the engaging singer returned to her native Brazil and rebuilt her career from scratch. During that time, she scored four No. 1 Brazilian hits, including “Innocence,” a pop ditty that topped the charts there for 13 weeks.

In between promotional chores for “Suave Suave,” Blando is finishing her next album. Due out during the first quarter of ’96, the set will float between club-friendly dance and top 40 pop. She is producing several cuts, as are David Foster and Patrick Leonard.

“The last few years were like going to university,” she says. “I’ve learned so much about this business and how to survive the tough times. Now I’m ready for anything.”

**I**N THE MIX: For those of you in search of the next hit-worthy Euro-NRG anthem to feed stateside punters, look no further than “Santa Maria” by Tatjana. From a creative perspective, this Stock & Aitken production is about as thin and clichéd as can be. But do not even try to argue with its maddeningly infectious chorus, performed with ample pep by the highly video-genic Tatjana. “Santa Maria” sparks with a tongue-tripping male rap and a rubbery bassline that is impossible to sit through. We are betting that you will be singing along before the close of the track’s 3:19 timing—the undisputable mark of a smash. A&R execs should start dialing up the U.K.-based Dureco Records right now for a copy.

With a string of successful stints as the second-stage headliner at Lollapalooza under his belt, Moby is edging closer to the sizable mainstream hit he has long deserved. “Bring Back My Happiness,” the latest single from his brilliant “Everything Is Wrong” collection on Elektra, is a rarity in that it has the kind of jumpy hook that radio requires, while kicking a groove that will keep the Mobster’s credibility in the clubs firmly intact. Guest singers Sandra Williams and Roz Morehead inject some needed diva drama into the track’s racing, alterna-dance sound, chanting “it’s hard to let you go” like a psycho-stalker mantra.

Producer Josh Wink takes the eerie vibe of “Bring Back My Happiness” to a scary level on his Acid

Interpretation version, wrapping the hook in a trance-induced groove and haunting synths. Either mix will cast a dark but enveloping mood over dancefloors.

Elektra has another potential smash with “Luv Connection,” the second single from Towa Tei’s rightly propped solo debut, “Future Listening.” Joi Cardwell delivers a sultry guest vocal over a richly soulful track that has been goosed in numerous directions by Maurice Joshua, Masters At Work, the Angel, Allstar, Height 611, and Tei. This frighteningly vast array of mixes adds up to a potent and versatile double pack in which nearly every version works extremely well. Allstar’s gritty hip-hop reconstruction has “crossover hit” written all over it, while Joshua’s reliably plush rendition and Height 611’s deliciously frenetic mix will likely be the staples of house floors.

If ya feeling the need or desire for a deep-house dub on par with Armand Van Helden’s classic “Witch Doktor,” look no further than “Wonder Woman” by Protection, aka New York newcomer T-Pro. He smartly keeps the rhythm base hard and spare, lightly layering occasional diva yelps and siren samples. To be fair, this is *not* a copy of the Van Helden jam, but rather a direct descendent of its influence. And at a time when dubs are drearily running into each other, this is a nice break in da flow. An unassuming li’l cutie from T-Pro’s own Procreation Records. Check it out.

England’s increasingly sturdy Wired Recordings comes on strong with two noteworthy singles. “I Wanna Take You Higher” by Sugar Shack (aka Miles Benedict), a funk-soaked instrumental homage to the Sly & the Family Stone classic that is ripe for picking by acid-jazz and hip-hop DJs.

Ruby Turner makes her Wired debut with “Club Diamonds,” a



**Turning It Out.** The members of the momentarily reunited LaBelle take a break during sessions for “Turn It Out,” a pop/NRG ditty that is included on the forthcoming MCA Records soundtrack for “To Wong Foo.” Shep Pettibone produced the track, which has just been shipped to clubs with remixes by Frankie Knuckles. The album, due in stores next month, also features new material by Salt-N-Pepa, Chaka Khan, and Crystal Waters. Pictured, from left, are Patti LaBelle, Nona Hendryx, Pettibone, and Sarah Dash.

three-cut EP that reminds us of what a gifted performer she is. She works primarily with producer Wayne Brown, sticking to a mild pop/house formula that relies heavily on her ability to bend even the lightest lyrics into profound statements. Go directly to “Never Gonna Give You Up,” which is sure to inspire festive shimmying.

**B**EATS’N’PIECES: After testing the patience of loyalists for way too long, Chicago’s Cajual Records finally unleashes another anthem from Dajae’s debut disc, “Higher Power.” The gospel-drenched “Day By Day” has been remixed to suit a variety of formats by her studio mentor, Cajmere, as well as Chaz’nTrent and the reliably progressive Deep Dish lads from Washington, D.C.

If trance music is your fave club flava, splash through “Spasm” by Lenny Dee with help from Roger Mais and Dan Nigrin. Trippy good fun on Ultra Ethereal Records, a new San Francisco indie that also tweaks ears with “Here I Come Baby” by Trip Ta Funk (aka the ever-experimental Dub Tribe Sound System).

After working the nerves of taste-making jocks throughout London for a month or so, “I Believed In You” by Yojo Working has hit retail bins on commercial 12-inch pressing. The combined efforts of singer/keyboardist Errol Jones, belter Samantha Scott, and producer John Girvan (better known for his efforts under the name Space 2000) make for a riotous, disco-infused jam that harkens back to the stylistic heyday of Casablanca Records. Scott’s energy is contagious, as are the track’s wah-wah guitars and punctuating horns. Find this one on import via

Ministry of Sound Records in the U.K.

Hanging on a similar stylistic tip is Womina Wells, who aims to bend the brain with “In A Trance” on Aqua Boogie Records. The taut, butt-wigglin’ bassline on Tony B.’s well-structured mix should not to be missed.

If you have developed a taste for hi-NRG fare à la Real McCoy and Corona, then it is time for a little education in the genre’s early ’80s roots. “Hi-NRG Dance Classics” is a two-volume CD collection that combines well-known hits, such as “It’s Raining Men” by the Weather Girls and “Searching” by Hazel Dean, with such nearly forgotten nuggets as “Jackie” by Blue Zone (featuring a young and giddy Lisa Stansfield), the out-of-print “We Are The Boys” by Until December, and “Last Call” by Jo-Lo. Lovingly assembled by George Nazar for DCC Compact Classics’ new subsidiary, Big Ear Music, this essential package begins to circulate at the end of next month. A viable way to school yourself in an important part of dance music history.

**P**ARTING GLANCES: The DJ community is mourning the loss of veteran spinner Aristides “Artie” Jacobs, who succumbed to complications resulting from AIDS on Aug. 3 in Coral Gables, Fla.

Jacobs will be remembered as the founder of the South Eastern Disco Assn., which was one of clubland’s first record pools. He was director of that organization from 1976-1985 and remained an active DJ throughout his career.

His good humor, gentle spirit, and unrelenting commitment to the creative and commercial advancement of dance music will be sorely missed.



DEBORAH BLANDO

The following day, Blando had a meeting with Jason Flom, president of Lava Records, to discuss recording plans for her debut on the label. “I told him about this record I’d just bought and how much I couldn’t get it out of mind,” she says. “I swear that I had no idea that this was a project that Jason has a connection to. It was wild—almost like a higher voice was telling me something. I felt like I had to work on that album.”

Several days later, Blando was on a flight to Germany for a confab with B-Tribe mastermind Claus Zindel. Not surprisingly, the two had immediate chemistry. “We had similar ideas in mixing cultures,” she says. “Everything came together real quickly.”

Blando appears on three cuts on B-Tribe’s new “Suave Suave” opus, including the first single, “Nanita,” a Spanish lullaby that harmoniously marries Blando’s delicate, girlish voice with Zindel’s quietly insinuating arrangement of hip-hop beats, pillowy synths, and nimble flamenco riffs. “Nanita” has been fleshed out for club consumption with a lush ambience by Brian “B.T.” Transeau.

“Nanita” is exemplary of the subtle grooveability of “Suave Suave,” giving DJs a wealth of material for chill-out sessions and downtempo beat marathons. Zindel’s talent for melody construction has matured considerably, giving greater weight to his imaginative use of traditional Brazilian sounds. Blando’s voice is like icing on an already mouth-

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING AUG. 19, 1995  
CLUB PLAY

1. TURN IT OUT LABELLE MCA
2. PANINARO '95 PET SHOP BOYS EMI
3. THE PHOENIX GOD WITHIN HARDKISS
4. THE CREATOR HAS A MASTERPLAN BROOKLYN FUNK ESSENTIALS RCA
5. CAR ALARM VIPER MAXI

#### MAXI-SINGLES SALES

1. SEX FOR THE SPORT CHANNEL LIVE CAPITOL
2. DIM ALL THE LIGHTS LAURA BRANIGAN ATLANTIC
3. WE MUST BE IN LOVE PURE SOUL STEP SUN
4. WATCH WHAT YOU SAY GURU FEATURING CHAKA KHAN CHRYSALIS
5. LOOK AHEAD DANNY TENAGLIA FEATURING CAROLE SYLVAN TRIBAL AMERICA

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	2	4	7	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN 1 week at No. 1	◆ PAULA ABDUL
2	4	8	7	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
3	5	10	8	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
4	1	2	7	RELAX MERCURY 2061	CRYSTAL WATERS
5	12	21	4	COME AND GET YOUR LOVE ARISTA 1-2841	◆ REAL MCCOY
6	3	1	8	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
7	19	32	3	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
8	6	12	8	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
9	18	27	6	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
10	15	23	6	HEART OF GLASS BRILLIANT!/CHRYSALIS 58387/EMI	◆ BLONDIE
11	13	18	7	SET URSELF FREE RADIKAL 15035	LIZ TORRES
12	17	22	6	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
13	14	20	7	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
14	20	28	5	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
15	9	9	9	LOOK AHEAD TRIBAL AMERICA 58324/R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
16	11	7	11	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
17	8	3	11	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
18	21	25	7	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
19	28	35	5	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
20	25	30	5	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
<b>★★★ Power Pick ★★★</b>					
21	36	—	2	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
22	35	—	2	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
23	10	5	10	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
24	7	6	9	SCREAM EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
25	33	38	4	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
26	34	37	5	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
27	39	41	3	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
28	32	36	5	I WANT U MOTOWN PROMO	◆ ROSIE GAINES
29	24	24	8	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
30	16	11	10	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
31	37	40	4	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
32	22	13	12	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
33	23	17	12	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
34	27	14	14	OYE COMO VA PUENTE 12684/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
35	41	45	3	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
36	31	31	6	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
37	42	43	3	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/R.S.	JOE T. VANNELLI PROJECT
<b>★★★ Hot Shot Debut ★★★</b>					
38	NEW	1	1	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
39	46	—	2	BAD THINGS LOGIC 59021	N-JOI
40	29	19	13	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
41	49	—	2	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
42	48	—	2	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
43	45	—	2	X-CUSES (CHILD PLEASE) VESTRY 007/STRICTLY RHYTHM	BLACKTIVITY FEAT. M. FOWLER & D. MARTIN
44	26	15	12	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
45	NEW	1	1	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
46	43	34	9	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
47	NEW	1	1	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
48	30	16	13	THE FEELING AQUA BOOGIE 012	SUGAR
49	47	47	5	NO SE PARECE A NADA CRESCENT MOON 77919/EPIC	◆ ALBITA
50	44	39	8	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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. <b>SoundScan</b> ARTIST					
<b>★★★ No. 1 ★★★</b>					
1	1	1	5	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	4 weeks at No. 1 ◆ JUNIOR M.A.F.I.A.
2	5	—	2	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
<b>★★★ Hot Shot Debut ★★★</b>					
3	NEW	1	1	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
4	2	2	11	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
<b>★★★ Greatest Gainer ★★★</b>					
5	42	—	2	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
6	4	11	6	SUGAR HILL (T) (X) EMI 58407	◆ AZ
7	3	8	5	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCOY
8	7	—	2	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA	◆ THE D&D PROJECT FEATURING D&D ALL-STARS
9	8	4	18	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
10	6	3	9	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
11	9	6	9	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
12	NEW	1	1	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
13	16	20	8	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH
14	19	22	10	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
15	11	7	3	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
16	NEW	1	1	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
17	13	10	17	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
18	29	23	7	RELAX (T) MERCURY 2061	CRYSTAL WATERS
19	15	19	3	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
20	12	9	16	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M. J. BLIGE
21	20	15	10	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
22	14	12	11	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
23	24	17	11	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
24	23	18	4	WHERE'S DA PARTY AT? (T) GEE STREET INDEPENDENT/4TH & B'WAY 440 612/ISLAND	◆ DOUG E. FRESH
25	22	14	10	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
26	17	33	9	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
27	10	5	6	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ RAEKWON
28	18	—	2	I CAN'T TELL YOU WHY (T) (X) MJJ 77865/EPIC	◆ BROWNSTONE
29	NEW	1	1	A LITTLE OF THIS (T) (X) ELEKTRA 66106/EEG	GRAND PUBA
30	38	27	5	HEART OF GLASS (T) (X) BRILLIANT!/CHRYSALIS 58387/EMI	◆ BLONDIE
31	36	—	4	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
32	45	43	3	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
33	21	21	10	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
34	NEW	1	1	WARM SUMMER DAZE (T) ISLAND 4363	◆ VYBE
35	NEW	1	1	SLAM (T) ISLAND JAMAICA 537 872/ISLAND	◆ BEENIE MAN
36	NEW	1	1	MAGIC CARPET RIDE (T) (X) SM:JE 9014	THE MIGHTY DUB KATS
37	26	24	9	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
38	39	45	9	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
39	35	13	3	LIVE !!! (T) DEF JAM/RAL 4363/ISLAND	◆ ONYX
40	30	26	24	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
41	28	25	10	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
42	41	41	7	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
43	NEW	1	1	WHADDA U WANT (FROM ME) (T) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
44	40	16	9	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T.)
45	27	29	5	GIRLSTOWN (M) (T) COLUMBIA 77751	◆ SUPER CAT
46	33	44	31	BIG POPPA WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
47	44	30	8	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
48	RE-ENTRY	21	1	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
49	43	—	11	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
50	RE-ENTRY	3	1	ROUND & ROUND (M) (T) G FUNK/RAL 9385/ISLAND	◆ TWINZ

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



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2. COTTON EYE JOE (MAD COW MIX) - Rednex
3. LICK IT (20 FINGERS CLUB MIX) - Roula
4. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million
5. MR. PERSONALITY (RADIO MIX) - Gillette
6. WHAT HOPE HAVE I (THE BIG MIX) - The Sphinx
7. GET READY FOR THIS (EAST ORANGE BOOT MIX) - 2 Unlimited
8. TOOTSEE ROLL (SET IT OFF DANCE VERSION) - B9 Boyz
9. WANNA GET BUSY (CLUB MIX) - Reality
10. YOLANDA (CLUB MIX) - Reality
11. BACK & FORTH - Aaliyah



NON-STOP PLAY OF

REMIXED DANCE HITS

CS 6186-4 CD 6186-2

## Daniels Serves Up 'Same Ol' Me' But New Capitol Set Shows Some Changes

BY DEBORAH EVANS PRICE

NASHVILLE—In some ways Charlie Daniels is coming full circle with the release of his upcoming album, "Same Ol' Me." He started his career on Capitol Records in 1970, and his new album is one of the first to be released under the new regime that dismissed the former Liberty moniker to make the Capitol name a presence on the country scene again.

The title may be "Same Ol' Me," and Daniels does serve up the blend of country and Southern rock fans have come to expect, but the album also represents a few changes for the veteran artist. Capitol Nashville executives are planning some different marketing techniques to let people know what Daniels' Sept. 12 release has to offer.

"We're appealing to the fact that this record, so appropriately titled "Same Ol' Me," is just a great Charlie Daniels record," Capitol Nashville executive VP and GM Walt Wilson says. "It ranks right up there with the music that has been so successful for him in the past. What we're gonna do is try to deliver that message through



packaging, press, and almost every vehicle we use, to reinforce the message that if you've ever bought a Charlie Daniels record or thought about buying a Charlie Daniels record, this is one you've got to have. We feel real positive about this record."

Daniels acknowledges that this is very much a Charlie Daniels record but says he tried a new approach in the creative process that makes the album a little different. "It's the first time I've written with any of the Nashville writers," says Daniels of the project, which also marks the first

time he's worked with producer Barry Beckett. "I wrote for about a year and a half with some of them. I had kind of been absent from the Nashville scene for a long time, because I had written so much myself and with the band. I just hadn't written with anyone [else] for a while."

Daniels collaborated with several Music Row tunesmiths but developed the best chemistry with Chuck Jones. They wrote at least a dozen songs, and seven ended up on "Same Ol' Me." "All the people that I wrote with were very  
(Continued on page 26)



**Partying With The Killer.** Marty Stuart jams with Jerry Lee Lewis during the taping of Stuart's third "Marty Party" special for the Nashville Network. The show is set to air Sept. 27 and will also feature appearances by the Mavericks and Steve Earle. Pictured, from left, are Stuart, Lewis' band member Kenny Lovelace, and Lewis.

## Stony Plain's Church Revives Folk With 'Just A Little Rain'

BY LARRY LEBLANC

TORONTO—Listening to Cindy Church's sophomore album, "Just A Little Rain" on Stony Plain Records (distributed by Warner Music Canada), there's no mistaking the Alberta-based folk country singer's precise, bell-like voice. Once you

hear it, you know immediately who it is.

"She's a vocal stylist in a way you don't usually hear in country music," says Canadian country star Sylvia Tyson, with whom Church performs in the vocal group Quartette, which is on the Denon Canada label. "She works very hard at her vocals and has a lot of influences, like blues and jazz styles of the '30s and '40s, that come through in her singing."

From Bible Hill, Nova Scotia, Church garnered a sizable reputation in western Canada in the mid-'80s as a harmony singer with Canadian country icon Ian Tyson (Sylvia's ex-husband) and as co-founder of the country trio the Great Western Orchestra, which also featured Church's solo partner, guitarist Nathan Tinkham.

In the past year, sparked by her debut album, "Love On The Range," and her work with Quartette, which also includes Colleen Peterson and Caitland Hanford, Church has skyrocketed to national popularity in Canada.

"With this new album out, I want to put more emphasis on working with my trio, because I've hardly played in the East by myself," says Church. "Last year, Nathan and I did a gig in Ottawa, which was the first time I'd ever played by myself in Ontario. In the West, I do small theaters and festivals. I don't play clubs much anymore, because club owners expect you to be a cover band."

Quartette connections are clearly evident on "Just A Little Rain." The song "Radiates" was written by Hanford's husband, Chris Whitley, and "Never Got Over You" was co-written by Church and Sylvia Tyson.

Other Canadian songwriters tapped for the album are Shirley Eikhard ("It's Just A Little Rain"), Roy Forbes ("Still A Fool"), Tim Williams and Laurie Thain ("Trying To Rope The Wind"), Carl Brouse ("Haunted Honky Tonk"), and Tinkham, who contributed three songs, co-wrote "Sleeping Alone" with Church, and co-produced the album with her. There's also a stylish remake of Floyd Tillman's 1949 jukebox weeper "I Gotta Have My Baby Back." The single is "Still A Fool."

"I wanted the album to be eclectic," says Church. "It still falls under the country umbrella, which is multi-layered and encompasses many different styles. When I perform live, I do a lot of different musical styles, like cowboy music, folk music, and hardcore country, all in a country vein."

About the lack of self-penned material on the album, Church  
(Continued on page 26)

## Garth Plans 'Miracle' Album For Nov.;; Wallace Has Country's 1st Enhanced CD

**G**ARTHMANIA: Last April, Garth Brooks told Billboard that it would "take a miracle" for him to release a new album in 1995. So, it looks like he may pass a miracle. Brooks told a Cema Distribution conference that he plans to release a new studio album Nov. 15, with a single coming eight weeks earlier. "I'll pull it at the last minute if it's not up to what we can do," Brooks tells Billboard, "but I've never been through a Christmas without a new piece of product." He says he has some songs recorded but he's still "looking, looking, looking" for great material.

Many retailers based their orders for "The Hits" on the belief that there would be no new Brooks album until 1996 (Cema stopped taking "Hits" orders June 30). However, Brooks doesn't expect that album to suffer if a new one is released. "Jimmy Bowen [former Liberty chief] told me the best way to sell catalog is with something new that's worth them coming into the stores for," Brooks says. "The new album will move more 'Hits' than if 'The Hits' stood alone at Christmas this year."



by Chet Flippo

**ALAN JACKSON'S** "The Greatest Hits Collection" will be released Oct. 24 with 20 cuts, including two new songs ("Tall, Tall Trees" and "I'll Try") and one that was on his first album but was never released as a single. The reason? **Joe Diffie** had a single at the same time with the same name, "Home."

Meanwhile, Jackson donated his 1965 red Mustang convertible to an auction that **Bryan White** has organized to benefit children who were injured or orphaned as a result of the bombing in White's native Oklahoma City.

Our condolences to **Jim and Lee Ann Photoglo** on the death of his mother. Jim is a well-known Nashville writer/performer, and Lee Ann is a Billboard staffer. Donations may be made "in memory of Hope Photoglo" (the name's original spelling) to St. Katherine's Greek Orthodox Church, 722 Knob Hill Ave., Redondo Beach, Calif. 90277.

**BRAVE NEW WORLD:** **Kate Wallace** has country music's first enhanced CD, on the Honest Entertainment label. The multimedia CD is playable on audio CD players. But slap it into a Mac or PC with CD-ROM capability and you can view three of her videos, see a behind-the-scenes video, and browse through her

press kit and song lyrics. This promotional disc has also been made available to fans (for the price of shipping and handling) through magazine ads and at point-of-purchase sites. It's also available on the Internet, which Honest has been using for a focus group the past year. The disc sleeve contains a mail-order form for Wallace's debut album... **Joe Ely** will exhibit his computer-generated art beginning Sept. 7 at Nashville's Cafe 123. Ely has been computer-friendly since 1981, and his first computer-generated work was the cover of his 1984 album, "HI-RES." The exhibition will feature three works: a series based on his new album, "Letter From Laredo"; a series called "How To Make Jail Hot Chocolate"; and one based on a play inspired by the found diary of "Chippy," a prostitute.

Veteran Nashville songwriter **Harlan Howard** will stage his 12th and final "Harlan Howard Birthday Bash" Sept. 6 at the parking lot behind the Country Music Wax Museum. Performers will include **Rodney Crowell**, **Gretchen Peters**, and about two-dozen other

top Music City songwriters and artists. Howard says he's closing down the festive event because it's gotten too big and too successful. Proceeds will go to the Nashville Songwriters Assn. International and the Nashville Songwriters Hall of Fame.

The three-day California Country Jam '95 in Long Beach over Labor Day weekend will benefit the Make-A-Wish Foundation. Performers include **Mark O'Connor**, **Michelle Wright**, **Pirates Of The Mississippi**, **Chris LeDoux**, and the **Kentucky Headhunters**.

**Ricky Skaggs** will host the International Bluegrass Music Awards Show Sept. 21 at the Riverpark Center in Owensboro, Ky. The event comes in the middle of the Bluegrass Fan Fest '95. The long list of performers includes **Alison Krauss & Union Station**, **Doc Watson**, **Jim & Jesse**, **Béla Fleck**, the **Nashville Bluegrass Band**, the **Cox Family**, and **Laurie Lewis**. **Jimmy Martin** will be inducted into the IBMA Hall of Honor.

If you should run across a blond acoustic Carvin AC 175 signature guitar with **Duane Allen's** name carved on the headstock, call the cops. It was stolen backstage at the **Oak Ridge Boys' July 21 concert** at Country Jam USA in Eau Claire, Wis.

Assistance in preparing this column was provided by **Melinda Newman**.

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 19, 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
<b>★★★ No. 1/GREATEST GAINER ★★★</b>						
1	1	1	26	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) <b>HS</b> 5 weeks at No. 1	THE WOMAN IN ME	1
2	2	3	3	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
3	3	2	19	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	4	34	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	5	5	26	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
6	8	8	82	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
7	6	6	3	<b>TRACY BYRD</b> MCA 11242 (10.98/15.98)	LOVE LESSONS	6
8	7	7	6	<b>LORRIE MORGAN</b> BNA 66508 (10.98/16.98)	GREATEST HITS	5
9	9	9	72	<b>TIM MCGRAW</b> ▲ <sup>1</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
10	10	10	67	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
11	12	12	45	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
<b>★★★ HEATSEEKER IMPACT ★★★</b>						
12	14	14	7	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98) <b>HS</b>	YOU HAVE THE RIGHT TO REMAIN SILENT	12
13	11	11	61	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
14	13	13	58	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
15	15	15	46	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
16	17	17	7	<b>GEORGE JONES AND TAMMY WYNETTE</b> MCA 11248 (10.98/16.98)	ONE	12
17	19	18	22	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
18	16	16	65	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
19	28	47	29	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
20	18	20	79	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
21	21	21	39	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
22	26	25	31	<b>WADE HAYES</b> COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
23	20	19	11	<b>DWIGHT YOAKAM</b> REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
24	30	36	6	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	24
25	23	35	44	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
26	34	40	7	<b>BRYAN WHITE</b> ASYLUM 61642 (10.98/15.98) <b>HS</b>	BRYAN WHITE	26
<b>★★★ PACESETTER ★★★</b>						
27	48	65	21	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
28	22	22	45	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
29	24	23	80	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
30	29	27	28	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
31	27	45	44	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
32	25	24	54	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
33	31	30	22	<b>JOHN BERRY</b> CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
34	35	33	97	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	53	68	19	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
36	33	31	80	<b>COLLIN RAYE</b> ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	29	79	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
38	41	38	12	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	35
39	39	42	67	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
40	43	43	55	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
41	37	28	8	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
42	32	32	25	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
43	45	50	162	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
44	38	26	45	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
45	40	39	16	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
46	47	44	50	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
47	42	37	51	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
48	52	59	5	<b>THE MOFFATTS</b> POLYDOR NASHVILLE 527373 (9.98/13.98) <b>HS</b>	THE MOFFATTS	48
49	44	41	61	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
50	46	34	28	<b>NEAL MCCOY</b> ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
51	54	49	151	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
52	50	52	10	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98) <b>HS</b>	DAYS GONE BY	50
53	58	51	45	<b>TOBY KEITH</b> ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
54	51	46	60	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
55	63	63	46	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
56	49	48	8	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39
57	57	56	148	<b>ALAN JACKSON</b> ▲ <sup>6</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
58	60	58	26	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
<b>★★★ HOT SHOT DEBUT ★★★</b>						
59	<b>NEW</b>	1	1	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	59
60	55	55	208	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	56	53	55	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
62	67	—	2	<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98) <b>HS</b>	JUNIOR HIGH	62
63	59	54	13	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27
64	61	62	143	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
65	64	61	128	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
66	62	57	17	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
67	66	64	91	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
68	68	67	46	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
69	65	60	42	<b>VARIOUS ARTISTS</b> BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
70	73	74	99	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
71	71	69	45	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
72	74	73	26	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
73	69	70	72	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
74	75	—	150	<b>VINCE GILL</b> ▲ <sup>4</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
75	<b>RE-ENTRY</b>	25	25	<b>SHENANDOAH</b> CAPITOL NASHVILLE 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	31

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING AUGUST 19, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 190 weeks at No. 1	GREATEST HITS	222
2	2	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	36
3	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	220
4	4	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	74
5	9	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	222
6	7	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	222
7	5	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	13
8	6	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	28
9	8	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	207
10	11	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	220
11	12	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	3
12	15	<b>THE BELLAMY BROTHERS</b> CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	29
13	18	<b>ALAN JACKSON</b> ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	10

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	14
15	13	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	37
16	14	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	76
17	16	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	92
18	19	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	94
19	10	<b>THE JUDDS</b> ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	30
20	—	<b>COLLIN RAYE</b> ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	1
21	21	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	54
22	22	<b>WYNONNA</b> ▲ <sup>4</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	15
23	23	<b>JOHN ANDERSON</b> ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	27
24	20	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	61
25	—	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	8

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



by Wade Jessen

**TWO FOR ONE:** Brooks & Dunn (Arista) rack up their ninth No. 1 hit on Billboard's Hot Country Singles & Tracks with "You're Gonna Miss Me When I'm Gone." Kix Brooks and Ronnie Dunn first appeared on that chart as a duo in the summer of 1991 with "Brand New Man," which peaked at No. 1. Since then, they have scored seven other charting singles, five of those peaking within the top 10. Both Brooks and Dunn charted solo entries on Hot Country Singles & Tracks prior to their duet activity. It's interesting to note that their solo debuts both came in 1983, but on separate labels. Dunn charted "It's Written All Over Your Face" on Churchill, while Brooks' "Baby, When Your Heart Breaks Down" was on Avion. Brooks subsequently charted one single for Capitol, "Sacred Ground," in 1989. The current release is the only duet title to reach No. 1 featuring lead vocals by Brooks. In 1992, Brooks sang lead on "Lost And Found," which peaked at No. 6, and "Rock My World (Little Country Girl)" stalled at No. 2 last year.

**FIVE LADS:** The Airpower circle is an all-male fraternity this week on Hot Country Singles & Tracks, beginning with John Berry's "I Think About It All The Time" (Capitol), jumping 22-15. Other qualifiers are Rhatt Akins at No. 16 with "That Ain't My Truck" (Decca), former Garth Brooks sideman Ty England at No. 17 with "Should've Asked Her Faster" (RCA), Wade Hayes at No. 18 with "Don't Stop" (Columbia), and Ty Herndon bullets at No. 19 with "I Want My Goodbye Back" (Epic).

**COUNTRY CLUB:** While much of Travis Tritt's material honors his Southern rock roots, the Grand Ole Opry member earns Hot Shot Debut honors on Hot Country Singles & Tracks with yet another traditional country ballad. He jumps on our airplay chart at No. 63, with "Sometimes She Forgets." Written by country rock-er Steve Earle, this is one of two new tracks on Tritt's forthcoming best-of set. Warner Bros. sales VP Neal Spielberg says the album, "Greatest Hits: From The Beginning," is due in stores Sept. 12.

**BULL'S-EYE:** Lee Roy Parnell's new Career set, "We All Get Lucky Sometimes," debuts on Billboard's Top Country Albums at No. 59, which was the peak position on that chart for his last Arista album, "On The Road" (1994). Arista/Career chief Tim Dubois created the Career imprint earlier this year, moving Parnell there to be the new label's flagship artist. The lead single, "A Little Bit Of You," slips 2-3 on our airplay chart, but maintains its bullet due to an increase in detections. Meanwhile, Parnell's album enters our Heatseekers chart at No. 30.

**SO YOU'LL KNOW:** Billy Ray Cyrus debuts on Hot Country Singles & Tracks at No. 75 with "The Fastest Horse In A One Horse Town." This release is taken from the compilation "NASCAR: Runnin' Wide Open," on Columbia. While this release is being promoted at radio exclusively by Columbia, Cyrus' primary label affiliation remains with Mercury Nashville.

### DANIELS SERVES UP 'SAME OL' ME'

(Continued from page 24)

much into what we were doing," Daniels says. "They were familiar with the stuff that the band had done through the years, and we just kind of clicked, especially with Chuck. [We wrote] the kind of stuff I like—heavy on the lyric and kind of down-home and blue collar."

Daniels is pleased with how the new album came out. "I think there are some surprises there. For one thing, the ballad ['Guilty']. I don't do many ballads. I think there are some things that sound pretty much right down the line, like [the track] 'Same Ol' Me.' I think [the album] is well in keeping with where we've come from, but I think it's a natural place for us to go. I don't think it's out of character at all."

One of the things that will assist Capitol Nashville in marketing Daniels' album is the fact that he is a very visible artist. In addition to his performing 170 shows this year, country consumers also see Daniels regularly on the Nashville Network, where he hosts the "Charlie Daniels Talent Round Up."

"One of the other big important factors we're playing off of is that Charlie has the show on TNN," Wilson says.

At press time, discussions were under way regarding tie-ins with the show and Daniels' new album. Wilson says Daniels will probably be performing some of the new album on the show, and management may also negotiate for a 60-second commercial to be part of Daniels' contract.

Among Capitol Nashville's other plans for the record, Wilson says it plans to service the album to the full list of country radio stations across the country, not just the reporting stations. "We're hoping [that] of the 3,000 stations out there, we'll get significant play. We realize we're probably [facing] an uphill battle," Wilson says of radio's support. "It's going to be a slow process and a committed process, and we'll take it from there. I don't think we're going to deal with this record the same way we deal with a new artist with a new single."

Daniels has never been an artist who could be pigeonholed, Wilson says, and that's part of his appeal. "I don't think we can describe Charlie Daniels as necessarily pure country. Charlie Daniels does Charlie Daniels music. That's what he should be doing.

One thing that Charlie should not be doing—which is one of the problems that happen with artists that tend to get off airplay after a while—is that they shouldn't be making music just to fit radio's needs. That bastardizes them. For the most part, it doesn't get you on radio anyhow, and you alienate a lot of fans.

"We wanted a record that was going to be a pure, good Charlie Daniels record," Wilson continues. "It takes a little longer to get it in people's minds and ears, but the ones who buy it appreciate it more... We know what we've got, and the reality of what we've got is we've got a good record."

Though nothing has been initiated yet, one of the forums Capitol Nashville staffers may pursue in promoting the album is to get Daniels guest spots on some of the popular conservative talk shows, where his views on patriotism, crime, and religion are compatible with those audiences. Daniels says if those avenues are open to him, he will welcome the opportunity to appear on such programs.

Daniels' conservative beliefs have always been reflected on his albums. His last country project was his 1993 Liberty debut, "America, I Believe In You." Last year he released "The Door," a gospel album that was named

country album of the year at the Gospel Music Assn.'s Dove Awards in April. (Daniels is writing songs for another gospel record due out next year.)

John Artale, senior buyer at the Pittsburgh-based National Record Mart chain, says he had to reorder "The Door" several times. "That sold steady. He's got an audience. That album never had a big rumble, but it was always selling."

Artale says he would recommend promoting "Same Ol' Me" to Daniels' Southern rock fan base. "If they want to see more than just the basic numbers, they have to announce [the new album] to his Southern rock fans, because that's a very strong crowd. They are keeping all those shows alive—Lynyrd Skynyrd and all those other people."

With the new Capitol Nashville team still settling into place, Wilson admits they've not yet finalized all the plans for marketing and promoting "Same Ol' Me." Wilson says if the world were an ideal place, they'd have a year to get everything in line, but since that's impossible, they've hit the ground running.

Daniels says he feels good about the new team. "They have great reputations, and they're music people."

### CHURCH REVIVES FOLK WITH 'JUST A LITTLE RAIN'

(Continued from page 24)

laughingly says, "There are so many great songs out there I really like and that I want to sing. I'm also not terribly prolific. I've been writing since the Great Western Orchestra, and I've only written about 12 songs. I'm now starting to enjoy working with people who write differently and have different ideas."

"Never Got Over You" began three years ago. Church was home in Turner Valley, Alberta, when the power went off. Lighting a lantern, she began strumming her guitar, and bits of the song developed. "Then I was stuck on that for years, not knowing what to do with the story," she says. "Finally one night, Sylvia and I sat at her kitchen table and almost finished it. She later faxed me the finished lyrics. I really like how it turned out."

Church is also enthusiastic about

"I Gotta Have My Baby Back." "I'm such a fan of Floyd Tillman," she says. "He's one of my all-time heroes, and I've been performing that song live for 10 or 12 years. That song doesn't have a dated sound. It's a classic."

Being both a solo artist with a new album and a member of the group Quartette, Church says, is very time-consuming and demanding. "I'm due to perform at the Vancouver Festival tomorrow night, take the red-eye to Toronto, arrive at 6 a.m., and then perform with Quartette in Huntsville [Ontario] that night and play a date in Peterborough [Ontario] the next night. Then Quartette is back in the studio recording our second album. At the same time, I'll be doing media to promote my own album."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
42 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	
20 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL	
61 ANY GAL OF MINE (Not Published)	
14 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM	
55 BABY NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL	
74 BEIN' HAPPY (Tori Taff, ASCAP)	
34 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM/HL	
27 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
7 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
32 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL	
18 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/HL	
23 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL	
60 DUST ON THE BOTTLE (N2D, ASCAP)	
75 THE FASTEST HORSE IN A ONE HORSE TOWN (Milhouse, BMI/Songs Of PolyGram, BMI)	
68 FEMALE BONING (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) WBM	
25 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM	
22 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL	
54 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)	
50 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL	
72 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)	
67 HONEY I DO (Sony Tree, BMI/Little E., BMI/Mighty Nice, BMI/Al Andersons, BMI)	
4 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM	
13 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM	
51 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM	
56 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP)	
46 IF I WERE YOU (Soundbance, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM	
29 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL	
52 I LET HER LIE (Big Giant, BMI/Dr. Vet., BMI/Little Dakota, BMI)	
26 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP) WBM	

62 I LIKE THE SOUND OF THAT (Love This Town, ASCAP/David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM	
41 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM	
9 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM	
15 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM	
73 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP)	
47 I WANNA GO TOO FAR (Careers-BMG, BMI/Dao Layng, BMI/Irving, BMI/Collar Bay, BMI) WBM/HL	
19 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM	
71 JENNY COME BACK (Tom Collins, BMI/New Court, BMI) WBM	
49 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL	
10 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM	
31 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL	
3 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
66 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL	
59 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Tsny Moon, BMI) HL	
2 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM	
24 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan	

Springer, BMI) HL	
12 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM	
57 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)	
70 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	
45 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM	
8 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)	
48 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI/Curbsongs, ASCAP/Blue Desert, BMI) WBM	
17 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM/HL	
21 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI) WBM	
11 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM	
44 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)	
63 SOMETIMES SHE FORGETS (WB, ASCAP)	
43 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	
37 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL	
69 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI)	
40 TEXAS TORNADO (Sony Tree, BMI) HL	
16 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL	
65 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammie's, ASCAP/South Paw,	

BMI/Terry Rose, BMI/Woodfile, BMI)	
36 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM	
35 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL	
6 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	
33 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM	
39 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housesnotes, BMI) HL	
28 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
38 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Mybama, BMI) WBM	
64 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
53 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)	
58 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP)	
30 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM	
5 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)	
1 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbiz, BMI/Don Cook, BMI) HL	

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING AUGUST 19, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY COUNTRY BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 149 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	4	7	11	<b>YOU'RE GONNA MISS ME WHEN I'M GONE</b> S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)	1 week at No. 1 ◆ BROOKS & DUNN (V) ARISTA 1-2831	1
2	5	11	12	<b>NOT ON YOUR LOVE</b> C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	2
3	2	5	14	<b>A LITTLE BIT OF YOU</b> S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	2
4	1	3	16	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	1
5	8	10	19	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	5
6	7	13	17	<b>THIS IS ME MISSING YOU</b> D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	6
7	6	12	16	<b>BOBBIE ANN MASON</b> S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	6
8	12	17	8	<b>SHE AIN'T YOUR ORDINARY GIRL</b> E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	8
9	11	16	12	<b>IN BETWEEN DANCES</b> P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	9
10	15	18	9	<b>LEAD ON</b> T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	10
11	18	20	15	<b>SOMEONE ELSE'S STAR</b> B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	11
12	17	19	7	<b>ONE EMOTION</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	12
13	3	1	15	<b>I DON'T EVEN KNOW YOUR NAME</b> K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	1
14	9	4	15	<b>ANY MAN OF MINE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
				<b>*** AIRPOWER ***</b>		
15	22	23	7	<b>I THINK ABOUT IT ALL THE TIME</b> J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	15
				<b>*** AIRPOWER ***</b>		
16	24	27	15	<b>THAT AIN'T MY TRUCK</b> M.WRIGHT (T.SHAPIO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	16
				<b>*** AIRPOWER ***</b>		
17	25	28	11	<b>SHOULD'VE ASKED HER FASTER</b> G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	17
				<b>*** AIRPOWER ***</b>		
18	23	30	6	<b>DON'T STOP</b> D.COOK (C.RAINS,T.SHAPIO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	18
				<b>*** AIRPOWER ***</b>		
19	21	22	11	<b>I WANT MY GOODBYE BACK</b> D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) EPIC 77946	19
20	10	2	13	<b>AND STILL</b> T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCENTIRE (V) MCA 55047	2
21	14	9	16	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S.HENDRICKS (R.FAGAN,R.ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
22	27	31	7	<b>HALFWAY DOWN</b> E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	22
23	26	25	10	<b>DOWN IN TENNESSEE</b> M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23
24	30	38	4	<b>ONE BOY, ONE GIRL</b> P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	24
25	19	21	14	<b>FINISH WHAT WE STARTED</b> M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (C) (V) ARISTA 1-2739	19
26	50	—	2	<b>I LIKE IT, I LOVE IT</b> J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	◆ TIM MCGRAW (C) (V) CURB 76961	26
27	33	35	6	<b>BIG OL' TRUCK</b> N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	27
28	16	15	12	<b>WALKING TO JERUSALEM</b> T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
29	34	43	4	<b>IF THE WORLD HAD A FRONT PORCH</b> J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	29
30	20	8	15	<b>YOU BETTER THINK TWICE</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	2
31	44	58	3	<b>LET'S GO TO VEGAS</b> S.HENDRICKS (K.STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	31
32	29	14	18	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	4
33	36	44	5	<b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b> M.MILLER,M.MCANALLY (R.SAMOSEY,D.LUGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	33
34	42	46	6	<b>BETTER THINGS TO DO</b> K.STEGALL,C.WATERS (T.SHAPIO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	34
35	32	26	17	<b>THEY'RE PLAYIN' OUR SONG</b> B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
36	31	29	19	<b>THAT'S JUST ABOUT RIGHT</b> M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	35	32	19	<b>TELL ME I WAS DREAMING</b> G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
38	28	24	15	<b>WHEN AND WHERE</b> B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
39	39	41	10	<b>THREE WORDS, TWO HEARTS, ONE NIGHT</b> J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	39
40	37	34	19	<b>TEXAS TORNADO</b> T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
41	48	59	4	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> M.BRIGHT (R.J.LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	41
42	46	51	4	<b>ALL I NEED TO KNOW</b> B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	42
43	38	37	20	<b>SUMMER'S COMIN'</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281	1
44	41	42	9	<b>SOMETIMES I FORGET</b> J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	41
45	52	56	4	<b>SAFE IN THE ARMS OF LOVE</b> M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	45
46	40	39	20	<b>IF I WERE YOU</b> J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859	4
47	54	68	3	<b>I WANNA GO TOO FAR</b> G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	47
48	49	50	8	<b>SHE CAN'T LOVE YOU</b> C.FARREN (J.STEELE,C.FARREN,R.SHARP)	◆ BOY HOWDY CURB ALBUM CUT	48
49	47	47	9	<b>JUST MY LUCK</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	47
50	59	67	3	<b>HEAVEN BOUND (I'M READY)</b> D.COOK (D.LINDE)	◆ SHENANDOAH (C) CAPITOL NASHVILLE 58442	50
51	56	54	9	<b>IF I AIN'T GOT YOU</b> D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	51
52	58	62	4	<b>I LET HER LIE</b> J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	52
53	45	45	8	<b>WHY WALK WHEN YOU CAN FLY</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	45
54	53	52	8	<b>A HEART WITH A WHEEL DRIVE</b> B.CANNON,L.SHELL (P.THORN,B.MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	51
55	55	55	6	<b>BABY, NOW THAT I'VE FOUND YOU</b> A.KRAUSS (J.MACLEOD,T.MACAULAY)	◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	55
56	71	—	2	<b>IF I WAS A DRINKIN' MAN</b> B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	56
57	57	53	7	<b>PARTY ALL NIGHT</b> S.ROUSE (S.ROUSE,J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
58	65	—	2	<b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) MERCURY NASHVILLE 852 206	58
59	51	33	16	<b>MY HEART WILL NEVER KNOW</b> J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
60	72	—	2	<b>DUST ON THE BOTTLE</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 54944	60
61	60	—	2	<b>ANY GAL OF MINE</b> G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	60
62	61	60	6	<b>I LIKE THE SOUND OF THAT</b> B.BECKETT (S.SESKIN,A.PESSIS)	◆ WOODY LEE (C) (V) ATLANTIC 87123	58
				<b>*** Hot Shot Debut ***</b>		
63	<b>NEW</b>	1	1	<b>SOMETIMES SHE FORGETS</b> G.BROWN,T.TRITT (S.EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	63
64	64	64	4	<b>WHO NEEDS YOU</b> J.CRUTCHFIELD (S.EWING,M.CATES)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58435	64
65	67	—	2	<b>THAT ROAD NOT TAKEN</b> J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	◆ JOE DIFFIE (V) EPIC 77978	65
66	63	57	18	<b>MISSISSIPPI MOON</b> J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
67	73	—	2	<b>HONEY I DO</b> B.CHANCEY,W.WILSON (S.D.CAMPBELL,A.ANDERSON)	STACY DEAN CAMPBELL (C) (V) COLUMBIA 77942	67
68	62	61	6	<b>FEMALE BONDING</b> S.BOGARD,M.CLUTE (B.JAMES)	◆ BRETT JAMES (C) (V) CAREER 1-2838	60
69	<b>NEW</b>	1	1	<b>TEQUILA TALKIN'</b> D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	◆ LONESTAR (C) (V) BNA 64386	69
70	<b>NEW</b>	1	1	<b>RAIN THROUGH THE ROOF</b> J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 2101	70
71	69	69	3	<b>JENNY COME BACK</b> M.WRIGHT,M.OMARTIAN (T.SILLERS,J.TIRRO)	◆ HELEN DARLING (V) DECCA 55060	69
72	<b>NEW</b>	1	1	<b>HERE COMES THE RAIN</b> D.COOK,R.MALO (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	72
73	<b>NEW</b>	1	1	<b>IT'S NOT THE END OF THE WORLD</b> B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	73
74	70	66	4	<b>BEIN' HAPPY</b> R.SCRUGGS (R.TAFF,T.TAFF)	◆ RUSS TAFF (C) (V) REPRISE 17801/WARNER BROS.	66
75	<b>NEW</b>	1	1	<b>THE FASTEST HORSE IN A ONE HORSE TOWN</b> J.COTTON,J.SCAIFE,B.CHANCEY (T.HASELDEN,D.V.TRESS)	◆ BILLY RAY CYRUS (V) COLUMBIA 77971	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

# Billboard **Top Country Singles Sales**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING AUGUST 19, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	8	<b>ANY MAN OF MINE/HOSES BED...</b> ● MERCURY NASHVILLE 856 448	8 weeks at No. 1 SHANIA TWAIN
2	2	3	8	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 476956	PERFECT STRANGER
3	3	2	8	<b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329	ALISON KRAUSS & UNION STATION
4	4	4	8	<b>WALKING TO JERUSALEM</b> MCA 55049	TRACY BYRD
5	6	14	3	<b>PARTY ALL NIGHT</b> WARNER BROS. 17806	JEFF FOXWORTHY
6	5	5	8	<b>NOT ON YOUR LOVE</b> MCG CURB 76954	JEFF CARSON
7	12	—	2	<b>ONE BOY, ONE GIRL</b> EPIC 77973	COLLIN RAYE
8	8	10	8	<b>BOBBIE ANN MASON</b> COLUMBIA 77903	RICK TREVINO
9	9	9	8	<b>ANGELS AMONG US</b> RCA 62643	ALABAMA
10	7	6	8	<b>PARTY CROWD</b> MCA 54977	DAVID LEE MURPHY
11	13	8	7	<b>REDNECK STOMP</b> WARNER BROS. 18116	JEFF FOXWORTHY
12	10	7	8	<b>I'M STILL DANCIN' WITH YOU</b> COLUMBIA 77842	WADE HAYES
13	11	12	7	<b>SOMEONE ELSE'S STAR</b> ASYLUM 64435	BRYAN WHITE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	16	6	<b>SHOULD'VE ASKED HER FASTER</b> RCA 64280	TY ENGLAND
15	14	13	8	<b>I DIDN'T KNOW MY OWN STRENGTH</b> BNA 64357	LORRIE MORGAN
16	16	11	8	<b>MY HEART WILL NEVER KNOW</b> GIANT 17887	CLAY WALKER
17	18	15	6	<b>THAT AIN'T MY TRUCK</b> DECCA 55034	RHETT AKINS
18	23	—	2	<b>DON'T STOP</b> COLUMBIA 77954	WADE HAYES
19	19	18	8	<b>REFRIED DREAMS</b> CURB 76931	TIM MCGRAW
20	20	19	8	<b>DON'T TAKE THE GIRL</b> CURB 76925	TIM MCGRAW
21	22	22	4	<b>SHE AIN'T YOUR ORDINARY GIRL</b> RCA 64346	ALABAMA
22	<b>NEW</b>	1	1	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> ARISTA 1-2857	BLACKHAWK
23	21	17	8	<b>FALL IN LOVE</b> BNA 64306	KENNY CHESNEY
24	17	20	6	<b>THIS IS ME MISSING YOU</b> EPIC 77870	JAMES HOUSE
25	<b>NEW</b>	1	1	<b>I WANT MY GOODBYE BACK</b> EPIC 77946	TY HERNDON

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.

# Hot Latin Tracks™

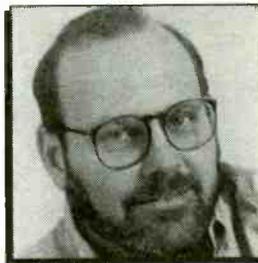


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	6	<b>SELENA</b> EMI LATIN	<b>TU SOLO TU</b> J.HERNANDEZ (F.VALDEZ LEAL)
2	2	3	8	<b>SELENA</b> EMI LATIN	<b>I COULD FALL IN LOVE</b> K.THOMAS (K.THOMAS)
3	3	4	6	<b>JUAN GABRIEL</b> ARIOLA/BMG	<b>EL PALO</b> JUAN GABRIEL (JUAN GABRIEL)
4	5	5	7	<b>JULIO IGLESIAS</b> SONY	<b>AGUA DULCE, AGUA SALA</b> R.ARCUSA (DONATO ESTEFANO BATTI)
5	6	6	7	<b>BRONCO</b> FONOVISIA	<b>OJOS QUE HAN LLORADO</b> BRONCO (J.G.ESPARZA)
6	7	7	13	<b>LA MAFIA</b> SONY	<b>NADIE</b> M.LICHTENBERGER JR. (A.LARRINAGA)
<b>*** AIRPOWER ***</b>					
7	<b>NEW</b>		1	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>SERA MEJOR QUE TE VAYAS</b> M.A.SOLIS (M.A.SOLIS)
8	4	2	15	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>UNA MUJER COMO TU</b> M.A.SOLIS (M.A.SOLIS)
9	11	10	8	<b>LOS FUGITIVOS</b> RODVEN	<b>QUIEN SOY YO SIN ELLA</b> P.MOTTA (Z.DI CAMARGO)
10	10	15	6	<b>EDNITA NAZARIO</b> EMI LATIN	<b>GATA SIN LUNA</b> K.C.PORTER (F.NAZARIO) (L.MARQUEZ)
<b>*** AIRPOWER ***</b>					
11	18		2	<b>BANDA MACHOS</b> FONOVISIA	<b>MI CHICA IDEAL</b> J.ALFARO (H.ORTIZ)
12	9	9	7	<b>MARTA SANCHEZ</b> POLYGRAM LATINO	<b>DIME LA VERDAD</b> C.DE WALDEN M.DI CARLO (C.DE WALDEN M.DI CARLO, M.HARRIS)
13	8	8	7	<b>MANA</b> WEA LATINA	<b>NO HA PARADO DE LLOVER</b> FHER.A.GONZALES (FHER.A.GONZALES)
14	12	19	4	<b>TITO ROJAS</b> M.P.	<b>ESPERANDOTE</b> MERCED (A.BARONI)
<b>*** AIRPOWER ***</b>					
15	<b>NEW</b>		1	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>GOLPES EN EL CORAZON</b> TN INC. (R.VALENCIA)
16	13	14	7	<b>LIBERACION</b> FONOVISIA	<b>PARA ESTAR CONTIGO</b> D.CHAVEZ MORENO (R.LIVI P.PEREZ)
17	19		2	<b>ANA BARBARA</b> MUSIVISA/FONOVISIA	<b>LA TRAMPA</b> A.PASTOR (F.BARRIENTOS)
18	26	25	4	<b>LOS DEL RIO</b> ARIOLA/BMG	<b>MACARENA</b> LOS DEL RIO (A.ROMERO MONGE R.RUIZ)
19	15	12	9	<b>TIRANOS DEL NORTE</b> FONOVISIA	<b>TAL PARA CUAL</b> J.MARTINEZ PARA (L.PEREZ)
20	14	13	12	<b>MARC ANTHONY</b> SOHO LATINO/SONY	<b>TE CONOZCO BIEN</b> S.GEORGE (O.ALFAÑO)
21	23	21	7	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>SI TE VAS</b> M.SOMONTE (P.FERNANDEZ)
22	24		2	<b>PORTO LATINO</b> RODVEN	<b>DIVINO AMOR</b> B.ENCARNACION (R.BARRERA)
23	31		2	<b>VICENTE FERNANDEZ</b> SONY	<b>CONOCI A TU ESPOSO</b> P.RAMIREZ (M.URIETA)
24	22	22	12	<b>INTOCABLE</b> EMI LATIN	<b>PARECE QUE NO</b> J.L.AVALA (J.MARTINEZ)
25	17	17	7	<b>THE BARRIO BOZZ</b> SBK/EMI LATIN	<b>NO ME DEJES</b> K.C.PORTER (M.FLORES)
26	<b>NEW</b>		1	<b>CARLOS VIVES</b> POLYGRAM LATINO	<b>LA TIERRA DEL OLVIDO</b> C.VIVES,R.BLAIR (C.VIVES,I.BENAVIDES)
27	16	11	11	<b>BANDA ZETA</b> FONOVISIA	<b>PRESUMIDAS S.A.</b> ZE LUIS (ZE LUIS)
28	21	18	9	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>EL EJEMPLO</b> TN INC. (T.BELLO)
29	29	31	5	<b>LOS HURACANES DEL NORTE</b> UNICO/FONOVISIA	<b>EL GATO DE CHIHUAHUA</b> G.GARCIA (M.RUBALCAVA)
30	25	29	4	<b>LA DIFERENZIA</b> ARISTA-TEXAS/BMG	<b>TU ERES</b> M.MORALES,R.MORALES (M.C.SPINDOLA)
31	<b>NEW</b>		1	<b>LOS CANTANTES</b> MONTANO	<b>EL VENAO</b> NOT LISTED (R.ORLANDO)
32	<b>NEW</b>		1	<b>ZONA ROJA</b> MAX/SONY	<b>POR TU CULPA</b> J.ESTEBAN (J.ESTEBAN)
33	30	28	3	<b>HECTOR TRICOCHÉ</b> RODVEN	<b>MUJER PROHIBIDA</b> V.URRUTIA (C.DE LA CIMA)
34	20	20	11	<b>JERRY RIVERA</b> SONY	<b>MAGIA</b> C.SOTTO (O.ALFAÑO)
35	<b>NEW</b>		1	<b>WILKINS</b> RCA/BMG	<b>QUE HAS HECHO DE MI</b> WILKINS,J.MILNER,MANUJUTU (R.OSORIO,J.ALCARCO)
36	<b>NEW</b>		1	<b>BANDA ZETA</b> FONOVISIA	<b>REVENTON UNISEX</b> ZE LUIS (ZE LUIS)
37	<b>NEW</b>		1	<b>LAURA FLORES</b> FONOVISIA	<b>PORQUE SE QUE ME MIENTES</b> M.A.SOLIS (M.A.SOLIS)
38	33		2	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	<b>EL DINERO</b> A.DE LUNA (P.GARZA)
39	28	16	14	<b>VICENTE FERNANDEZ</b> SONY	<b>AUNQUE ME DUELA EL ALMA</b> P.RAMIREZ (J.SEBASTIAN)
40	<b>RE-ENTRY</b>		2	<b>LOS PALOMINOS</b> SONY	<b>EL GANADOR</b> M.LICHTENBERGER JR. (B.ANDERSON,B.ULVACUS,J.MORATO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS		18 STATIONS		53 STATIONS	
1	SELENA EMI LATIN	1	TITO ROJAS M.P.	1	SELENA EMI LATIN
2	I COULD FALL IN LOVE	2	ESPERANDOTE	2	TU SOLO TU
3	EDNITA NAZARIO EMI LATIN	3	MARC ANTHONY SOHO LATINO/SONY	3	JUAN GABRIEL ARIOLA/BMG
4	GATA SIN LUNA	4	TE CONOZCO BIEN	4	EL PALO
5	MANA WEA LATINA	5	HECTOR TRICOCHÉ RODVEN	5	BRONCO FONOVISIA
6	NO HA PARADO DE LLOVER	6	MUJER PROHIBIDA	6	OJOS QUE HAN LLORADO
7	PORTO LATINO RODVEN	7	ZONA ROJA MAX/SONY	7	LA MAFIA SONY
8	DIVINO AMOR	8	POR TU CULPA	8	NADIE
9	MARTA SANCHEZ POLYGRAM LATINO	9	SELENA EMI LATIN	9	M. A. SOLIS Y LOS BUKIS
10	DIME LA VERDAD	10	I COULD FALL IN LOVE	10	FONOVISIA SERA MEJOR...
11	JULIO IGLESIAS SONY	11	JERRY RIVERA SONY	11	BANDA MACHOS FONOVISIA
12	AGUA DULCE, AGUA SALA	12	MAGIA	12	MI CHICA IDEAL
13	QUE HAS HECHO DE MI	13	LOS CANTANTES MONTANO	13	LOS TIGRES DEL NORTE
14	THE BARRIO BOZZ SBK/EMI LATIN	14	EL VENAO	14	FONOVISIA GOLPES EN EL...
15	NO ME DEJES	15	KINITO MENDEZ EMI LATIN	15	LOS FUGITIVOS RODVEN
16	CARLOS VIVES POLYGRAM LATINO	16	LA PEGUE	16	QUIEN SOY YO SIN ELLA
17	LA TIERRA DEL OLVIDO	17	JAILENE EMI LATIN	17	TIRANOS DEL NORTE FONOVISIA
18	CLAUDIO RODVEN	18	PERO NO	18	TAL PARA CUAL
19	TU ERES MI REFUGIO	19	REY RUIZ SONY	19	SELENA EMI LATIN
20	CRISTIAN MELODY/FONOVISIA MORELIA	20	MINTIENDO	20	I COULD FALL IN LOVE
21	TRILOGIA RODVEN	21	EL GRAN COMBO FONOVISIA	21	LIBERACION FONOVISIA
22	ES MI MANERA	22	NO DIGAS QUE NO	22	PARA ESTAR CONTIGO
23	JULIAN WEA LATINA	23	CARLOS ALBERTO J&N/EMI LATIN	23	ANA BARBARA
24	EN LAS NUBES	24	COMO UNA PELICULA	24	MUSIVISA/FONOVISIA LA...
25	CHARLIE MASSO SONY	25	OLGA TANON WEA LATINA	25	M. A. SOLIS Y LOS BUKIS
26	AUNQUE TU NO ESTES	26	AUN PIENSO EN TI	26	FONOVISIA UNA MUJER...
27	ALEJANDRO SANZ WEA LATINA	27	TITO NIEVES RMM/SONY	27	INTOCABLE EMI LATIN
28	LA FUERZA DEL...	28	NO ME QUEDA MAS	28	PARECE QUE NO
29		29	MARTA SANCHEZ POLYGRAM LATINO	29	VICENTE FERNANDEZ SONY
30		30	DIME LA VERDAD	30	CONOCI A TU ESPOSO

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.

# Artists & Music



by John Lannert

**QUIET VIRTUOSITY:** Though never a success in his native Brazil, talented guitarist/composer Laurindo Almeida became one of the most respected musicians in the U.S. One of the first to blend Brazilian idioms with jazz harmonies, Almeida, who died of leukemia July 26 at 77, was also an active composer, authoring songs for more than 850 movies in a career that spanned nearly 60 years. Among the movies to which he contributed were "The Old Man And The Sea," "The Godfather," "The Deadly Companions," and "The Agony And The Ecstasy."

Born to a destitute family in São Paulo, where eight of his brothers died of hunger, Almeida began playing guitar at 10. The soft-spoken guitarist later led the house orchestra that performed at Rio de Janeiro's Urca, Brazil's biggest casino, until 1950, when the government outlawed gambling.

Suddenly out of a job, Almeida decided to take his chances in the U.S. The multi-Grammy winner would appear on more than 100 albums, recording with the Modern Jazz Quartet, Herbie Mann, Stan Getz, and Bud Shank. The latter teamed with Almeida in 1953 for "Brazilliance Vol. 1," their classic melding of Brazilian pop with jazz. Almeida again linked up with Shank in the '70s to form the L.A. Four, a versatile outfit whose repertoire fea-

tured jazz, classical, and Brazilian sounds.

Equally at home playing jazz, bossa nova, or classical, Almeida often performed with his wife, Canadian soprano Deltra Eamon. In 1987 he performed at the Free Jazz Festival in São Paulo, one of the few times he played in Brazil. Last December, Almeida donated his library of sheet music, compositions, and arrangements to the University of California at Los Angeles.

**(OLD) ROMANCE REIGNS:** In Arbitron's spring '95 book, WRMA-FM became the first Spanish-language FM to top the Miami market, rising 5.0-5.8. But few label folk are sending congratulatory bouquets, because the station known as "Romance" plays recurrent and oldies almost exclusively. Miami's industry reputation as an old-school Latino market is further confirmed by the 2.7-3.6 uptick of oldies-leaning AC WXDJ-FM.

WRMA's slightly more modern Los Angeles counterpart, KLVE-FM, slipped from No. 1 to No. 2 (5.2-4.7). L.A.'s longtime No. 1 station, KLAX-FM, dropped from third to ninth place (4.5-3.4), the second consecutive decline for the regional Mexican music outlet.

In New York, youth-oriented Spanish station

(Continued on page 30)



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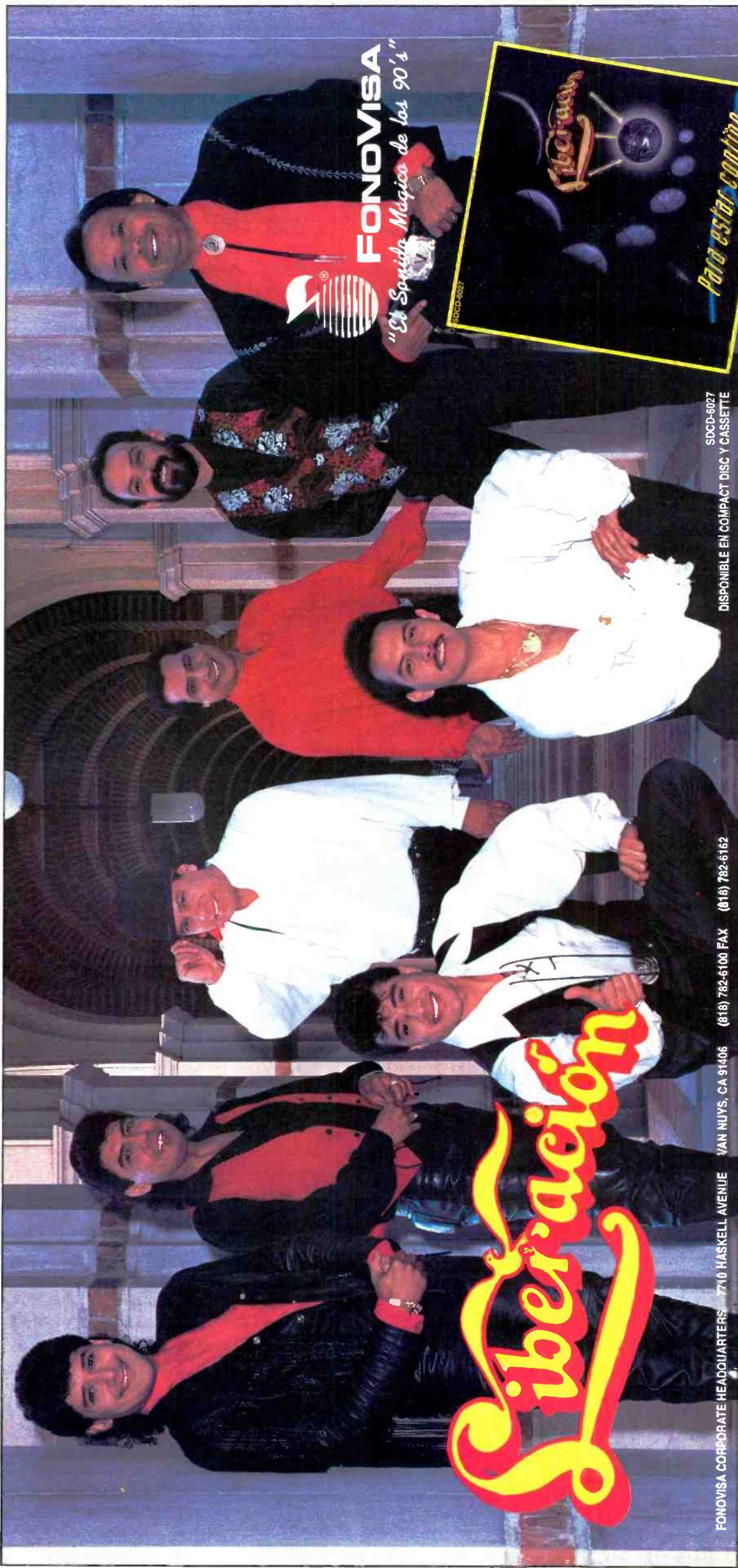
# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	3	SELENA	EMI LATIN/EMI 34123/EMI LATIN 3 weeks at No. 1	DREAMING OF YOU
2	2	72	SELENA ▲	EMI LATIN 28803/LS	AMOR PROHIBIDO
3	3	19	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
4	4	6	JULIO IGLESIAS	SONY 81604	LA CARRETERA
5	5	32	SELENA	EMI LATIN 30907	12 SUPER EXITOS
6	6	90	SELENA ●	EMI LATIN 42770	LIVE!
7	7	85	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
8	8	50	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
9	11	3	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
10	10	6	JERRY RIVERA	SONY 81583	MAGIA
11	9	10	MARC ANTHONY	SOHO LATINO 81582/SONY/LS	TODO A SU TIEMPO
12	20	15	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
13	16	7	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
14	15	23	LA MAFIA	SONY 81520/LS	EXITOS EN VIVO
15	13	19	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
16	14	15	MANA	WEA LATINA 99707/LS	CUANDO LOS ANGELES LLORAN
★ ★ ★ GREATEST GAINER ★ ★ ★					
17	24	12	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505/LS	POR AMOR A MI PUEBLO
18	12	5	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
19	19	5	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
20	17	6	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
21	18	111	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
22	28	11	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
23	22	111	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
24	23	19	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
25	31	10	LOS PALOMINOS	SONY 81567	EL GANADOR
26	21	3	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUEÑOS DEL SWING
27	32	10	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
28	33	31	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
29	25	45	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
30	35	26	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
31	29	4	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
32	34	66	CARLOS VIVES	POLYGRAM LATINO 518 884/LS	CLASICOS DE LA PROVINCIA
33	36	111	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
34	50	24	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	<b>NEW</b>		LOS HURACANES DEL NORTE	FONOVISIA 9316	JUGADA NORTENA
36	30	111	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
37	26	8	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
38	27	111	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
39	<b>RE-ENTRY</b>		ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
40	45	20	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
41	37	47	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
42	41	111	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
43	40	8	HOMETOWN BOYS	FONOVISIA 12002	MIRE AMIGO
44	44	20	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
45	38	18	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
46	39	3	TITO ROJAS	M.P. 6162	POR DERECHO PROPIO
47	43	36	EMILIO	EMI LATIN 29116	SOUNDLIFE
48	46	13	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
49	48	13	VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
50	49	15	REY RUIZ	SONY 81545	EN CUERPO Y ALMA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 JERRY RIVERA SONY MAGIA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	2 SELENA EMI LATIN 12 SUPER EXITOS
3 JULIO IGLESIAS SONY LA CARRETERA	3 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	3 SELENA EMI LATIN LIVE!
4 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	4 ALBITA CRESCENT MOON/EPIC NO SE PARECE A NADA	4 SELENA EMI LATIN ENTRE A MI MUNDO
5 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	5 GLORIA ESTEFAN EPIC/SONY MI TIERRA	5 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
6 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A MI PUEBLO	6 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	6 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
7 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	7 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUEÑOS DEL SWING	7 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
8 LUIS MIGUEL WEA LATINA ROMANCE	8 EL GENERAL RCA/BMG ES MUNDIAL	8 LA MAFIA SONY EXITOS EN VIVO
9 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	9 INDIA SOHO LATINO/SONY DICEN QUE SOY	9 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
10 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	10 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	10 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
11 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	11 TITO ROJAS M.P. POR DERECHO PROPIO	11 LOS PALOMINOS SONY EL GANADOR
12 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	12 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	12 INTOCABLE EMI LATIN OTRO MUNDO
13 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	13 REY RUIZ SONY EN CUERPO Y ALMA	13 BRONCO FONOVISIA ROMPIENDO BARRERAS
14 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	14 OLGA TANON WEA LATINA SIENTE EL AMOR	14 LOS FUGITIVOS RODVEN ILUSIONES
15 LAURA PAUSINI WEA LATINA LAURA PAUSINI	15 MANNY MANUEL MERENGUE/SONY REY DE CORAZONES	15 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR

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



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## LATIN NOTAS

(Continued from page 28)

WSKQ-FM rose for the fifth straight week (4.4-5.0) and climbed into third place. In San Antonio, Texas, KXTN-FM regained first place (9.2-10.0) after the Tejano powerhouse slid uncharacteristically into the No. 2 slot in the winter book.

**NATASHA MOVIEBOUND:** Rio de Janeiro-based indie Natasha Records has put out a Portuguese-language soundtrack to the Disney film "Pocahontas." Sony Brasil singing idol Daniela Mercury contributes "Cores Do Vento" (Colors Of The Wind) plus "Se Eu Não Te Encontrasse," a Portuguese-language duet with SBK/EMI Latin star Jon Secada that was originally titled "If I Never Knew You."

Label director Felipe Llerena says he "wants to get more involved with soundtracks," adding that Natasha is planning to release the soundtrack to the upcoming Brazilian film

"O Quatrilho," due Sept. 1. Brazilian telenovela stars Gloria Pires and Patricia Pillar star in the Fabio Barreto-directed film, which documents the flood of Italian immigrants to Brazil at the turn of the century. PolyGram Brasil icon Caetano Veloso and muito talented composer/producer Jacques Morelenbaum composed the soundtrack, which features Veloso singing the Italian-language theme "Merica Merica."



DAUDE

Also due out on Natasha in the coming months are dance compilations and a package of home-grown jungle music. In the past couple of months, Natasha has shipped an eclectic trio of albums: "Daúde," the sterling self-titled bow by the alluring

Bahian songstress whose full-bodied voice graces a slick set of cool funk/Brazilian pop; "Janela Dos Sonhos," a piquant slice of Brazilian techno-psychodelia by São Paulo songstress Taciana; and "Speed Racer," 10 vroom-vroom remixes of songs from the TV animated program.

Several Japanese record companies have expressed interest in licensing "Daúde" in Japan, including Ryuichi Sakamoto's MIDI imprint.

**STATESIDE BRIEFS:** Too-smooth vocal/producer crew Full Force, who co-produced and remixed two tracks on Selena's blockbuster album "Dreaming Of You," is currently helming the Barrio Boyzz's Anglo project... Epic/Sony is slated to release Gloria Estefan's holiday-flavored album "Abriendo Puertas" Sept. 26... Also due out in September are albums by Manny/WEA Latina Tejano stars Culturitas and Oscar G & Grupo Sol. Manny la-belmate Texas Latino is seeking material for its next record. Send demo to Peter Rodriguez, 2035 Pleasanton Road, San Antonio, Texas 78221-1306. By the way, Manny has hopped onto the Internet, where the label can be contacted at <http://ra.oc.com>: 2157/tejano/manny.html.

**CHART NOTES:** EMI Latin's Tejano pop megastar Selena continues to dominate both The Billboard Latin 50 and Hot Latin Tracks. On The Billboard Latin 50, Selena is not only running 1-2 with "Dreaming Of You" and

(Continued on next page)

## Argo Anticipates Nyman Dynasty With 'Carrington'

**PIANO REDUX?** After "The Piano" made big bucks for Virgin, Argo, the composer Michael Nyman's label, was determined that his next movie score would not get away from it. So "Carrington," the soundtrack for Christopher Hampton's film, arrives in stores Oct. 3, a month before the movie comes out in the U.S. If public interest in peculiar love stories is any indication (witness "Farinelli"), it may have a good chance.

The film is about the 17-year, mostly platonic love affair of mordant essayist Lytton Strachey (Jonathan Pryce), author of "Eminent Victorians," and painter Dora Carrington (Emma Thompson), who met in 1915. She was 22, he was 35 and homosexual, but as portrayed in the film, their love for one another transcended sexual passion, which both found elsewhere. Their ménage expanded to include Ralph Partridge (who wanted Carrington and insisted on marrying her, but who was desired by Strachey) and various other lovers of both genders, acquired by all three members of the triangle. For a historical film, it has a timeless quality. Even the decor, featuring the fascinating paintings with which Carrington decorated the houses she shared with Strachey, lend it intimacy rather than the sense of belonging to a specific time frame.

Nyman's music, much of which is based on his third string quartet, defines the emotional tone of the movie, much as it did for "The Piano." But this music is more autumnal, capturing the essential sadness of the characters and their situations. Apart from a brief characterization of Carrington's first lover (the sexually aggressive painter Gertler), which jolts the picture with its Philip Glass-style ostinatos, the score has much more in common with the lyrical sadness of the adagio from Schubert's String Quartet in C, which also plays a big role in the film, especially at the end.

The movie is slow—with lots of lingering closeups on Thompson's extraordinary face—and diffuse in its second half, and it doesn't have the happy ending of "The Piano," but for those people who revel in melancholy, the score may hit the spot.

Argo is bringing Nyman to the

U.S. for publicity around the release of the soundtrack. "Vanity Fair Presents" events—including an evening of conversation with the composer and a film screening—will be held in New York, Los Angeles, and San Francisco; Nyman will also be in Philadelphia earlier.

And if this one doesn't hit big? Nyman is working on the score for a Japanese animated version of "The Diary Of Anne Frank" and, with director Jane Campion, a sequel to "The Piano."

**HEADS UP:** If album art sells records, the artwork on London's new "Salome" should get some attention. In black-

and-white photos from the Salzburg production, from which the recording derives, we get Catherine Malifitano, clearly in the throes of high passion and wearing what looks like a skin-tight wet T-shirt; on the reverse, Bryn Terfel's John the Baptist, in a caveman drape, towers over his tiny Salome.

Inside the book, there's a very convincing photo of Terfel's decapitated head. Also inside is an extraordinary performance of the opera, not only from the above-mentioned artists, but also Kenneth Riegel as a feverishly out-to-lunch Herod and great playing from Christoph von Dohnányi and the Vienna Philharmonic, which has made me a "Salome" convert.

**FROM THE VAULT:** Boston Skyline has released a CD version of a 1955 classic "The Siena Pianoforte." The recording—of sonatas by Scarlatti and Mozart performed by pianist Charles Rosen—were made on the reconstruction of a lavishly carved instrument built in 1800. The reproduced notes from the original Counterpoint LP tell the piano's saga: built by Piedmontese instrument makers, later a gift of the city of Siena to King Umberto of Italy, it turned up during World War II in the North African desert, encased in plaster, and was rescued and restored by one Avner Carmi. Only the original sounding board remains of the instrument's in-nards.

The rebuilt version, as heard on the recording, has an interesting bell-like sound and is an intriguing precursor to the rash of fortepiano rediscovery CDs that have succeeded the original album in more recent years.

**TV TENORS:** The Three Tenors juggernaut continues: "Three Tenors In Concert At Dodger Stadium," which was July 16 and broadcast on PBS, has been nominated for an Emmy Award for outstanding cultural program. The awards will be presented Sept. 10.



by Heidi Waleson

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## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist. AGUA DULCE, AGUA SALA (PSO Ltd., ASCAP/Foreign Imported, BMI/NMB, ASCAP)
- 4 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
  - 23 CONOCI A TU ESPOSO (Copyright Control)
  - 12 DIME LA VERDAD (SUCH A MYSTERY) (Copyright Control)
  - 22 DIVINO AMOR (Copyright Control)
  - 38 EL DINERO (Copyright Control)
  - 28 EL EJEMPLO (TN Ediciones Musicales, BMI)
  - 40 EL GANADOR (THE WINNER TAKES IT ALL) (Polar, ASCAP/EMI Waterford, ASCAP)
  - 29 EL GATO DE CHIHUAHUA (Garmex, BMI)
  - 3 EL PALO (BMG Songs, ASCAP)
  - 31 EL VENAO (Copyright Control)
  - 14 ESPERANDOTE (Nota, ASCAP)
  - 10 GATA SIN LUNA (Don Cat, ASCAP)
  - 15 GOLPES EN EL CORAZON (TN Ediciones Musicales, BMI)
  - 2 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
  - 26 LA TIERRA DEL OLVIDO (Copyright Control)
  - 17 LA TRAMPA (Fonovisa, SESAC)
  - 18 MACARENA (Copyright Control)
  - 34 MAGIA (Emoa, ASCAP)
  - 11 MI CHICA IDEAL (Copyright Control)
  - 33 MUJER PROHIBIDA (Uni Musica, ASCAP)
  - 6 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
  - 13 NO HA PARADO DE LLOVER (Copyright Control)
  - 25 NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)
  - 5 OJOS QUE HAN LLORADO (El Conquistador, BMI)
  - 16 PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC, ASCAP)
  - 24 PARECE QUE NO (Marfre, BMI)
  - 37 PORQUE SE QUE ME MIENTES (Mas Latin, SESAC)
  - 32 POR TU CULPA (Copyright Control)
  - 27 PRESUMIDAS S.A. (Vander, ASCAP)
  - 35 QUE HAS HECHO DE MI (Copyright Control)
  - 9 QUIEN SOY YO SIN ELLA (QUEM SDU EU SEM ELA) (Peer Music Ltd., BMI)
  - 36 REVENTON UNISEX (Copyright Control)
  - 7 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
  - 21 SI TE VAS (Copyright Control)
  - 19 TAL PARA CUAL (De Luna, BMI)
  - 20 TE CONOZCO BIEN (EMOA, ASCAP)
  - 30 TU ERES (Arista-Texas Music, ASCAP)
  - 1 TU SOLO TU (Peer Int'l., BMI)
  - 8 UNA MUJER COMO TU (Mas Latin, SESAC)



NYMAN

## HIGHER GROUND



by Deborah Evans Price

**NO DOUBT ABOUT IT:** This has been a year of interesting changes for **Petra**, one of Christian music's most acclaimed and enduring rock bands. Songwriter/guitarist **Bob Hartman** announced this spring he was coming off the road but would continue to write songs and direct the group's operations from their Nashville office. Guitarist **David Lichens** replaced Hartman on tour (*Billboard*, May 27). Lead vocalist **John Schlitt** released his first solo album, "Shake," to enthusiastic response, and juggled solo concerts and **Petra** shows in his schedule.

But the changes haven't affected the collective creativity of the group, as they demonstrate on their new Word album "No Doubt," which is due Aug. 26. "I'm pretty excited about it. I think it's as good as 'Beyond Belief' in a lot of different ways, which is our best-selling record right now," Schlitt says. "It's the best guitar work he [Hartman] has ever done. Bob's a great guitar player, and a lot of people take that for granted because he shines so much on his songwriting... And the singing is unique. The engineers that we used this time got out the sounds I've been looking for for years."

According to Schlitt, the new album will still be what fans expect from **Petra**, but with a few twists. "This new record is more current. It still has that **Petra** feel... [but with] more of that pop-ish rock sound, going with more basic-sounding guitars, different sounds of guitars that are pretty hot right now [with] bass work that is just kicking, and strong drums and drum-lead type of patterns. Then

we swayed from that back into some very cool harmonies. We also had an orchestra this time on a couple of songs. We've got a variety from four absolute AC hits to a couple of AOR-type songs. Then we've got four or five rockers."

Schlitt says that in experimenting with new sounds the group was trying to push the envelope a little in the Christian rock genre. "We have to. People look at us as one of the biggies," he says. "And if the biggies don't take that next [step] and draw contemporary Christian music to a higher plane, well then who [will]?... We better [do it]. It's our responsibility. You can't settle for less."

In addition to performing with **Petra** on its fall tour, Schlitt will continue to do solo dates and plans to have another solo album out next summer. Though he's never written much before, he wrote the bulk of the material for "Shake" and plans to write a great deal on the next project. "The solo album and the solo tours have really [matured me] spiritually," he says. "I'm excited about the fact that God is allowing me to have two fantastic ministries."

Schlitt acknowledges that it's a difficult time for Christian rock acts. He credits **Petra's** longevity to Hartman's leadership and the band's willingness to evolve. "I see it struggling very much," he says of the Christian rock genre. "I speak with a few Christian rock bands that are still left trying to venture out in very dangerous territory. I think they need to stick to their guns... go out and do the best that they know how. We're doing exactly what we've done from the word go—listen to what's happening now and find out how we can fit in without losing our identity—our **Petra** sound."

**NEWS NOTES:** A Nashville party honoring writer/artist/producer **Charlie Peacock** has been postponed. While in Estes Park, Colo., for the annual Christian Artists Seminar, Peacock suffered a ruptured spleen. Sparrow reps report he is recovering just fine and the event will be rescheduled... **Point Of Grace** has signed a deal with Simon & Schuster for a yet to be titled book.

## Jazz BLUE NOTES



by Jim Macnie

**QUALITY CONTROL:** When you run a small record label, the particulars of each release loom large. The quality of the performances, the vibe sent out by the artwork, the thrust of the ad campaign—each element must be examined to best capitalize on sales potential.

Vibraphone player **Mike Mainieri**, president of the NYC label and member of the popular jazz ensemble **Steps Ahead**, knows about such scrutiny. The discs coming from the Manhattan-based concern sound sharp, look sharper, and have an unmistakable sense of creativity to them. Several of the NYC releases are concept albums. Jazz guitarists interpreting tunes from **the Beatles**; veterans romping through groovy hard-bop chestnuts; and, to these ears the most attractive of the lot, a thoughtful conflation of jazz and classical pieces called "An American Diary" by Mainieri himself. Each is highly esteemed; among the fans are the Tower Records staffers who decide what releases make it to the listening kiosks at the chain.

But when Mainieri recently dropped into one of the chain's outlets and strapped on the headphones for a spin through "An American Diary," which has been in the stores since the start of May, he was disappointed.

"I was never happy with the initial mastering process," he says with candor, "and there in the store you could really tell that it was lacking." Mainieri has been producing records for years, and "Diary" is dear to him, a reflection of his childhood days in a Jewish/Italian household that included both opera and jazz camps. "What I discovered, comparing it to other albums on display, was that I needed to really turn up the volume to enjoy it. It was a little soft, a little dull."

When questioned, he got similar feedback from NYC's European and Japanese distributors. The music—created

by saxist **Joe Lovano**, bassist **Eddie Gomez**, and drummer **Peter Erskine**—was too gorgeous to languish under techno foibles, so a decision to go back and fix it was made. "Just to kick it up a bit," he says. "We're rereleasing it with 20-bit mastering that will also create clarity between the instruments." That means the disc should not only sound enhanced at home, but at the increasingly crucial testing ground of the listening station.

"It's really hard to get a record in these booths," Mainieri says. "Hundreds of labels, including all the majors, are the competition. But we have some fans in the stores. If they like it, they put it in. And everybody pays the same price once they're chosen."

Rather than recall the originals, NYC will just blend the fortified disc into the retail stock. "Product-wise, at least for shipments, we didn't have that much left anyway," says label publicist **Monica Petty**. "All the new discs will be shipped with a sticker that informs the buyer of the upgrade." The release date for the reworked disc is Aug. 29; the price remains the same, "though," Mainieri notes, "we'll probably do a sale initially." Radio and press in the U.S. and foreign markets will also be re-serviced. "It will cost us a few thousand dollars, and we'll probably just break even on [the album], but it's worth it. We're doing really well in Europe anyway," he says. (**Steps Ahead** recently returned from a date in Malta.)

The band from "An American Diary" will do a rare gig Sept. 19 at New York's Bottom Line, bringing to life their mix of pieces by **Samuel Barber**, **Aaron Copland**, and **Frank Zappa**. If the show is as open-minded and inventive as the disc, it should be a memorable night.

"I was initially concerned that the record would be contrived," Mainieri recalls with frankness. "But it turned into a first take/second take thing, and that usually means you're not struggling with the material."

One night later, Sept. 20, **Steps Ahead** will headline a gig at the same venue, doing tunes from its latest disc, "Vibe." Volatile, eccentric guitarist **Philip deGruy** opens. The New Orleans resident is part of the NYC crew as well, and a listen to "Innuendo Out The Other" assures his virtuosity.

Mainieri is also scheduled to lecture to music students at New York University this fall. It's likely that one of the topics will be commitment.

## Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports. <span style="float: right;">SoundScan®</span>				
★★ NO. 1 ★★				
1	1	9	VARIOUS ARTISTS WORD 0604 5 weeks at No. 1	MY UTMOST FOR HIS HIGHEST
2	2	49	AMY GRANT ▲ <sup>2</sup> MYRRH 6974/WORD	HOUSE OF LOVE
3	3	64	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
4	NEW ▶		OUT OF GREY SPARROW 1466	GRAVITY
5	5	6	YOLANDA ADAMS TRIBUTE 5921/DIADEM	MORE THAN A MELODY
6	10	5	VARIOUS ARTISTS SPARROW 1445	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
7	NEW ▶		RICH MULLINS REUNION 7726	BROTHERS KEEPER
8	9	22	POINT OF GRACE WORD 5608	THE WHOLE TRUTH
9	6	6	HEZEKIAH WALKER BENSON 4168	LIVE IN NEW YORK: BY ANY MEANS NECESSARY
10	7	53	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
11	8	141	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
12	4	10	JARS OF CLAY BRENTWOOD 5573	JARS OF CLAY
13	11	9	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
14	14	55	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
15	12	26	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
16	13	69	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
17	15	4	WES KING REUNION 3720	COMMON CREED
18	17	3	EAST TO WEST BENSON 4089	NORTH OF THE SKY
19	NEW ▶		RAY BOLTZ WORD 41601	THE CONCERT OF A LIFETIME
20	18	20	ANointed WORD 67051	CALL
21	20	95	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
22	19	43	4 HIM BENSON 4046	THE RIDE
23	16	95	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
24	21	7	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
25	NEW ▶		VARIOUS ARTISTS FOREFRONT 5130	ONE WAY: THE SONGS OF LARRY NORMAN
26	RE-ENTRY		NEW SONG BENSON 2261	PEOPLE GET READY
27	40	79	POINT OF GRACE WORD 26014	POINT OF GRACE
28	31	24	HELEN BAYLOR WORD 66443 HS	THE LIVE EXPERIENCE
29	29	4	VARIOUS ARTISTS PSALM 150 8004/PRAISE HYMN	BLESSED ASSURANCE
30	32	3	AL DENSON BENSON 4088	DO YOU KNOW THIS MAN?
31	28	168	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
32	25	39	SANDI PATTY WORD 9443 HS	FIND IT ON THE WINGS
33	RE-ENTRY		VARIOUS ARTISTS PSALM 150 8003/PRAISE HYMN	AMAZING GRACE
34	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
35	33	43	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
36	24	30	PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
37	RE-ENTRY		RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
38	23	7	JOHN ELEFANTE WORD 4236	WINDOWS OF HEAVEN
39	22	27	OUT OF EDEN GOTE 3818/MYRRH	LOVIN' THE DAY
40	NEW ▶		CHURCH OF RHYTHM REUNION 5723	CHURCH OF RHYTHM

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

## LATIN NOTAS

(Continued from page 30)

"Amor Prohibido," but she has three other albums in the top 10 of the chart.

Selena is entrenched in the top two spots on Hot Latin Tracks as well, with "Tú Sólo Tú" and "Dreaming Of You" holding down the No. 1 and No. 2 positions, respectively, for the fourth consecutive week. Selena's unprecedented performance on both charts will likely propel EMI Latin to the top of the year-end chart tallies for labels.

While the rest of The Billboard Latin 50 shows little movement this week, there are eight new songs on Hot Latin Tracks. **Marco Antonio Solis y Los Bukis** debut at No. 7 with "Será Mejor Que Te Vayas" (Fonovisa), the band's 11th top 10 hit since Hot Latin Tracks was reinstated in 1988.

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

Music is one of God's  
Best gifts to man.  
The only art of Heaven  
Given to earth,  
The only art of earth  
We take to Heaven....



*Patterson Barnes*



# GOSPEL

THE BILLBOARD SPOTLIGHT



# Gospel's Glory Days Are Here

## Genre May Be Forging Into Mainstream

By Lisa Collins

**N**ever in the history of gospel, has one project done more to change a marketplace. Some would cite Edwin Hawkins' "Oh Happy Days," which was recorded more than two decades ago; others may point to Revs. F.C. Barnes & Janice Brown's "Rough Side Of The Mountain," whose 1983 release struck a similar chord. But all would agree that neither has had the impact of Kirk Franklin's "Why We Sing," the unofficial anthem of the gospel industry. Franklin's success is not limited to a great song, though it has led to an onslaught of gospel labels like Tyscot seeking to find them; nor is its success due solely to its acceptance at urban radio (it sold 400,000 copies before urban picked it up). And it's not just Franklin—sales are up across the board.

Franklin's success, combined with the advent of SoundScan, has proven that gospel sells at venues that were once question marks for gospel marketers—namely, Christian bookstores and mainstream retail. It has further demonstrated that urban listeners enjoy—and will buy—gospel if they are exposed to it.

That's good news to a market that, a few years back, automatically assumed mainstream buyers to be disinterested. Today, labels once content with the gospel segment are incorporating aggressive multimedia promotional campaigns to expand the marketplace and burgeoning profits.

### GREAT EXPECTATIONS

But perhaps the biggest growth has come in perceptions and expectations. Five years ago, a big hit in gospel was a record registering sales upwards of 80,000 units, and with sales of 40,000 units, an act was considered to be solid.

"Not so long ago, just a handful of groups topped 200,000 units. Now, it's almost a disappointment if they're not doing 100,000," states Jerry Mannery, who heads up Malaco's gospel division.

To be sure, the once-exclusive club of artists averaging 100,000 units has grown beyond the Winans. Commissioned, BeBe & CeCe, Take 6 and Shirley Caesar to include Yolanda Adams, John P. Kee, Hezekiah Walker, Tramaine Hawkins,

The Mississippi Mass Choir, Rev. Milton Brunson & The Thompson Community Singers, Helen Baylor, Dottie Peoples, Daryl Coley, Shun Pace and Kirk Franklin.

### READY FOR PRIMETIME

To accommodate the growth, gospel is dressing up its act. The packaging is slicker and the advertising more refined. There's even an onset of stylists, once considered a rarity, as gospel readies itself for primetime. However, one of its biggest challenges—finding creative overtures—

remains an obstacle, and while urban radio has proven to be a piece of that, it's only the tip of the iceberg, as similar opportunities in network television are all but void.

"When we got into gospel in 1992, we thought releasing a better-recorded, digital product would be a big enough edge," recalls Steve Devick, CEO of CGI, whose success in gospel has come through TV sales and outbound telemarketing. "What we found is that other

avenues were key and that getting the big revenues will mean more than selling product in the traditional gospel marketplace."

For the moment, the gospel community is in a wait-and-see mode. "There is a changing of the guard, but the dust hasn't settled yet," reports Demetrus Alexander, general manager of Warner Alliance's gospel division. "The players are still being determined—both on stage and behind-the-scenes. Kirk's at the top, but it remains to be seen if he'll stay there."

Milton Biggum, executive director of Savoy Records, remains cautiously optimistic. "No question, there have been advances," he says, "but the real world in gospel is still average sales of 50,000 units. The select few should be complimented, but it hasn't changed the reality. I'm not so sure the secular world is ready."

With the success of GospoCentric Records (home to Kirk Franklin And The

Family), founder and CEO Vicki Mack Lataillade has been cast in the formidable role of trendsetter. Lately, she's felt a lot of pressure to release Franklin's sophomore effort, due last fall. She has instead opted to release a Christmas project in October, as Franklin is set to tour later this year with Steven Curtis Chapman.

### ARTIST DEVELOPMENT

If gospel looks to Lataillade, what will be seen is artist development—from concept videos to merchandising to fan clubs.

"Regardless of growth, it's a lot more important to establish these acts properly," says Lataillade. "Our sound and base has to remain legitimately gospel. Yet, we're increasingly more competitive marketing-wise with the urban marketplace. I believe, if we do this right, we can have the best of both worlds, with more of gospel on urban radio and more success in the CCM marketplace—another major area we're targeting."

But with increasing sales have come increasing costs. Gospel labels are now having to shell out big bucks for better positioning in the chain stores. "If we want records to sell over 200,000, we're getting ready to have to spend some real money," notes Lataillade.

Thus far, labels have been meeting the challenge. Currently, under the banner of the Gospel Manufacturers Coalition, they are pooling their resources with the creation of "Speaking With One Voice," a catalog of product updates and ads to be distributed twice a year in conjunction with the winter and summer meeting of the Gospel Music Workshop of America as well as at retail outlets.

"Sometimes, the answer is not just money; it's being creative with our approach," says Tara Griggs, who serves as label director at Verity Records. "Everything we do here at Verity is grass-roots-oriented. That's how Jive became a champion in this arena, and we're plugging gospel into the same machine. We service our product to the gospel brunch at Sylvia's in Harlem. We target restaurants that play gospel videos to attract churchgoers. We're constantly seeking opportunities."

Warner Alliance's Alexander agrees. *Continued on page 42*



Vicki Mack Lataillade  
GospoCentric



Demetrus Alexander  
Warner Alliance

# Heavenly Stars

## Consistent Charters And New Names

### KIRK FRANKLIN AND THE FAMILY

Last year, Kirk Franklin was virtually unknown, but with the release of his eponymous debut on the GospoCentric label, Franklin rests firmly on the top of Billboard's Top Gospel Album chart. While still in his early 20s, Franklin has amassed an impressive array of credentials, including writing and performing with such gospel greats as Rev. Milton Biggum, Daryl Coley, John P. Kee and Yolanda Adams. Ironically, despite working with successful choirs, Franklin has opted instead for a more tightly knit vocal unit, The Family, a 17-member aggregation of vocalists and musicians, many of whom are from Franklin's hometown of Fort Worth, Texas. Kirk Franklin And The Family have appeared on the "Arsenio Hall Show" and have a fan base that ranges from R. Kelly to Ice Cube.



### HEZEKIAH WALKER AND THE LOVE FELLOWSHIP CRUSADE CHOIR

When Hezekiah Walker formed the Love Fellowship Crusade Choir in 1985, he was looking for nothing more than a weekend outlet for his musical talents. Several prestigious awards later—including a 1995 Grammy for Best Gospel Album, Group or Choir—Walker has established himself and the now 100-plus choir as a major force in gospel music. Two albums by the choir in 1987 and 1990 preceded their move to Benson, where they quickly gained national prominence. The latest Benson release, "Live In New York...By Any Means," debuted on the Billboard Top Gospel Albums chart at No. 3, while the previous Grammy-winning, "Live In Atlanta At Morehouse College," remained strong on the chart. Brooklyn-born Walker still keeps his ties to the community; now an ordained minister, he pastors the 500-member Love Fellowship Church congregation in Brooklyn, N.Y.



### REV. JOHN P. KEE AND THE NEW LIFE COMMUNITY CHOIR

In 1981, Rev. John P. Kee assembled the New Life Community Choir, which consists of more than 30 members, some of whom share similar backgrounds with Kee, who was once a drug dealer and addict. Their shared mission to liberate themselves from their pasts brought them together and has propelled them into national prominence. Initially, New Life members lent themselves to projects for other gospel artists. In 1987, however, New Life recorded their first album for Verity Records, entitled "Yes Lord," on the Tyscot label. But it was their 1989 recording, "Wait On Him," that helped garner their current popularity. Three more recordings have followed: "Wash Me," "We Walk By Faith" and "Show Up!" The latter is New Life's latest release and currently resides high on Billboard's gospel charts. New Life and Kee's commitment to good works is evident not only through their music ministry, but also in the businesses and social programs they have started to raise the standard of living in the Charlotte areas as well as around the nation.



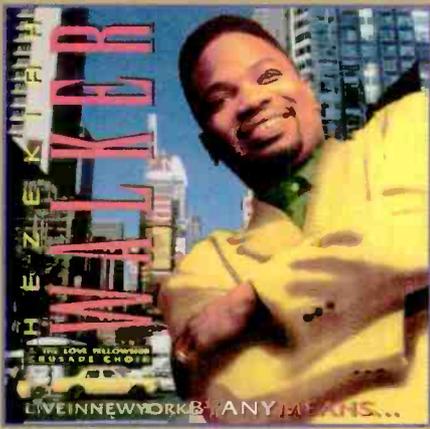
### YOLANDA ADAMS

Six-foot-one Houston native Yolanda Adams has racked up an impressive list of honors in her eight-year recording career, including a Grammy Award for her debut album and three Stellar Awards. After a brief career as a fashion model as a young teen, Adams became a member of the Southeast Inspirational Choir, singing solos, touring and recording with them from the age of 13. The late Thomas Whitfield recognized her talent and singled her out to record a solo album, "Just As I Am," on his Sound Of Gospel label in 1987. She has gone on to spread the message of the gospel through contemporary music through three Tribute recordings: "Through The Storm" (1991); "Save The World" (1993), which rode the Billboard Gospel Albums chart for 61 weeks and earned Adams three Stellar Awards, including best song for "The Battle Is The Lord's"; and this year's "More Than A Melody," featuring the songs "Gotta Have Love" and the BeBe Winans-penned "What About The Children?"

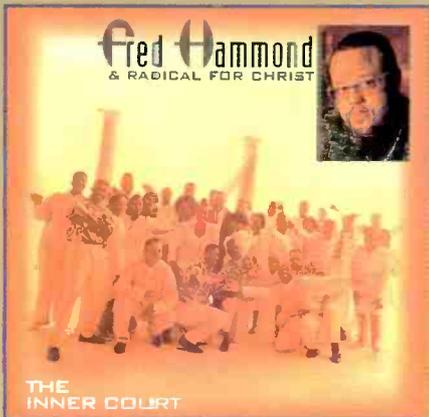


*Continued on page 36*

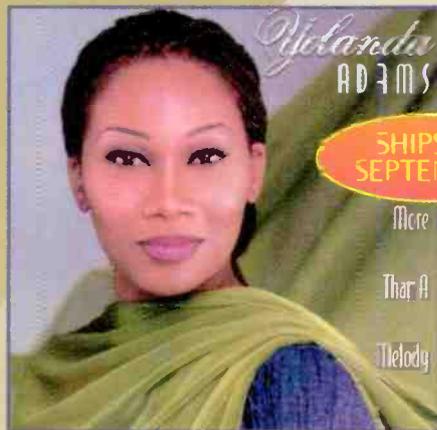
# DEDICATED TO GOSPEL



**Hezekiah Walker**  
Live In New York...By Any Means



**Fred Hammond**  
The Inner Court



**Yolanda Adams**  
More Than A Melody  
(Tibute Records)

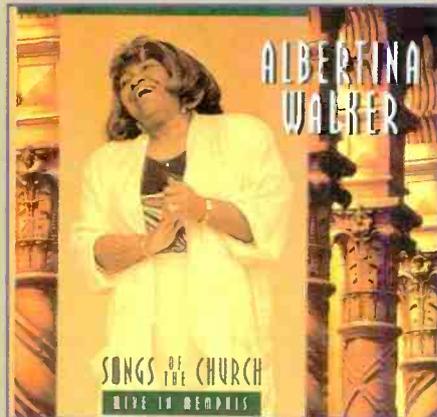
SHIPS IN  
SEPTEMBER

Watch for exciting new Benson releases from Commissioned, GMWA Mass Choir, Albertina Walker and the explosive "Shakin' The House...Live In LA" recorded live at the Gospel

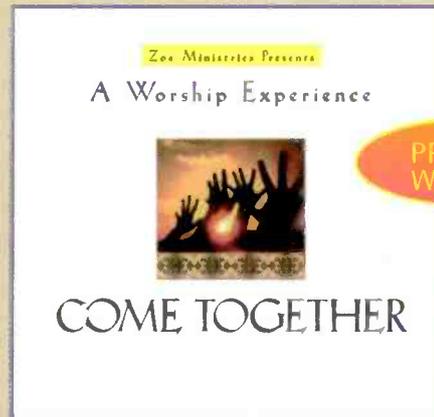
Music Workshop of America convention in Los Angeles, August 18, 1995.



**Larnelle Harris**  
Unbelievable Love

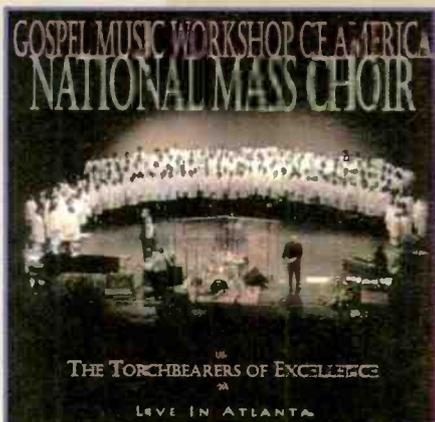


**Albertina Walker**  
Songs Of The Church

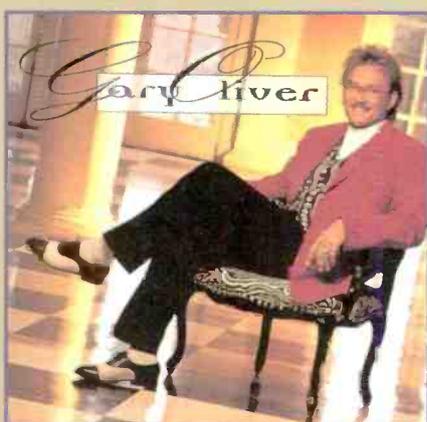


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Come Together

PRAISE &  
WORSHIP



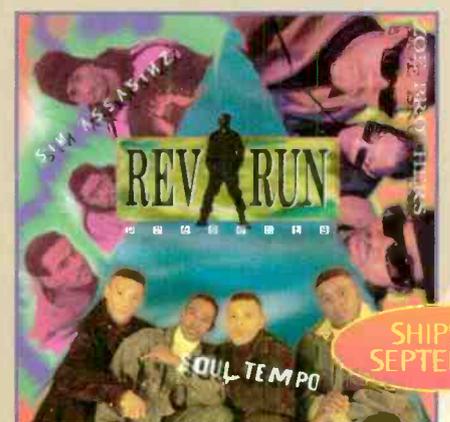
**GMWA Mass Choir**  
Torchbearers Of Excellence



**Gary Oliver**  
Gary Oliver



**Angelo & Veronica**  
Give Your Life



**Rev Run**  
Rev Run Presents: Zoe Brothers,  
Soul Tempoz, Sin Assassins

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# Urban Radio Programmers Are Bringing Religion To The Mix And Discovering "Why We Sing" Gospel

By Lisa Collins

## STARS

Continued from page 34

### HELEN BAYLOR

Winner of two 1994 Dove Awards and multiple Grammy-nominee, Helen Baylor is a relatively recent convert to the power of Christianity and to gospel music. But long before her 1989 Word debut, "Look A Little Closer," the Los Angeles-raised Baylor was an R&B/pop singer who got her start when her parents pushed her onstage with B.B. King when she was 12. "Little Helen" Lowe began working as a backup singer for King, Stevie Wonder and Chaka Khan, toured with the rock musical "Hair" and even had a string of disco-era hits as part of the group Side Effect. But she plunged into a fast life of touring, drugs and teenage pregnancy. Tired of her drug-addicted lifestyle, she joined the church. She had been in choir in Los Angeles for four years before members discovered she could really sing; soon they encouraged her to record a demo tape, which was played on a local gospel station and grew into a regional hit. She was signed at age 35 by Word Records after delivering a tape to a retailer who was talking to a Word executive at that very moment. Her debut album received a Grammy nomination; her second, "Start All Over," featuring "Sold Out," earned her the Dove honors. Baylor's third album, "The Live Experience," released this year, was recorded at the Faithdome at the Crenshaw Christian Center, her home church.



### DOTTIE PEOPLES

Dayton, Ohio, native Dottie Peoples, who's been called the "Songbird Of The South," by Bro. Esmond Patterson, Atlanta's WAOK gospel-legend radio announcer, currently records for Atlantic International Records. Her Billboard chart-topping album, "On Time God," released in 1994, is her second with AIR. Previous to her signing with AIR, Peoples recorded four albums on Church Door Records—two solo albums and two with Rev. Dr. Jasper Williams Jr., pastor of the Salem Baptist Church in Atlanta. Peoples has toured extensively with Rev. Williams Jr. in support of the Church Door albums as well as with Evangelist Dorothy Norwood. Her many television appearances include "The Rev. Richard Roberts National Television Show" and the Georgia edition of "Star Search '93," and she can be seen (and heard) in television commercials for Hi-Fi Buys singing "Hold On" from her first AIR recording, "LIVE In Atlanta." Peoples currently is the director and producer of "The Dottie Peoples Showcase," a weekly radio program on WAOK.



### REV. JAMES MOORE WITH THE MISSISSIPPI MASS CHOIR

Born in the gospel hotbed of Detroit, Mich., Rev. James Moore has had gospel in his blood since his first performance at age 7. Moore's professional break came in 1974 at the James Cleveland Gospel Music Workshop Of America held in Chicago, where he received the Thurston Frazier Scholarship Award. That same year, he recorded his first record, "I Thank You Master," on Savoy, which had moderate success. Three more recordings on three different labels followed. Moore then returned to Malaco/Savoy and recorded "Rev. James Moore Live." That record reached the Top 10 on Billboard's Top Gospel Albums chart and won him a Stellar Award in 1989 for Best Solo Performance, Male, Traditional. Moore then went on to make a guest appearance on The Mississippi Mass Choir's debut album, contributing to its phenomenal success. Turnabout being fair play, The Mississippi Mass Choir reciprocated and appeared on Moore's "Live With The Mississippi Mass Choir," for which he won another Stellar Award and achieved a No. 1 position in March 1991 on Billboard's Gospel chart. The "Live In Detroit" project reached No. 3, and his fourth project, "I Will Trust In The Lord," netted a Grammy nomination. Moore's latest release, "Live At Jackson State University With The Mississippi Mass Choir," debuted at No. 14.



### SOUNDS OF BLACKNESS

The Sounds Of Blackness came together as an on-campus choral group at Minneapolis' Macalester College in 1969, committed to performing the entire range of music in the African-American repertoire: jazz, gospel, R&B, blues, work songs and rock. By 1971, the group had become an independent entity under the directorship of original member Gary Hines. *Continued on page 40*

It was last fall that WGCI operations manager and program director Elroy Smith approached Jacquie Hasselng, who hosted their Sunday gospel show, about a song he'd been hearing and wanted a copy of for his personal use. The song was "Why We Sing," from Kirk Franklin And The Family's eponymous debut release, which was—and remains—at the top of Billboard's Gospel charts.

The record almost instantaneously became a part of Smith's daily regimen. Yet, ironically, not once did the thought of introducing it to his urban listening audience cross his mind. That is until a colleague, Candy Eastman, formerly of Norfolk's WOWI, told him about a song they'd played on their gospel show that had received several requests. After they put it into power rotation, it became the station's most-requested song.

"Upon my return to the station Monday morning," Smith recalls, "I told Jacquie I wanted to try the song during our midday show. I wanted her to join our midday programmer the following day and into the song. We asked for feedback, and it was unbelievable. The phones rang off the hook. Doug Banks showed an interest and wanted to play it. So did our evening programmer—which was surprising, because between 6 and 10 p.m. is when we really slam. I'd never seen response like the kind that song generated. It became our number-one most-requested song."

Smith subsequently invited Franklin to Chicago in December of last year to headline WGCI's annual holiday show. The show was a sellout.

### GETTING WITH THE PROGRAM

Stories like those of WGCI's Smith and a growing amount of airplay at urban radio for artists like Kirk Franklin, William Becton, John P. Kee, Commissioned, Yolanda Adams and, just recently, LaMore have boosted sales and heightened the interest of urban programmers.

However, Smith's story is not new to James Thomas, who as program/music director at Miami's WEDR-FM and its sister station, WRBD-AM Ft. Lauderdale, reports, "What programmers are finally finding out is that the same people who go to church also go to clubs and listen to urban radio. We have become so niche-oriented that it has narrowed our thinking."

Thomas was among the first to play Rance Allen's "Miracle Worker"—which went Top 20 on Billboard's Hot R&B Singles Chart—during peak programming hours. Today, he directly credits his inclusion of reggae, blues, jazz and gospel with his station's No. 1 ranking in the Miami marketplace in every demo, with the exception of teens (12-17), where it is No. 2. "I came out of the box in 1990 and went

from No. 27 to tie the No. 1 station in the market," says Thomas. "It had to do with God's gift to us, first, and, second, with us glorifying him through music."

But whatever the reason or experience, the fact is gospel is gaining greater acceptance at urban radio. CD samplers, singles, gospel remixes and cross-label marketing and promotional campaigns that increasingly involve joint efforts with aggressive urban reps are all part of a dynamic new offense from gospel marketers to get the attention of urban programmers.

Those like Tom Joyner, currently talking

talking crossover, but more accurately an issue of availability."

WOWI's Sunday gospel show is its No. 1 specialty show and, for the last five years, has ranked as the No. 1 show on Sundays in Norfolk, Va. The mainstream FM radio station, whose base is urban listeners aged 12 to 36, has been instrumental in the breaking of both Franklin and Becton on the urban airwaves. Steve Crumbley, who serves as operations manager and head of programming, was, in fact, the first to put Franklin into power rotation. This, after the phones went berserk when he allowed

his midday programmer to play the song. (Within 48 hours, it became the station's most-requested record.)

"With the way things are—the violence, crime, economy, teen pregnancy—we all need to be encouraged," Crumbley declares. "If we have a responsibility to the 18-to-34 audience, it's to tell them more than just to 'Scream' with Michael and Janet, but also the reason 'Why We Sing'."

### ONE SONG AT A TIME

For Crumbley, placing gospel on playlists will be a song-by-song decision. "Of course, artists like BeBe & CeCe Winans and Take 6 will automatically warrant an ear," he says, "but with John P. Kee, Kirk Franklin, Yolanda Adams and the Bectons, that list of artists is growing every day. And—with the exception of the most traditional cuts—they could all fit."

"The thinking is that you can't play a gospel record during peak programming hours," says Thomas. "But the limitations will always be defined by your desire to reach a target audience."

"Most people thought that the only [audience for] gospel was people who were religious, which is not true. Even so, look at the number of churches in the African-American community that are packed every Sunday. Wouldn't you love to have those people with an Arbitron diary?"

### TOUGH ACT TO FOLLOW

Stations who've followed Franklin with William Becton's "Be Encouraged" are pleased but say the response is nowhere near that which was registered with Franklin's "Why We Sing."

"It's a classic," says Smith. "We even tried 'Silver & Gold' [the followup single from Franklin], and it had nowhere near the response."

Adds Sparrow Records president Bill Hearn, "I don't think you can draw comparisons. That song met a real need, and the public responded."

Crumbley concurs. "If it was really catching on, you'd see urban programmers listening on their own to determine adds. And I don't see that happening," he says. "But the door is open, and that in itself says a whole lot." ■



Increased airplay means LaMore sales.

with Verity Records about a major promotion with John P. Kee on his syndicated morning show, are responding. Even pop stations like Washington, D.C.'s WPGC, which first broke William Becton's "Be Encouraged," have gotten in on the excitement.

"Still," says GospoCentric founder and CEO Vicki Mack Lataillade, "we must remember that Kirk Franklin's record was huge because the base was solid. Gospel knew the record and was buying the record, and the secret is finally out: Gospel lovers listen to urban radio—not a little, but quite a lot."

### URBAN FIRST?

"However, you will not have a legitimate gospel record going urban first," she adds. "We found that out with Sounds Of Blackness. I believe that's why Becton isn't stronger. You've got to get the gospel base first. Secular companies put so much credence in urban, they don't give gospel the respect it needs and commands. If you go urban first, you may have a lifespan of one or two records, but the beauty of gospel is its longevity."

"These days, the climate is such that you have people at key positions in urban radio who don't mind taking risks," says Demetrius Alexander, general manager of Warner Alliance's gospel division. "They're not going to take everything, but they have shown an interest in exposing gospel. Many of them are people who already had a love for it but were afraid that it would turn others off. Now they're starting to realize that the same ticket-buyers for Boyz II Men are the ticket-buyers for Hezekiah Walker—which is why we're not

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## By The Numbers

### An Explanation Of SoundScan And The Gospel Chart

**I**n this year's April 1 issue, almost four years after The Billboard 200 chart was converted to SoundScan data, Billboard began using the point-of-sale tracking system for its Top Gospel Albums chart. Two weeks later, the Top Contemporary Christian Albums chart became the last Billboard music sales chart to adopt SoundScan data.

As has happened in other quarters of the industry when each of Billboard's charts were converted to SoundScan, questions emerged among gospel labels as to how the new chart system functions. Sometimes unfounded myths replaced accurate answers.

Billboard director of charts **Geoff Mayfield** answers the most-common questions that are asked about the SoundScan system as it relates to Top Gospel Albums.

#### How does the SoundScan system work?

The Hartsdale, N.Y.-based firm employs data from the same management-information systems that music chains, rackjobbers and independent stores use to track their sales and maintain their inventories.

When a consumer buys music or other product at a participating store, the transaction is logged in the retailer's point-of-sale system. Those sales are then transmitted to SoundScan's computer. Most accounts transmit data once a week; a few transmit more frequently.

Sales are calculated for each market cluster. Those local tallies are then added together to approximate each title's national sales.

#### Who reports to SoundScan?

The pool of stores represents more than 85% of the U.S. music retail market—a total of roughly 13,000 locations, including more than 600 independent stores.

Along with national and regional music chains and indie dealers, the sample includes rackjobbers who stock music in department stores and other general merchants, and the QVC and Home Shopping Club channels. Where verifiable sales data can be provided, SoundScan also includes units sold at concert venues.

#### Does SoundScan utilize whole numbers from the stores who report?

To get a more accurate picture of national sales, SoundScan projects its tallies to represent the entire U.S. market, not just the reporting stores. Thus, when a company like The Musicland Group transmits its sales, rather than turn in lump-sum figures from the entire chain, the transactions from each individual Musicland, Sam Goody, Media

Play and On Cue store are captured.

Based on the total number of stores in each market cluster—and how many of those locations from each store type participate in SoundScan—the totals are projected to approximate each market's sales. Because the major chains and racks are so well represented, sales from their stores are weighted the least. Independent stores are assigned the highest weights.

#### Which stores report to Top Gospel Albums and Top Contemporary Christian Albums?

A steering committee of gospel labels and wholesalers was assembled to assist Billboard and SoundScan with the gospel chart's transition. Included in that group were representatives from Malaco/Savoy, GospoCentric, Crystal Rose, CGI, Atlanta International, Sparrow, Tyscot, Blackberry, Intersound, Aleho and Central South Music Sales. Sony Music, Benson, Verity and Thisit also attended one of the meetings.

Given a choice of utilizing all SoundScan stores or the specialized panel of more than 500 "R&B core stores," the committee recommended that we use the core panel, which also governs the magazine's R&B and rap sales charts.

The Top Contemporary Christian Albums chart utilizes data from all SoundScan stores, plus a network of Christian bookstores—called ChristianScan—which was orchestrated by the Christian Music Trade Assn.

**The pool of reporting stores represents more than 85% of the U.S. music retail market—a total of roughly 13,000 locations, including more than 600 independent stores.**

Billboard senior chart manager Suzanne Baptiste and gospel chart manager Datu Faison are currently in the process of updating the R&B panel, at which time Christian bookstores that specialize in gospel may be added. Further, some of the members of the aforementioned committee are pooling dollars to equip key gospel stores with point-of-sale systems. Once wired, these stores will also be added to the core panel.

#### What should a store owner do if he or she wishes to report?

First and foremost, in order to report, a store must have a bonafide point-of-sale system in place. There have been

**S**o, in addition to ruling the Top Gospel Albums chart, the eponymous set by Kirk Franklin And The Family has spent more than 30 weeks on The Billboard 200, has logged time on the Heatseekers and Top Music Videos charts, and has been No. 1 on Top Contemporary Christian Albums for more than a dozen weeks, while the Franklin song "Why We Sing" got play at R&B stations.

Does this act have crossover appeal? Yes. Is Franklin's success opening doors at mainstream retail for other Gospel artists? Yes and No. But the good news is that traditional music retailers are more receptive to gospel titles these days, and this open-minded attitude came into play before Franklin's GospoCentric album hit stores.

#### GOSPEL'S FOLLOWING

Tommy Couch Jr., a principal at Malaco/Savoy, does not see Franklin as a piper for gospel, but rather an indication of the genre's growing following. "The reason Kirk Franklin was able to happen is that people are more aware of gospel," says Couch.

Lew Garrett, VP of purchasing for the 400-store Camelot Music chain, says gospel has been a growing category for mainstream music retailers "for a couple, three years. Part of this is because its popularity is growing, and part of it is that we're paying more attention to it as an industry."

Garrett notes that major labels' increased involvement in Christian music categories has heightened gospel's profile, which in turn has benefited smaller labels' prospects.

some instances where suppliers have pooled money to install POS systems at some key stores, but in most cases, the retailer bears the expense.

By the way, there are many reasons stores should computerize—not just so they can report to Billboard. They may want to computerize for all the other benefits and efficiencies a store realizes from an improved inventory-management system.

Once equipped with POS, interested retailers should contact SoundScan directly (914-328-9100). Stores who wish to report to the R&B/gospel panel should contact Suzanne Baptiste (212-536-5053) for consideration.

# The Growth Of Gospel According To Retailers

By Geoff Mayfield

Violet Brown, buyer for 347-unit Wherehouse Entertainment, says she sees "more stores reaching" for gospel stock. "There's more coming out now with contemporary influences—even rap. With a

accounts' stores. "With the Mighty Clouds Of Joy, people know that name, so they know it's going to sell," says Bullard. "If it's a lesser name, it's harder to get it into the majors. But, I think it should be harder, because you don't want to sell them something and just have it sit around."

Instead, Bullard wants to see "strong acceptance at radio and other indications" of growing popularity before he brings developing acts to the attention of mainstream music chains and rackjobbers. It's an exercise in patience that paid off recently for Intersound's William Beeton. Bullard also uses trade ads to create awareness before he solicits large accounts.

Rather than push for a large opening order, Bullard recommends introducing lesser-known acts with "moderate kinds of numbers until a reorder pattern takes place."

Couch thinks the price wars on superstar titles have made gospel and other specialty genres more attractive to traditional music outlets. The consistency of the genre's sales are also appealing.

"Sales may not be as big as they are for rap titles, but they're more consistent and there are fewer returns," says Couch. "[Consumers] don't grow out of gospel; it's more of an adult type of music."

Of the various support mechanisms offered by chain programs, Bullard says he endorses co-op advertising: "The retail account realizes then that you're serious about your product." ■



Intersound's James Bullard

more contemporary sound, more consumers are responding to it," says Brown, adding that Wherehouse saw some gospel albums ring Franklin-type numbers even before his title came out.

Aside from Camelot and Wherehouse, labels say Anderson Merchandisers, Strawberries and Nobody Beats The Wiz are among the accounts who are increasing their gospel offerings.

#### NAME RECOGNITION

Couch and Intersound VP of gospel music James Bullard say it is getting easier to get name performers into major

boost sales totals are removed from the system.

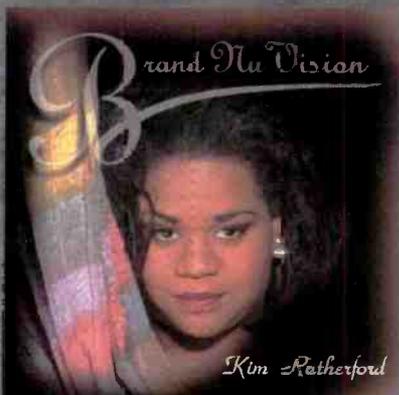
#### Who decides which titles will be tracked for the chart?

As with most of our sales charts, the chart manager—Datu Faison, in this case—makes the call. These decisions are based primarily on the section where a consumer might find a title in the average record store.

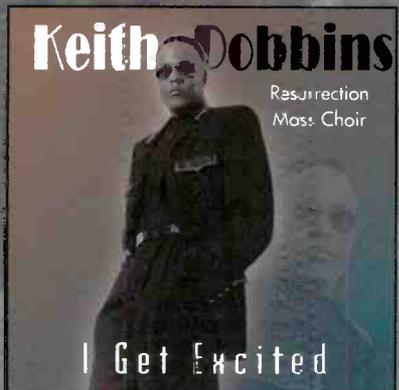
A chart manager needs to identify titles within a tight time frame each week. To ensure that a title will be considered for a particular chart, labels should communicate with the appropriate manager prior to an album's release. Datu Faison's direct number is 212-536-5271.

#### How do gospel albums appear on the Top Contemporary Christian Albums chart?

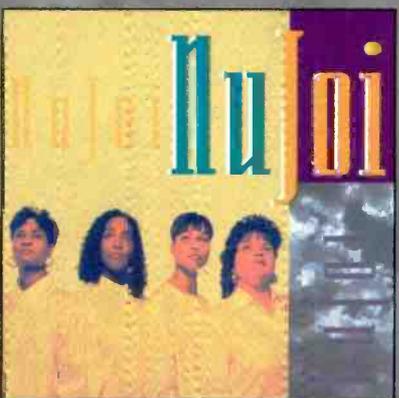
If a gospel album appears in the Top 30 in the same week on both SoundScan and ChristianScan, it becomes eligible for that chart. However, this policy is currently under review. ■



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## STARS

Continued from page 36

boasting more than 30 vocalists (including lead singer Ann Bennett-Nesby) and a 10-piece band, grew into an institution in the Minneapolis/St. Paul area by producing numerous local concerts and plays. In the audience at the Sounds' annual "The Night Before Christmas" spectacular in 1989 were R&B/pop producers Jimmy Jarr & Terry Lewis and pop star Janet Jackson, who later insisted that the duo sign Sounds Of Blackness to their fledgling Perspective label. The group's 1990 debut, "The Evolution Of Gospel," featuring the hits "Optimistic," "Testify" and "The Pressure," earned them a Grammy Award and a place in the hearts of R&B and gospel fans. They have performed on such soundtracks as "Poise" and



"Demolition Man," have performed on the Grammy-winning "Handel's Messiah: A Soulful Celebration" and have recorded with John Cougar Mellencamp, Elton John and Stevie Wonder. In 1994, Sounds Of Blackness received two Stellar Gospel Awards—for best single, "I Believe," and for best album, "Africa To America: The Journey Of The Drum."

## BEBE AND CECE WINANS

Brother-and-sister act BeBe and CeCe Winans are one of the most acclaimed acts in gospel, contemporary R&B and pop music. After establishing themselves as one of gospel's top duos, the Winans gained mainstream acceptance with the release of their 1987 Grammy-winning eponymous debut recording, which featured such hit singles as "For Always," for which CeCe won her first Grammy for Best Soul Gospel Performance, Female. The following year, BeBe won the Grammy for Best Soul Gospel Performance, Male, for "Abundant Life," a song he contributed to Ron Winans' "Family & Friends" album. Other accolades include numerous Gospel Music Association Dove Awards as well as a Stellar Award and an NAACP Image Award. BeBe & CeCe's 1988 album, "Heaven," was the first gospel album to reach the Top 10 on Billboard's urban chart—and only the second to be certified Gold. Singles "Don't Cry" and "Meantime" from that album each netted Grammy Awards. The Winans' latest Capitol Records recording is titled "Relationships."



## THE ANOINTED PACE SISTERS

The nine Anointed Pace Sisters began singing together in their local high school talent shows. In the early '70s, they won the Best Gospel Group award at the annual Church Of God In Christ Music Convention (UNAC), under the direction of Dr. Mattie Moss Clark, one of gospel music's matriarchs. The group went on to become part of the Action Revival Team headed by Evangelist Gene Martin. In 1992 the sisters recorded their debut album on Savoy Records, titled "U-know," which achieved Billboard chart success, remaining on the charts for over a year. Their latest Savoy project, "My Purpose," was recorded live in Atlanta and features "Hands Of God," led by LaShun Pace. "My Purpose" looks to be another mainstay on the Billboard Top Gospel Albums chart.



## SHIRLEY CAESAR

Shirley Caesar is the first lady of gospel divas. Discovered at age 10, "Baby Shirley" was a church-circuit staple throughout the Carolinas and Virginia along with the Dixie Hummingbirds, Mahalia Jackson, the Gospel Harmonettes and the Caravan Singers. She begged the Caravans to let her audition for them; after filling in for absent Inez Andrews at a gig, she became a permanent Caravans member and stayed with the group eight years. Soon she formed her own touring troupe, Shirley Caesar And The Caesar Singers, which performed up to 150 dates a year. In 1977 she signed with Roadshow records and released "First Lady." Her rousing vocal style and poignant messages earned her countless fans, but her musical direction became more contemporary through the '80s, when she began recording for Word/Epic. Caesar has released 11 albums on Word, but with more recent works—including 1994's "Shirley Caesar Live...He Will Come"—she has returned to the traditional style for which she first became known. In addition to holding seven Grammy Awards, eight Dove Awards, 10 Stellar Awards and a 1992 Soul Train Music Award for her music, Caesar is pastor of the Mt. Calvary Word Of Faith Holy Church and holds two honorary doctorate degrees. ■



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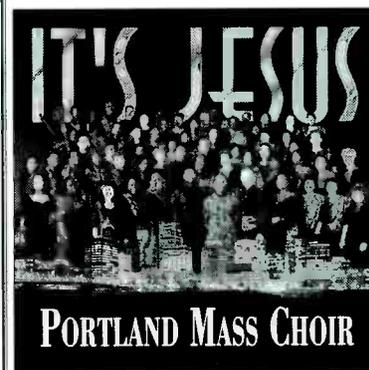
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Robinson Collection—  
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Tangled Up—  
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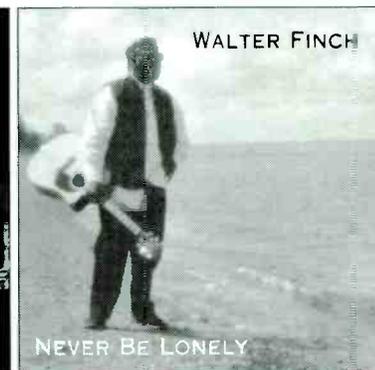


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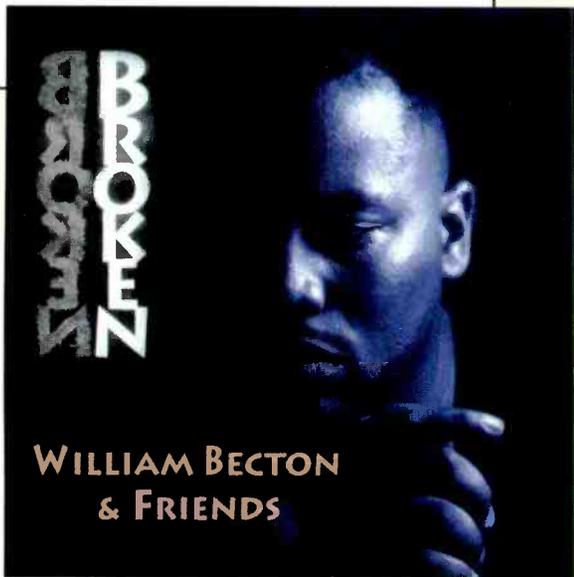
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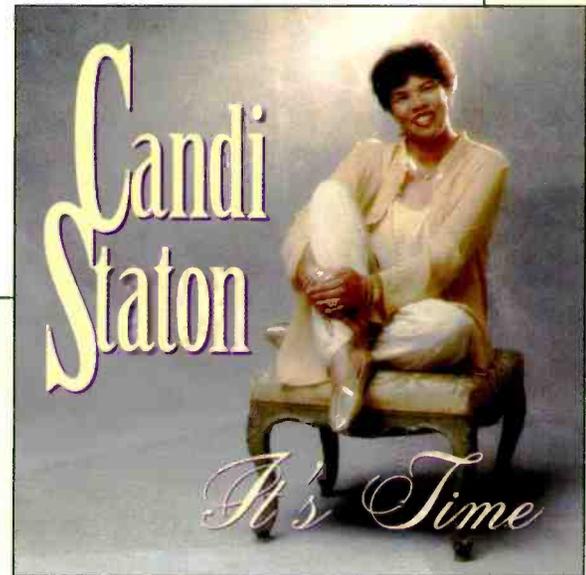


9145

The First Lady of Southern Soul, famous for dance-floor anthems "Nights On Broadway," "Victim," and the million-selling "Young Hearts Run Free," shares more of her trademark gospco sound, gospel music with a contemporary urban, hip-hop and disco beat. In Stores August 15.

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*Billboard* June 3, 1995

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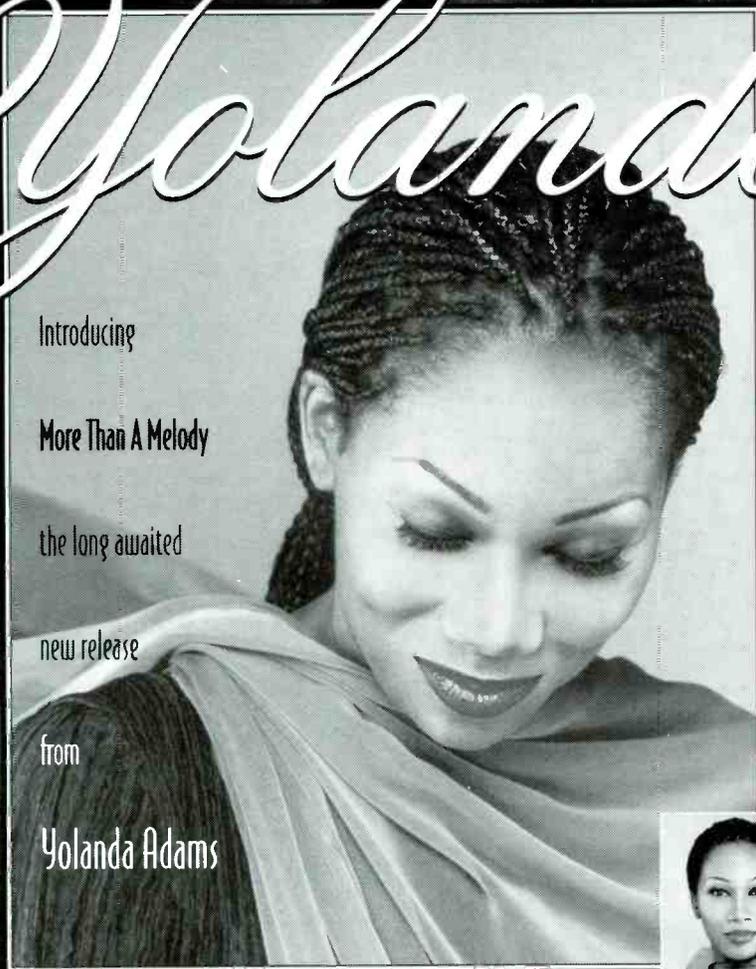
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## GLORY DAYS

Continued from page 34

"With the success of Kirk, we have learned to expose traditional gospel in all areas," she says. "With Beverly Crawford [whose debut is due in October], we'll ensure her presence at as many pure gospel events as we can, but we're also positioning her where you would not normally hear gospel, like women's conventions. You don't wait for it to fit, you put it out there."

Sunday morning at Woodstock '94, of

helped to improve sales, particularly in the case of a beautiful cover like that of Yolanda Adams," says Karl Kim, who operates Sabin's Records in Washington, D.C. "We've seen a huge difference in the covers in the last few years, and that's across the board."

Growth is also being reflected in the increasing professionalism and standardization at radio. "The trend is toward releasing singles," notes Malaco's Mannery. "This way, we'll be able to determine what the lead single will be and then maximize the opportunities for

its rotation at both gospel and urban radio. There's so much gospel out there now that program directors are swamped. They don't have the time to review 12 cuts."

"We're also starting to see more commonality in reporting and a great deal of improvement in how the shows are being put together and executed with the advent of younger DJs whose tastes are reflective of a wider variety of gospel styles," says Chuck Myricks, VP



Sisters Of Glory glorify gospel.

and general manager of Word Records' gospel division, whose sales and profits are up about 25%. "What's most promising to me," Biggiam adds, "is that more artists are realizing that, to be successful in this marketplace, they themselves are a huge factor in their imaging. That's a welcome trend. In the past, so much of the responsibility had been laid on the labels, with many gospel artists doing very little in concert with record companies to help make things happen."

"That's why so many gospel labels now look for artists and not just singers," confirms Juandolyn Stokes, VP of marketing at Atlanta International Records (AIR). "Artists [should] not only understand gospel and the word of God but also the importance of stage performance, imaging and handling your business affairs. In the past, some artists have looked at gospel as strictly ministry. That is no longer the case."

For Sparrow Music Group president Bill Hearn, who also serves on the board of the Christian Music Trade Association, what it all boils down to is heightened awareness. "Certainly, gospel is growing in awareness—in attention from urban radio, retailers and, most of all, CBA. The great thing is that we're really just getting started." ■

## MAINSTREAM MARKETING

Labels also are buying more television and radio spots, incorporating more contests and giveaways. "They're watching how mainstream does it and following suit," Alexander notes. "They don't want to be mainstream; they just want mainstream results. Then too, the gospel audience has become more sophisticated. That means we've got to pay more attention to things like packaging and publicity."

Most cite the packaging of Yolanda Adams' latest release, "More Than A Melody" (Tribute), as a prime example of gospel's new-and-improved look. "Better packaging has drawn attention and

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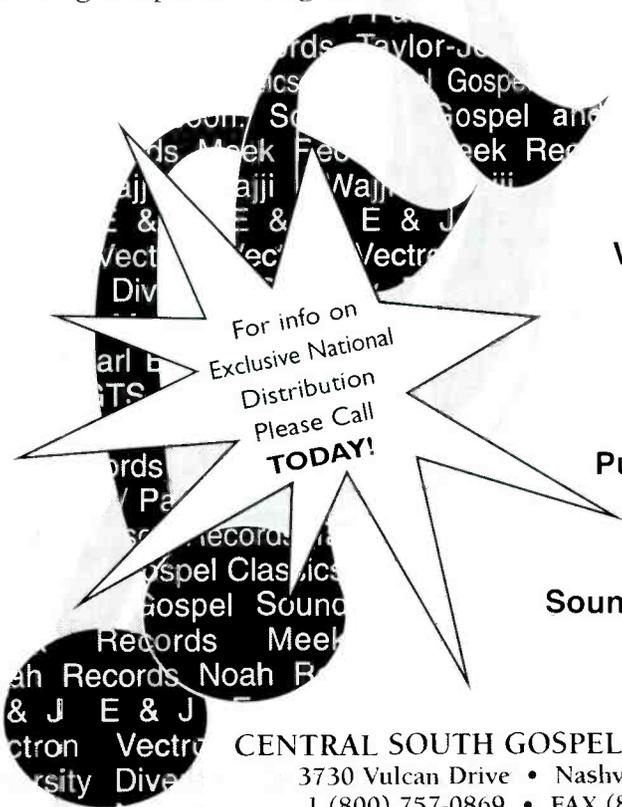
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AIR 10214

Charlene Bell

CHARLENE BELL  
"Just Praise"  
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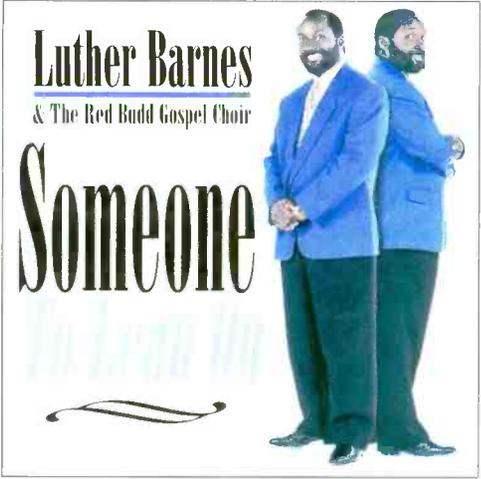
AIR 10213

Rev. Ernest Davis, Jr.'s  
Wilmington Chester Mass Choir

WCMC

"HE SHEPHERDS ME"

WILMINGTON CHESTER MASS CHOIR  
"He Shepherds Me"  
Street Date: September 12, 1995



AIR 10212

Luther Barnes  
& The Red Budd Gospel Choir

Someone

LUTHER BARNES & The Red Budd Gospel Choir  
"Someone To Lean On"  
Street Date: September 26th, 1995



AIR 10208

The Lumzy Sisters

Memories...

THE LUMZY SISTERS  
"Memories"

when it  
comes to  
Gospel  
Music...  
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the town!

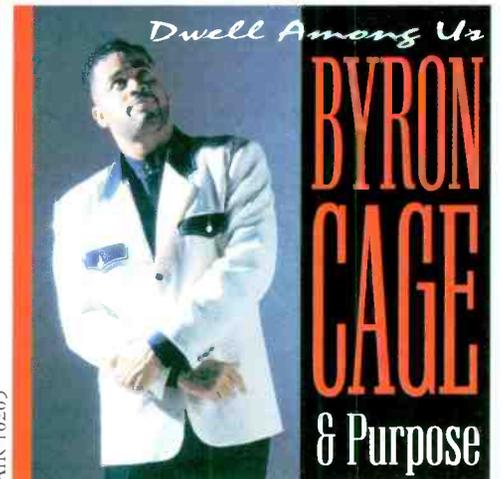


AIR 10200

Dottie Peoples  
& The Peoples  
Choice Chorale

On Time  
God

DOTTIE PEOPLES & The Peoples Choice Chorale  
"On Time God"

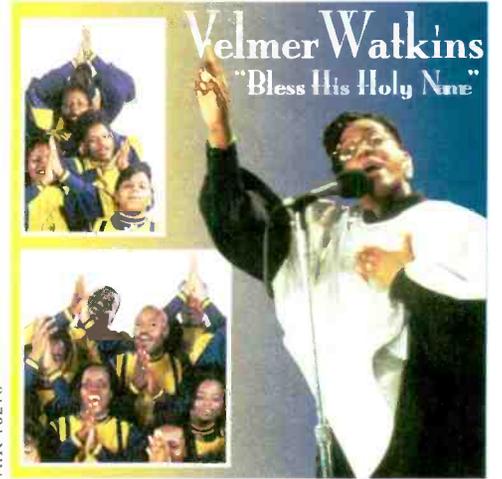


AIR 10205

Dwell Among Us

BYRON  
CAGE  
& Purpose

BYRON CAGE & Purpose  
"Dwell Among Us"

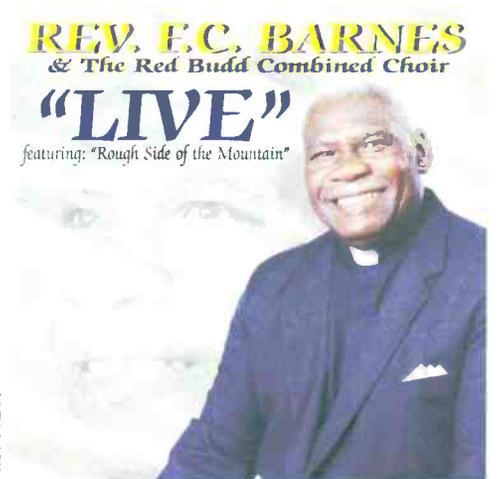


AIR 10210

Velmer Watkins  
"Bless His Holy Name"



VELMER WATKINS & The Angelic Gospel Community Choir  
"Bless His Holy Name"  
Street Date: August 29th, 1995



AIR 10209

REV. F.C. BARNES  
& The Red Budd Combined Choir

"LIVE"

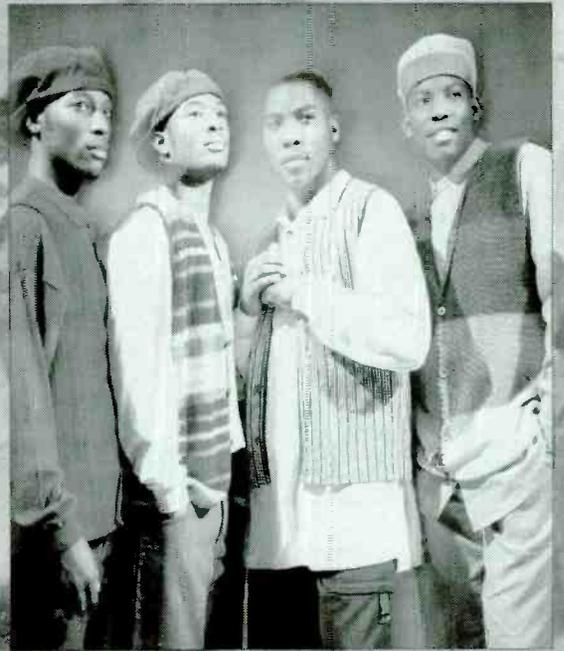
featuring: "Rough Side of the Mountain"



REV. F.C. BARNES & The Red Budd Combined Choir  
"LIVE - Featuring: Rough Side Of The Mountain"

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GCC/D 2128



Stephanie Mills  
Personal Inspirations  
GCC/D 2123



Kirk Franklin and the Family Christmas  
GCC/D 2130 RELEASE DATE: OCT.'95

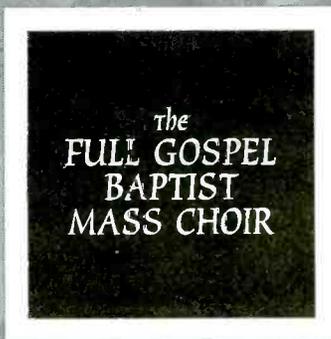
Lawrence Matthews  
All I Have  
GCC/D 2129  
RELEASE DATE: JAN.'96



A-1 S.W.I.F.T.  
Turn Yourself Around  
GCC/D 2120



The Kurt Carr Singers  
Serious About It!  
GCC/D 2126



The Full Gospel  
Baptist Mass Choir  
A New Thing  
GCC/D 2131  
RELEASE DATE: NOV.'95



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# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	109	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 2119 [RS] 34 weeks at No. 1	<b>KIRK FRANKLIN AND THE FAMILY</b>
2	4	10	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND	<b>BROKEN</b>
3	2	7	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1610/MALACO	<b>LIVE IN MEMPHIS II</b>
4	3	6	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168	<b>LIVE IN NEW YORK BY ANY MEANS</b>
5	5	27	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 [RS]	<b>SHOW UP!</b>
6	7	2	<b>SHIRLEY CAESAR</b> WORD 67301/EPIC	<b>SHIRLEY CAESAR LIVE...HE WILL COME</b>
7	6	5	<b>YOLANDA ADAMS</b> TRIBUTE 359	<b>MORE THAN A MELODY</b>
8	34	66	<b>CHICAGO COMMUNITY CHOIR</b> AMBASSADOR 47005/REDEMPTION	<b>WE GIVE YOU PRAISE</b>
9	8	7	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW	<b>BIBLE STORIES</b>
10	15	65	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	<b>IT'S OUR TIME</b>
11	9	11	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9147	<b>POWER</b>
12	11	49	<b>HELEN BAYLOR</b> WORD 66443/EPIC [RS]	<b>THE LIVE EXPERIENCE</b>
13	13	43	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	<b>ON TIME GOD</b>
14	29	11	<b>TRI-STATE MASS CHOIR III</b> PARADISE 7011/TYSCOT	<b>WORTHY</b>
15	10	27	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	<b>THE INNER COURT</b>
16	17	59	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549 006 [RS]	<b>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</b>
17	RE-ENTRY		<b>PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 213	<b>A MESSAGE FROM THE ROCK</b>
18	RE-ENTRY		<b>MICHAEL FLETCHER</b> SOUND OF GOSPEL 216	<b>HIGHEST PRAISE</b>
19	16	23	<b>REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR</b> MALACO 6018	<b>LIVE AT JACKSON STATE UNIVERSITY</b>
20	19	7	<b>THE JACKSON SOUTHERNAIRES</b> MALACO 4472	<b>THE WORD IN SONG</b>
21	14	61	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	<b>LIVE IN ATLANTA AT MOREHOUSE COLLEGE</b>
22	RE-ENTRY		<b>DOROTHY NORWOOD</b> MALACO 4467	<b>"LIVE" WITH THE GEORGIA MASS CHOIR</b>
23	18	113	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	<b>IT REMAINS TO BE SEEN</b>
24	12	117	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	<b>LIVE IN MEMPHIS</b>
25	20	37	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	<b>RELATIONSHIPS</b>
26	21	89	<b>YOLANDA ADAMS</b> TRIBUTE 3937	<b>SAVE THE WORLD</b>
27	RE-ENTRY		<b>NORTH EAST OHIO MASS CHOIR</b> REDEMPTION 75001	<b>NO FAILURE</b>
28	25	33	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4469	<b>A NEW CREATION</b>
29	22	45	<b>STEPHANIE MILLS</b> GOSPO CENTRIC 72123/CHORDANT	<b>PERSONAL INSPIRATIONS</b>
30	NEW		<b>MONTEL THOMAS &amp; THE NEW YORK SOUL WINNERS</b> VECTRON 2178	<b>SEALED BY THE HOLY GHOST</b>
31	23	14	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> MALACO 6019	<b>HALLELUJAH</b>
32	27	49	<b>JOHN P. KEE</b> VERITY 43009	<b>COLORBLIND</b>
33	24	22	<b>ANOINTED</b> WORD 67051/EPIC	<b>THE CALL</b>
34	RE-ENTRY		<b>GOSPEL MUSIC WORKSHOP OF AMERICA-NATIONAL MASS CHOIR</b> BENSON 4067	<b>THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA</b>
35	30	18	<b>SLIM &amp; SUPREME ANGELS</b> INTERSOUND 9144	<b>STAY UNDER THE BLOOD</b>
36	28	18	<b>INGRAM GOSPEL SINGERS</b> TYSCOT 3004/ATLANTA INT'L	<b>MAKE MY HEART YOUR HOME</b>
37	32	37	<b>JENNIFER HOLLIDAY</b> INTERSOUND 9113	<b>ON &amp; ON</b>
38	RE-ENTRY		<b>BEN TANKARD</b> TRIBUTE 33201	<b>PLAY ME IN YOUR KEY</b>
39	RE-ENTRY		<b>VARIOUS ARTISTS</b> CGI 1090	<b>GOSPEL'S GREATEST HITS</b>
40	RE-ENTRY		<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	<b>COME THOU ALMIGHTY KING</b>

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

# Artists & Music



by Lisa Collins

**ALL EYES IN GOSPEL** will focus on Los Angeles Aug. 12-19, when more than 15,000 choir and church representatives, gospel label executives, broadcasters, retailers, and artists will converge on the L.A. Convention Center for the 28th annual national convention of the Gospel Music Workshop of America. More than 100 seminars and workshops will consider everything from concert promotion to choir decorum to computer use in music transcription.

Last year, the organization—revamping after the death of executive director Ed Smith and wrestling with the rigors of restructuring while undergoing intense scrutiny—put rumors of its collapse to rest with a highly successful meeting in Atlanta. In Los Angeles, the group sets out to prove, as suggested by the convention's theme, that its many factions and followers are "Together As One."

This year's Gospel Announcer's Guild track (which doubles as "the industry track") features a full slate of showcases from the nation's premier gospel labels, beginning on Sunday, Aug. 13, as Savoy/Malaco calls out its heavy hitters with its annual leadoff showcase featuring the Mississippi Mass Choir, the Anointed Pace Sisters, Rev. James Moore, Rev. Timothy Wright, the Georgia Mass Choir, the Jackson Southernaires, and LaShun Pace. The track culminates Aug. 19 with the GMWA Excellence Awards, which commend outstanding achievement in 26 categories.

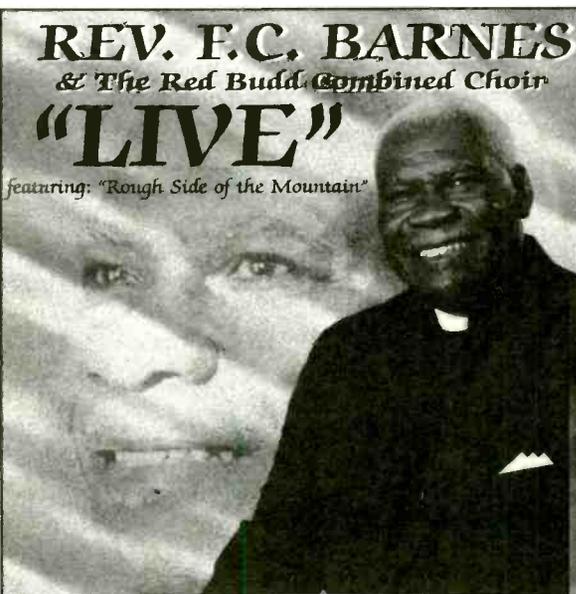
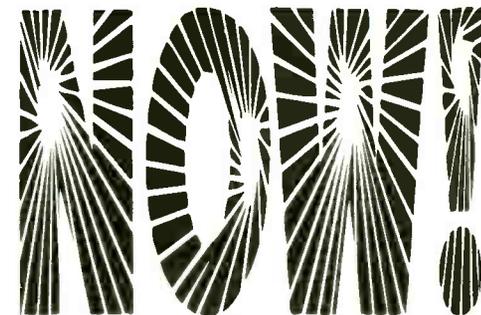
Verity Records will use its showcase as an opportunity to introduce its latest top-name signee, whose identity has been kept under wraps. Warner Alliance will preview three major releases due this fall: the Winans' "Heart And Soul," Beverly Crawford's much anticipated debut, and Carlton Pearson's sophomore effort, while the combined Chordant/Gospo Centric showcase will be punctuated by performances from CeCe Winans and Kirk Franklin, who will preview material from their highly anticipated forthcoming releases (Franklin's will be a Christmas offering). Other big-name artists slated to perform at various functions include Tramaine Hawkins, John P. Kee, Vickie Winans, Anointed, the Tri-City Singers, Yolanda Adams, and Dottie Peoples.

The eight-day meeting will be punctuated by several live recording sessions. Aside from the annually held sessions of the GMWA Mass Choir, Women Of Worship, and Men's Chorus, several record companies hope to piggyback the festivities with sessions of their own.

On Aug. 16 at A&M Studios, Verity Records will record the first single for the forthcoming compilation release "Verity Records Presents A Tribute To Rosa Parks," in commemoration of the 40th anniversary of the Montgomery Bus Boycott. Participants include Sounds Of Blackness, Daryl Coley, Bishop Paul Morton, John P. Kee, NBA star A.C. Greene, Tramaine Hawkins, Richard Smallwood, Shirley Caesar, CeCe Winans, and, of course, Rosa Parks.

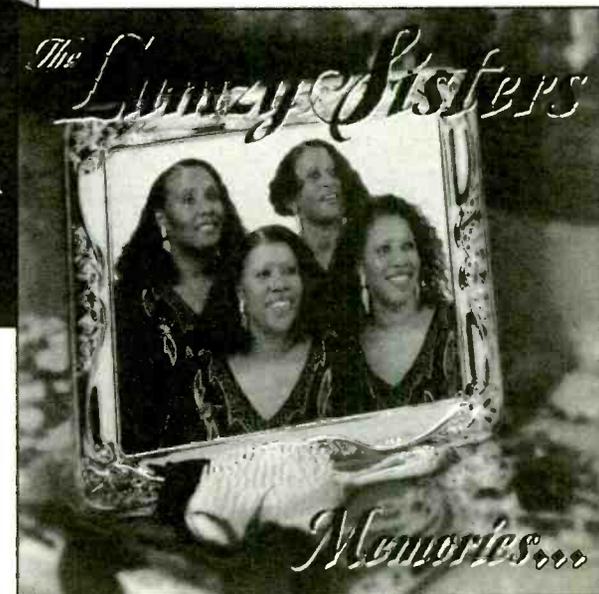
The following evening, Aug. 17, Trenora Parker and the L.A. Cathedral Choir record their second album, on Verlyn Music, at the First Epistolic Church of Inglewood (Calif.), featuring guest appearances from Howard Hewitt and Kristle Murden. Finally, Benson's "Shakin' The House," set for Aug. 18, offers vocal performances from Angelo & Veronica, Fred Hammond, Larnelle Harris, Gary Oliver, Albertina Walker, Hezekiah Walker and the Love Fellowship Crusade.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Peermusic Thrives In Latin Market But Industry's Growth Raises Concerns

BY JOHN LANNERT

When Catherine Schindler started out with venerable publisher peermusic in 1968, Latin music publishing was an infant industry dominated by that company and plagued by a host of record-label apparatchiks who routinely flouted copyright laws.

But as the Latin record industry has blossomed in the past several years, many companies have hopped into music publishing, including several of the erstwhile delinquent ones, Schindler says. In addition, she points out that the production values of the demos being pitched to Latin publishers have improved dramatically.

"In the old days, you could submit a lousy little recording with a guy just singing with a guitar, and people would be happy with that," says Schindler, peermusic's Latin music manager, West Coast. "Now you have to have a sophisticated demo with good lyrics and good song construc-

tion. Before, a song used to have one verse and one chorus repeated over and over."

Sixty years ago, peermusic's early dominance of Latin music publishing took root when company founder Ralph Peer began signing songs by Latino composers. Among the composer icons whose songs peermusic has acquired are Augustín Lara, José Alfredo Jiménez, and Armando Manzanero.

Because of Peer's trailblazing foray into Latino publishing, peermusic owns the vast majority of copyrights to such Spanish-language standards as "Tú Sólo Tú." A classic emotive ballad recorded by the late Tejano superstar Selena, "Tú Sólo Tú" hit No. 1 last week on the Hot Latin Tracks chart.

But peermusic is hardly resting on its laurels. Now signed to exclusive songwriting contracts with the company are Donato Póveda of vocal duo Donato & Estéfano; Saul Hernández, front man of Mexican rock trio Caifanes; Anselmo Solís; and Mary Laurel.

Schindler credits peermusic's enduring success in Latin publishing to the company's attentive staff,

which is based throughout Latin America. "We can get a song, let's say from Brazil, and quickly get Spanish covers and vice versa," she says. "It helps to be Johnny on the spot in these markets."

While Schindler expects the Latin publishing business to expand, she laments the fact that the industry's business practices lag behind the industry standard. In label copy on a record, none of the larger record companies provides consistent information about songwriters, publishers, and licensing societies. Songs are often cleared with the publishers and societies after the record is released, so data on publisher and society affiliations seldom appear on the label copy.

Moreover, many writers outside of the U.S. do not register their songs in the U.S., which prevents proper accreditation and payment.

And, says Schindler, publishers have to remain ever vigilant toward the pilferage of songs and copyrights.

Recently, peermusic won a copyright infringement lawsuit against a small regional Mexican label, Unico Records, and its distributor, Fonovisa.

Of greater concern to Schindler, however, is the "control composition" clause that record labels implement to reduce payment of mechanical royalties. She also is concerned about the lower royalty payments distributed by the television and film industry for Spanish-language songs, in contrast to English-language songs.

Latin music publishers also are frowning their brows over moves by Spanish and Argentinian performing right societies into collection of mechanical royalties in the U.S.

Schindler declined to comment directly about the societies' initiatives, but she says, "If you're an engineer, why are you going to meddle with the interior decorator?"

Such an issue scarcely concerned peermusic when the company ruled Latin music publishing for so many years. Regardless of the environment, says Schindler, peermusic will continue to thrive. "In September," she says, "the company is holding a worldwide convention where we will map out new strategies for all of the publishing markets, including Latin."



SCHINDLER

## Husband And Wife Are Also Partners In Music Publishing

BY IRV LICHTMAN

NEW YORK—Steve Diamond and Teri Muench are a team as a married couple and as proprietors of Diamond Cuts and Muench Music Group, which has been located in Nashville for a year and a half.

Their corporate relationship as music publishers is rooted in the fact that Diamond is a songwriter and Muench is the chief exploiter of his material, as well as that of other writers they represent under co-publishing arrangements.

For instance, Diamond co-wrote (and co-publishes) "I Can Love You Like That," All-4-One's current single. "Teri," says Diamond, "procured the record by playing the song for the group's management and for Atlantic Records." In addition to its success on the pop charts, the song was recently a No. 1 country single for John Michael Montgomery.

Other collaborations involve Muench's placement of one of Diamond's songs as the end title for "Corrina Corrina," the recent Whoopie Goldberg film, plus other songs on multiplatinum country albums by Reba McEntire and John Michael Montgomery and the new album by All-4-One.

It is logical, and correct, to assume that Diamond and Muench met as a result of music industry activities. Diamond was pitching songs to her for several BMG artists when she was the company's A&R director in Los

Angeles. Before her 10-year stint at BMG, which ended in 1987, she worked at Elton John's Rocket Records for more than two years. Diamond and Muench were married in 1987.

She has an extensive background of working to expose the material of writers besides her husband. She has worked with Diane Warren, Billy Steinberg, and Tom Kelly, and has consulted for Chrysalis Records and Famous Music. She is the author of a chapter titled "Att: A&R" in the book "Songwriter's Workshop" (Alfred Publishing). She also wrote "The Art Of Pitching Songs," published by Writer's Digest.

The couple came to Nashville from Los Angeles, a move that has "added fuel and momentum to our company's

(Continued on page 48)



MUENCH & DIAMOND



The NARAS Global Song Summit. Sponsored by ASCAP and Hamstein Publishing Co., the summit was held in Austin, Texas, July 29. In attendance in the front row, from left, are Carlyne Majer, executive director of the local NARAS branch; Dave Johnson, producer; and Glen Toby, producer. Pictured in the back row are Todd Brabec, ASCAP; Ralph Murphy, ASCAP; Clare Godholm, Rufftunes; Doreen Dorion, Realsongs; and Richard Perna, Hamstein Publishing Co.

### NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

#### HOT 100 SINGLES

WATERFALLS • Organized Noize, Marqueze Etheridge, Lisa Lopes • Organized Noize/BMI, Stiff Shirt/BMI, Belt Star/BMI, Tizbiz/ASCAP, Pebbitone/ASCAP

#### HOT COUNTRY SINGLES & TRACKS

YOU'RE GONNA MISS ME WHEN I'M GONE • Kix Brooks, Don Cook, Ronnie Dunn • Sony Tree/BMI, Buffalo Prairie/BMI, Showbilly/BMI, Don Cook/BMI

#### HOT R&B SINGLES

ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

#### HOT RAP SINGLES

ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

#### HOT LATIN TRACKS

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

## 3 'Show Boats' On Laser; New Soundtrack From 'Oz'

HOME PORT: Jerome Kern & Oscar Hammerstein's "Show Boat" appears to be as seaworthy as ever, even though the grand old lady's score will fall into public domain in the U.S. in only seven years, unless Congress, in granting the wishes of the copyright-holder community, adds 20 more years of life to copyrights. In 1988, Angel Records produced the definitive "Show Boat" re-creation under the scholarly guidance of music director John McGlinn, and, by way of Canada, Broadway has been the home for more than a year for the joyous, moving Harold Prince production.

Now a new tribute has been paid to the show by way of a laserdisc edition from MGM/UA Home Video. The project brings together the three feature films based on the classic. The 1929 mostly silent (!) version actually opened while "Show Boat" was still running on Broadway, but

its plot turned not to the stage version but to the Edna Ferber novel. Visually, an opening song medley has been lost, but the audio part is presented here.

There is also Universal's 1936 black-and-white beauty (MGM acquired the rights to this version many years ago) and the still brilliantly hued Technicolor rendition of 1951. Truth to tell, there isn't much intriguing supplemental material, especially video, that makes this release a rival to previous MGM/UA projects that have brought to light rare cutting-room-floor treasures. There is a relaxed, genial, though not overly insightful narrative by George Sidney, director of the 1951 "Show Boat." For instance, in regard to the demise of the film musical, he simply says that none of the great Broadway and Hollywood composers are around anymore.

It's difficult to express greater joy about the 1936 version. Although the 1951 sequel gains in stature as the years go by, the 1936 film, with Irene Dunne, Allan Jones, Paul Robeson, and Helen Morgan in her original stage role as Julie, is as moving as it is musical. Indeed, among the new songs written for the film by Kern & Hammerstein, the beautiful "She Has

The Room Above Me" is heard in the current Broadway revival. As those who acquired the previous Voyager laserdisc version know, the print often looks as if it was purposely shot in black-and-white last week.

In docking the three features and other goodies in one port, this boxed "Show Boat" is something to celebrate.

OZ & BEYOND: What the CD and laserdisc revolutions have wrought has been beautifully inherited by Rhino Records and its soundtrack release program in conjunction with Turner Classic Movies Music. Although there are plans for many scholarly reissues of MGM, Warner

Bros., or United Artists soundtracks now owned by Turner, none is likely to beat the musical as well as graphic appeal of Rhino's two-CD set of "The Wizard Of Oz."

Besides the familiar songs, the package is loaded with supplemental material.

In the world of laserdiscs, lost footage and music have been a hallmark of restored movies. Rhino adapted the idea for the CD set from the recent MGM/UA "Ultimate Oz" laserdisc, whose second audio track contained huge amounts of background music, demo sessions, etc., in addition to the wonderful score by Harold Arlen & E.Y. Harburg. Movie musical buffs would have been happy with just the music, but the sturdy, colorful, longbox-type package contains, besides the two CDs, an appealing booklet with narratives and photos, many in color, that spell it all out. You require the laserdisc to visit Oz in movie form, but Rhino provides the next best thing.

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

1. Green Day, "Dookie" (guitar tab).
2. "Mighty Morphin Power Rangers."
3. Garth Brooks, "The Hits."
4. The Eagles, "Hell Freezes Over" (guitar tab).
5. Van Morrison, "Guitar Collection."



by Irv Lichtman

# Music Video

ARTISTS & MUSIC

## Reopening Neil Young's 'Highway' 13-Year-Old Movie Now On Video/Disc

BY BRETT ATWOOD

LOS ANGELES—Neil Young's misunderstood 1982 theatrical film, "Human Highway," is finally getting a national release. Warner Reprise Video unleashed the politically charged experimental music film on home video and laserdisc Aug. 8.

After being sideswiped by critics during its initial, ill-fated theatrical run 13 years ago, "Human Highway" all but disappeared. The 1982 film never achieved the wide release of another Young film from that era, the moderately successful "Rust Never Sleeps."

"Human Highway" stars Young, new wave pioneer Devo, Russ Tamblyn, Dean Stockwell, Dennis Hopper, and Sally Kirkland.

Also in the cast is Young's real-life manager Elliot Roberts, who plays the manager of Young's character, Frankie Fontaine. The film, which was shot sporadically between 1978 and 1982, takes its name from a song on Young's 1978 album, "Comes A Time."

Young co-directed the film with Stockwell under the alias Bernard Shakey.

With a strange visual splendor, Young and Devo perform many classic music cuts in the film, including a version of the Kingston Trio's "Worried Man," as well as "Out Of The Blue ... And Into The Black." Also in the film is Devo's "Come Back Jonee" and Young's "Ride My Llama," "Mister Soul," "We R In Control," "Transformer Man," "Sample And Hold," "Computer Man," "Computer Cowboy," "Hey Hey," and "Goin' Back."

Some of Young's 1978 world tour also appears in the film.

Filming began in 1978 at the San Francisco punk club Mabuhay Gardens, where Devo performed live for



**Supercat Cats.** Dancehall artist Supercat cools out with director Guy Guillet during the filming of his "Girlstown" videoclip at New York's Fashion Cafe. Produced by Notorious Pictures, "Girlstown" is the lead single from Supercat's second Columbia album, "The Struggle Continues."

the movie. During the performance, the band refers to Young's character as "Grandpa Granola." The same footage also documents the origin of the phrase "Rust never sleeps," which Young later used for the name of the live album and film.

Two members of Devo can be heard chanting the phrase in the background of "Out Of The Blue ... And Into The Black." When Young inquired about its meaning, he discovered it had been an advertising slogan for rust remover that the two Devo members had created in their earlier jobs in advertising.

No soundtrack was ever released for "Human Highway," but studio versions of most of the songs are contained on Young's albums "Trans" (1983) and "Rust Never Sleeps" (1979).

Young began working on "Human Highway" in 1978 as a humorous vehicle to bring attention to the threat of nuclear destruction. The film's style has been compared to Francis Ford Coppola's "One From The Heart" and David Lynch's "Twin Peaks."

When "Human Highway" world-premiered in Los Angeles Aug. 16, 1982, it was greeted with dismal reviews by critics and general disinterest by theatergoers. It closed two days later and never saw a proper national release.

As with Young's earlier film efforts (1979's "Rust Never Sleeps" and 1972's "Journey Through The Past"), critics generally complained about a lack of a clear context in the movie.

"Neil knew at the time that it was a film whose time hadn't come yet," says "Human Highway" producer Larry Johnson. "A lot of the references in the film were just too strange at the time."



Neil Young, Dean Stockwell and Russ Tamblyn in a scene from "Human Highway."

Perhaps part of the reason for the quirky film's cool reception was the haphazard manner in which it was made. Moviegoers were baffled by the film's uncertain plot line, which is peppered with elusive dialog, mysterious characters, and out-of-context musical numbers.

"Neil didn't create this film in a traditional way," says Johnson. "He had a list with a concept and a cast. He worked from that list, not a storyboard or script."

Unlike most films, each scene in "Human Highway" was shot in sequence. Stockwell and Young would not plan each day's shoot until the night before, according to Johnson. The actors received their dialog for the day when they walked onto the set. In addition, much of the dialog was improvised by the actors, Johnson says.

Except for a handful of film festival screenings, "Human Highway" has not been in theatrical circulation for the past 13 years.

"This film was way ahead of its time," says Johnson. "Maybe now people will get it."

## PRODUCTION NOTES

### LOS ANGELES

Wayne Isham is the eye behind Michael Jackson's "You Are Not Alone" clip. Joey Plewa produced, while Randi Wilens executive-produced.

Mark Romanek is directing Ron Sexsmith's "Secret Heart" clip.

Fred Stuhr is the eye behind Bel Canto's "Rumour" clip.

Tom Surgal directed Smile's "Starting At The Sun" video for Atlantic Records. Dan Errenbard directed photography, while Sundae and Jason Phillips produced through Fallout Films.

Tom Stern directed Marilyn Manson's "Dope Hat" for Nothing/Interscope Records. Lensed by Alex Poppas, the clip was produced by Kris Lindquist.

Hoffenberg/O'Brien Productions and Raven Knite Productions have just wrapped the shoot for a clip by Gasoline Alley/MCA recording act E.Y.C. The video, "I Feel It," was directed by Bonnie Hoffenberg, while Barry O'Brien and Rae Permann co-produced. The clip was lensed by Vance Burberry.

The Earthyrlz's "Love Of Mine" video was directed by Andras Mahr for

Industrial Artists. David Moskowitz produced.

### NEW YORK

Profile artist Smooth The Hustler's "Hustlin'" clip was directed by Chris Robinson for Fear Productions. The Brooklyn shoot was lensed by Marcus Smith.

### OTHER CITIES

Chel White directed Season To Risk's "Blood Ugly." James Pluta produced the Portland, Ore., shoot.

Markus Blunder shot Shania Twain's "The Woman In Me" clip in Egypt. Greg Everage produced.

Rome Records act Ruskola's "Let's Get Personal" clip was directed by Chris Robinson. Marcus Smith was director of photography on the Baltimore shoot.

Bass music artist Diamond directed his own clip, "Bankhead Bounce," for Film Noire. T.H. Davis and April Lundy produced the Atlanta shoot.

Floria Sigismondi directed Tony Rich Project's "Nobody Knows" in Toronto. Alan Weinrab produced.

Blur's "Country House" clip was directed by Damien Hirst in London.

## MTV's Primestar Boost; Japanimation Rocks

**PRIMESTAR ADDS MTV:** MTV will instantly expand its potential U.S. audience by approximately 535,000 people on Oct. 1, as the music video network is picked up by the direct-broadcast satellite service Primestar.

"It's a terrific alternative way to get MTV distributed especially in rural and suburban markets," says Christine Sheehan, MTV Networks senior VP, market developments.

The Bala Cynwyd, Pa.-based Primestar serves 40% of all U.S. DBS households and offers almost 100 digitally broadcast channels of programming.

Although VH1 is not included in the deal, Sheehan anticipates that Primestar will add the channel in 1996.

**AUSTIN UPS ITS ANTE:** The Austin Music Network won approval from the Austin City Council to provide 24-hour programming on the local governmental access channel in Austin, Texas.

The channel will begin by expanding its cablecast by two hours, with programming scheduled from 8 p.m. to 2 a.m. on weeknights and until 4 a.m. on weekends.

Media coordinator Kent Benjamin says the move has been more than six years in the making.

"We've always envisioned the Austin Music Network as a 24-hour channel," says Benjamin, who anticipates that it may take up to six months to expand to an around-the-clock schedule.

Benjamin says that a new music-themed talk show will likely be among the new crop of programs filling the added time slots.

**BIG IN JAPAN:** Ever heard of Lum? Chibimaruko Chan? Akira? If not, then you probably are watching the wrong music videos. Many musicians are beginning to integrate elements of Japanese animation into their music videos.

Michael and Janet Jackson's megabucks "Scream" clip is probably the highest profile video to pay homage to Japanimation. However, the newest clip from Wax Trax!/TVT industrial rockers KMFDM, titled "Juke Joint Jezebel," is equally intriguing at a considerably cheaper production cost. In the clip, live performance footage of the band is interspersed with scenes from the 1993 Masumi Yuuki film "Patlabor 1."

Matthew Sweet featured Japanimation in not one but two clips from his "Girlfriend" album. Sweet, who is a diehard fan of the genre, even tattooed the name of Japanimation character Lum on his arm.

Manga Entertainment, which distributes Japanese animation films in the U.S., is launching an ambitious plan to bring together more Japanimation to modern rock acts. Manga president Marvin Gleicher says that the Island International-owned company has a collaborative agreement with TVT to add music from many of its modern rock groups to the U.S. releases of several forthcoming films.

KMFDM will contribute two tracks to the forthcoming U.S. home video release of "Wings Of Onim."

4th & Broadway/Island act Yello has already contributed about 20 tracks to the U.K. release of the sci-fi animation film "Space Adventure Cobra."

**STOP AND WATCH:** Place-based programmer Stopwatch Entertainment has added more than 400 Service Merchandise stores to its roster.

The Los Angeles-based service plays music videos and film trailers on monitors that are placed in high-traffic shopping areas and can now be seen at more than 1,200 locations.

Among the retail chains that carry Stopwatch programming are Circuit City, Montgomery Ward's Electric Avenue, Nobody Beats The Wiz, and Tandy's

Incredible Universe.

Stopwatch customizes the look of each program to the respective retail chain. For example, the programming that airs in Circuit City is presented as CCTV: Circuit City TV.

Stopwatch CEO Michael Baruch says that an average of four music video clips play per hour on the place-based show.

Baruch says that Stopwatch will soon begin distribution of a program guide to stores that carry the programming. Discount coupons for the music product that is featured on the show may be included in the printed guide, says Baruch.

**JACKSON BLITZ:** MTV will serve as an access on-ramp for the Aug. 17 online forum with Michael Jackson. Those who do not have access to cyberspace can watch Jackson's online press conference on television.

The event will take place on both cable TV and online at 10 p.m. Eastern time. Those with access to commercial online services can join the conference through the MTV Online forums on America Online, Prodigy, and Comuserve. For those on the Internet, the conference will be on Sony's World Wide Web site.

In other Jackson news, HBO will broadcast "Michael Jackson: The History Concert" on Dec. 10. The singer's first HBO special was one of HBO's highest-rated specials.

# THE EYE



by Brett Atwood

# Billboard Video Monitor

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



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

- Faith, You Used To Love Me
- Brandy, Best Friend
- D'Angelo, Brown Sugar
- Mary J. Blige, You Bring Me Joy
- Shaggy, Boombastic
- Xscape, Feels So Good
- Guru, Watch What You Say
- 2Pac, So Many Tears
- The Notorious B.I.G., One More Chance
- TLC, Waterfalls
- Mokenstef, He's Mine
- Michael Jackson, You Are Not Alone
- Jodeci, Freek'n You
- Jody Watley, Affection
- Monica, Don't Take It Personal
- Montell Jordan, Somethin' 4 Da Honeyz
- Michael Jackson & Janet Jackson, Scream
- Solo, Heaven
- Patra, Pull Up To The Bumper
- Brownstone, I Can't Tell You Why
- Ini Kamoze, Listen Me Tie
- Tina Moore, Never Gonna Let You Go
- After 7, 'Til You Do Me Right
- AZ, Sugar Hill
- Brownstone, If You Love Me
- Naughty By Nature, Feel Me Flow
- Brian McKnight, On The Down Low
- Soul For Real, If You Want It
- Soul II Soul, Love Enuff
- Pure Soul, We Must Be In Love

★ ★ NEW ADDS ★ ★

Club Nouveau, Let It Go  
 Boyz Of Paradise, Shining Star  
 N'ya, I Don't Want You  
 Tony Thompson, Handle Our Business  
 Sonia Dada, Planes & Satellites



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- John Michael Montgomery, Sold
- Clint Black, One Emotion
- Bryan White, Someone Else's Star
- Brooks & Dunn, You're Gonna Miss Me When I'm Gone
- Perfect Stranger, You Have The Right To...
- Rick Trevino, Bobbie Ann Mason
- Lorrie Morgan, I Didn't Know My Own Strength
- Lee Roy Parnell, A Little Bit Of You
- Diamond Rio, Finish What We Started
- Pam Tillis, In Between Dances
- Tracy Byrd, Walking To Jerusalem
- Rhett Akins, That Ain't My Truck
- Jeff Carson, Not On Your Love
- Tracy Lawrence, If The World Had A Front...

- Travis Tritt, Sometimes She Forgets
- Sammy Kershaw, Your Tattoo
- Shenandoah, Heaven Bound
- The Mavericks, Here Comes The Rain
- Tim McGraw, I Like It, I Love It
- Billy Ray Cyrus, The Fastest Horse In...
- Collin Raye, One Boy, One Girl
- Billy Montana, Rain Through The Roof
- Emilio, It's Not The End Of The World
- Kevin Welch, I Feel Fine Today
- James House, This Is Me Missing You
- Brett James, Female Bonding
- Alan Jackson, I Don't Even Know Your Name
- Shania Twain, Any Man Of Mine
- Daryle Singletary, I Let Her Lie
- Holly Dunn, Cowboys Are My Weakness
- Dwight Yoakam, Please, Please Baby
- Ty Herndon, I Want My Goodbye Back
- Confederate Railroad, When And Where
- Joe Diffie, I'm In Love With A Capital "U"
- Phillip Claypool, Swingin' On My Baby's...
- Mark Collie, Three Words, Two Hearts, On...
- Lisa Brokop, Who Needs You
- Sawyer Brown, (This Thing Called) Wantin'...
- Toby Keith, Big Ol' Truck
- Kenny Chesney, All I Need To Know
- Alison Krauss, Baby, Now That I've...
- Steve Wariner, Get Back
- Kim Richey, Just My Luck
- 44 A Runner, A Heart With 4-Wheel Drive
- Carlene Carter, Love Like This
- Woody Lee, I Like The Sound Of That
- Helen Darling, Jenny Come Back
- Ty England, Should've Asked Her Faster
- Shelby Lynne, Slow Me Down
- Boy Howdy, She Can't Love You

f Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Baker & Myers, These Arms  
 Faith Hill, Let's Go To Vegas  
 Lee Roy Parnell, When A Woman Loves A Man  
 Martina McBride, Safe In The Arms Of Love  
 Shania Twain, The Woman In Me



Continuous programming  
 1515 Broadway, NY, NY 10036

- Skee-Lo, I Wish
- Seal, Kiss From A Rose
- Naughty By Nature, Feel Me Flow
- TLC, Waterfalls
- Alanis Morissette, You Oughta Know
- The Notorious B.I.G., One More Chance
- Hootie & The Blowfish, Only Wanna Be With You
- Michael Jackson, You Are Not Alone
- All-4-One, I Can Love You Like That
- Gin Blossoms, 'Til I Hear It From You
- U2, Hold Me, Thrill Me, Kiss Me...
- White Zombie, More Human Than Human
- Sponge, Molly
- Blues Traveler, Run Around
- 15 Collective Soul, December
- R.E.M., Crush With Eyeliner
- Silverchair, Tomorrow

- Silverchair, Tomorrow
- Better Than Ezra In The Blood
- Bush, Come Down
- Chris Isaak, Somebody's Crying
- Bon Jovi, This Ain't A Love Song
- Neil Young, Downtown
- The Rembrandts, I'll Be There For You
- Jodeci, Freek'n You
- Weezer, Say It Ain't So
- Filter, Hey Man Nice Shot
- Dr. Dre, Keep Their Heads Ringin'
- Shaggy, Boombastic
- Blind Melon, Galaxie
- Spearhead, Hole In The Bucket
- Live, Lightning Crashes
- Sheryl Crow, Can't Cry Anymore
- Jennifer Trynin, Better Than Nothing
- Montell Jordan, This Is How We Do It
- Live, White, Discussion
- Hootie & The Blowfish, Let Her Cry
- Soul Asylum, Misery
- Boyz II Men, Water Runs Dry
- Civ, Can't Wait One Minute More
- Scatman John, Scatman
- Real McCoy, Come And Get Your Love
- Nirvana, Heart-Shaped Box
- Toadies, Possum Kingdom
- Prick, Animal
- Melissa Etheridge, I'm The Only One
- Stone Temple Pilots, Interstate Love Song
- Jon B. Feat. Babyface, Someone To Love
- 50 Dandelion, Weir Out

★ ★ NEW ADDS ★ ★

Blackhawk, I'm Not Strong Enough To Say No  
 Sammy Kershaw, Your Tattoo  
 Neal McCoy, If I Was A Drinkin' Man  
 Travis Tritt, Sometimes She Forgets  
 Kevin Welch, I Feel Fine Today



Continuous programming  
 1515 Broadway, NY, NY 10036

- The Rembrandts, I'll Be There For You
- Hootie & The Blowfish, Only Wanna Be With You
- Seal, Kiss From A Rose
- Blues Traveler, Run Around
- Bryan Adams, Have You Ever Really Loved...
- Vanessa Williams, Colors Of The Wind
- Boyz II Men, Water Runs Dry
- Hootie & The Blowfish, Let Her Cry
- Michael Jackson, You Are Not Alone
- Blessid Union Of Souls, I Believe
- Collective Soul, December
- Bon Jovi, This Ain't A Love Song
- Sheryl Crow, Can't Cry Anymore
- Elton John, Made In England
- Selena, I Could Fall In Love
- Dionne Farris, I Know
- Natalie Merchant, Carnival
- Chris Isaak, Somebody's Crying
- Hootie & The Blowfish, Hold My Hand
- Melissa Etheridge, I'm The Only One
- Del Amitri, Roll To Me
- Bette Midler, To Deserve You
- Melissa Etheridge, If I Wanted To
- Des'ree, You Gotta Be
- Annie Lennox, A White Shade Of Pale
- Sheryl Crow, All I Wanna Do
- Madonna, Take A Bow
- Gloria Estefan, Turn The Beat Around
- Curtis Stigers, This Time
- Dave Matthews Band, What Would You Say

★ ★ NEW ADDS ★ ★

Van Halen, Not Enough  
 Sonia Dada, Planes & Satellites

## Artists & Music

### DAVID BOWIE RETURNS TO DRAMA

(Continued from page 13)

Noise" quickly disappeared in the U.S., it fared much better in the rest of the world. Heinz Henn, senior VP of A&R and marketing for BMG Entertainment International, says that "Black Tie" sold more than one million units outside of North America and was Bowie's best seller internationally outside of "Let's Dance."

Henn says the key to exploiting "Outside" in the rest of the world is

targeting the right audience.

"This is far more of a record for music lovers than music consumers," he says. "So we'll go to magazines, TV shows, and radio shows that cater to people who are interested in music, rather than every daily newspaper and magazine like Cosmopolitan and God knows what. The focus is to get back to the people who love music."

### FINDING A GEM IN CLEVELAND'S INDIE SCENE

(Continued from page 10)

ther B-side is included on the album. Pettigrew is not worried that the vinyl and CD will compete.

"I think of myself as the hors d'oeuvres waiter for this," Pettigrew says, drafting an imaginary speech: "This is a single from this great band from Cleveland, please listen to this. Then, when the main course—the album—comes on, we'll see what you

pick." Touring will also support Gem, says Schmidt. Booked by Restless' in-house agency, Van Go Productions, Gem is set for club tours in the Northeast and Midwest following the release of the album, and "if Van Go finds a good co-headliner or an opening slot with a bigger act with a great draw, we'll do those," Schmidt says.

### PARTNERS IN PUBLISHING

(Continued from page 46)

growth," says Muench. "Nashville is such a great songwriter's and publisher's town for every kind of music."

As for other writers, Muench says she makes co-publishing deals on the basis of "hearing a song that I love and contacting the writer." So far, she has made co-publishing arrangements with such writers as Sue Sheridan, Susan

Pomerantz, Doug Shaw, Aaron Zigman, and Steve Nelson.

Now with BMI, Diamond, who wrote Eric Clapton's "I've Got A Rock N' Roll Heart," his first big international success, is also a producer. He just finished producing a single by J'son Thomas for Hollywood Records and is doing work for the pair's own production company.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 19, 1995.



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, Freek'n You
- Luniz, I Got 5 On It
- Mack 10, On Them Things
- Pure Soul, We Must Be In Love
- Dana Dane, Chester
- B.G. Knocc Out & Dresta, D.P.G./Killa
- Adina Howard, My Up And Down
- Junior M.A.F.I.A., Player's Anthem
- Patra, Pull Up To The Bumper
- TLC, Waterfalls
- Primus, Wynona's Big Brown Beaver
- MC Hammer, Sultury Funk
- 2 Pac, So Many Tears
- Mokenstef, He's Mine
- Bushwick Bill, Who's The Biggest
- AZ, Sugar Hill
- Too Short, Top Down
- Michael Jackson, You Are Not Alone
- Notorious B.I.G., One More Chance
- Ol' Dirty Bastard, Shimmy Shimmy Ya
- Mack 10, Foe Life
- Poppa LQ, Why Hate Me
- Groove Theory, Tell Me
- Seal, Kiss From A Rose
- Michael Jackson & Janet Jackson, Scream
- Method Man/Redman, How High
- Shaggy, Boombastic
- Buckhead, The Bomb!
- Dayton Family, Goin' Thru A Thang
- Subway, Fire
- After 7, 'Til You Do Me Right
- X-Scape, Feels So Good
- Karyn White, I'd Rather Be Alone

ADDS

Deep Blue Something, Breakfast At Tiffany's  
 Doug E. Fresh, Where's Da Party At?  
 G. Shorties, Now Who Could It Be?  
 RBX, A.W.O.L.



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

Billy Montana, Rain Through The Roof  
 Rembrandts, I'll Be There For You  
 Peter Buffett, No Turning Back  
 Eagles, Learn To Be Still  
 Vanessa Mae, Tocatta And Fugue  
 The Doors, The Ghost Song  
 Aaron Neville, Can't Stop My Heart...  
 Jann Arden, Could I Be Your Girl  
 John Denver, For You  
 Deep Forest, Marta's Song  
 Bob Dylan, Knockin' On Heavens Door  
 Jordan Hill, Remember Me This Way  
 Michael Jackson, Childhood  
 Elton John, Believe  
 Larry & Lee, L.A. Underground  
 Pink Floyd, Time  
 Alison Krauss, Baby, Now That...  
 Vanessa Williams, Colors Of The Wind  
 George Jones/Tammy Wynette, One  
 Hootie & The Blowfish, Only Wanna Be...



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Dionne Farris, Don't Ever Touch (ADD)
- Gin Blossoms, 'Til I Hear (ADD)
- The Killjoys, Anyday Now (ADD)
- The Headstones, Hearts Love (ADD)
- The Skydiggers, What Do You See (ADD)
- Big Audio Dynamite, I Turned Out (ADD)
- Coolio, Gangsta's Paradise
- Alanis Morissette, You Oughta...
- Bon Jovi, This Ain't A Love Song
- TLC, Waterfalls
- Seal, Kiss From A Rose
- Tea Party, The Bazaar
- Hootie & The Blowfish, I Only Wanna Be With You
- Rembrandts, I'll Be There For You
- Soul Asylum, Misery
- Sandbox, Curious
- Bjork, Isobel



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Bon Jovi, This Ain't A Love Song  
 Michael Jackson & Janet Jackson, Scream  
 U2, Hold Me, Thrill Me, Kiss Me, Kill Me  
 Soda Stereo, Ella Uso Mi...  
 Bryan Adams, Have You Ever Really...  
 Fito Paez, Circo Beat  
 Marta Sanchez, Dime La Verdad  
 Elton John, Made In England  
 Los Rodriguez, Milonga...  
 Los Fabulosos Cadillacs, Mal Bicho  
 Collective Soul, December  
 Soul Asylum, Misery  
 Cranberries, Ridiculous Thoughts  
 Los Tres, La Espada Y La Pared  
 Freakpower, Turn On...  
 Pink Floyd, Time  
 Wet Wet Wet, Julia Says  
 Alejandro Sanz, La Fuerza Del Corazon  
 Scatman John, Scatman  
 Annie Lennox, A White Shade Of Pale



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 Wall, PA 15148

- Walter Eugene, Crawl
- Audie Adrenaline, We're A Band
- Sixpence None The Richer, Angelteard
- Geoff Moore, Home Run
- DC Talk, Wish We'd Been Ready
- Steve Taylor, Color Code
- John Schlitt, Show Me The Way
- Out Of The Grey, All We Need
- Christafari, Listening
- Newsboys, Shine
- Rich Mullins, The Color Green
- Dakota Motor Co., Truth
- Steve Taylor, Smug
- Eric Champion, Touch
- Petra, Just Reach Out



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

Cyndi Lauper, Hey Now (Girls Just Want To...)  
 Veruca Salt, All Hail Me  
 Luscious Jackson, Here  
 All-4-One, I Can...  
 Bjork, Isobel  
 Jennifer Trynin, Better Than Nothing  
 Tripping Daisy, I Got A Girl  
 Primus, Wynona's Big Brown Beaver  
 Alanis Morissette, You Oughta...  
 The Bosstones, Hell Of A Hat  
 Jason Weaver, Luv Ambition  
 Brother Cane, And Fools Shine On  
 Soul Asylum, Misery  
 Real McCoy, Come And Get Your Love  
 Hum, Stars  
 Jann Arden, Could I Be Your Girl  
 Charlie Sexton, Spanish Words  
 Mike Watt, Piss Bottle Man  
 Tea Party, Fire In The Head  
 Morphene, Supersex



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Bone Thugs-N-Harmony, 1st Of Tha Month
- Notorious B.I.G., One More Chance
- Jon B., Someone To Love
- TLC, Waterfalls
- Brandy, Best Friend
- Shaggy, Boombastic
- Selena, I Could Fall In Love
- 2Pac, No More Tears
- Naughty By Nature, Feel Me Flow
- E-40, Sprinkle Me

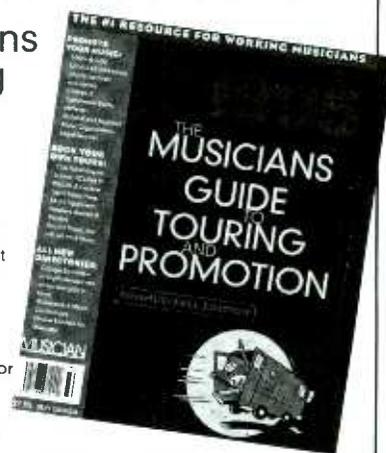
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# International

## Majors Return To South Africa Large Boost May Result For Local Music

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—A corporate revolution is set to shake up the South African music industry as never before.

The return of the major labels to this country means not only an upheaval in established power bases, but also, it is hoped, a huge boost to South African music.

At the end of last year, three companies dominated South African music: Gallo, which held the license for Sony through its Gallo Record Co., and PolyGram through its Teal/Trutone subsidiary, in addition to having a significant domestic roster; Tusk, the local licensee for Warner Music with a bustling South African lineup; and EMI SA, a wholly owned affiliate of EMI Music with a strong black music division in CCP.

On Jan. 1, PolyGram returned to the country and struck a five-year deal with Gallo, in which Teal/Trutone would change its name to PolyGram SA, with Gallo owning one-third of the new company.

While the infrastructure remained relatively intact—with Harry Voerman remaining managing director—Gallo's interest was significantly reduced, and control switched to PolyGram International. Voerman now reports to Rick Dobbis, president of PolyGram Continental Europe. Teal continues as a local-music division of PolyGram SA, with Gary Finch as managing director.

"PolyGram has effectively been here for a very long time through our partnership as licensees, and we've enjoyed a very good relationship with them," Voerman says. "We're now looking to expand the base of the local division, through PolyGram, onto a global network."

While Teal does not have a large roster, it boasts such key names as Bayete—the only act to be signed by Island founder Chris Blackwell during a

trip to South Africa last year—and Chicco, one of the country's most successful producers and a hit-making artist.

sources suggest that Sony has retained GRC's senior management and marketing team, as well as some sales staff, and is hiring additional personnel. It is expected that Guy Henderson, the current head of GRC, will be the managing director of Sony Music Entertainment SA.

The loss of the Sony license will leave Gallo with a small, internationally oriented label, RPM, and its domestic-music division, Gallo Music Productions. According to Gallo group managing director Alan Cherry, Sony's retrieval of its license is not as big a blow as it might seem, as Gallo has been given the manufacturing and distribution rights for Sony product. "We see this in a very positive light," Cherry says. "Things have worked out very well between us and them, and we look forward to Sony being here. They'll be good for the industry."

Cherry acknowledges that the loss of control over both the PolyGram and Sony licenses will reduce Gallo's influence as a purveyor of international music in South Africa, but he believes it



## PolyGram

will also open new opportunities.

"What it clearly does is focus us on local music, which at the end of the day is where the big opportunities are. It also focuses us on a different avenue within our business—manufacturing and distribution."

Gallo picked up BMG Africa's manufacturing and distribution business at the beginning of April, and that, combined with the PolyGram and Sony manufacturing and distribution business, will dramatically expand that area of Gallo's operations.

Cherry says Gallo's new focus on domestic repertoire will bring in dividends. "That's where in the long run we can see growth, since the international music caters to about 4 million-5 million people, whereas local music is aimed ultimately at 40 million people."

Of the majors' return to South Africa, Cherry says, "In the end, with everyone

(Continued on page 54)

## PopKomm To Focus On Music-Making

LONDON—The seventh edition of PopKomm, Europe's fastest-growing trade fair, is now growing faster than ever.

The fair and its associated series of conferences is being run Aug. 17-20 in the Cologne Congress Center in an exhibition space 50% larger than last year's. The event's attendance is expected to easily beat last year's total of 9,000 preregistered delegates.

Originally conceived as an annual congress for the geographically diverse German music industry, PopKomm began to solicit

international participation two years ago. That international expansion has been matched by massive physical growth in the show, which moved from the tiny Gurzenich hall in Cologne to the city's huge Congress Center.

The theme of the PopKomm conferences this year will be "the process of making music," according to the organizers. "The con-



**Multimillion Sellers.** BMG presented Belgium's Vaya Con Dios with a special award to mark career sales of more than 5 million units. Pictured, from left, are BMG Europe A&R and marketing VP Chris Stone; Vaya Con Dios manager Gary Richmond; Dani Klein of Vaya Con Dios; BMG Belgium managing director Derk Jolink; and BMG Belgium marketing manager Erik Deleeuw.

## Bonton's New Prague Store Leads Group's Big Growth

■ BY WILL TIZARD

PRAGUE—What is claimed to be the biggest music retail venture to be launched in Europe's former Eastern Bloc is coming to Prague's Wenceslaus Square.

A 20,000-square-foot store is set to be opened here by Bonton A.S., the Czech Republic's leading music group, whose retail arm already operates 21 record and video stores in the country.

Bonton president Mick Hawk says the Wenceslaus Square store will have a live stage and three stories of shopping space and will be open in spring 1996.

Outside of its retail activities, the Bonton group owns the respected Supraphon classical label and is the exclusive distributor of Sony Music Entertainment in the Czech Republic. In January, Bonton acquired former state-owned label Panton. Together with Bonton's own pop recordings, Hawk says, his company accounts for about 90% of recorded-music copyrights in the Czech Republic. Bonton has also, over the past three months, acquired a 50% stake in former Slovak state label Opus.

The group's new megastore will be in the shopping and cultural heart of

Prague, at 1 Wenceslaus Square. Hawk says, "With that address, it's easily the No. 1 retail space in the country."

The sketches of how the store will look depict a slick, tiered space to be unified by gracefully curving metal stairs. The store will be in distinct contrast to the grim Communist-era music stores that still dot Prague.

Bonton's move into the upper echelons of music retailing follows solid and successful experience with its smaller Music Stop stores. "Last year, our retail chain represented 10% of all our sales—a huge part," says Hawk.

The new retail venture is the latest stride forward for the 5-year-old Bonton, which was founded by Czech jazz

(Continued on next page)

## BMG Ariola Links With Goldrush

LONDON—BMG Ariola has added another strand to the intricate web of its German national A&R contacts, this time forming a joint venture with promoter and management company Goldrush Concerts.

The new venture, to be called Goldrush Entertainment, will be based in Osnabrück and aims to provide artist management and touring and recording services to new acts in the rock and alternative genres.

Goldrush Concerts, founded by Sabine Ganske and Rüdiger Scholz, has already been responsible for the breakthrough of such new alternative acts as Phillip Boa, who is signed to Polydor Progressive.

Included in the deal are the mail order and touring services arms of Goldrush. In the long term, BMG and Goldrush plan a publishing venture

(Continued on next page)

JEFF CLARK-MEADS

## Hamburg To Host Anti-Piracy Talks

HAMBURG—More than 200 delegates from 40 countries are due to attend the first International Anti-piracy Conference, Nov. 16 in Hamburg.

Representatives from the music, video, and movie businesses as well as politicians, retailers, lawyers, and media representatives will address such issues as new ways to combat the theft of intellectual property. The keynote speaker will be the German justice minister Sabine Leutheusser-Schnarrenberger.

The conference was organized by the Assn. for Combating Copyright Breaches (GVU) in Hamburg, which has gained an international reputation in the fight against video piracy since its establishment 10 years ago.

According to its managing director, Joachim Tielke, Gvu has managed to engage leading domestic and international experts to speak at the conference. In addition, there will be an exhibition of the latest legal and technological tools available in the war against piracy.

Tielke says that piracy is at the top of Gvu's political agenda at the moment, as the U.S. government has joined forces with the European Union in an effort to convince Eastern European and Asian governments to pass effective copyright legislation for the protection of creative rights.

GVU estimates that the international music and video industries lose approximately \$2 billion worth of business each year as a result of the activities of pirates.

GVU was established by the national and international film and video industries in December 1984 as an organization to support official crime-fighting agencies in their anti-piracy efforts.

WOLFGANG SPAHR

## Luz Is Illuminating The Spanish Pop Scene Spain's Undisputed Rock Queen Enjoying EMI Hit Album

BY HOWELL LLEWELLYN

MADRID—A bright light is shining near the top of the Spanish album charts, and the rays reflect the healthiest moment for Spanish pop and rock in more than three years.

Luz, which means "light," is back with "Como La Flor Prometida" (Like The Promised Flower), her first album since 1991's "A Contraluz" (Backlighting), which sold 500,000 units in Spain alone.

"Flor" has sold 135,000 units in



LUZ

the seven weeks since its mid-June release, and it is currently No. 5 on the national album charts. EMI/Hispavox international exploitation head Boria Aguirreche is confident that sales will top the half-million mark again. "Luz is the prime exponent of female Spanish rock, and this album signifies a much awaited return."

Luz Casal (as she was known until this year, when she dropped her surname), was Spain's undisputed rock queen of the '80s. Nothing has dethroned the striking woman who is renowned for her frank opinions and colorful language in newspaper, radio, and TV interviews.

For many people, Luz is best known as the voice behind "A Contraluz's" exquisite "Piensa En Mi"

(Think Of Me), which leading Spanish pop singer Miguel Bose—dressed as a transvestite—sings in a memorable scene from Pedro Almodóvar's international hit film "High Heels."

But pale-skinned, dark-haired Luz, now with seven albums behind her, has been at the heart of the Spanish scene since her 1980 single debut, "El Ascensor" (The Elevator), which followed her only experiment with a rock band, the Fannys.

Her 1982 debut album, "Luz," recorded in Madrid, Brussels, and Amsterdam, immediately launched her as a star attraction throughout Europe; she toured Czechoslovakia in 1985. By 1987, she was touring Latin America, and her three-year chart absence is explained by extensive gigging in Europe, Latin America, and Japan.

In 1991, Luz played the Amnesty International concert in Chile, where she appeared alongside Sting, U2, Bruce Springsteen, and Peter Gabriel.

Her re-entry into the Spanish charts coincides with the most fruitful time for domestic pop for quite a while. Since May, acts Antonio Flores, his sister Rosario, Ketama, Raimundur Anador, Juan Perro, Kiko Veneno, Revolver, and Los Rodriguez have been in Spain's top 20.

Luz refuses to divulge her age or talk about her private life: "It would be like telling you what brand of underwear I use," she says. Yet she is outspoken, and an oft-quoted remark she once made was that in order to sing well, one needs a heart, a head, and the female sex organ.

"One of the reasons I sing is the physical pleasure I sometimes get," she explains. "But it's not just the sex thing, it goes beyond that... the physical sensations last just microseconds. It's like being suspended; you don't need your feet on the ground."

Talking about her time with the Fannys, she says, "After [a while],

you realize you can produce a sexual reaction—but through natural behavior, not opening yourself up like a clam. I've worn a miniskirt only twice on stage in the last 15 years."

Luz insists that she does not seek power or money but wants to have a good time and make her fans happy. "Oh, and I also like them to love me."

Spain's rock queen has returned to brighten up the charts. "Flor" will be released in most of Europe and Latin America in the fall.



Julio's 70th. Julio Iglesias' 70th album for Sony Music Entertainment Spain, "La Carretera," reached platinum status—100,000 units—within 24 hours of release. Shown presenting the platinum disc to Iglesias, left, is Paul Russell, president of Sony Music Entertainment Europe.

## Swedish Court To Decide Airplay Fees

BY NICHOLAS GEORGE

STOCKHOLM—A row has broken out in Sweden, where record companies are taking 80 of the country's commercial radio stations to court over the amount of airplay royalties the broadcasters should pay.

The commercial stations say the demands from the labels in the national IFPI group are "madness" and will force stations out of business. For its part, the IFPI group says it wants only the same kind of agreement that has existed for many years with public and community broadcasters in Sweden.

The issue is set to be decided before the Stockholm District Court.

The IFPI group is joined in its dispute with the radio stations by the Swedish artists and performers association SAMI, for whom it acts as a collecting agency.

At present, an interim agreement is in effect in which stations are charged a lump sum payable each month. In the three biggest cities—Stockholm, Gothenburg, and Mal-

moe—this sum is 12,000 krone per month (\$1,690). In other parts of Sweden, the rate is 4,800 krone a month (\$680).

Under the new system proposed by the labels, the stations would be charged 63 oere (approximately eight cents) per minute per thousand potential listeners. In this way, stations with larger broadcast areas will pay more. The system would be phased in over a five-year period. In the first year, a station would pay 20% of the full charge, with the royalty increasing by 20 percentage points each year until it reaches the full cost in the fifth year of operation.

"We wish to use the same tariff we have been using with noncommercial stations, in which we charge by the minute. This is the same system that is used in most Nordic countries," says Lars Gustafsson, legal advisor to IFPI Sweden.

He adds that he understands the concerns of the commercial stations, but he regards it as no part of the IFPI group's function to underwrite

the stations' commercial viability. "They think it is too expensive, but we think we can't treat them in any other way than we have dealt with the noncommercial sector," Gustafsson says.

Chairman of the Swedish Commercial Broadcasters Assn. Christer Jungerid says he believes the legal action will be a long and drawn out affair, and he cites the dispute in the '60s between public broadcaster Sveriges Radio and the IFPI group. That dispute took several years to settle.

He says, "We think their proposal is madness, and we can't afford it. We should have a contract nearer the kind used in other European Union countries."

"I don't think we will have a quick end to this, although we are still prepared to negotiate."

Members of the commercial radio association are to meet this month to discuss the issue; the first court hearing in Stockholm District Court is expected in September.

## Malaysian Ban To Be Bypassed Satellite Will Beam Music Programs

KUALA LUMPUR, Malaysia—A highly restricted television market for many years, Malaysian broadcasting is about to experience an explosion of programming on terrestrial, cable, and satellite TV, with major implications for the coverage of music.

On July 1, Metrovision became the country's fourth free-to-air channel, joining two government stations and the privatized TV3. Cable will be introduced during the third quarter of 1995, when TV3's Mega TV begins broadcasting as many as five channels. In addition, 40 TV, eight radio, and four data channels will air via Malaysian East Asian Satellite (MESAT) when it is launched in December. Programming is scheduled to begin in mid-1996.

The satellite network will essentially circumvent the government's ban on satellite dishes and will open the country to international programming.

Metrovision already has plans for at least three music programs: "The Chart Show" will focus on international music, while "Hot City Hits" and "The Metro Chart Show" will mix domestic, regional, and Western repertoire. The channel will also be the first to use a digital stereo-broadcast system and will target Kuala Lumpur and the surrounding Klang Valley.

Mega TV has contracted to show Turner International News, Turner Cartoon Network, ESPN, and the Discovery Channel. Negotiations are underway to add HBO as part of a variety channel that will likely also include music programming. Industry sources say potential viewership will be 2.5 million.

MESAT will broadcast on two bands and will include all of Asia, except South Korea, in its footprint. Because satellite communications are a contentious subject in the region, no programming has yet been announced.

## BMG ARIOLA

(Continued from preceding page)

ture, and there are more immediate plans for a label. The first release on the Goldrush imprint will be the debut album from Die Schweine, an all-girl comedy-pop band.

In the past five years BMG Ariola has struck joint-venture deals with such German labels as Logic, Coconut, Red Rooster, Gun, and K&P, all of



SABINE GANSKE AND RUEDIGER SCHOLZ

which have specialized in a music genre or have contacts in geographical areas of the country. Where these ventures have been successful, as with Logic, BMG has taken a majority stake.

DOMINIC PRIDE

## BONTON'S NEW PRAGUE STORE

(Continued from preceding page)

keyboard player and composer Martin Kratochvil, now chairman of its 15 divisions. The Bonton group is also involved in radio, and also has the film production and distribution company Lucernafilm and music distributor Panther.

The company's label activities and acquisitions have produced for it so much material that it is still deciding how to best package and present its various offerings.

"We can do whole lines of discount classical music, for example," says Hawk. "We are still deciding. Supraphon has so much we haven't even touched yet." Bonton has indicated that it plans around 200 Supraphon releases a year, but further details have yet to be worked out.

Hawk believes that Supraphon recordings hold a special appeal for older Czechs. "The tradition—what Supraphon meant to the average

Czech—was really something special."

Supraphon's precursor companies were established in 1924, and even after being merged by state decree in 1945 into Supraphon, the label survived the Communist era with its reputation for quality intact.

The Bonton/Supraphon releases should appeal strongly to the thousands of tourists who visit Wenceslaus Square each year and who are aware of the work of composers Leoš Janáček, Antonín Dvořák, and Bedřich Smetana.

This native Czech work, along with numerous outstanding performances of Mozart and Beethoven compositions, have long established the Supraphon catalog in the 20 countries where it is distributed.

In the video sector, Bonton has national distribution rights for Columbia TriStar, FoxVideo, and Playboy Home Video.

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JAPAN (Dempa Publications Inc.) 8/14/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	LOVE LOVE LOVE DREAM COME TRUE EPIC
2	2	GOING GOING HOME H JUNGLE WITH T AVEX TRAX
3	4	ANATA DAKAWO SOUTHERN ALL STARS VICTOR
4	NEW	LONGING—TOGIRETA MELODY X JAPAN EASTWEST JAPAN
5	5	LOVE ME, I LOVE YOU B'Z BMG ROOMS
6	3	KOINO WANA SHIKAKEMASYO FUNK THE PEANUTS EPIC
7	6	NAMIDA GA KIRARI SPITZ POLYDOR
8	7	TOTSUZEN FIELD OF VIEW ZAIN
9	NEW	LADY GENERATION RYOKO SHINOHARA EPIC/SONY
10	8	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
ALBUMS		
1	2	MAKI OHGURO LA, LA, LA, B GLAM
2	1	MIKI IMAI LOVE OF MY LIFE FOR LIFE
3	4	MISATO WATANABE SHE LOVES YOU EPIC
4	3	KYOUSUKE HIMURO SINGLES 1988-1994 TOSHIBA/EMI
5	NEW	SING LIKE TALKING DISCOVERY FUN HOUSE
6	5	VARIOUS ARTISTS AVEX DANCE MATRIX '95 AVEX TRAX
7	6	DIANA KING TOUGHER THAN LOVE SONY
8	NEW	SHIZUKA KUDOU PURPLE PONY/CANYON
9	NEW	DENKI GROOVE PARKING KJ/SONY
10	7	TRF HYPER MIX 4 AVEX TRAX

NETHERLANDS (Stichting Mega Top 50) 8/5/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	PASSIE CLOUSEAU EMI
2	1	I WANNA BE A HIPPIY TECHNOHEAD EDEL
3	4	SHY GUY DIANA KING SONY
4	3	BE MY LOVER LA BOUCHE BMG/ARIELA
5	NEW	HET IS ACN NACH GUUS MEEUWIS ARCADE
6	8	SCATMAN'S WORLD SCATMAN JOHN BMG
7	9	JULIE JULY BERT HEERINK CNR MUSIC
8	5	DANA JE DA HELE NACHT MET MIJ DE SJONNIES CNR MUSIC
9	7	MISSING EVERYTHING BUT THE GIRL WARNER
10	10	HARDCORE VIBES DUNE POLYDOR
ALBUMS		
1	5	CLOUSEAU OKER EMI
2	1	BON JOVI THESE DAYS MERCURY
3	2	RENE FROGER LIVE IN CONCERT DINO
4	4	ANDRE RIEU STRAUSS & CO. MERCURY
5	3	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
6	7	BZN SUMMER HOLIDAY MERCURY
7	8	YOUP VAN'T HEK SPELEN MET JE LEVEN ARCADE
8	6	LIVE THROWING COPPER MCA
9	10	OME HENK IS NIET MEER TE HOUWE! ARCADE
10	NEW	JULIO IGLESIAS LA CARRETERA SONY

AUSTRALIA (Australian Record Industry Assn.) 8/20/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	3	INSENSITIVE JANN ARDEN A&M
4	10	LET HER CRY HOOTIE & THE BLOWFISH WARNER
5	6	SOMEBODY'S CRYING CHRIS ISAAC WARNER
6	14	KISS FROM A ROSE SEAL WARNER
7	11	ALICE (WHO THE X IS ALICE?) THE STEPPERS FESTIVAL
8	5	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL
9	8	LOVE & DEVOTION REAL McCOY BMG
10	4	SHY GUY DIANA KING COLUMBIA
11	7	THIS IS HOW WE DO IT MONTELL JORDAN POLYGRAM
12	17	UNDER THE WATER MERRIL BAINBRIDGE SHOCK
13	9	U SURE DO STRIKE LIBERTY/FESTIVAL
14	NEW	EXCALIBUR F.C.B. COLOSSAL
15	16	FOREVER YOUNG N-TRANCE FESTIVAL
16	NEW	LIGHTNING CRASHES LIVE EMI
17	15	SET YOU FREE N-TRANCE FESTIVAL
18	13	MY LOVE IS FOR REAL PAULA ABDUL VIRGIN/EMI
19	13	MOUTH MERRIL BAINBRIDGE GOTHAM/BMG
20	NEW	THE RIGHT TYPE OF MOOD HERBIE BMG
ALBUMS		
1	4	LIVE THROWING COPPER MCA
2	2	CHRIS ISAAC FOREVER BLUE WARNER
3	1	CELINE DION THE COLOUR OF MY LOVE EPIC
4	3	TINA ARENA DON'T ASK COLUMBIA
5	NEW	MERRIL BAINBRIDGE THE GARDEN GOTH/BMG
6	15	REAL McCOY ANOTHER NIGHT BMG
7	5	BON JOVI THESE DAYS MERCURY
8	7	SOUNDTRACK BATMAN FOREVER WARNER
9	11	JOSHUA KADISON PAINTED DESERT SERENADE EMI
10	18	CRACKED REAR VIEW HOOTIE & THE BLOWFISH WARNER
11	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
12	10	DOORS THE BEST OF THE DOORS WARNER
13	9	BJORK POST POLYDOR
14	14	GREEN DAY DOOKIE WARNER
15	8	FOO FIGHTERS FOO FIGHTERS VIRGIN/EMI
16	16	SOUNDTRACK PULP FICTION MCA
17	17	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
18	13	DEEP FOREST BOHEME COLUMBIA
19	12	RICK PRICE TAMBORINE MOUNTAIN COLUMBIA
20	NEW	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LIB/FES

CANADA (The Record) 7/24/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL MAR QUALITY
2	8	TOTAL ECLIPSE OF THE... NICKI FRENCH CRITIQUE
3	6	YOU'RE ALL I NEED... METHOD MAN DEF JAM/SONY
4	2	LICK IT ROULA SOS
5	4	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
6	5	SCREAM MICHAEL JACKSON EPIC/SONY
7	3	THIS IS HOW WE DO IT MONTELL JORDAN PMP
8	10	SHY GUY DIANA KING COLUMBIA/SONY
9	9	ONE MORE CHANCE THE NOTORIOUS B.I.G. ARISTA/BMG
10	7	HAVE YOU EVER REALLY... B. ADAMS A&M/PGD
11	9	YOUR LOVING ARMS BILLIE RAY MARTIN WARNER BROS./WEA
12	11	HOLD ME, THRILL ME... U2 ATLANTIC/WEA
13	12	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
14	14	SQUARE DANCE... BKS & ASHLEY MacISAAC A&M
15	15	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
16	13	PIPE DREAMZ YAKOO BOZ QUALITY
17	16	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD
18	19	COLORS OF THE WIND VANESSA WILLIAMS HOLLYWOOD/WEA
19	NEW	HUMAN NATURE MADONNA MAVERICK/WEA
20	20	BELIEVE ELTON JOHN ROCKET/ISLAND
ALBUMS		
1	2	LIVE THROWING COPPER MCA/UNI
2	5	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC/SONY
4	8	VARIOUS ARTISTS BATMAN... ATLANTIC/WEA
5	3	BON JOVI THESE DAYS MERCURY/PGD
6	6	SOUL ASYLUM LET YOUR DIM LIGHT SHINE COLUMBIA/SONY
7	10	COLLECTIVE SOUL COLLECTIVE... ATLANTIC/WEA
8	17	TLC CRAZYSEXYCOOL LAFACE/BMG
9	9	FOO FIGHTERS FOO FIGHTERS CAPITOL/CEMA
10	12	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
11	15	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
12	NEW	OFFSPRING SMASH EPITAPH
13	4	NEIL YOUNG MIRROR BALL REPRISE/WEA
14	NEW	OUR LADY PEACE NAVEED EPIC/SONY
15	16	REMBRANDT'S L.P. EASTWEST/WEA
16	19	VARIOUS ARTISTS PIRATE RADIO 3 QUALITY
17	7	BJORK POST ELEKTRA/WEA
18	NEW	EAGLES HELL FREEZES OVER GEFEN/UNI
19	13	ANNIE LENNOX MEDUSA RCA/BMG
20	NEW	VARIOUS ARTISTS PAVAROTTI & FRIENDS 2 LONDON/PGD

GERMANY compiled by Media Control 8/8/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN'S WORLD SCATMAN JOHN RCA
2	1	WISH YOU WERE HERE REDNEX ZYX
3	3	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA
4	4	SHUT UP SIN WITH SEBASTIAN ARIOLA
5	5	KLEIN MAUS DAS MODUL MOTOR MUSIC
6	7	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
7	6	SHY GUY DIANA KING SONY
8	9	BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX
9	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
10	10	ICH LIEB' DICH PUR INTERACTIVE
11	11	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
12	NEW	ARE YOU READY TO FLY DUNE MOM
13	15	FALLIN' IN LOVE LA BOUCHE ARIOLA
14	12	SEX ON THE PHONE E-ROTIC INTERACTIVE
15	14	DEEP MARUSHA URBAN MOTOR
16	17	I BELIEVE CELVIN ROTANE EDEL
17	NEW	ENDLESS SUMMER SCOOTER EDEL
18	13	MIEF! DIE DOOFEN ARIOLA
19	NEW	WHO THE F... IS ALICE? SMOKIE EMI
20	NEW	MISHALE ANDRU DONALDS EMI
ALBUMS		
1	1	DIE SCHLUMPFTE TEKKO IST COOL—VOL. 1 EMI
2	2	BON JOVI THESE DAYS MERCURY
3	3	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
4	5	GREEN DAY DOOKIE REPRISE
5	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	9	OFFSPRING SMASH EPITAPH
7	13	SCATMAN SCATMAN'S WORLD RCA
8	10	NEIL YOUNG MIRROR BALL WARNER
9	7	KELLY FAMILY OVER THE HUMP KELL-LIFE
10	12	LA BOUCHE SWEET DREAMS ARIOLA
11	11	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE ZYX
12	6	PINK FLOYD PULSE EMI
13	8	TAKE THAT NOBODY ELSE RCA
14	16	ROLLING STONES WOODOO LOUNGE VIRGIN
15	15	BJORK POST POLYGRAM
16	NEW	SELIG HIER S&ME
17	18	REDNEX SEX & VIOLINS ZYX
18	17	ADIEMEN SONGS OF SANCTUARY EMI
19	14	PRINZEN SCHWEINE ARIOLA
20	17	SOUNDTRACK BATMAN FOREVER WESTERNHAGEN

FRANCE (SNEP/FOP/Tite-Live) 7/29/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU... CELINE DION COLUMBIA
2	2	YEHA NOHA INDIENS SACRED SPIRIT VIRGIN
3	3	SCATMAN SCATMAN JOHN BMG
4	4	ODE TO MY FAMILY CRANBERRIES ISLAND
5	5	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
6	7	THE BOMB! BUCKETHEADS EMI
7	6	HAVE YOU EVER REALLY... B. ADAMS POLYDOR
8	8	SHY GUY DIANA KING COLUMBIA
9	9	HAKUNA MATATA JIMMY CLIFF & LEBO M WALT DISNEY
10	12	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
11	10	PUSH THE FEELING ON NIGHTCRAWLERS BARCLAY
12	11	BE MY LOVER LA BOUCHE POLYGRAM
13	14	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
14	15	THIS IS THE WAY E TYPE POLYDOR
15	13	THIS AIN'T A LOVE SONG BON JOVI MERCURY
16	19	NO NO NO (NO LOVE) LES SCHTROUMPFS POLYGRAM
17	17	I'VE GOT A LITTLE... M88 COLUMBIA
18	NEW	MELLOWMAN LA VOIE DU MELLOW EASTWEST
19	16	BACK FOR GOOD TAKE THAT RCA
20	NEW	IF YOU LOVE ME BROWNSTONE EPIC
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	INDIENS SACRED SPIRIT CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	4	CRANBERRIES NO NEED TO ARGUE ISLAND
5	6	SOUNDTRACK GREASE POLYDOR
6	5	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
7	7	NOA ACHINOAM NINI GEFEN
8	8	JOHNNY HALLYDAY LORADA MERCURY
9	12	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
10	11	ALLIANCE ETHNIK SIMPLE ET FUNKY DELABEL
11	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
12	9	PINK FLOYD PULSE EMI
13	13	SOUNDTRACK BAD BOYS SQUATT
14	14	DEEP FOREST BOHEME COLUMBIA
15	15	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
16	16	BON JOVI THESE DAYS MERCURY
17	NEW	JULIO IGLESIAS LA CARRETERA COLUMBIA
18	19	MASTERBOY DIFFERENT DREAMS BARCLAY
19	NEW	OFFSPRING SMASH PIASE/EPITAPH
20	18	LEVINE, JAMES & ANDERSON, JUNE & WEIKL CARMINA BURANA DECCA

Hits Of The World is compiled at Billboard/London by Christine Price. Contact 71-323-6686, fax 71-323-2314/2316.

HITS OF THE U.K. (Music Week/CIN) 8/12/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	NEVER FORGET TAKE THAT RCA
2	2	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
3	NEW	SO GOOD BOYZONE POLYDOR
4	4	KISS FROM A ROSE/I'M ALIVE SEAL ZTT
5	3	SHY GUY DIANA KING WORK/COLUMBIA
6	6	TRY ME OUT CORONA ETERNAL/WEA
7	NEW	I'M ONLY SLEEPING/OFF ON HOLIDAY SUGGS WEA
8	5	ALRIGHT/TIME SUPERGRASS PARLOPHONE
9	13	WATERFALLS TLC LAFACE/ARISTA
10	NEW	DON'T YOU WANT ME FELIX DECONSTRUCTION
11	NEW	GIRL FROM MARS ASH INFECTIOUS
12	NEW	HOPE ST. LEVELLERS CHINA
13	7	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
14	NEW	'74-'75 CONNELLS TNT/LONDON
15	18	PANINARO '95 PET SHOP BOYS PARLOPHONE
16	10	A GIRL LIKE YOU EDWYN COLLINS SETANTA
17	9	IN THE SUMMERTIME SHAGGY FEATURING RAYVON VIRGIN
18	NEW	WHEN I CALL YOUR NAME MARY KIANI 1ST AVENUE/MERCURY
19	8	IN THE NAME OF THE FATHER BLACK GRAPE RADIOACTIVE
20	NEW	RIDICULOUS THOUGHTS CRANBERRIES ISLAND
21	17	BLUE MONDAY—95 NEW ORDER LONDON
22	11	3 IS FAMILY DANA DAWSON EMI
23	15	STUCK ON U PJ AND DUNCAN TELSTAR
24	NEW	TRY TRY TRY JULIAN COPE ECHO
25	16	KEEP WARM JINNY MULTIPLY
26	21	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
27	14	SING IT (THE HALLELUJAH SONG) MOZAIK PERFECTO
28	NEW	HOOKED 99TH FLOOR ELEVATORS FEATURING TONY DE VIT LABELLO DANCE
29	23	YOU DO SOMETHING TO ME PAUL WELLER GO! DISCS
30	NEW	HEAVEN HELP MY HEART TINA ARENA COLUMBIA
31	12	THE HELL EP TRICKY VS. THE GRAVEDIGGAZ 4TH & B'WAY
32	33	ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA
33	20	I'II BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY METHOD MAN & MARY J. BLIGE DEF JAM/ISLAND
34	26	PERFECT LIGHTNING SEEDS EPIC
35	28	TONGUE R.E.M. WARNER BROS.
36	NEW	KEEP IT UP SHARADA HOUSE GANG MEDIA/MCA
37	NEW	BEAUTIFUL IN MY EYES JOSHUA KADISON SBK
38	24	LOVE ENUFF SOUL II SOUL VIRGIN
39	29	BIG YELLOW TAXI AMY GRANT A&M
40	NEW	YOU OUGHTA KNOW ALANIS MORISSETTE MAVERICK/REPRISE

ITALY (Musica e Dischi) 8/7/95 (FIMI) 8/1/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	THE COLOUR INSIDE TI.PI.CAL NEW MUSIC/LUP
2	2	SCATMAN'S WORLD SCATMAN JOHN FLYING
3	3	TRY ME OUT CORONA DWA
4	7	HIDEAWAY DA'LACY FULL TIME
5	4	ANGEL JAM & SPOON DANCE POOL
6	8	1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKED & WILD/DIG IT
7	5	WRAP ME UP ALEX PARTY UMM
8	6	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
9	NEW	TELL ME THE WAY CAPPELLA MEDIA
10	NEW	HOLD ON TO LOVE BLISS TEAM BLISS CO-INPROGRESS
ALBUMS		
1	2	VARIOUS ARTISTS FESTIVALBAR SONY MUSIC
2	1	ZUCCHERO SPIRITO DIVINO POLYDOR/POLYGRAM
3	3	GIANLUCA GRIGNANI DESTINAZIONE PARADISO CGD/EASTWEST
4	5	PINO DANIELE NON CALPESTARE IL FIORE NEL DESERTO CGD/EASTWEST
5	6	RAF MANIFESTO CGD/EASTWEST
6	4	883 DONNA, IL SOGNO E IL GRANDE INCUBO FRI
7	7	PINK FLOYD PULSE EMI
8	9	TAKE THAT NOBODY ELSE BMG
9	NEW	FREDERICO SALVATORE ...AZZ RTI
10	8	BON JOVI THESE DAYS MERCURY

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SPAIN (TVE/AFYVE) 7/29/95		
THIS WEEK	LAST WEEK	SINGLES
1	5	GET IT UP SENSITY WORLD PRODISC/DANI
2	1	SCATMAN'S WORLD SCATMAN JOHN RCA
3	2	PUSH THE FEELING ON NIGHTCRAWLERS MAX MUSIC
4	NEW	ALL RIGHT DOUBLE DIVISION DANI
5	NEW	SEX ON THE STREETS PIZZAMAN CNR/ARCADE
6	NEW	BASIC 2 K. BOY & DEMOLITION QUALITY MADRID
7	NEW	HOY SIN TI K.V. MINERVA NCR/ARCADE
8	4	TRY ME OUT CORONA BLANCO Y NEGRO
9	9	HEY-A-WIA ALDUS HAZA LUCAS GINGER
10	6	CADA DIA LA LOCURA SUMMER BEER CHRYSALIS
ALBUMS		
1	1	JULIO IGLESIAS LA CARRETERA SONY
2	2	ANTONIO FLORES COSAS MIAS RCA
3	3	JUAN LUIS GUERRA GRANDES EXITOS ARIOLA
4	4	LUZ COMO LA FLOR PROMETIDA HISPAVOX
5	8	ALEJANDRO SANZ ALEJANDRO SANZ III WARNER
6	5	BON JOVI THESE DAYS MERCURY
7	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	6	KETAMA DE AKI A KETAMA MERCURY/POLYGRAM
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND
10	10	SACRED SPIRIT CANTOS Y DANZAS DE LOS INDIOS AMERICANOS VIRGIN ESPANA

'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 8/12/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SHY GUY DIANA KING WORK/COLUMBIA
2	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	4	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
4	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	5	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA
6	6	WISH YOU WERE HERE REDNEX JIVE
7	NEW	NEVER FORGET TAKE THAT MCI
8	7	BE MY LOVER LA BOUCHE MCI
9	NEW	TRY ME OUT CORONA DWA
10	NEW	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	PINK FLOYD PULSE EMI
4	5	OFFSPRING SMASH EPITAPH
5	7	SCHLUMPFE TEKKNO IST COOL VOL. 1 EMI
6	4	BJORK POST MOTHER
7	8	GREEN DAY DOOKIE REPRISE
8	6	CRANBERRIES NO NEED TO ARGUE ISLAND
9	10	CELINE DION D'EUX EPIC
10	NEW	DOOFEN LIEDER DIE DIE WELT NICHT SING SING

## BELGIUM (Promuvi) 8/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
2	7	SCATMAN'S WORLD SCATMAN JOHN RCA
3	2	CONQUEST OF PARADISE VANGELIS EASTWEST
4	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	6	VERBORGEN VERDRIET WENDY VAN WANTEN JRP
6	4	BE MY LOVER LA BOUCHE HANSA
7	5	'74-'75 CONNELLS EMI
8	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
9	9	GREF JE HART VANNACHT ANN MIJ SHA-NA ARCADE
10	10	THIS AIN'T A LOVE SONG BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX EPIC
2	2	GERT & SAMSON SAMSON VOL. 5 PHILIPS
3	3	CELINE DION THE COLOUR OF MY LOVE EPIC
4	4	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
5	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	6	OFFSPRING SMASH EPITAPH
7	7	BON JOVI THESE DAYS MERCURY
8	8	THERAPY? INFERNAL LOVE A&M
9	9	LIVE THROWING COPPER MCA
10	10	BJORK POST POLYDOR

## SWEDEN (GLF) 7/21/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SHY GUY DIANA KING COLUMBIA
2	1	VILL DU BU MIN FRU DRANGARNA VIRGIN
3	4	DET VACKRASTE CECILIA VENNERSTEN CNR
4	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
5	5	'74-'75 CONNELLS INTERCORD
6	7	SE PA MEJ JAN JOHANSEN LIONHEART
7	6	FIRST CUT IS THE DEEPEST PAPA DEE TELEGRAM
8	8	WISH YOU WERE HERE REDNEX JIVE
9	10	COMMON PEOPLE PULP ISLAND
10	NEW	DIAN FAGER VAR BLA TOMMY NILSSON BMG
<b>ALBUMS</b>		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	5	SOUNDTRACK PULP FICTION MCA
3	3	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
4	2	BJORK POST MOTHER
5	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
6	6	BON JOVI THESE DAYS MERCURY
7	7	NEIL YOUNG MIRROR BALL WARNER
8	9	ERIC GADD FLOATING METRONOME
9	10	LISA NILSSON TILL MORELIA DIESEL
10	9	GREEN DAY DOOKIE WARNER

## PORTUGAL (Portuga/AFP) 7/25/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NUMERO 1 SONY
2	2	VARIOUS DANCE POWER 95 VIDISCO
3	5	IRAN COSTA ALBUM DANCE VIDISCO
4	4	VARIOUS ARTISTS PORTUGAL RADICAL EMI
5	10	VARIOUS ARTISTS SO SUCESSO VIDISCO
6	8	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
7	NEW	RAUL SOLNADO BEST-SELLERS DOS DISCOS PARLOPHONE
8	7	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
9	NEW	MADREDEUS AINDA EMI
10	3	BON JOVI THESE DAYS MERCURY

## IRELAND (IFPI Ireland) 8/3/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SO GOOD BOYZONE POLYDOR
2	1	NEVER FORGET TAKE THAT RCA
3	2	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
4	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
5	7	KISS FROM A ROSE SEAL ZTT
6	4	SHY GUY DIANA KING WORK/COLUMBIA
7	9	RIGHT NOW/MY DESTINY WHO'S EDDIE RAGLAN ROAD
8	NEW	TRY ME OUT CORONA ETERNAL/WEA
9	6	TAKE THE CHAINS AWAY BRENDAN KEELEY COLUMBIA
10	8	ALRIGHT SUPERGRASS PARLOPHONE
<b>ALBUMS</b>		
1	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! EMI/VIRGIN/POLYGRAM
2	2	SOUNDTRACK PULP FICTION MCA
3	3	R.E.M. MONSTER WARNER BROS.
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	1	BON JOVI THESE DAYS MERCURY
6	NEW	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
7	6	VARIOUS ARTISTS BEST CLASSICAL ALBUM IN THE WORLD...EVER! EMI
8	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	10	CELINE DION THE COLOUR OF MY LOVE EPIC
10	4	VARIOUS ARTISTS DANCE MANIA 95 VOL. 3 PURE MUSIC

## SWITZERLAND (Media Control Switzerland) 7/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ZYX
2	2	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	6	SCATMAN'S WORLD SCATMAN JOHN BMG
5	6	SHY GUY DIANA KING SONY
6	7	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
7	5	SCATMAN JOHN SCATMAN BMG
8	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	NEW	MIEF! DOOFEN BMG
10	10	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
<b>ALBUMS</b>		
1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	3	CELINE DION D'EUX EPIC
3	1	BON JOVI THESE DAYS MERCURY
4	6	LA BOUCHE SWEET DREAMS BMG
5	7	SCATMAN JOHN SCATMAN'S WORLD BMG
6	4	PINK FLOYD PULSE EMI
7	5	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
8	NEW	GURU JAZZMAZZ VOL. 2 EMI
9	NEW	INCOGNITO ONE HUNDRED DEGREES POLYGRAM
10	NEW	OHREWURM KINDERLIEDER TUDOR

## FINLAND (Seura/IFPI Finland) 8/5/95

THIS WEEK	LAST WEEK	SINGLES
1	2	THIS TIME I'M FREE DR. ALBAN DR/BMG
2	1	ONE OF US PANDORA STOCKHOUSE/EMI
3	9	SHY GUY DIANA KING SONY
4	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
5	7	TRY ME OUT CORONA PITCH CONTROL
6	6	TUHAT YOTA SAMULI EDELMANN & SANI RCA
7	5	FALLIN' IN LOVE LA BOUCHE MCI/ARISTA
8	10	AAMUYO 101 K-TEL
9	NEW	BLUE MONDAY '95 NEW ORDER LONDON
10	NEW	SEX ON THE PHONE E-ROTIC INTERCORD/EMI
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY/POLYGRAM
2	4	SCATMAN JOHN SCATMAN'S WORLD ICEBERG/K-TEL
3	2	OFFSPRING SMASH EPITAPH/SPINEFARM
4	3	LEEVI AND THE LEAVINGS RAKKAUDEN PLANTEETTA PYRAMID
5	6	E-ROTIC SEX AFFAIRS INTERCORD/EMI
6	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	5	MOVETRON ROMEO JA JULIA POLYDOR
8	NEW	GREEN DAY DOOKIE REPRISE/WEA
9	8	KAIJA KOOD TUULIKELLO WEA
10	NEW	THERAPY? INFERNAL LOVE A&M

## CHILE (APF Chile) 7/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	NEW	PINK FLOYD PULSE SONY
3	NEW	LA LEY INVISIBLE WARNER
4	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
5	NEW	BON JOVI THESE DAYS POLYGRAM
6	2	RICARDO ARJONA HISTORIAS SONY
7	NEW	MARTA SANCHEZ MI MUNDO POLYGRAM
8	NEW	LA SOCIEDAD DULCE Y FATAL EMI
9	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 1 POLYGRAM
10	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 2 POLYGRAM

# GLOBAL

## MUSIC PULSE

### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**POLAND:** Latin American music is surprisingly popular here, so much so that every year there is a festival celebrating the sounds and rhythms of South America, particularly the Andes region. One Polish band, **Varsovia Manta**, in particular, has popularized Latin American music here. Its story began in 1982, when a group of local folk musicians met Bolivian multi-instrumentalist Ernesto Cortez Espinoza. He introduced them to a Peruvian bamboo flute called the quena, and the musicians became enchanted by the exotic sounds of folk music from the Andes, soon learning to play other instruments including the toyos, bongos, tiple, maracas, bandolin, charango, tenazas, chajchas, and cabaza. Their passion and hard work paid off, and in 1987 Varsovia Manta released its debut album, which was the first record released in Poland to feature the folk music of Peru, Ecuador, and Bolivia. The band toured throughout Europe, playing concert halls, theaters, rock festivals, clubs, schools, prisons, and even on the street. The band's new album, "Los Caminos" on Inter-sonus Music, is a voyage through time and space, a collection of South American folk compositions including "Sombrero," "Margarita," "Don Pablito," and the title track, which build a musical bridge between tradition and the present. "Los Caminos means the roads that we walk every day," the band explains. "This music is



the fruit of the thousands of kilometers that we wander night and day. This is the music that lives somewhere deep in our hearts and souls." **BEATA PRZEDPELSKA**

**IRELAND:** The debut album by singer/songwriter **Susan McKeown** and her band, **the Chanting House**, on new indie label Sheila-na-Gig is "Bones," a progressive mix of Celtic, rock, and acoustic music played on guitars, bodhran, cello, harmonium, accordion, drums, percussion, bass clarinet, and tin whistle. McKeown left Ireland five years ago for New York, returning home to tour annually. As well as playing shows in Estonia, Finland, Austria, and Germany, she has been featured on compilations including "Straight Outta Ireland" (Scotti Bros., 1993), "The Folk Next Door III" (WWUH, West Hartford, Conn., 1994), and "Upsalalooza" (WFMU, East Orange, N.J., 1994). "We write songs using the rhythms of jigs and reels," McKeown says, "but at the same time they are unmistakably rock songs. Traditional music is dear to me, but it's up to the new generation to see how it's carried down." **KEN STEWART**

**FRANCE:** For years, the Maison des Cultures du Monde (Institute for World Cultures) in Paris has been, as its name suggests, the home of world cultures in France, hosting various activities including theater, dance, and music. In 1985, **Françoise Gründ**, the artistic director of this nonprofit organization, started to produce records of traditional music from all parts of the world, which he released on the Inédit label. The label's catalog is intended to be "a memory and a preservation of musical patrimonies threatened with extinction." Now celebrating its 10th anniversary, Inédit has more than 50 titles, including a series of boxed sets featuring music from Africa, the Middle East, Eastern Europe, the Far East, and America. These releases have won some 50 awards, as well as critical acclaim, and according to the label, Inédit's titles have sold 110,000 units, of which 20% were sold last year. To build on its accelerating success, the label (distributed by Auvidis since 1989) plans to produce at least 12 albums a year from now on. "Our goal now is to strengthen our presence in the United States," says spokeswoman **Isabell Montané**, who adds that 50% of the label's titles is sold in Europe, America, and Japan. Highlights of the label's releases include the complete set of Arab-Andalusi Nûba music from Morocco, various performances by Azeri singers (**Alam Kassimov**, among others), and the recordings of master Arab flautist **Munir Bachir** and **Abida Parveen**, the diva of sufi singing. As it looks to the future, the label pledges to carry on defending "the integrity of cultures and authentic repertoires against shifting fashions." **EMMANUEL LEGRAND**

**NEW ZEALAND:** When this country's most successful country group, **the Warratahs**, split up last year, it left a gap in the musical landscape that few observers thought could be filled. The group's achievements included years of touring to full houses, numerous awards, and cumulative sales of 55,000 for five albums, including double-platinum (30,000 units) status for "Only Game In Town" through Pagan. But now, former Warratahs front man **Barry Saunders** has created his own niche with a superb solo album, "Weatherman" (Pagan/EMI), which features nine original compositions and a daring cover of **Johnny Cash's** "I Walk the Line." The songs, which derive strength from their simplicity, evoke the landscape of Saunders' homeland with a captivating resonance. The album is already confirmed for release in Australia, and Saunders looks set to establish a clear identity for himself apart from the band that was held so dear to the nation's heart. **GRAHAM REID**



**RUSSIA:** A monument to the renowned singer, songwriter, and actor **Vladimir Vysotsky** was erected and unveiled in central Moscow on July 25 to commemorate the 15th anniversary of his untimely death in 1980. Vysotsky first rose to fame in the early '60s, when bootlegs of his underground recordings changed hands across the vast expanse of the former Soviet Union. Between 1972 and 1981, the state record label Melodiya released four mini-LPs by Vysotsky with an overall pressing of about 16 million copies, but after he died the label put out his illegal recordings to the tune of 22 albums with a total pressing of 55 million copies, a record number of units for an artist in the former USSR. **VADIM YURCHENKOV**

## Diana King's Hits Proof Of Global Popularity Of Reggae

THE GLOBAL APPEAL of reggae has once more been reaffirmed, this time by young Jamaican singer Diana King, whose single "Shy Guy" has been breaking on pop charts around the world.

King gained attention in the U.S. two years ago with an infectious, ragamuffin rendition of the Bob Marley classic "Stir It Up" from the soundtrack to "Cool Runnings" (Billboard, Nov. 27, 1993).

"Shy Guy" appears on another soundtrack, "Bad Boys," and the tie-in has boosted its exposure worldwide. In the U.S., the film helped to set up King's reggae/R&B debut album, "Tougher Than Love," which was released in April by the Work Group, the Columbia Records Group label set up by former Virgin executives Jeff Ayeroff and Jordan Harris.

Outside the U.S., Sony Music Japan led the way in launching King, reports Julie Borchard, VP, international, for Columbia Records in New York.

"The entire company signed onto the vision, and within five months, sales are approaching 600,000 units," says Borchard. "This aggressive stance accurately depicts how the world has embraced Diana King. Japan is leading the way, and now Europe is No. 1 with 'Shy Guy.' Australia had a top 3 hit, Canada and Asia have had fantastic airplay, and we are poised to break this artist on a global level. 'Tougher Than Love' album sales exceed 1.1 million worldwide to date, and there are several more hits to follow."

King's promotional visit to Japan one month before her album's release there raised expectations among retailers and the media. "Shy Guy" subsequently went to No. 1 on the J-Wave top 40 chart. King was featured on the bill of the Reggae Sunsplash festival in Japan in May, returned for a string of TV appearances in July, and has another tour of Japan scheduled for September.

In Europe, "Shy Guy" has topped Music & Media's Eurochart Hot 100, on the strength of widespread sales and airplay.

Early response came from Norway, where Sony pursued radio airplay and invested in radio and TV advertising. "Shy Guy" peaked at No. 2 in the market, and album sales exceeded 20,000. The single has subsequently hit No. 1 in Sweden and been in the top 5 in Denmark and Finland.

In the U.K., "Shy Guy" has reached No. 2 on the Music Monitor Hot 100 Singles chart and stands at No. 6 after nine weeks on the chart. According to Columbia, the single in the U.K. has sold more than 280,000 units, setting up further promotion for the "Tougher Than Love" al-

bum, which has just shipped in the market.

"For the most part, we concentrated on a pan-European basis on the 'Shy Guy' single as it tied into the 'Bad Boys' soundtrack," says Borchard. "Thanks to close partnership with Columbia/Tri-Star International, Sony Europe was able to drive the airplay across the continent. MTV Europe supported the film version of the video in active rotation, and now the clip is in heavy rotation on the network."

Borchard adds that King travelled to Europe three times for promotion: once in support of the film's

launch at Cannes and twice in support of the single. She also says that TV played a crucial role in the song's chart climb, particularly in the U.K., where King performed twice on "Top of the Pops."

"Shy Guy" has reached the top 10 in France, Germany, Holland, and Ireland.

In Australia, the single has peaked at No. 3 and went platinum (70,000 units) after King made a promotional visit in March, with appearances on TV, at a Sony Australia convention, and as part of the Street Flava campaign to highlight up-and-coming pop and R&B talent. "Tougher Than Love" has already sold 8,000 units in the market, while the "Bad Boys" soundtrack has gone gold (35,000 units). King will return to tour Oz in September.

In Asia, "Shy Guy" has been receiving "substantial" airplay in Malaysia, Singapore, Taiwan, Hong Kong, and Korea, reports Columbia, as Diana King becomes Sony's latest queen of global pop.

THE SANSKRITIK FESTIVALS of Arts of India were a highlight of the summer arts season in the U.K. between 1970 and 1988. Under the direction of Birendra Shankar, the festivals displayed the array of "gharanas" (schools of music) that exist on the subcontinent. Marking the 25th anniversary of the first festival, the Centre of Indian Arts in London has compiled and released a four-volume, eight-CD set culled from live festival recordings and featuring classical and light-classical solos, duets and trios of voices and string and wind instruments, and rhythmic ensembles from throughout India. The project was launched Aug. 9 with an event at Tower Records in Piccadilly Circus in London.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmont Street, London, England, WC1E 7AH or faxed to 44-171-323-2316.*

### HOME & ABROAD



by Thom Duffy

## Bird Sisters Take Wing With 3rd Release Folk Trio Expands Its Sound On 'She & She & She'

By LARRY LeBLANC

TORONTO—The female vocal folk group the Bird Sisters has high hopes for its third independent release, "She & She & She." The album was co-produced by the trio—Sue Smith, Tannis Slimmon, and Jude Vadala—and veteran Canadian producer John Switzer, and was released May 17 by Dave's Records of Guelph, an independent label.

"I'm really happy with the album from a personal and band point of view," says Slimmon. "It's what we needed at this time. We have always been considered folk artists, but the songs being written lately were moving away from that. I couldn't see singing 'Sugar In Surrender' [the album's first single] or 'Bleed All The Lines' being performed with just an acoustic guitar."

"This album [shows] real growth and [is a] departure for us," says Smith. "If you listen to it and our earlier albums, you'd hear the emergence of three single voices. With our first album, it was like hearing one big, fat voice. I don't know what we consider ourselves musically now. There's definitely folk roots in our music, but there's also lots of other musical roots. Tannis has sung a lot of R&B, Jude has done bluegrass and country, and I've done jazz and folk. We're three singer/songwriters. That's the key."

The Bird Sisters came together in 1985 when the threesome met while performing separately at the annual Hillside Festival (which Smith and Vadala co-founded) in Guelph, Ontario. Smith



BIRD SISTERS

was then with folk group Grapevine, Slimmon was a member of the R&B-based Reverb, and Vadala was with This Side Up, a bluegrass group.

Mutual friends encouraged the three to perform together. It took six months to put together an a cappella set consisting of five cover songs. Their group name came about when Common Ground bassist Molly Kurvink heard the trio singing and told them they sang "like bird sisters."

"Right from the beginning, it was amazing for us to sing together," Smith recalls. "There was this beautiful sound. It was also fabulous hearing yourself while singing. [Unlike being in a band] you weren't fighting a drum kit or guitars to be heard."

"There's a lot of emotion, a lot of passion in our singing," says Slimmon. "The differences in our voices is a matter of styling. You can hear our [musical] backgrounds, but we've also influenced each other as well."

The trio's spare-sounding "FLO" cassette, released on their own TBS label

in 1990, was recorded live on a 2-track machine in the Church of St. John the Evangelist in Elora, Ontario. According to Smith, the album has sold 1,000-1,500 copies.

"We recorded for seven wintery nights," Smith recalls. "Jeff [Bird, the producer/engineer] set up the microphones in the nave [front] of the church where the sound was best, and we recorded live."

To finance their debut, as well as their subsequent recordings, the Bird Sisters solicited their fans for funding. "We didn't know how we were going to get it together [financially] to do the first album, so we asked people buy it in advance," says Smith. "We've raised about 10 percent of the budget doing that on every project."

For their second album, "Different Stories," co-produced with Ken Whiteley in 1992, the trio decided to use limited instrumentation. "The first album was really a document of what we did at the time," explains Slimmon. "We tried to get the best possible performances, and Jeff [Bird] spent hours listening to the tapes and choosing the best takes. For the second album, we brought in other instrumentation which we mostly overdubbed."

Sessions for more ambitious, full-bodied "She & She & She" stretched from May 1994 to last February at Orchard Studios in Norval, Ontario, and Uncle Lew's Sound Emporium in Guelph, Ontario. The decision to expand the instrumentation and bring in producer Switzer, who has worked with such well-known Canadian acts as Jane Siberry, the Waltons, and Rita Chiarelli, was well thought out by the trio. "We were looking for someone willing to guide the project, but also someone who would be able to work with us closely," says Smith. "We each have pretty strong ideas and we all wanted input into the production, but wanted someone at the helm of it."

Adds Slimmon, "It's hard to hand over our music to an outsider, but I had a lot of trust in John's musicality and his way of putting across his ideas so they weren't the final decision. He's really good at coming to agreement [with ideas]."

"This album is very, very different from what we've done previously," says Smith. "There's some live off-the-floor singing, and on some songs we played live and then did overdubs later. We really explored a lot of different ways of playing our music. With this album there was also a decision to leave an equal amount of space for each one of us. That's reflected in the title. Tannis and I have [written] four songs, and Jude has five. That's pretty equal."

With the album being played nationally on a regular basis on CBC-Radio, the trio is expecting further touring opportunities. But like many independent Canadian acts, the Bird Sisters are not concerned with being discovered by a major label "We've had a few bites, but we're fiercely independent," says Smith. "We've just worked out a deal with [Canadian distributor] Outside Music, and we're now going to rerelease the album nationally in September. We're also working with two American distributors, Lady Slipper in Durham, N.C., and Golden Rod in Lansing, Mich., to sell our album in the United States."

## MAJORS RETURN TO SOUTH AFRICA

(Continued from page 49)

coming here in their own right, looking to do their own thing, it must be good for the business. Each of them will be looking to be players in the local market, so in the longer term opportunities for local music must also be good, especially with ourselves even more actively involved."

The most unexpected development in the South African music industry has centered on the company that was regarded as least likely to be affected: EMI SA.

In mid-June, the company underwent a restructuring affecting 22 staffers. Longstanding managing director Mike Edwards is now acting managing director, and he is expected to soon be confirmed as having new responsibilities both in South Africa and Europe.

The EMI restructuring is aimed at making the company sharper and more able to cope in the heightened competition that is emerging in South Africa.

Tusk—which was formed via a management buyout of WEA SA in 1986—is the only representative of the major companies here to be unaffected by the changes. However, speculation is rife that Warner Music is about to return to South Africa in its own right.

Tusk marketing director Benjy Mudie says that his company would be well-disposed to such a move. "We would welcome being part of the global Time Warner group again," he says. "Many of the people that work at Tusk have been with the company for

15 years or more, and these are loyal Warner people. We have experienced people who know the company and know what to do with it.

"I think one of our major assets would be our strong investment in domestic music, because it is an area where we've been very successful and Time Warner's philosophy is to encourage domestic music in its territories. The wealth and strength of our domestic roster will play a crucial role in any deal with Warner."

Tusk comprises two local divisions: One World Entertainment, focusing on contemporary pop, rock, and dance; and Kariba, focusing on indigenous music and jazz. Tusk also has a joint venture with Soul Brothers Music, the company of one of Africa's biggest acts, the Soul Brothers.

Mudie agrees with Cherry that the most significant effect of the majors' return to South Africa will be a boost to local music.

However, PolyGram's Voerman warns against expectations of a rash of new signings. "There was always healthy competition between the majors, and I don't see that changing at all. Competition for developing new artists will always be there."

"The growth of the industry depends more on the economy than on the number of majors," Voerman says. "That said, when you focus on the local industry in the way that Sony and PolyGram will, with each having a local and international division, there must logically be growth."



**Coconut Serenade.** Angel recording artist Vanessa-Mae stopped by the new 23,000-square-foot Spec's Music superstore in Coconut Grove, Fla., to promote her new album, "The Violin Player." Pictured, from left, are Ann Lieff, president and CEO of Spec's; Karen Aalund, Angel regional sales and promotion manager; Martin Spector, founder and chairman of Spec's; Randy Haecker, Angel publicist; Vanessa-Mae; Jeff Jones, CEMA sales representative; and Judy Sarra, Angel product manager/artist relations.

## INDI And Alliance Meet As One Convention Points To Merger's Future

■ BY CHRIS MORRIS

LOS ANGELES—In the first words of his welcoming address to employees at the Independent National Distributors Inc. convention here last week, chairman Billy Emerson declared, "With the recent changes that are going on, we are still INDI."

Emerson had to emphasize the distributor's identity, for on July 26—only eight days before the beginning of the third annual INDI confab, held Aug. 3-5 at Ma Maison Hotel Sofitel—Alliance Entertainment Corp. closed its purchase of INDI. In putting together that deal, Alliance paid \$24.5 million and signed a \$2 million note, which will be

paid off on the one-year anniversary of the closing. Also, the company agreed to assume INDI's \$18.2 million in debt, which it refinanced as part of its own restructuring of debt (Billboard, Aug. 12).

The convention thus became a public honeymoon between INDI—itsself comprising Dallas-based Big State, Seacucus, N.J.-based Malverne, and San Fernando, Calif.-based California Record Distributors—and AEC, which does its own independent distributing with AEC Music Distribution and Passport Music Distribution. (Earlier this year, AEC created Passport Music Distribution Inc. from two distribution holdings, Denver-based Encore Distributors Inc. and Sound Solutions U.S.A. Inc.)

AEC Music Distribution was represented at the INDI convention by 17 staffers, including CEO Duncan Hutchison. For most attendees, the event represented their first opportunity to meet their onetime competitors face to face. INDI brought 82 employees, including field sales staffers, into L.A. for the meet. Between 200 and 250 label representatives were also in attendance.

The INDI get-together was an upbeat affair that celebrated the confluence of two prominent firms into what will undoubtedly become the market-share leader among indie wholesalers. Hutchison says that with INDI in place, he anticipates the two distributors will do an estimated \$200 million in billings between the two companies in the 1995 calendar year.

According to AEC documents filed with the U.S. Securities and Exchange Commission, INDI had annual sales of \$108.6 million in the year ending Dec. 31, 1994.

Its cost of goods was \$90.6 million, and selling, general, and administrative expenses totaled \$14.4 million. The company's operating cash flow (earnings before interest, taxes, depreciation, and amortization) was \$3.2 million. Net income was \$1.3 million.

In the nine-month period ending March 31, according to unaudited numbers in an Alliance debt offering prospectus, INDI had total assets of \$60.1 million, liabilities of \$46.9 million, and shareholders' equity of \$13.1 million.

### STAFF CUTS AHEAD?

However, the mating of AEC and INDI brought forth the specter of manpower cuts to eliminate duplications of services within the company. Just in the last month, AEC has begun consolidation of its one-stop holdings, which has entailed the departure of both executives and middle-management staff.

Few in attendance at the convention would discuss the possibility of staff cuts. One attendee, who asked for anonymity, believes that a high-level conference about the subject was imminent. "There's gonna have to be some knights of the round table meeting. They probably had the meeting already."

However, both AEC and INDI executives say that the status quo will prevail throughout the company at least until the end of 1995.

Hutchison says, "I'm absolutely positive that nothing is going to happen this year in terms of consolidation. I'm sure we'll have our plans together, but nothing is going to happen until the new year. It's inconceivable."

"I see there's going to be a lot of room for a lot of people who are on board now," he adds. "We're going to take a hard look at where our strengths and weaknesses are... There necessarily is a degree of duplication, from an operational and fulfillment-based perspective."

Emerson confirms that there have been "preliminary discussions" about duplicated functions within the company. "The Alliance people have asked for preliminary suggestions for going forward," he says. "We're going to have to look at some consolidation... when the time is right. We're going into the fall selling season. We don't need any wholesale changes."

Emerson does suggest, however, that staffers' performance during the fourth-quarter selling season could serve as at least a partial basis for their evaluation.

(Continued on page 58)

## VP Retail Brings Reggae To Jamaica (N.Y.) Family-Run Record Shop/Label Focuses On Caribbean

■ BY DARREN HARTLEY

NEW YORK—While the success of such artists as Shabba Ranks, Patra, Shaggy, and Buju Banton have prompted large music chains to broaden their reggae inventories, VP Records Retail, a family-owned outlet in the Jamaica section of Queens, New York, already has 17-year roots in the American reggae market.

VP Retail services reggae fans and DJs with an inventory of 15,000



titles and a staff that incorporates 35 years of experience in helping customers to choose just the right Jamaican "riddims."

"The typical reggae music buyer tends to be more deep into the music, so you have to have clerks and DJs who know the music," says Randy Chin, promotional manager for the outlet and son of the founders, Vincent and Patricia Chin.

Other record stores treat reggae as a specialty niche and carry very small selections, Chin says. VP Retail customers include die-hard reggae fans and DJs, because, he says, "we are the opposite of the traditional American record store; we focus on Caribbean music and carry a small American section."

VP Retail sells reggae, dancehall, calypso, soca, and Latin reggae, and also has an R&B/hip-hop section. However, 98% of music sales come from reggae titles. Further strengthening VP's pre-eminence in the reggae community is sister company VP Music Group, a record label with approximately 450 titles in its catalog.

The store has a staff of four full-time workers and is open seven days a week. The stock, which is 75% albums and 25% singles, in-

cludes hot sellers, such as the street-favorite singles "Cellular Phone" by Bounty Killer and "Give Me The Weed" by Jiggy King, and the compilation album "Reggae Gold '95," which has been on Billboard's Top Reggae Albums chart for 7 weeks (Billboard, Aug. 5).

The 2,000-square-foot store is overseen by Christopher Chin, who serves as president of VP Retail and VP Music Group. In addition to the store, he oversees the label and distribution. Randy and Christopher's father, Vincent, is retired from the business, while their mother, Patricia, works in distribution.

The store is divided into two sections: one for CDs and cassettes, the other for vinyl. The vinyl section is equipped with a DJ station, enabling customers to experience the latest and greatest music in earth-shattering, Jamaican fashion. "That's the way we sell music in Jamaica, so we transported that idea over here," says Randy Chin. "That's the way [customers] enjoy the music; that's how it is when they go to a dance. So that's the way we have to play it—that's the way we have to give it to them."

The store also carries Caribbean videos, key chains, stickers, flags, T-shirts, concert tickets, and stereo accessories.

"Anything concerning reggae culture, whether it's old, new. As long as it's reggae, we should have it," says Christopher Chin. A customer adds, "Other stores, they don't have as wide a selection as they do here... This is where you have to come to get your music; there's no place else."

Bobby Konders, DJ at WQHT (Hot 97) New York, agrees. "I think that over the years, [VP] just keeps progressing; you know, trying to bring reggae music to the mainstream," he says. "I got mad love for them."

VP's success stems from the Chin family's grass-roots involvement in reggae music. Soon after the birth of their eldest son in 1960, Vincent and Patricia Chin started selling discarded jukebox records in Kingston, Jamaica. After relocating several times, the couple opened Randy's Records in downtown Kingston in 1968. "It was a tiny, tiny store," remembers Patricia Chin.

(Continued on page 60)



Last month, the stars showed up at VP Retail for a signing event in promotion of Shabba Ranks' latest album, "A Mi Shabba." Pictured, from left, are "Reggae Gold '95" model Liz Leite, VP director of marketing James Goring, Epic recording artist Shabba Ranks, model Tyson, VP president Christopher Chin, and Chris Dalrymple from the Uptown/MCA R&B group Soul For Real.

## Starship Stores Finally Dock At One-Stop Music

■ BY ED CHRISTMAN

NEW YORK—One-Stop Music House has completed its acquisition of 12 Starship Music stores, making the chain a growing regional power in the Southeast.

Details of the acquisition were not disclosed, but Billboard estimates that One-Stop paid about \$3 million for the outlets and inventory. The acquisition gives One-Stop 27 outlets. The company will open its 28th location this month.

Al Carter, who heads up Atlanta-based One-Stop, says that once his company finishes digesting the Starship chain, he will be out looking for his next acquisition.

At Starship Music in Norcross, Ga., the principals say the deal frees time and money for the company to concentrate on its wholesale businesses: a one-stop and rackjobber.

Carter confirms that he financed the deal through a term loan, an expanded revolver, and the sale of preferred stock in K.W.C. Management, One-Stop's parent company. Finova (formerly known as Greyhound Financial Corp.) and First Capital Commerce in New Orleans provided the funds.

Carter declines to reveal how much capital he raised or how much equity he gave up. But he describes himself as retaining a "significant" majority stake in One-Stop. Carter

(Continued on page 59)

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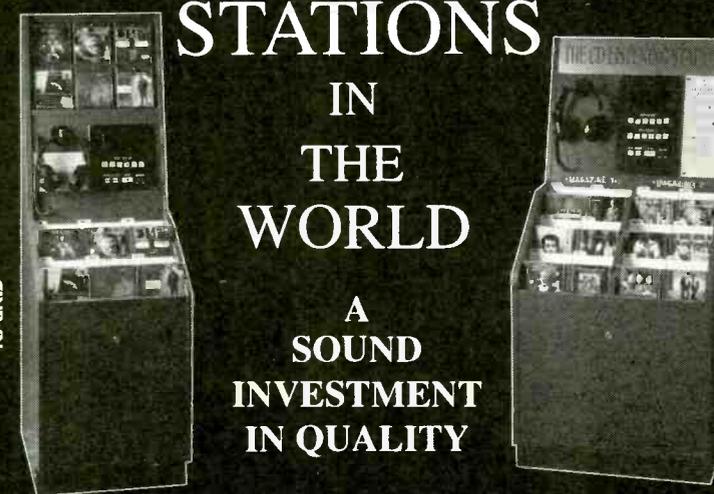
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## Wherehouse Call Not 100%; Chain Beats Others To Punch

ON JULY 31, Wherehouse Entertainment missed payments to its bank, on Aug. 1, it missed payments to its bondholders, and on Aug. 2, it filed for Chapter 11 protection.

On Aug. 3, Retail Track must have received about 10 phone calls in which the callers told me that I had correctly predicted what would happen with Wherehouse. Thanks, but I wasn't completely right. If I remember correctly, I wrote that Wherehouse would try to do a restructuring outside the courtroom, but that if any of the parties got "muleheaded" along the way, the whole magilla would wind up in Chapter 11. That is an either/or scenario, so I don't know how I can be right.

Worse, I was about to do a column saying that informal negotiations between Wherehouse and bondholders have been stormy, with some sources in the junk bond community indicating that they were no longer in favor of trying to do the

restructuring outside the court system. So, here I was expecting the bondholders to pull the plug and throw the chain into bankruptcy, and Wherehouse beat them to it. But that's all milk under the bridge. Most readers want to know what will happen next. The answer is that a lot of things will happen—like the selection of a creditors committee and the exchange of a lot of papers—but it will all amount to nothing in terms of the final disposition of the chain and its debt. Most observers familiar with the situation are saying they don't expect any significant developments to occur until after Jan. 1, 1996.

ONE SUNDAY last month, Retail Track mosied on down to the Chelsea YWCA on 23rd Street in Manhattan, to witness a basketball game between Tower Records/Video and HMV. The game was sponsored by Arista and BMG Distribution's New York branch, and so, of course, was tied into a marketing promotion. But before I tell you who won, you have to read through some background on the promotion.

You see, Arista has this "D&D Project," a compilation album named after the studio in New York. Among the artists appearing on the album are **KRS-ONE**, **Mad Lion**, and **Doug E. Fresh**, and one of the songs on the album is "1, 2 Pass It."

Using that song title as a focus, BMG sales rep **Helene Gurin** and others came up with the idea that they should build a promotion around a basketball game, although they suspected that "1, 2 Pass It" might refer to something other than a basketball. So they set it up so that competing squads would have to give the album two weeks of price and positioning in order to qualify to play the game, and then the winner of that game would have to compete against the BMG All-Stars. If the merchants win, Arista pays for a full page Village Voice ad for the album, tagging the winner.

Anyway, the gym was packed with anticipation as the megastore rivals glared at each other across the court.

Even before the game began, the captain of the Tower team, **John Fonvielle**, GM of Tower's Passaic, N.J., store, lodged a protest that Tower should be considered the home team since they opened a store in New York first.

At the whistle, Tower came out strong, dominating the first half, but in the second half the U.S. merchants choked as HMV pulled from behind to go on to a commanding victory, 53-43.

Then, HMV played against the BMG All-Star team, lead by captain BMG sales rep **Mike Luizzi**. The BMG team was—how can I put this delicately—absolutely pathetic, as HMV destroyed them 72-34.

But the event, which was set up by BMG Distribution black music product development coordinator **Melanie Tinsley**, made for a fun Sunday afternoon. And if BMG Distribution ever makes the mistake of firing its New York branch en masse, Retail Track can testify that all of them,

particularly sales manager **Larry Feldstein** and Arista Northeast regional marketing rep **Mark Zimet**, could have a solid future with the Washington Generals.

ON JULY 28, **Annette "Annie" Solomon** passed away. She was 95. Retail Track sends its condolences to Tower Records/Video president **Russ Solomon** and family.

OVER THE HILLS: National Assn. of Recording Merchandisers executive VP **Pam Horovitz** will be trekking across a continent and an ocean to make the keynote address at the Australian Music Retailers Assn. convention, which will take place in Sydney Sept. 30-Oct. 2. . . In other NARM news, the organization, which has been debating moving its annual convention to the fall, has decided that it will keep it in the March time frame.

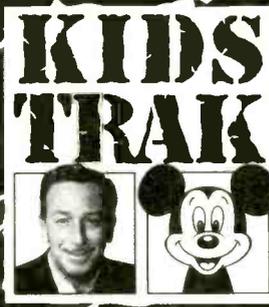
MAKING TRACKS: **Joe Bressi**, Camelot Music's senior VP, called Retail Track on Tuesday, saying, "I am pulling an **Arnie Bernstein**." No, he doesn't mean that he was going to Tibet like the one-time Musicland mall store president did after he left that chain. But after 30 years on the job, Bressi has decided to retire to the good life. . . Similarly, **Bill Graham**, BMG Distribution's senior director label liaison, has retired from music retail wars. . . **Peter Blei**, VP/CFO at Spec's Music, is joining Alliance Entertainment Corp. as VP of planning. . . **Gene Rumsey**, Cema VP of national accounts, has been promoted to senior VP of national accounts for the company. . . **Jeff Abrams**, Best Buy VP of marketing, has been upped to senior VP of marketing. . . **Patti Hauseman**, Arista manager of alternative marketing, has left the label to become head of sales for Nettwerk's newly launched U.S. operation. . . **Ernest Kemeny**, a progressive music marketing manager for Sony Music Distribution's Los Angeles branch, has left the company; he can be reached at 714-731-4397.

## RETAIL TRACK

by Ed Christman



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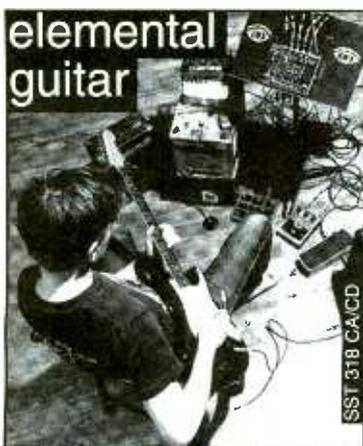
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## Retail

# INDI Convention Scoop; More Wherehouse News

**CONVENTION NOTEBOOK:** The powers that be kept attendees busy at the Independent National Distributors Inc. convention in Los Angeles Aug. 3-5.

INDI's third national convention was its first since the national distributor was sold to Alliance Entertainment Corp. The deal closed July 26 (see story, page 55).

The INDI troops gathered at Ma Maison Hotel Sofitel in L.A., and that's where Declarations Of Independents headed on Aug. 3 to co-moderate a retail panel at the opening session with Billboard director of charts **Geoff Mayfield**. The panelists came from a wide range of retail: **David Lang**, president of Compact Disc World in South Plainfield, N.J.; **Don Jensen**, buyer at Fred Meyer in Portland, Ore., and **Bob Delaney**, VP of retail operations for

Tower Records in Sacramento, Calif.

All agreed that lowball pricing by nonconventional music retailers was the major bugaboo facing the community today. To keep pace with the price issue, it was suggested, retailers will have to go the extra mile with innovative strategies, such as Compact Disc World's membership program, Club CD, which Lang said he will attempt to sell to other independent retailers.

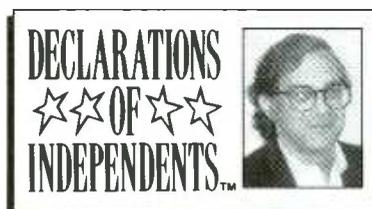
Beyond our own humble contribution, INDI personnel got a comprehensive picture of fourth-quarter offerings from a number of the company's distributed labels.

Among the imprints showing their wares: Solar, React, AVI, Sunset Blvd. Entertainment, Caliber, Represent, Atlanta International, Honest Entertainment, ILS, Terrace Entertainment Corp., Linn, Mapleshade, Street Street, Rip It, GNP Crescendo, NYC, Newcastle, the Publishing Mills, N-Terrogation, Aubergine, Spark, and Hired Gun Marketing.

We got a chance to catch several live music presentations, which studded the daytime product sessions, as well as the Aug. 4 evening cocktail party and the closing banquet on Aug. 5. Among the talent putting in appearances were **Howard Hewett** (Caliber); **Box The Walls**, guitarist **Gary Hoey**, soprano saxophonist **Paul Taylor** (Unity); and dance perennial **Club Nouveau** (Rip It).

The highlight of the affair was a three-song Aug. 5 stint by singer **Dee Carstensen**, who accompanied herself on harp. The combination of Carstensen's lovely contemporary material and the antique instrument, which she stirringly applied to a version of **Jimi Hendrix's "Angel,"** brought her audience to its feet (and that takes some doing at a wholesaler's conference). Her album "Regarding The Soul" is due from NYC Records subsidiary Exit Nine in the fall.

We had to miss the INDI banquet, and thus failed to see a rare acoustic set by veteran thrash band **Testament**,



by Chris Morris

now with In Tune.

INDI personnel also enjoyed an Aug. 4 field trip, courtesy of American Gramophone Records, to the Paramount Pictures lot in Hollywood. There, they caught a screening of a video for the label's forthcoming seasonal album "Christmas In The Aire." At the trip's end, Santa Claus (actually label head **Chip Davis**) gifted each attendee with a Discman containing a copy of the Yuletide record.

Kudos are due to INDI's **Larry "LH" Howell**, VP of sales at Big State—who did everything from running presentations during the day to manning the hospitality-suite bar at night—for running a tight convention ship.

**WHEREHOUSE ADDENDUM:** We heard in the halls at the INDI convention that Wherehouse Entertainment, which filed for Chapter 11 bankruptcy protection Aug. 2 (Billboard, Aug. 12), owes INDI approximately \$400,000. While this figure may be a drop in the bucket compared to the \$10.5 million owed by Wherehouse to PolyGram, it represents a sharp hit to the indie distributor and is probably indicative of the heavy tolls due other indie wholesalers by the debt-burdened retailer.

**FLAG WAVING:** With all due respect to **Elton John**, the piano has waned as a lead rock'n'roll instrument since the '50s heyday of such performers as **Jerry Lee Lewis**, **Fats Domino**, and **Little Richard**.

Singer/pianist **Ben Folds** explains that when the "high-watt guitar play-

ers" made their mark in the '60s, "that put a huge dent in how attractive a piano was to a lot of rockers."

He also claims, with a laugh, that there is a sexual element involved in the piano's eclipse: "A guitar is shaped more like a dick than a piano is. You can't sling the piano around."

These barriers notwithstanding, Folds's group, the three-piece **Ben Folds Five**, is doing its utmost to reinstate the 88's in rock'n'roll. The Chapel Hill, N.C., group's self-titled Passenger debut sports a batch of witty, melodic songs (bearing the unmistakable stamp of **Todd Rundgren** and **Squeeze**) and some hard-banging keyboard work.

"There are strings breaking on the piano—I can hear 'em on the record," says Folds of his two-fisted instrumental attack.

His highly assaultive style might be the product of his training as a drummer. The Ben Folds Five ("We needed a name," Folds says of the handle) was founded in February 1994, after a period in which its nominal leader had performed as a solo act, albeit not in the type of lounge settings usually worked by ivory-ticklers.

"I did play one [lounge] for a couple of weeks," Folds says. "I got fired off of it for being too rambunctious."

Chapel Hill is headquarters for an active music scene that has produced such former flag-wavers as **Superchunk** and **Southern Culture On The Skids**. Folds admits his group may not be perceived as the hippest act in town.

"Being cool does not entail putting effort out in Chapel Hill," he says. "Putting a baby grand piano into a club involves putting out effort. We probably are never going to be double cool."

We think the Ben Folds Five is quintuple cool, at least. The group will be on view nationally soon: On Aug. 16, it begins a week of dates with **Better Than Ezra**, after which it will hook up with vocalist **Heather Nova** for shows through October. The band will also do selected appearances on its own in the fall.

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## INDIE AND ALLIANCE MEET AS ONE

(Continued from page 55)

But he adds, "There's no bloodletting on board."

INDI executive VP Chris Joyce points out that AEC operated its one-stops autonomously for some time and that they all proved to be well-run and lucrative. "Now, on the one-stop side, they're actually starting to look at these situations," Joyce says of the current consolidation there.

### WHY INDI CHOSE AEC

AEC's purchase of INDI culminated a two-year courtship by the New York-based firm. The companies signed a letter of intent after 11th-hour interest from PolyGram. "There clearly was genuine interest from both of the parties," says Emerson, who notes that INDI's distribution of PolyGram product funneled through its Independent Label Sales conduit had been successful.

However, INDI ultimately opted to go with its longtime suitor. "It goes to [AEC chairman Joe] Bianco's vision, and that is a broad-horizon vision," Emerson says. "Having the strongest distribution entity possible opens new

horizons."

Emerson suggests that with INDI in place, AEC has formulated a distribution company that will be able to compete on a global scale within 12 months.

Hutchison left the INDI confab encouraged by the company's potential.

"Having at one time viewed this acquisition with great trepidation, the opportunity I have had to meet the senior management and then the guys at the convention has turned me around enormously," Hutchison says. "I came away from this convention feeling extremely positive about what we can accomplish as a distributor in [the] years ahead."

Hutchison calls the mating of AEC and INDI "a remarkable opportunity to re-evaluate how we go about the task of working with labels and maximizing our ability to work with labels in the field."

Hutchison sees a chance to incorporate AEC's "more marketing-oriented" approach to distribution—born of a shorter list of distributed labels than INDI's—into INDI's game plan.

From INDI's side, Emerson suggests that a more diversified product mix will help the company shake some

of the stereotyping it has faced in the marketplace.

"INDI's been tagged [as a company] with urban expertise and [considered] not so good at the rest of it," Emerson says. "That's [nonsense]... It can work with any product."

He adds, "There's a lot that we can learn [from AEC]," which has had considerable success with what Emerson terms "upstart labels."

Noting synergy with AEC's extensive one-stop holdings, Emerson says, "One of the strategic advantages is the market penetration ability for new artists and new labels."

The ensuing capability to break new acts through the one-stops, he says, "puts you head and shoulders above the competition."

Regarding the potential position of Passport in the AEC-INDI mix, Emerson says, "The present outlook is for Passport to remain autonomous."

No matter what lies in the future for INDI within AEC Music Distribution, Emerson says with conviction that there will be an INDI convention in 1996 at a location to be determined.

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
★ ★ NO. 1 ★ ★				
1	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND 37 weeks at No. 1	211
2	2	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	142
3	3	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	219
4	5	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	100
5	4	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	12
6	6	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	37
7	7	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	38
8	14	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	19
9	9	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	222
10	8	<b>ENYA</b> REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	6
11	13	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	15
12	12	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	222
13	18	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	171
14	11	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	127
15	15	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	217
16	17	<b>THE DOORS</b> ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	205
17	16	<b>ELTON JOHN</b> ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	210
18	19	<b>JOURNEY</b> ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	222
19	10	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	220
20	20	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	198
21	21	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	208
22	23	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	219
23	28	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	22
24	25	<b>SEAL</b> ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	27
25	—	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	209
26	44	<b>MEAT LOAF</b> ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	189
27	24	<b>WHITE ZOMBIE</b> ▲ GEFFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	15
28	29	<b>EAGLES</b> ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	222
29	42	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	66
30	22	<b>GRATEFUL DEAD</b> ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	112
31	30	<b>METALLICA</b> ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	199
32	31	<b>NIRVANA</b> ▲ SUB POP 34* (10.98/15.98)	BLEACH	69
33	47	<b>CAROLE KING</b> ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	40
34	32	<b>SOUNDTRACK</b> ▲ MCA 10541 (10.98/15.98)	RESERVOIR DOGS	21
35	37	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	198
36	27	<b>U2</b> ▲ <sup>7</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	175
37	41	<b>SANTANA</b> ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	26
38	35	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	189
39	46	<b>CHICAGO</b> ▲ <sup>7</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	185
40	40	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	185
41	48	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	117
42	36	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	14
43	33	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	90
44	34	<b>GREEN DAY</b> ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	42
45	38	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	30
46	26	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 103*/EEG (7.98/11.98)	HOTEL CALIFORNIA	125
47	—	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	18
48	39	<b>PATSY CLINE</b> ▲ <sup>5</sup> MCA 12* (7.98/12.98)	GREATEST HITS	211
49	—	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MOTOWN 6062* (7.98/11.98)	THE BIG CHILL	6
50	—	<b>BARRY WHITE</b> ● CASABLANCA 822782/ISLAND (7.98/11.98)	GREATEST HITS VOLUME 1	6

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.

## STARSHIP LANDS

(Continued from page 55)

acquired One-Stop in April 1994.

The deal, which began six months ago with the signing of the letter of intent, closed Aug. 3 (Retail Track, Billboard, Aug. 12). The deal took this long to close because One-Stop changed from a subchapter S partnership to a limited liability corporation.

With the completion of the deal, Billboard estimates that One-Stop Music House will generate about \$25 million in annual revenue. Of that, about \$17 million is expected to be generated by the retail chain, with the remainder coming from the one-stop business, Billboard estimates.

The acquisition "did a good job of filling out our coverage of Georgia," says Carter. Nine of the Starship stores are in Georgia, which gives One-Stop a total of 16 outlets there. Also, the chain now has six stores in North Carolina, one in South Carolina, one in Missouri, one in Mississippi, and two in Alabama.

He says that over the next six months, the Starship stores will be changed to the Peppermints logo, as the outlets are renovated. In closing the deal, One-Stop Music House takes on 90 Starship employees, including store managers, sales associates, and regional managers.

Carter says the stores fit his chain's general profile: about 2,000-3,000 square feet in size. Of the 27 outlets, 19 are in enclosed malls and the remainder are either in strip centers or free-standing outlets. He adds that the Starship stores serve "niche markets, and that's what we do well. We are going to stick with the small store."

He says that One-Stop Music House is specializing stores' inventories, based on what the community needs. For example, it has three stores in Atlanta, which he describes as urban music-oriented. Some of the chain's other stores lean toward country, while others are slanted toward modern rock.

He says that being flexible enough to meet consumers' changing needs is a priority for the chain. Atlanta is currently involved in a market-share war, thanks to an influx over the last two years of Media Play, Best Buy, HMV, and Circuit City. "I hear rumblings that some of our competitors aren't doing well," Carter notes. "So far, because of our locations and how deep we are into our niches, our chain is doing well. So far this year, we have been averaging 20% comparable-store increases."

### WHOLLY WHOLESALE NOW

Michael Goldwasser says he and his partner, Michael Parkinson, sold the Starship chain because most of the company's growth has come through its wholesale business. The Music Network, also based in Norcross, operates a one-stop and a rackjobber, and that end of the business is expected to generate \$20 million in sales, Goldwasser says, declining to break out revenues.

In particular, the rackjobbing business has been growing at a fast clip, he says. The company services convenience stores and truck stops with music. Initially, the company racked those locations with singles, but the business has expanded to include albums as well.

"We really wanted to devote our efforts to the expansion of our rack business and one-stop business," he says. "Since it is where we have experienced the greatest growth, it's where we decided we would invest" the company's money and energy.



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## VP RETAIL BRINGS REGGAE TO JAMAICA (N.Y.)

(Continued from page 55)

"It could only hold two people."

The store was so successful that within a few years Vincent was able to invest in his own production facility, Studio 17, a hit factory frequented by artists such as Bob Marley, Peter Tosh, and Gregory Isaacs. Patricia says that Studio 17 helped to nurture a trusting relationship between reggae artists that would later prove to aid the Chins' retail success in America. "They're happy to know that someone is behind them that understands and is from their culture," she says.

In the mid-'70s, spurred by political unrest in Jamaica and a budding American market, the couple decided to open a retail store at 170-03 Jamaica Ave. in Queens. "Well, the location had a nice name; it had 'Jamaica' in it!" says Patricia. She says that locations throughout the neighboring borough of Brooklyn were considered, but the Jamaica site was chosen because the neighborhood was quieter. However, Vincent Chin's brother, Victor, opened Chin Randy Records in Brooklyn and serves that community in a manner similar to that of VP.

The '80s brought major changes for the VP company. In 1980, the Chins branched into music manufacturing when they started the VP Music Group. The label mainly licenses music from Jamaican labels and sells it to American retailers and wholesalers.

Several years later, VP opened a New York-based distribution company and established a wholesale company in Miami that is run by daughter Angela. "We had some



The vinyl section at VP Retail, which is responsible for 25 percent of the store's music sales, offers a broad selection of Caribbean sounds to reggae fans and DJs. (Photo: Darren Hartley)

temporary problems getting product in from Jamaica," says Randy. "The turnaround in reggae became so quick that we decided to invest in these facilities. With reggae, it's almost like you're dealing with a perishable product, so we expanded to get the music to our customers quicker."

The company also built a cassette-duplication facility and a printing room for vinyl labels.

The company branched its roots further into reggae, creating a mastering studio above the retail location and the VP Music Group, which has served such artists as Yellowman, Garnett Silk, and Shabba Ranks. "We were able to get the art-

ists upstairs, make a quality copy, and then play it downstairs," says Paul Shields, the label's mastering engineer. Shields, who also worked at Randy's Records in Kingston, says that the exposure generated by the mastering studio had a noticeable affect on sales. "The customers got an opportunity to see the artists, and the artists were able to get an instant reaction to their music," he says. "That's one of the advantages of being a retail store, a wholesaler, and a label."

Although pursuing music manufacturing, the Chins didn't neglect their retail business. In 1985, the store moved to its present location at 170-21 Jamaica Ave., obtaining an additional 1,200 square feet of retail space.

Today, the Chin family is concentrating on retail expansion plans. "We're seriously thinking about getting some other stores," says Randy. "We're currently looking at a few sites in Manhattan. There's an untapped market there that we want to service."

A Manhattan store is expected to open sometime in 1996. VP Retail also plans to install CD listening stations and an expanded video section, and to offer even more in-store appearances by reggae artists.

"We've had Shabba Ranks, Jiggy King, Singing Melody, Beenie Man, Carlene Davis stopped in last week," Randy says. "But we want to continue to generate traffic and allow people to come say 'hi' to the artists. Our mission is to focus on reggae and to be as deep into the music as possible."



Radio vans from New York stations WLIB and WQHT (Hot 97) are shown parked outside VP Retail on Jamaica Avenue in Queens. The stations showed up for an in-store signing event with reggae artist Jiggy King.

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### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. HOURS BETWEEN NIGHT AND DAY OTTMAR LIEBERT + LUNA NEGRA EPIC
17. TYRANNY OF BEAUTY TANGERINE DREAM MIRAMAR
18. BEYOND THE THUNDER NEAL SCHÖN HIGHER OCTAVE
19. MONTEREY NIGHTS JOHN TESH GTS
20. I LOVE YOU PERFECT YANNI SILVA AMERICA
21. NARADA DECADE VARIOUS NARADA
22. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
23. MANDALA KITARO DOMO
24. BETWEEN FATHER SKY AND MOTHER EARTH VARIOUS NARADA
25. APURIMAC II CUSCO HIGHER OCTAVE

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	4	<b>BOOMBASTIC</b> VIRGIN 40158*	SHAGGY
			4 weeks at No. 1	
2	2	11	<b>NATURAL MYSTIC</b> TUFF GONG 24103*/ISLAND	BOB MARLEY & THE WAILERS
3	5	7	<b>TOUGHER THAN LOVE</b> WORK 64189*/COLUMBIA [RS]	DIANA KING
4	4	4	<b>FREE LIKE WE WANT 2 B</b> ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
5	3	3	<b>'TIL SHILOH</b> LOOSE CANNON 524119*/ISLAND [RS]	BUJU BANTON
6	NEW ▶		<b>LYRICAL GANGSTA</b> EASTWEST 61764/EEG [RS]	INI KAMOZE
7	6	8	<b>A MI SHABBA</b> EPIC 57801*	SHABBA RANKS
8	7	16	<b>HERE COMES THE HOTSTEPPER</b> COLUMBIA 67056*/[RS]	INI KAMOZE
9	8	13	<b>REAL TING</b> WEEDED 2006*/NERVOUS [RS]	MAD LION
10	9	9	<b>REGGAE GOLD '95</b> VP 1429*	VARIOUS ARTISTS
11	10	81	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
12	11	81	<b>PROMISES &amp; LIES ▲</b> VIRGIN 88229	UB40
13	12	3	<b>CARIBBEAN NIGHTS 1</b> REBOUND 520313	VARIOUS ARTISTS
14	13	81	<b>SONGS OF FREEDOM ▲²</b> TUFF GONG 512 280/ISLAND	BOB MARLEY
15	14	19	<b>MURDER LOVE</b> EASTWEST 61737*/EEG	SNOW

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	24	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS I</b> WALT DISNEY 60871	LEBO M
			22 weeks at No. 1	
2	2	19	<b>BEST OF</b> NONESUCH 79358/AG	GIPSY KINGS
3	3	28	<b>THE LONG BLACK VEIL ●</b> RCA 62702	THE CHIEFTAINS
4	4	38	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 [RS]	LOREENA MCKENITT
5	8	38	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
6	5	4	<b>MUSIC BY RY COODER</b> WARNER BROS. 45987	RY COODER
7	6	12	<b>A DIFFERENT SHORE</b> WINDHAM HILL 11166	NIGHTNOISE
8	13	61	<b>TALKING TIMBUKTU</b> HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
9	9	25	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b> NARADA 63916	VARIOUS ARTISTS
10	10	23	<b>CLANNAD THEMES</b> CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
11	7	11	<b>HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL.</b> DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
12	12	41	<b>GIPSY KINGS ▲</b> ELEKTRA 60845/EEG	GIPSY KINGS
13	11	23	<b>CELTIC HEARTBEAT COLLECTION</b> CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
14	14	88	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
15	NEW ▶		<b>EVORA CESARIA</b> NONESUCH 79379/AG	EVORA CESARIA

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	73	<b>LIVE AT THE ACROPOLIS ▲³</b> PRIVATE MUSIC 82116	YANNI
			66 weeks at No. 1	
2	2	23	<b>LIVE AT RED ROCKS ●</b> GTS 4579	JOHN TESH
3	3	193	<b>SHEPHERD MOONS ▲⁴</b> REPRISE 26775/WARNER BROS.	ENYA
4	4	121	<b>IN MY TIME ▲</b> PRIVATE MUSIC 82106	YANNI
5	5	9	<b>VIVA!</b> EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
6	6	15	<b>BY HEART</b> WINDHAM HILL 11164	JIM BRICKMAN
7	7	41	<b>FOREST ●</b> WINDHAM HILL 11157	GEORGE WINSTON
8	9	4	<b>AN ENCHANTED EVENING</b> DOMO 71005	KITARO
9	8	271	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	14	2	<b>THE MUSIC OF THE GRAND CANYON</b> REAL MUSIC 1422	NICHOLAS GUNN
11	10	17	<b>QUEST OF THE DREAM WARRIOR</b> NARADA 64008	DAVID ARKENSTONE
12	15	7	<b>NARADA COLLECTION 5</b> NARADA 63920	VARIOUS ARTISTS
13	11	43	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070 [RS]	CRAIG CHAQUICO
14	13	4	<b>HEART &amp; SOUL</b> TIME LINE 09	LORIE LINE & HER POP CHAMBER ORCHESTRA
15	12	27	<b>EUPHORIA (EP)</b> EPIC 66862	OTTMAR LIEBERT

○ 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. [RS] indicates past and present Heatseekers titles © 1995. Billboard/BPI Communications and SoundScan, Inc.

## VEGAS IS TO BE WOW! BY SUPERSTORE

(Continued from page 1)

Incredible Universe stores average about 200,000 square feet of electronics, appliances, music, and video products. In comparison, the Vegas WOW! is 60,000 square feet.

Trans World and Tandy plan to expand their chain to 17 locations by year's end.

Although WOW! appears to be an obvious reaction to Best Buy's and Circuit City's success selling entertainment software along with refrigerators and televisions, Good Guys president/CEO Bob Guntz downplays the comparison.

"Logically, hardware and software together makes sense, because it offers the impulse and convenience of purchasing both," says Guntz. "But stores which sell both don't do very well, because hardware and software are two different businesses." WOW! attempts to overcome the problem by maintaining each store's independence.

West Sacramento, Calif.-based Tower operates 153 locations

*We're not selling under cost and we won't because we want to make a profit'*

worldwide; San Francisco-based Good Guys has 60 stores in California, Nevada, Washington, and Oregon. There are no concrete plans yet to open additional WOW! locations.

### SELECTION IS KEY

Guntz says hardware retailers that have added software departments fall short, because they don't offer the selection of Tower Records.

The WOW! music department stocks 110,000 CDs and 20,000 cassettes, along with a smattering of MiniDiscs, according to Tower Southwest regional manager Kevin Cassidy.

The average CD price at WOW! is \$15.99, considerably higher than at Circuit City and Best Buy.

However, WOW! sale prices of \$11.99 and \$10.99 are consistent with everyday prices at the Circuit City store located less than a mile from the Vegas WOW!

The Best Buy store on Maryland Parkway a few miles from WOW! has a few new releases sale-priced at \$9.99, with an average price of \$10.99-\$11.99 for most CDs.

"The point is we compete with Best Buy," says Tower president Russ Solomon. "We're not selling under cost, and we won't because we want to make a profit."

On the video side, WOW! carries 17,000 cassettes for sale, 3,500 for rental, and 2,500 CD-ROMs.

Tower offers a 25%-30% discount on the store's top 25-selling videos, with a median price of \$14.95. Specific genre films may be discounted further, according

to Tower video VP John Thrasher. Titles with a suggested list of more than \$20 are usually discounted to \$15-\$17.

In comparison, Best Buy had "The Swan Princess" on sale for \$14.99 with most titles selling for \$16.97. The lowest price in the store was \$3.97 for a family entertainment title called "The Rogue Stallion."

WOW!'s "big box" warehouse look may lead consumers to believe the store has more inventory than an average Tower store. However, it actually stocks less than any major-market Tower.

The Vegas store has about \$2 million worth of software inventory—\$1 million less than Tower's Boston or New York stores, Solomon says.

Inventory makeup on the Good Guys side, however, rivals electronic stores in other major markets.

"What this store has is class," says Solomon. "It's not the type of store that you have tackle someone in a blue shirt to get some service."

Unlike the wide-open spaces of a warehouse store, WOW! has several partitioned areas, including a classical music room with an \$80,000 sound system from the Good Guys.

A central concierge directs customers to various departments and offers concert tickets via Ticketmaster.

In-store performances will be staged in a rotunda located in the middle of the music department. A video wall above the retro-style coffee bar plays music videos; customers also can watch anything from the O.J. Simpson trial to professional golf on 10 television screens adjacent to the video wall.

There are also separate home theater and car stereo listening rooms and 72 listening posts with



Artist's rendering of the interior of the new WOW! store in Las Vegas. A coffee bar, center, separates Tower's music and video offerings, left, from the Good Guys' hardware displays.

12 titles available at each. In addition, six of the 12 stations at the coffee bar include MiniDisc samplers.

Thirty-six computers hold the top five CD-ROM titles for customers to sample. Customers can surf the Internet using Motorola's new digital modem, which uses an ISDN connection. WOW! claims to be the first retail store in the country to allow customers to sample a superspeed modem. Customers can also sample any CD-ROM from the floor, although the store is not advertising the policy.

"If someone wants to run a title, we'll take the title off the rack and use it as a giveaway item," says Good Guys computer buyer Jerry Leone.

Twenty sales counselors have been hired to demonstrate computer hardware. The combined stores' total staff is about 150.

Unlike Blockbuster Music, the store won't allow customers to

sample any CD in stock.

"If someone wants to listen to something on a Good Guys system, we'll do that," Solomon says. "But there are enough listening booths for sampling, and we're not going to offer a deal like at Blockbuster."

### NO REVOLUTION

Competing retailers in the area are anxious to see how the two companies work together but doubt WOW! will revolutionize entertainment retailing.

"It sounds interesting, but customers are used to shopping for electronics and entertainment products in the same store," says Best Buy VP of merchandising Jeff Abrams. "I'm excited to see what ideas we can use from them."

Ian Duffel, Virgin Megastore's president of U.S. retail operations, says hardware and software don't necessarily attract the same consumer.

"I'm not sure hardware and software is the best fit, because hardware is more of a sort-through decision," says Duffel. "It makes more sense for Good Guys than Tower."

Duffel says Virgin's Paris store offers a wide array of hardware products, but store traffic has not increased as a result.

"Hardware purchases aren't spontaneous like purchasing a CD or a video," Duffel says.

Virgin, which opened its fourth U.S. Megastore Saturday (12) in San Francisco, plans on teaming with restaurants rather than hardware stores.

Virgin's new San Francisco store is located in the same building as Planet Hollywood; its New York location—scheduled to open by year's end in Times Square—will be next to Planet Hollywood's new All-Star Sports Cafe.

Virgin will also enter Las Vegas in 1996, when it opens in the Forum Shoppes at Caesar's Palace on the strip.

"We think these kind of retail alliances create a great deal more foot traffic than a hardware store," says Duffel.



Artist's rendering of the exterior of the new WOW! store, top. The hardware department is pictured at left, software, right. (Billboard photos)

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# Album Reviews

EDITED BY PAUL VERNA

## POP

► **LUNA**  
**Penthouse**  
 PRODUCERS: Luna, With Pat McCarthy & Mario Salvati  
 Elektra 61807

Always skilled at mixing fluid guitar lines with languid grooves à la Velvet Underground, alternative rock outfit Luna perfects that formula on its third album. A tad more animated than the band's previous works, "Penthouse" offers possibilities for modern rock, triple-A, and college fan base, plus a shot at top 40 exposure with such cuts as "Chinatown," "Double Feature," and "23 Minutes In Brussels." Fans of V.U., Cowboy Junkies, and Morphine will likely find Luna equally compelling.

► **THE FREDDY JONES BAND**  
**North Avenue Wake Up Call**  
 PRODUCER: Justin Niebank  
 Capricorn 42040

Seasoned by years of toiling on the road, Chicago blues/rock band is ready for the kind of crossover success enjoyed by kindred spirits the Dave Matthews Band and Hootie & the Blowfish. New album—the group's third—could do the trick on the strength of such working man's rock tunes as the catchy, uptempo "Waitress"; the bluesy, lilting "Hold On To Midnight"; and the funky "Deep In The Flow."

► **PAIGE O'HARA**  
**Loving You**  
 PRODUCER: Bruce Kimmel  
 Varese Sarabande 5586

Among the last of the songwriter romantics and great melodists, Jerry Herman is given a worthy tribute by cabaret star Paige O'Hara. The special pleasures among the 14 selections are such lesser-known Herman songs as the beautiful title track ballad from the overlooked film version of "Mame"; "I Never Said I Loved You," from Broadway's "Dear World"; and "I Belong Here," which manages to be a love song and tribute to one's hometown in one pretty package (the source is another Broadway show, "Grand Tour"). Herman's big shows, "Hello, Dolly!" and "Mame," are also represented.

## R & B

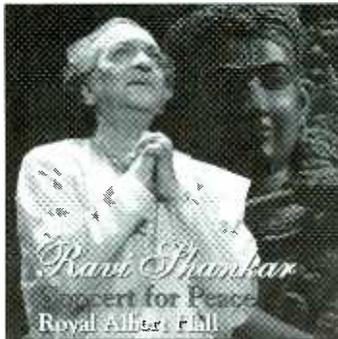
► **MONICA**  
**Miss Thang**  
 PRODUCERS: Various  
 Rowdy/Arista 75444

Teen artist displays emotionally mature chops backed by strong, today-styled hip-hop and R&B melodies. Clever production maintains set's overall high energy, while remaining secondary to singer's vocals—creating a youthful, but eclectic 16 tracks. Singer demonstrates versatility on several selections without going over the top. Examples include "Don't Take It Personal (Just One Of Dem Days)," which features a peppy midtempo melody under adept alto vocals, and the swaying ballad "With You," on which the artist lays down multiharmony choruses.

► **XSCAPE**  
**Off The Hook**  
 PRODUCERS: Jermaine Dupri, Daryl Simmons, Organized Noize  
 So So Def/Columbia 67022

Quartet's sophomore album demonstrates enough growth and vocal maturity to dispel criticisms of one-hit-wonder status. Vintage electric guitar wah-wah sounds and acoustic piano—on such songs as "Hard To Say Goodbye" and "Feels So Good"—and '90s-styled production effects and solid vocal performance on tracks like "What Can I Do" and "Keep It On The Real" yield

## SPOTLIGHT



**RAVI SHANKAR**  
**Concert For Peace**  
 PRODUCER: Alan Kozlowski  
 Moment 1013

Stunning in its passion, opulent beauty, and aural power, this live two-CD set documents Shankar's acclaimed Nov. 9, 1993, Royal Albert Hall benefit for the Rajiv Ghandi Foundation. Released to coincide with the sitar master's 75th birthday, "Concert For Peace" features soloists/accompanists Partho Sarathy on sarod and superstar Zakir Hussain on tabla in three exhilarating ragas. The rare, vesper-like "Raga Jait" and the more popular and soaringly poetic "Raga Kirwani" have been researched and reinterpreted by Shankar since the '40s, and he presents them here in definitive virtuoso renditions. The climatic "Misra Khammaj" is an evening raga with a structure that lends itself to spirited improvisation, and Sarathy, Hussain, and the astoundingly indefatigable Shankar take maximum advantage with thrillingly inventive solo flights. Exquisite in its production and execution, this celebration of artistic genius is one of the classical releases of the year.

delightfully textured musical compositions. Set contains right combination of hip and standard R&B vibes to set it apart from other "girl" group albums.

► **MN8**  
**To The Next Level**  
 PRODUCERS: Dennis Charles & Ronnie Wilson, Ralph Daley  
 First Avenue/Work 67232

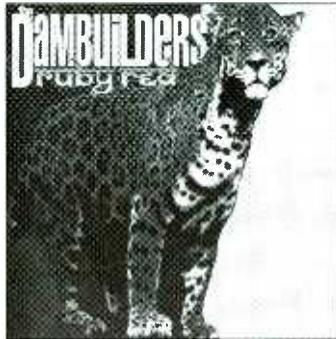
British quartet's infectious melodies and catchy hooks help construct pop-influenced R&B tracks sure to please mainstream teenagers. Clean, airy production and not-quite-naughty lyrics lend themselves to group's harmless bad-boy imaging. Tracks include the bouncy dance tune "I've Got A Little Something For You," and the happy, bubble-gummy "If You Only Let Me In." Foursome demonstrates credible vocal ability on covers of "Happy" and "Black Pearl," and legitimate soul-sonic performance on midtempo "Holding Hands."

## JAZZ

★ **CHICO O'FARRILL**  
**Pure Emotion**  
 PRODUCER: Todd Barkan  
 Milestone 9239

The return of veteran composer/arranger Chico O'Farrill should earn an enthusiastic welcome for devotees of swinging, straight-ahead Latin jazz. His Afro-Cuban Jazz Orchestra includes such talents as Steve Berrios, Andy Gonzalez, Jerry Gonzalez, Robin Eubanks, and his son, Arturo Jr. O'Farrill's well-crafted charts define the set, especially the powerhouse horns of "Igor's Dream," the lush, Ellingtonian

## SPOTLIGHT



**THE DAMBUILDERS**  
**Ruby Red**  
 PRODUCER: Don Gehman  
 EastWest 61831

Alternative rock quartet with roots in New England and Hawaii follows its successful debut, "Encendedor," with an album that further defines its unusual sonic trademark: screeching electric guitar and violin anchored by a rock-solid rhythm section and offset by front man Dave Derby's incisive vocals. Savvy Production by Don Gehman (John Mellencamp, R.E.M., Hootie & the Blowfish) sets the table for cross-format airplay at college, triple-A, modern rock, and pop outlets, with such cuts as "Teenage Loser Anthem," "Drive By Kiss," "Lazy Eye," and "Cosmonaut" among the prime candidates. A band that's ready to take a giant leap.

sonorities of "Pura Emocion," the sharp, savage counterpoint of "Chico And The Men," and the serene, enchanting strains of "Campina." Also includes a cover of Juan Tizol's "Perdido," a lively Latinization of "Get Me To The Church On Time," and a playful, exhaustive reworking of "La Cucaracha" titled "Variations On A Well-Known Theme."

**DEZONA**  
**Hands**  
 PRODUCERS: Klaus Genuit & Christoph Moritz  
 Lipstick 8930

German contemporary jazz musicians Christoph Moritz (on guitar) and Klaus Genuit (on bass) weave an enjoyable acoustic-flavored set awash in breezy melodies and easy grooves. Their electronic ensemble sound frames Moritz's fleet-fingered fretwork well, especially on the winning, wiry hooks of "Reflection," the gentle, glimmering tones of "Little Nemo," the clean pop changes of "Easy Blue," and the lovely, Latin-tinged jazz of the title track and "Gozo."

## SPOTLIGHT



**BLUE MOUNTAIN**  
**Dog Days**  
 PRODUCER: Eric Ambel  
 Roundrunner 8940

With this thoughtful and dynamic full-length debut, Blue Mountain of Oxford, Miss., not only goes immediately to the front of the burgeoning roots-rock line, but joins the ranks of must-watch American bands, regardless of genre. With wisdom and rhymes far beyond their years, the trio's chiseled, four-minute guitar narratives are out-of-the-box naturals for triple-A radio. (If the format still needs a summer anthem, "Blue Canoe" can carry the weight.) Although washed in leader Cary Hudson's warm Delta vocals, guitar, and occasional harmonica, "Dog Days" is much more than Southern or country rock. It's the sound of a band affirming its love of the land, as well as the power and possibility of music.

## NEW AGE

**EDGAR FROESE**  
**Beyond The Storm**  
 PRODUCER: Edgar Froese  
 Caroline/Blue Plate 1895

This is the second of Tangerine Dream founder Edgar Froese's revisionist anthologies. Last year, he released the Dream collection "Tangents," and now he has revisited his solo works. But rather than collect them on this two-CD set, Froese has rerecorded them, adding digital timbres and plodding drum machines to the liquid head trip "Upland" and a pseudo-classical intro to the otherwise powerful "Drunken Mozart." Combined with 16 outright new compositions, this is a retrospective with no sense of history, substituting the suspect sheen of the present for the exploratory charm of the past.

## VITAL REISSUES™

**SANTANA**  
**Dance Of The Rainbow Serpent**  
 COMPILATION PRODUCER: Lawrence Cohn  
 Legacy/Columbia 64605

Guitar master and pioneer of the jazz/rock/blues/Latino fusion that is synonymous with his name, Carlos Santana is the latest icon to be honored by a lavish boxed set that offers ample insight into an outstanding career. From the opening note of his first hit, "Evil Ways," through such previously unreleased material as a 1978 collaboration with Vernon Reid, the three-disc package spans the entirety of the Mexican-born artist's output. The box's artwork, liner notes, discography, and track descriptions are as artfully presented as the music on the discs. An essential item for Santana fans, scholars, and initiates.

**LOVE**  
**Love Story**  
 ORIGINAL PRODUCERS: Jac Holzman, Mark Abramson, Paul Rothchild, Arthur Lee & Bruce Botnick  
 COMPILATION PRODUCERS: Gary Stewart, Andrew Sandoval & Bill Inglot  
 Elektra Traditions/Rhino 78005

Pioneering late-'60s L.A. rock band Love had a greater influence on such contemporaries as Jimi Hendrix, Sly Stone, and the Doors than its comparatively meager chart presence would suggest. Noted for its multiracial makeup, outrageous outfits, and impeccable hippy pop sensibilities, the Arthur Lee-led group gave the world such period anthems as "My Little Red Book" and "Alone Again Or." Those and other tunes are collected on this two-disc set, which fans will welcome as a definitive career retrospective.

## WORLD MUSIC

**XIAME**  
 PRODUCER: Wolfgang Loos  
 Traumton 2402

Xiame is the unusual alliance of Brazilian bassist Jorge Degas with Germans Michael Rodach on guitar and Andreas Weiser on percussion, resulting in a very tuneful world music-techno-crossover. In a set marked by Brazilian tonalities blended with German electronics, standout tracks include the cool, understated theme of "Nosso Destino," the rhapsodic rhythms of "Flor Da Terra," the kinetic, infectious grooves of "Guaratiba," "Rio De Janeiro" and "Um Brasileiro Em Berlin." New label Traumton spotlights alternative jazz and world music.

## LATIN

► **CARLOS VIVES**  
**La Tierra Del Olvido**  
 PRODUCERS: Carlos Vives, Richard Blair  
 PolyGram Latino 528 531

Emotive Colombian wailer who introduced indigenous vallenato rhythms to an international audience last year returns with a similar package of vivacious odes to living and loving on the northern coast of his native country. "Zoila" and "Pa' Mayté" are the strongest radio tracks from an album whose U.S. sales will benefit greatly from Vives' just-launched American tour.

**VARIOUS ARTISTS**  
**Stars In Spanish**  
 PRODUCERS: Various  
 PolyGram Latino 525 734

Though these novel Latino covers of '70s, '80s, and '90s hits by the likes of Bryan Adams, Bon Jovi, and the Moody Blues don't quite measure up to original takes, there are exceptions, such as Boyz II Men's "No Dejemos Que Muera El Amor" (a fine cover of the group's smash "Water Runs Dry") and Janet Jackson's soothing "Vuelve A Mi," which might be more sensuous than her 1990 hit "Come Back To Me."

## COUNTRY

► **TY ENGLAND**  
 PRODUCER: Garth Fundis  
 RCA 66522

This former Garth Brooks sideman (and former roommate) obviously learned his lessons well from years of touring with the Brooks machine. His first album is a well-crafted, carefully thought-out, and impressive debut. England has a lived-in, world-weary voice that's perfectly suited to such whiskey-soaked trad country songs as the Harlan Howard/Don Cook composition "Her Only Bad Habit Is Me." Look for good things from this boy.

## CONTEMPORARY CHRISTIAN

**VARIOUS ARTISTS**  
**Amazing Grace—A Country Salute To Gospel**  
 PRODUCERS: Various  
 Sparrow 1445

Some of the most distinctive voices in country music turn in wonderful performances on this collection of gospel classics. Participants include John Anderson, Charlie Daniels, Martina McBride, Emmylou Harris, Paul Overstreet, Alison Krauss & the Cox Family, John Berry, Shenandoah, and Billy Dean dueting with contemporary Christian songstress Susan Ashton. Though each act used its own producers, the project has a cohesive feel, with each cut placing the lyric and vocal center stage. Lari White's stunning delivery of "Amazing Grace" gets the project off to a great start. Among its finest moments are Anderson's "Peace In The Valley," Daniels' "Kneel At The Cross," Harris' "Precious Memories," and Shenandoah's "Beulah Land." Proof that the connection between country and gospel is as strong as ever.

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

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **BOYZ II MEN** *Vibin'* (4:03)  
PRODUCERS: Tim Kelley, Bob Robinson  
WRITERS: M.S. McCary, N. Morris, W. Morris, S. Stockman, T. Kelley, B. Robinson  
PUBLISHERS: Black Panther/Vanderpool/Aynaw/Shawn Patrick/Ensign/Bee & Tee/Butter Jinx, BMI  
Motown 42286 (c/o PGD) (cassette single)  
"Water Runs Dry" is barely a memory, and Motown rolls out another gem from the much-imitated vocal quartet's current album, "II." This single has a groove that clocks in at a chilled funk/hip-hop pace, leaving the lads plenty of room to flex their distinctive harmonies, while also providing some necessary contrast to their thick catalog of dreamy ballads. A batch of solid remixes should add muscle to an already strong single that should meet with quick and positive response at pop and R&B radio.

► **MICHAEL BOLTON** *Can I Touch You . . . There?* (4:43)  
PRODUCER: Robert John "Mutt" Lange  
WRITERS: M. Bolton, R.J. Lange  
PUBLISHERS: Warner-Chappell, PRS; Mr. Bolton's Music, BMI; Zomba Enterprises/Warner-Tamerlane, ASCAP  
Columbia 7236 (c/o Sony) (cassette single)

Bolton casts himself in a decidedly different light on this sultry slice of pop/soul. The bombastic, note-scaling vocal style that has dominated most of Bolton's hits has been replaced by a more restrained, almost smoldering performance that demonstrates his range with a needed bit of attitude. The song is fleshed out with quasi-ragga keyboards and Middle Eastern wind instruments. Will jolt many at first and then find a cozy home at top 40 radio. A new one from Bolton's forthcoming greatest-hits package.

► **THE REMBRANDTS** *This House Is Not A Home* (3:17)  
PRODUCERS: Danny Wilde, Phil Solem  
WRITERS: D. Wilde, P. Solem  
PUBLISHERS: WB, ASCAP; Warner-Tamerlane/100 Billion Dollar, BMI  
EastWest 9279 (c/o Elektra) (cassette single)

It is hard to follow a runaway, semi-novelty smash like "I'll Be There For You," but partners Danny Wilde and Phil Solem are giving it their best shot. They step forward with a perfectly crafted pop/rocker that hits the creative mark without any gimmicks or tricks. All it has going for it is a seamless melody, toe-tappin' beats, and bright, sing-along chorus. A must for anyone with pure pop sensibilities.

**CYNDI LAUPER** *Hey Now (Girls Just Want To Have Fun)* (3:39)  
PRODUCERS: Cyndi Lauper, Jimmy Bralower  
WRITER: R. Hazard  
PUBLISHER: Sony Tunes, ASCAP  
Columbia 7166 (c/o Sony) (cassette single)

Lauper's mid-'80s breakthrough hit is rethought and rerecorded with a jaunty reggae feel. The playful quality of the original is intact, but it is enhanced with a sharp edge of defiance that is provided in Lauper's forceful new vocal. This cut can be found on the singer's "12 Deadly Cyns . . . And Then Some" best-of set, as well as on the soundtrack from "To Wong Foo." The visibility from the film should offer a nice boost for this splash of nostalgia at radio.

**EDDIE MONEY** *She's Like A Movie* (3:57)  
PRODUCERS: Eddie Money, Carl Cuomo  
WRITERS: E. Money, T. Girvin, C. Cuomo  
PUBLISHERS: Cashola/Tio, BMI; Globin, ASCAP  
Wolfgang 54002 (CD single)

Veteran belter continues to plug his current "Love & Money" album with a jittery rock jam that benefits greatly from the instant recognition of his voice, as well as a thick wall of electric and acoustic guitars. A slick and harmonious chorus will also help open doors for this track at both album rock and pop radio.

**THIS PERFECT DAY** *Headache* (no timing listed)  
PRODUCERS: Adam Kivman, This Perfect Day  
WRITERS: This Perfect Day  
PUBLISHERS: MNW/Bobby Z, ASCAP  
REMIXER: Bobby Z  
Orchard Lane/Snap 1005 (c/o MS) (CD single)

Sweden's latest musical export cranks up

the guitars for a bouncy power-pop ditty that has already scored throughout Europe. This promising young act will appeal largely to teens on the strength of solid playing, a catchy song, and a highly videogenic image.

**COUNT TO TWENTY** *When You Love Someone* (3:58)  
PRODUCERS: Robert Bartko, Ivan Kopas  
WRITERS: R. Bartko, I. Kopas  
PUBLISHER: Whooping Crane, BMI  
Pandisc 134 (CD single)

Slick, videogenic male duo has vocal chops to shame the freestyle competition on this cute li'l ditty. Half a dozen remixes that dabble in radio-friendly hi-NRG sounds will help open doors at crossover formats. Contact: 305-557-1914.

**B.A.S.S.** *Black And Sounding Sweet* (4:22)  
PRODUCER: Big D.  
WRITER: Big D.  
PUBLISHERS: Still On Top/Me & My Brother, BMI  
Joey Boy 5036 (CD single)

Male duo cooks up a stew of various styles and idioms on this tasty, rhythmic jam. The combo of ragga toasting, soul-man crooning, and retro-pop keyboards seems a bit odd at first—though it all makes sense by the end of the first chorus. Cool for crossover radio. Contact: 305-635-5588.

## R & B

► **REGINA BELLE** *Love T.K.O.* (3:41)  
PRODUCERS: Gerald Levert, Edwin "Tony" Nicholas  
WRITERS: C. Womack, G. Noble Jr., L. Womack  
PUBLISHER: Warner-Tamerlane, BMI  
Columbia 7252 (c/o Sony) (cassette single)

Belle's forthcoming collection of '70s soul covers, "Reachin' Back," is previewed by a faithful version of a timeless tune made famous by Teddy Pendergrass. Belle brings a stylish diva perspective to the table, vocally stretching out over a sleek old-school R&B groove that will sound dope to kids and refreshing to mature audiences who remember when. So good, it makes ya wanna kick back and say aaaaah . . .

## NEW & NOTEWORTHY

**SEVEN MARY THREE** *Cumbersome* (3:44)  
PRODUCERS: J. Ross, J. Pollack, T. Morris  
WRITERS: J. Ross, J. Pollack  
PUBLISHER: 7 Mary 3, BMI  
Mammoth/Atlantic 6316 (cassette single)

This bluesy, grunge-rooted rocker has already garnered a lot of prerelease play from modern rock radio stations in the South, and rightly so. This fits snugly into the pocket that holds such bands as Pearl Jam and Stone Temple Pilots. The emphasis here is on heavy-handed rhythm-guitar chords and angst-ridden male vocals—not to mention a hook that sneaks up on ya when you're not looking. A national breakthrough appears imminent for this first single from "American Standard."

**HODGE** *Head Nod* (3:35)  
PRODUCER: Rodney Jerkins  
WRITERS: R. Jerkins, E. Tinsley  
PUBLISHER: not listed  
REMIXER: Everett Ramos, Charles Roane, D.J. Simpson  
Mercury 1467 (c/o PolyGram) (CD single)

The film "Panther" may be a distant memory, but this slinky hip-hop jam from its soundtrack has the juice to kick around radio for months to come. The hypnotic, tick-tocking groove is coated with quirky keyboard lines and a sample from Tony Toni Toné's "Anniversary." Meanwhile, the clever rhyme verses flow with chilled ease, broken occasionally by a chorus that is simple but instantly memorable. Sweet stuff for pop, R&B, and crossover radio formats.

★ **GURU FEATURING CHAKA KHAN** *Watch What You Say* (4:38)  
PRODUCER: DJ Premier  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Chucky Thompson, C.J. Mackintosh  
Chrysalis 58438 (c/o Cema) (12-inch single)

It has been a long time since Khan has turned in such a fluid, jazz-spiced vocal. She dazzles, while Guru reminds the world of his peerless rap ability. Taken from the sometime Gang Starr member's "Jazzmatazz Volume II" opus, this track marries a rock-steady hip-hop beat with flutter horns and doodling guitar licks. The success of this single will prove that rap purists are as sophisticated as they are honest and aggressive.

## COUNTRY

► **TIM MCGRAW** *I Like It, I Love It* (3:23)  
PRODUCERS: James Stroud, Byron Gallimore  
WRITERS: S. Dukes, J.S. Anderson, M. Hall  
PUBLISHERS: Emdar/Texas Wedge, ASCAP  
Curb 1152 (7-inch single)

McGraw wraps his immensely likable voice around this rowdy uptempo number and delivers a late-summer smash. The song boasts one of the catchiest sing-along choruses currently on the country radio airwaves. Light and fun, this song is doing a great job of whetting appetites for his forthcoming album. The lyric sums up reaction to the song: "I like it. I love it. I want some more of it." Yes, indeed.

► **HAL KETCHUM** *Every Little Word* (3:05)  
PRODUCERS: Allen Reynolds, Jim Rooney  
WRITERS: M. Hummon, H. Ketchum  
PUBLISHERS: Careers-BMG/Songs of Polygram International/Foreshadow Songs, BMI  
MCG/Curb 1163 (7-inch single)

In a desert of sameness on country radio, Ketchum's voice is an oasis. There is simply no mistaking his smooth and evocative style. Combine that voice with a well-crafted love song, penned by Ketchum and Columbia newcomer Marcus Hummon, and you have a single of substance radio should immediately latch onto. This is the title cut from Ketchum's current album and another fine outing from this original talent.

**CARLENE CARTER** *Hurricane* (3:11)  
PRODUCERS: Carlene Carter, James Stroud  
WRITERS: C. Carter, A. Anderson  
PUBLISHERS: Humble Artists/High Steppe, ASCAP; AI Andersons/Mighty Nice, BMI  
Giant 7352 (c/o Warner Bros.) (CD promo)

This record boasts some of the tastiest guitar picking of any recent country release. The song starts off with some hot licks, and the momentum continues with the lyric propelled along by Carter's wonderful gale-force voice. Feisty and fun, this song should fare well for Carter at country radio.

**RON WALLACE** *I'm Listening Now* (3:18)  
PRODUCERS: J. Scherer, P. Worley, R. Wallace  
WRITERS: E. Hill, B. Regan  
PUBLISHERS: New Haven/Music Hill, BMI; AMR/Sierra Home, ASCAP  
Columbia 78021 (c/o Sony) (7-inch single)

An impressive debut by an interesting new artist. Wallace has a strong voice and displays a rather moving interpretive ability in this song about a man who decides to listen to his loved one's needs a little too late in the relationship. This is a nice introduction to country radio that should prompt a close listen to his upcoming album.

## DANCE

► **TOWA TEI** *Luv Connection* (7:52)  
PRODUCER: Towa Tei  
WRITERS: T. Tei, J. Cardwell  
PUBLISHERS: Towa Tei, ASCAP; Perryfect Joi, BMI  
REMIXERS: Maurice Joshua, "Little" Louie Vega, Kenny "Dope" Gonzalez, The Angel, Allstar, Height 611, Towa Tei  
Elektra 5773 (12-inch single)

The second single from Tei's solo debut, "Future Listening," is an R&B-inflected house jumper that features a delightfully jazzy guest vocal by Joi Cardwell. Both she and the song are reconstructed numerous times to suit a variety of

grooves in remixes by some of clubland's finest. All are worth a whirl, though Maurice Joshua's version is a must-hear, as is Allstar's radio-ready hip-hop throwdown.

## AC

**JOANNA CARLSON** *The Light Of Home* (4:26)  
PRODUCER: Brent Bourgeois  
WRITER: J. Carlson  
PUBLISHER: Emily Boothe, BMI  
Reunion 43006 (CD single)

Charismatic Christian-pop newcomer makes an excellent first impression with this softly rhythmic ballad that relies as much on her agile piano playing as it does on her sweet soprano range. The song's warmly spiritual lyrics are true to Carlson's faith, but are smartly broad enough to include casual pop/AC listeners.

## ROCK TRACKS

★ **BOY GEORGE** *Same Thing In Reverse* (3:33)  
PRODUCER: Jessica Corcoran  
WRITERS: G. O'Dowd, J. Themis  
PUBLISHERS: EMI-Virgin, ASCAP; Perfect Songs, PRS  
Virgin 12804 (c/o Cema) (cassette single)

George will startle many with this rock-edged number from his brilliant new album "Cheapness & Beauty." Amid a flurry of fiddles, acoustic strumming, and toe-tapping beats, he addresses the questions often raised about gay relationships with humor, honesty, and the earnest belief that love will always conquer all. This deserves a place at top 40 radio, though it will probably take acceptance from college, triple-A, and modern rock radio to unlock pop doors. Listen without prejudice.

★ **JACK LOGAN** *Purple Metal Flake Drumkit* (no timing listed)  
PRODUCERS: Peter Jespersen, Kelly Keneipp  
WRITERS: J. Logan, T. Rouch, J. Rouch, W. Tonks  
PUBLISHER: Enormous Bulk  
Guilt Ridden Pop 002 (7-inch single)

Easily Athens, Ga.'s most famous swimming-pool motor repairman, garage-rocker Logan and his crack band, Liquor Cabinet, follow last year's ear-popping double-CD "Bulk" with a warmly twisted ode to girl at a "surfin' all-ages show" who thrashes behind a purple drumkit. Anchored by Logan's weathered vocals and layers of Liquor Cabinet reverb, the single—being worked at college and lifted from a four-song EP—should tide fans over until Logan's January full-length release, "Mood Elevator." Contact: 612-874-2400.

**VICTORIA WILLIAMS** *Nature's Way* (2:23)  
PRODUCER: Paul Fox  
WRITER: R. California  
PUBLISHER: Hollenbeck, BMI  
Mammoth/Atlantic 6233 (CD single)

Williams' latest is sweet relief to the ears. Joined by Soul Asylum front man Dave Pirner, Williams eloquently ponders her own creative intuition over rolling drums and gentle acoustic riffs. Given that both singers are touring on the same bill, Williams may finally be embraced by modern rock radio programmers with this reworking of the old Spirit track.

**KEVIN SALEM** *Lighthouse Keeper* (3:59)  
PRODUCER: Niko Boias  
WRITER: K. Salem  
PUBLISHERS: Roadcrew/Van Rier, BMI  
Roadrunner 133 (CD single)

Salem keeps it sweet and simple on this straightforward rocker. Quick and addictive guitar riffs tread over Salem's strained voice, which unleashes down-to-earth lyrics with an unpretentious flair. A stripped-down acoustic version that is included on the CD format is equally impressive.

**CAKE** *Ruby Sees All* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Capricorn 1001 (CD promo)

However you slice it, Cake is worth

serving to modern rock radio listeners. Cake mixes creamy melodies with unconventional rhythms. A faltering guitar riff stops and then starts over a low-key vocal. Strangely, horns appear midway into the song, adding an unexpected burst of energy to the track.

**TINDERSTICKS** *Here* (no timing listed)  
PRODUCER: not listed  
WRITERS: S. Malkmus, S. Kannberg  
PUBLISHER: Treble Kicker  
Sup Pop 297 (7-inch single)

Tindersticks chill out on this dreamy effort. The numbing, hypnotic vocal performance is so mellow that it may put some listeners to sleep. An accompanying organ arrangement further contributes to the comforting pop sound. Sweet dreams.

**DRAGMULES** *When I Come* (4:40)  
PRODUCERS: Louis Scailise, Dragmules  
WRITER: Dragmules  
PUBLISHER: not listed  
Atlantic 6320 (CD promo)

This loud and loaded rock debut should wake up modern rock programmers. Distorted vocals deliver distant melodies, which are partly obscured by guttery guitars and frenzied drumming. From the debut album "2A."

**SLAUGHTER** *Outta My Head* (4:04)  
PRODUCERS: Dana Strum, Mark Slaughter  
WRITER: not listed  
PUBLISHER: not listed  
CMC International 865 (CD promo)

Latest single from "Fear No Evil" gains maximum metal punch from its crunchy guitar attack and thunderous backbeat. Single will give headbangers plenty to smile about, though they will likely need to seek out this air-punching anthem on specialty shows and at retail. Contact: 919-269-5508.

## RAP

► **TWINZ** *Round And Round* (3:42)  
PRODUCER: Warren G.  
WRITERS: D. Williams, D. Williams, W. Griffin  
PUBLISHER: not listed  
G Funk/RAL 54323 (c/o Def Jam) (CD single)

Produced by Warren G., Twinz's track will cause many rap fanatics to do a double take. With a gangsta slick style, this duo roughly rants over sultry R&B backing vocals. A steady hip-hop beat storms over this head-spinnin' soul jam. Good as gold.

► **KOOL G RAP** *It's A Shame* (3:54)  
PRODUCER: Naughty Shorts  
WRITERS: N. Wilson, M. Johnson, J. Davis, J. Van Leer  
PUBLISHER: Van Leer, BMI  
Cold Chillin'/Epic 7162 (c/o Sony) (CD single)

Kool G is back and badder than ever. The veteran rapper lets loose a slick rap that slinks over an old-school funk riff. Guest vocalist Sean Brown adds a strong dose of soul to the mix, which should find a home at top 40/rhythm-crossover radio. From the album "4.5.6."

**JAMAL** *Fades Em All* (4:22)  
PRODUCERS: Reggie Noble, D. Stinson  
WRITERS: J. Phillips, R. Noble, D. Stinson  
PUBLISHERS: Illadelphiac/Funky Noble, ASCAP  
Rowdy 35043 (c/o BMG) (12-inch single)

Jamal wrecks a rugged rap, as he attacks the mike with ferocity. A deep bassline merges with a generic hip-hop beat, as Jamal huffs and puffs about life on the street. The radio edit tones it down a bit, but the in-your-face lyrical content is still very much present.

**NITTY GRITTY FEATURING WISE INTELLIGENT** *Good Morning Teacher* (4:24)  
PRODUCER: King Jammy  
WRITERS: Nitty Gritty, L. James  
PUBLISHERS: Protocols/Gunsmoke, ASCAP  
Profile 7437 (CD single)

Poor Righteous Teacher's Wise Intelligent pays tribute to the late dancehall artist Nitty Gritty in this unconventional single. Nitty Gritty's original vocal remains intact, as a new rap and remixed production spices up the flow. The updated track should school newcomers to the brilliance of Gritty's pioneer "waterhouse" dancehall style.

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

## Cybercasts Test Programming Truisms

■ BY BRETT ATWOOD

LOS ANGELES—The steadfast rules of conventional radio and television broadcasting are being put to the test in the new media world of cybercasting, as the first wave of Internet-delivered radio and television programs continues to infiltrate the global audience of cyberspace.

Online content so far has consisted of a mix of original programming and simulcasts of existing radio and television shows. However, many in the industry say it is not content, but the medium that is the message of Internet-delivered programming.

"People want more control over what they hear, and the Internet offers them that," says Eric Gerber, CFO of the Worldwide Internet Live Music Archive, which is preparing to launch its own online audio transmissions later this year.

"Personal choice will emerge into the major difference between online and conventional radio transmissions. It will broaden the scope of programming that is available," says Gerber.

The basic structure of commercial-supported radio programming is also subject to change, says Rob Glaser, the founder of Progressive Networks, which developed the Internet audio-on-demand software known as RealAudio (Billboard, April 15). Its availability has spawned a new flood of telephone-delivered radio stations.

RealAudio is available in IBM-PC and Macintosh-compatible formats and requires an Internet connection, a minimum of an 8-megabyte RAM, a sound card, a 2-megabyte free hard-drive space, and a 14.4-kilobyte, or faster, modem.

RealAudio programming is pre-recorded, but it is accessible in real time over the Internet. Future versions of RealAudio will likely offer live transmissions, according to Glaser.

Although the sound quality is closer to AM radio broadcasts, music content is abundant among the approximately 20 sites that are now using the RealAudio software, including Radio HK, Korean Broadcasting System, iRock Radio, and Adam Curry's Metaverse.

The content of RealAudio's radio-like Internet-delivered programming varies from site to site on the World Wide Web.

"I suspect it will take years to find out what sort of programming content works and what doesn't work on the Internet," says Glaser.

Many of the pioneer cybercasts are, in fact, mere simulcasts of their conventional radio counterparts.

In some cases, Internet radio programming is ported directly from the radio. Identical program feeds of National Public Radio's "All Things Considered" are available both online and on the radio dial.

A handful of local radio stations are

*'People want more control over what they hear, and the Internet offers that'*

using RealAudio to expand their signals to a global audience. KPIG Monterey, Calif., adds over an hour of its daily programming to its Web site five times a week, while WWOZ New Orleans periodically cybercasts blues and jazz music and feature programming to its site.

Since Internet-delivered programming does not use the public airwaves, it is not subject to the same FCC regulations that over-the-air broadcasters must follow.

Original Internet radio programming is also starting to flourish.

"The Internet radio content is at its best when the material is alternative,

rather than mainstream," says Marc Schiller, House of Blues VP of new media. "It needs to become a place that is an alternative to what people find at broadcast radio and other media. Only original content will draw people into it."

Much of the original cybercast content offers programming that might not be financially viable on local radio broadcasts.

Niche programs that narrowcast specialty music or talk programming to a very specific audience will likely boom on the Internet, according to Schiller.

Unlike conventional radio broadcasts, which have a difficult time garnering ad support for specialized programming at a local level, the Internet stations can boast a global audience when soliciting sponsorship.

Metaverse's "Rave Radio" cybercast is a perfect example of the coming wave of narrowcast programming.

"Rave Radio" is accessible in every part of the world and is supported by on-screen ad space at the Metaverse site that reaches a global audience.

As the audio technology continues to improve on the Internet, more specialty programs will likely pop up.

On-screen advertising support, which accompanies a radio-like audio transmission over the Internet, could lessen the amount of commercial interruptions that conventional radio lis-

teners have come to expect, according to Glaser.

Though all Internet radio programming is currently available free of charge, it may eventually become premium programming, much like cable or pay TV, adds Glaser.

Marina del Rey, Calif.-based Radio HK is believed to be the first service using RealAudio to program music 24 hours a day exclusively for its Internet audience.

Music video network the Box is aiming for the high-end computer user with its music video cybercast, which 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 on-demand music video programming.

While the music video content of the Internet programming is nearly identical to the cable service, the Box president/CEO Alan McGlade anticipates that it will soon expand to include music video and artist interviews that are exclusive to the Internet.

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.

## Preview Service Gets Leap On Licenses BMI, ASCAP Give Nod To Online Sampling Site

■ BY MARILYN A. GILLEN

LOS ANGELES—Atlanta-based MultiPreviews has taken its phone-based album-preview business online—and also taken the lead in the emerging area of online licensing with the move. The new online service, which offers 30-second audio clips of up to five songs from one album, has secured music performance licenses from BMI and ASCAP—becoming the first online site to pact with both performing right groups.

BMI broke ground earlier this year when it issued the first-ever blanket online license to New York-based On Ramp Inc. for a variety of music-based programming (Billboard, April 15), and ASCAP soon followed, granting a license to online station Radio HK (Billboard, July 8).

The latest pact is also noteworthy in that it covers the transmission of music in 30-second segments—a typical audio download "sample," of which countless examples can be found peppered throughout label, retail, and digizine sites all over the Web. "If that music is BMI-affiliated and they haven't directly licensed it over that medium for that use, it's absolutely a public performance," says John Shaker, VP of licensing for BMI. Adds Randy Castleman, ASCAP's director of new media and technology strategy, "It's pretty simple, really: Those people who cause the public performance of copyrighted music need to get a performance license."

Both groups expect to see many more such licenses issued in the coming months.

MultiPreviews, which charges labels a fee for participation in the service, has 36 major-label and indie albums available online to sample, the company says, with more to be added on a regular basis. The site (<http://www.mpmusic.com>), which launched Aug. 1, registered more than 5,000 online sample requests in its first three days, according to executive VP Chris Lemley, coming from many countries, including Austria, Australia, Canada, Germany, Korea, Japan, and France. The site is not connected to an online retailer, but Lemley says such a link may be established at some point, though there are no plans to sell directly from the site.

"We have not viewed our mission in

life to this point as being selling music online, but giving people a chance to decide what to buy, wherever they decide to buy it," Lemley says. "By going four or five cuts deep on an album, beyond just the current single on the radio, people can get an idea of what it really sounds like and whether they really want to spend \$15 on it."

Lemley says research conducted by his company last January, which focused on the phone-based service, showed that 94% of the people using the service said they bought more music because of it and that 78% cited it as a great way to find new artists.

MultiPreviews has BMI and ASCAP licenses for that service as well, Lemley notes, and naturally expected to get one for the online evolution. "For me to make money off [copyright holders'] efforts and not give them anything back through licensing is both shortsighted, from a business standpoint, and wrong, from a moral one," Lemley says.

Shaker, who says BMI has been hearing increasingly vocal complaints from copyright holders about noncompensated online use of their music, agrees that all businesses will benefit from the licensing footholds being made online. "It's going to make the services more exciting and interesting and entertainment-driven," he says. "These online services are going to grow by getting people to go online instead of watching 'Friends' or other hit TV shows, and music is going to be a good way for them to draw 'viewers.'"

## There Goes The Neverhood

DREAMWORKS SKG'S interactive division has pacted with an outside developer for production of its first announced multimedia title, due for the 1996 Christmas selling season. The high-profile company has inked a three-year, three-title pact with developer Neverhood, which plans to release the like-titled "Neverhood" CD-ROM as its first Dreamworks project.

Neverhood is owned by Doug Ten-Napel, former head of multimedia firm Shiny Entertainment.

IT DON'T mean a thing if it ain't got that Xing? That could be soon, if the company's new StreamWorks technology catches fire online, as it seems poised to do. The Arroyo Grande, Calif.-based firm's technology, unveiled Aug. 7, promises to enable real-time delivery of both CD-quality audio and TV-quality video to home computers through existing lines without onerous download delays. The current catch (of course) is that the lines have to be pretty high-end: Quarter-screen, 30-frames-per-second video delivery requires two ISDN lines, while full-screen video more than triples that heavy requirement. Still, with only a 28.8 modem, which is quickly becoming standard-issue, home users can access high-quality (16 kilohertz) audio on demand, either stored or delivered live in real time. No new browsers are required.

The already prevalent 14.4 modem offers access to real-time AM radio-quality audio (8 kHz), something already being offered by Seattle-based Progressive Networks, whose RealAudio technology, also based on the concept of "streaming" media, has already made major waves online.

Like RealAudio, Xing's StreamWorks will probably find its earliest supporters in the radio world, particularly since it accommodates live feeds, something not yet available with RealAudio. Already, Fairfax, Va.-based EZ Communications, which owns and operates 21 stations, has announced plans to equip stations with the technology to enable them to broadcast live on the Internet's World Wide Web.

STEVE RACE HAS resigned as president of Sony Computer Entertainment of America, the Sony arm charged with the Sept. 9 U.S. launch of game platform PlayStation. Martin Homlish, formerly senior VP of the consumer products group of Sony Electronics, has been named acting president, effective immediately.

MICROSOFT will (government willing) bow its Windows '95 software Aug. 24, and GoodTimes Interactive Software and Graphix Zone are ready and waiting with CD-ROMs of their own. GTIS, which previously announced plans to release a Windows '95 home video guide featuring stars from the hit TV show "Friends," plans a separate release of the same "cyber-sitcom" on CD-ROM; the disc is due in September at around \$19.95. Graphix Zone's also taking a comedic approach with its tutorial, "The Improv Presents Windows '95 For The Technically Challenged," due out concurrent with the Win '95 launch.

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# The Enter\*Active File

A BILLBOARD EXPANDED SECTION

## Love At First Site

### Online, Labels Do Virtual In-Stores And Deep Research. But Will Their Web Feats Drive Consumers Into Stores?

BY MARILYN A. GILLEN

Something of a novelty even six months ago, the idea of a record label's having an online site today is more a given than a surprise. But with this rapid rise in the number of music-based sites for both major and independent labels, the bar has also risen quickly in terms of expectations—both from consumers visiting them and from the labels investing increasing amounts of time, resources, technology and boundary-stretching creativity into them.

"I think everybody will be looking a little bit more at the 'why?' next

we are using. The cool thing about online is it's direct, un-gated access to your public."

#### PROMOTIONAL PIPELINES

Jimmy Dickson, global promotion director of new media for Reprise Records, says online sites can also help fill a current market void for exposing new acts. "Radio just doesn't do it anymore," says Dickson, the former national director of alternative radio promotion at Warner Bros. Records (which broke radio ground itself earlier this year with the release of album singles online prior to their radio launch). "The Internet and the commercial services are the new way

to break baby bands."

Though you'd be hard-pressed to get anyone to say so specifically, online sites are also the heady equivalent of a PR IV—a direct promotional pipeline to consumers that doesn't depend on big ad budgets or media interest. "For a smaller label especially—that doesn't have either the money or the clout of a major—it's a vital way of spreading the

word in a highly targeted fashion," says Lars Murray, manager of special projects at Rykodisc, who is echoed by executives at scores of independent labels with Web pages.

Interest in exploiting the two-way potential of that pipeline is also rising and promises to have an impact not only on publicity, but also on A&R, marketing and sales activity, labels say. "We've done things already like set up a message board asking people, 'What do you want us to reissue?'" says Todd Steinman, the online and new-media director for Warner Bros. Records, which has been active on commercial areas America Online and CompuServe and is launching its own dedicated World Wide Web site this fall. "I won't say that's necessarily been the deciding factor in any big decisions yet, but I know that other people throughout the label are very interested in the feedback we get."

"It's your own dedicated focus group," says Roy Gattinella, VP of marketing at Windham Hill Records, which is considering such things as uploading portions of potential singles or competing album-cover artwork for 'net visitors to vote on.

#### A&R BROWSING

A&R activity is centered primarily around non-label-specific music-based sites, such as the Internet Underground Music Archive and SonicNet, which showcase indie or unsigned acts in their mix. "It's just become habit to browse through the bands [online]," says Atlantic's Smallens. Online-generated "buzz" can also reach the ears

of A&R.

Online promotions have also become "just another part of the overall marketing campaign for artists," says Lisa Derketsch, MCA director of marketing and "managing editor" for MCA's magazine-formatted online site, dubbed AMP. MCA, like most labels, includes its online address (the URL) on CDs and in ads, and "showcases" priority acts within its site.

So-called "cyberchats" or "virtual in-stores," in which recording artists go online to answer questions posed by fans and journalists, have also

become a standard part of new-release setup for artists. "Virtual concerts" are coming soon.

#### SALES PAYOFF?

The big unanswered question remains whether labels' online investment, which can range from five to seven figures, will pay off in such concrete terms as increased sales.

"Demand is created by exposure, and so any time you increase exposure you are moving someone a little bit further along the path to the record store," says Epic's Johnson.

"When you get millions of hits, you know that you are having an impact," agrees Capitol's Heller. "But how direct that impact is on sales is something we need to home in on."

Some labels, such as MCA, are posting online coupons—redeemable at traditional retailers—to zero in on

that hit/go-buy equation. Others are "hotlinking" to the growing slate of online record stores. Still others, primarily smaller and special-interest labels, are closing the sale themselves, online.

"Selling wasn't really our goal in setting up our site, but we felt that, if you are going to lead somebody that far to get them interested, you might as well offer this last step," says Carl Pritzkat, label director for ECM, which conducts direct online sales from its Web site.

That said, the online bottom line, most labels assert, goes beyond the immediate bottom line. "[Online] is going to change the industry in ways we can't even imagine yet," says Reprise's Dickson. "You can't just sit back and pretend it will go away. The smart labels are now learning how to make it work for them." ■



MCA's Derketsch (left), Capitol's Heller

year than just the 'why not?'" says Sandy Smallens, the director of Atlantic Records' newly formed multimedia department, which is launching its "full-blown" World Wide Web site this month after already having created a series of well-received, artist-specific arenas. "Fortunately, there are a lot of good answers to that question."

Some of those answers have become apparent in the overwhelming response to online areas that have already gone up, while others—such as whether Web traffic translates to retail-store traffic—are still being explored.

"The immediacy aspect has really blown us away," says Liz Heller, senior VP of new media at Capitol Records, which scored a direct audience hit with the visually and technically ambitious "Megadeth, Arizona" site and will launch its own all-encompassing "Hollywood & Vine" site early this fall. "The feedback is immediate and unfiltered."

Direct access to the ears, eyes and opinions of consumers is far and away the clearest and most immediate benefit of label-operated online sites, say the executives and webmasters charged with developing and overseeing the arenas. "We live in a world where we have to go through intermediaries to get to the public, whether the model is radio or video shows or whatever," says Barry Johnson, head of new technologies for the Epic Records Group. "And sometimes we end up editing or censoring to conform to the standards of the medium

## MUSIC ONLINE A Selective Guide To Sites

#### RECORD LABELS

**American Recordings**—  
<http://www.american.recordings.com> (home to Web Wide World Of Music)

**Atlantic Records**—  
<http://www.atlantic-records.com>

**Axiom Records**—  
<http://www.hyperreal.com/music/labels/axiom/>

**Capitol Records**—  
<http://www.hollywoodandvine.com>

**Capricorn Records**—  
<http://www.capri.corn.com>

**Curb**—<http://www.curb.com>  
**ECM Records**—<http://www.ecm-records.com>

**Elektra Records**—  
<http://www.elektra.com> ("virtual record label" layout)

**Geffen/DGC Records**—  
<http://www.geffen.com> (loaded with great links)

**Go! Discs**—  
<http://www.godiscs.co.uk/godiscs/>  
**MCA**—<http://www.mca.com> (magazine-formatted site)

**Metal Blade Records**—  
[http://www.iuma.com/Metal\\_Blade](http://www.iuma.com/Metal_Blade)

**Netzwerk Records**—  
<http://www.netzwerk.com>

**PolyGram Records**—  
<http://www.media.philips.com/polygram/PolyGram.html> (home to artist listings and information for A&M, Def Jam, Deutsche Grammophon, Island, London, Mercury, Motown, Philips, Polydor, Verve).

**Reprise Records**—  
<http://www.repriserec.com>

**Sony Music Online** (home to Columbia, Epic)—  
<http://www.sony.com>

**Windham Hill Records**—  
<http://www.windham.com>

**Warner Bros. Records**—  
<http://www.wbr.com>

**SELECT MUSIC-RELATED MEGAGUIDES, RESOURCES & OTHER ASSISTS**  
CompuServe, Prodigy, America

Online—offer lists of "picks" and other links to Web-based music sites.

**Indiana Univ.**—the Big One, and indispensable. Has hotlinks to labels, scholarly resources, record stores, and lots more—  
[http://www.music.indiana.edu/music/music\\_resources.html](http://www.music.indiana.edu/music/music_resources.html)

**Pollstar**—complete online tour information at  
<http://www.pollstar.com>

**Web Wide World Of Music** (American Records-owned list of music links, including the Ultimate Band List, with list of artist-specific sites)—  
<http://www.american.recordings.com/wwwofmusic>

**Yahoo**—easy-to-use search tool that will root out sites by keyword. Be warned: "music" yields more than 4,000 options—  
<http://www.yahoo.com>

**Billboard Online**—Electronic access to charts, editorial, research, more; 800-449-1402

#### OTHER COOL STUFF \*

**HOMR** (MIT's "Helpful Online Music Recommendation" service)—an "intelligent agent" online that learns a user's musical taste, and then recommends new music to them.—  
<http://jeves.media.mit.edu/ringo/>

**Internet Underground Music Archive**—Hip, hot spot that includes a large number of label sites under its umbrella, along with unsigned bands, news and 'zines, a record store and more.—  
<http://www.iuma.com>

**Jazz Online** (also home to the new Blues Room)—labels include Warner Jazz, Blind Pig, Ichiban, Delmark, Pat Metheny site—  
<http://www.jazzonln.com/JAZZ/>

**Kaleidospace**—home of independent Internet artists, with variety of "artists in residence" who have

included Clive Barker and Dr. Fiorella Terenzi—  
<http://kspace.com/>

**The Music Kitchen**—home to Beastie Boys, Redd Kross, Bonnie Raitt, Rock-It Comix and much more—<http://www.nando.net:80/music/gm/>

**Pathfinder**—Time Warner's grouping of music, publishing, film, includes Elektra site, etc.; check it out before the toll booths go up—<http://www.pathfinder.com>

**Rocktropolis** (music-based "virtual city," home to Sting page, more)—  
<http://underground.net/Rocktropolis>

**SonicNet**—former BBS hits the Web with roster of music and more; expected to have VRML area up by fall; may charge access fee—<http://www.sonicnet.com>

**Virtual Vegas**—<http://www.VirtualVegas.com>

**Voyager Co.**—home to new CDLink technology, which hotlinks Web text to existing CDs in CD-ROM drives—  
<http://www.voyagerco.com>

#### ONLINE RADIO STATIONS/VIDEO STATIONS

**The Box**—  
<http://www.thebox.com>  
**House Of Blues Online**—  
<http://underground.net/hobl> (also within America Online: keyword "HOB").

**Metaverse**—<http://www.metaverse.com>

**RealAudio**—<http://www.realaudio.com> (go here to download the "player" required to use the RealAudio feature):

**RealAudio** links: accessible from the RealAudio site are the following broadcasters—

\*Korean Broadcasting System  
*Continued on page 66*

## MUSIC ONLINE

Continued from page 65

- \*iRock Radio
- \*KPIG Monterey, Calif.
- \*WWOZ New Orleans
- \*WXYC Chapel Hill, N.C.
- \*KUGS Bellingham, Wash.
- \*WJHK Lawrence, Kansas

Worldwide Internet Live

Music Archive—

<http://www.wilma.com/wilma>

### SELECT ONLINE RETAILERS

CD Now!—

<http://www.cdnw.com>

CDworld—

<http://cdworld.com/>

Emusic—

<http://www.emusic.com>

Insomnia Records—

<http://insomnia.com>

Music Boulevard—

<http://www.musicblvd.com>

MusicNet—currently CD-ROM-based, this music catalog was preparing to go online at press time.

Offline Records & Multimedia—IUMA's new retail store, slated to open in September, tied to new record label featuring "the discovery of new talent"—<http://www.iuma.com/Offline/>

Rock The Strip—

<http://www1.digiplanet.com/VIM>

(includes "virtual in-stores" by artists, contests, prizes)

Sound Wire—

<http://www.soundwire.com>

Ticketmaster—On America

Online; also on Web at

<http://www.ticketmaster.com>

Tower Records—On America

Online; launching eshop site this fall

World Square Of Music—

<http://www.w2.com>

—M.G.

# Selling Online

## Some Cyber-Shoppers Are Already Trying And Buying In Wall-less Malls

BY MARILYN A. GILLEN

There may be some debate about whether anyone is actually making money selling music and related entertainment merchandise online yet, but there is little argument that there is money to be made there. It is that belief that is bringing traditional retailers and service providers like Tower Records, the Good Guys and Ticketmaster online, and also spawning an entirely new breed of entertainment cyberstores geared exclusively to online retailing.

"There are certainly people out there kicking the tires now," says Matt Kursh, CEO of San Mateo, Calif.-based eshop, which offers merchants a complete software "suite" for building World Wide Web-based online stores complete with order forms, coupons and "personal shopping assistants" for customers. "But we haven't truly sold [consumers] yet on the concept of buying online by delivering an experience that really works for them."

Eshop, which has been beta-testing its service with retailers including Tower Records and electronics chain the Good Guys, won't see its first software-implemented sites officially launched until the fall, but there are a number of other merchants already online who have been paving the way for the next wave of cybersellers—and moving anywhere from a token to a hefty amount of product in the process.

In a study published in June, Peterborough, N.H.-based market-research firm ActivMedia Inc. predicted sales of products and services over the Internet between August 1994 and September 1995 would reach \$118 million. A survey completed by more than 200 companies with commercial sites on the World Wide Web found that 21% of those companies had sales greater than \$10,000 over the Internet during the prior month, while 2% generated sales greater than \$100,000 using the Web, and 1% sold more than \$1 million from their sites. While only 22% said their sites were "financially rewarding" in that revenues exceeded costs, 40% said they expected them to be so within two years.

Looking ahead, Cambridge, Mass.-based Forrester Research predicts in a June report that revenues from goods and services sold through interactive retail channels would rise from what it pegged as \$240 million in 1994 to \$6.9 billion by 2000—but that it will be slow going in the ramp-up, as retailers learn how to sell online. "For the next few years, the Internet will be a place to learn, not earn," a separate Forrester study concluded.

### FLOWERS, BRICKS AND MORTAR

Online veteran 1-800-FLOWERS, which launched its first computer-based operation on commercial service CompuServe in 1992, will chalk up some 10% of its annual flower-sales business this year (pegged at about



Ticketmaster opened its site in June.



Tower titles for sale on AOL range from opera to grunge.

\$200 million) to sales made both online and via such other alternatives as CD-ROM catalogs and interactive TV, according to manager of interactive services Elaine Rubin. "What started out as a fluke or a test ended up being profitable from day one," Rubin says, crediting value-added features the site can offer, such as pictures to peruse, flower-arranging seminars and e-mail reminders.

Rubin also says these online cus-

tomers are new ones—part of a burgeoning new "cyberbuyer" market demographic. "We believe we are growing our market, not just cutting it up into more pieces."

Jason Olim, co-founder of what passes for a "veteran" online music store, CD Now!, which launched in July 1994, agrees on several points: His business, he says, has been a success from the start, with its offerings of more than 100,000 different album titles at below-list prices; a key factor in that success has been the "extras" CD Now! can offer, such as album reviews and audioclips; and his customers are not the same ones also going to "bricks and mortar" stores.

"We get a lot of people who say very explicitly, 'I will never go into a retail store again now that I've discovered this,'" says Olim, who pegs his buyers as "largely older professionals, who often say they feel out of touch with their local record store—they're afraid of the clerks there." Buyers also cite convenience and depth of catalog.

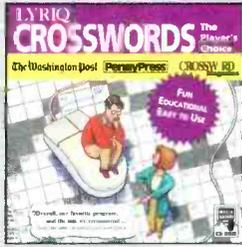
Sales, however, have not been as "deep" into that catalog as Olim and other online music retailers might have expected. "We are selling pretty much what you would see in a regular record store, with a few exceptions," he says. "We sell a good deal more classical and a good deal more jazz than a normal retail store would, but where most of the slack is made up is that we don't sell much urban or country."

Mike Farrace, VP of publications and electronic marketing for Tower Records, says sales at Tower's America Online storefront, which went up June 11 with an initial offering of some 12,000 album titles, have been "all over the place," from opera to grunge. Overall business in the early days was "very brisk," Farrace says, citing aver-

Continued on page 68



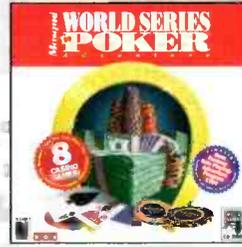
5 GAME SUPER PACK ROM-53336



CROSSWORDS ROM-53333



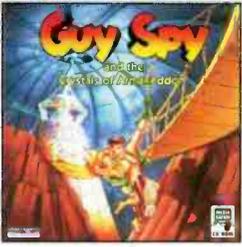
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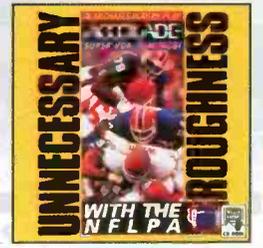
PICTURE PERFECT GOLF ROM-53337

### CD JEWEL CASE PACKAGING

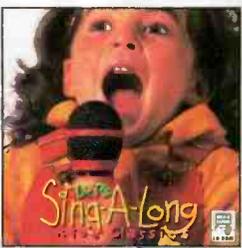
### FLOOR AND COUNTER DISPLAY UNITS AVAILABLE



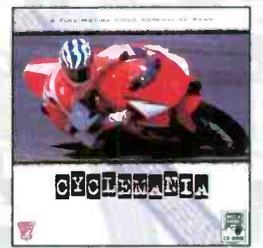
ADVENTURES WITH OSLO ROM-53343



UNNECESSARY ROUGHNESS ROM-53346

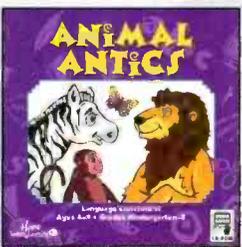


SING-A-LONG KIDS CLASSICS ROM-53335



CYCLEMANIA ROM-53347

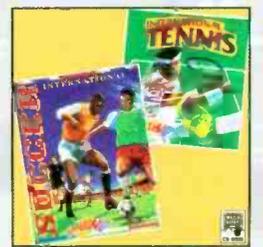
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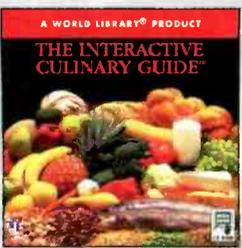
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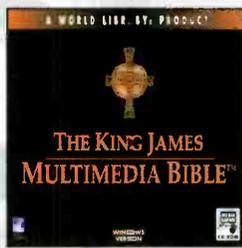
Member of **NAIRD**



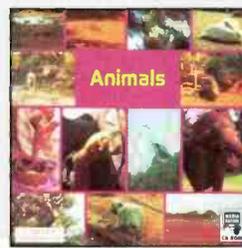
INTERNATIONAL TENNIS/SOCCER ROM-53341



THE INTERACTIVE CULINARY GUIDE ROM-53331



THE KING JAMES MULTIMEDIA BIBLE ROM-53330



ANIMALS ROM-53339



HISTORY OF MUSIC ROM-53349



COMPLETE CAR CARE ROM-53340

# Enter\*Active File

## SELLING ONLINE

Continued from page 66

age numbers of \$4,000 to \$6,000 a day. Tower chose to go with a commercial service rather than the Internet for this virtual storefront for a number of reasons, Farrace says, chief among them security. "The transactions are not only secure, but they are seen as secure," he says. "The perception is that Internet sales aren't necessarily secure, even though there are good ways of securing them."

### E-TICKETING

Similarly, Ticketmaster opened a Web site as an informational resource in June, but is conducting actual online sales only as part of a separate America Online storefront until it feels comfortable with the Internet security issue, according to Alan Citron, Ticketmaster senior VP for new media. AOL-rung-up sales to shows in Chicago and Florida were averaging about 4,400 tickets per month in late June, Citron says.

Like Ticketmaster, Tower Records plans a dual approach. It will branch into the Internet again (it has already been part of a cybermall dubbed Shopping 2000) with its eshop storefront opening this fall, while continuing its AOL site.

Eshop's software package includes a security feature, according to CEO Kursh, who pegs overall merchant eshop startup costs at anywhere from \$20,000 to \$60,000, mostly going to "creative costs" and not to his company. Eshop makes its money by taking a percentage of transactions generated online.

### GROWING COMPETITION

Olim, who declines to reveal sales numbers for CD Now!, predicts the overall online-music-sales market will grow by a factor of six or seven in the coming year. That number may just be matched by the rise in competition.

Among newcomers, Emusic, based in Marina Del Rey, Calif., launched in late June with a catalog of more than 100,000 titles and features including album art, reviews and audioclips. Valley Records is doing fulfillment, according to president Mark Chasan. Some few weeks into the launch, and before any publicity had kicked in, "hits" were approaching 500 a day, Chasan says. These were "mostly browsers," he adds, pegging two-week sales at about 100 orders, but predicting a strong upturn as the consumer "comfort factor" kicks in.

Music Boulevard promises to be a heavyweight newcomer to the online-exclusive music-retail business when it launches this month. A product of Wayne, Pa.-based Telebase Systems, an 11-year-old online-services provider, Music Boulevard aims to be "the size of a small music-retail store within a year, which is a million to a million and a half-type business," says Jeff Magill, VP of marketing. Music Boulevard will do that, Magill predicts, by bringing into play the three factors it sees as vital to success: database quality, both in terms of depth of offerings and "multimedia" extras such as sound samples for tracks off of all albums; customer support, which will include a staff of online editors available for consultations and advice; and attractive pricing—everything at Music Boulevard will be sold below suggested

retail, Magill says, though customers also pay shipping fees.

### PRICE WARS LOOM

The pricing issue may heat up as the number of retailers online rises. Forrester Research believes the cost issue

will be a key factor in the eventual takeoff of all online selling—the ability to undercut traditional retailing price structures because of the economies that virtual retailing offers merchants. 1-800-FLOWERS' Rubin notes that online orders cost the customer \$4 less per bunch than those placed by phone—a pass-along savings "because the customers are doing a lot of the work themselves in filling out the order form," she says.

Still other approaches to online

been very high, but resulting music sales relatively low. The site is, however, in the process of moving completely to RealAudio technology—which will allow visitors to hear audio samples of the labels' music without long download delays—and Melin believes the revamp will beef up business.

### DEATH OF REAL RETAIL?

Does all this mean cement shoes are in the future for "bricks and mortar" stores? Even online merchants won't go that far.

"We aim to be our own market sector," says Emusic's Chasan. "And we think we will be a viable alternative for many people."

Tower's Farrace says *complement*, not competition, is the goal for his chain's ventures. "Our strategy is and has always been to take advantage of creative opportunities," he explains, "and that means to embrace where technology leads us, but also to integrate what we are doing into our core businesses as well. For instance, we have a store listing on the site, and would hope to beef that up at some point, so that you would get details about that particular store when you were browsing online. For right now and the foreseeable future, online sales are going to be just a nice complement to our traditional retailing concepts."

Just beyond that foreseeable future, however, lies direct digital delivery of music to homes. "That's when things will get really interesting for retailers," says Chasan. ■



A heavy newcomer strolls on the scene.

music selling include online catalogs, such as Insomnia Records' richly detailed and deep arena on the Internet, and "cybermall," such as the World Square Of Music, which itself is part of the larger, year-old World Square shopping center that also includes sales areas for computers, automobiles, health and medicine, and clothing. Within the World Square Of Music are some 35 independent labels selling their wares. World Square CEO Jeffrey Melin says hits have

Exclusive online retailers likely will be more aggressive on pricing than those like Tower and Ticketmaster who are, in effect, aiming to complement traditional businesses with online sales, eshop's Kursh believes. "The traditional businesses are not going to risk conflict with their core businesses," he says. Kursh also says his company's research found that, while people always want to pay less, the key factors that keep them coming back to particular stores are "convenience and service."

CD Now!'s Olim agrees. "If all [online music retailers] are doing is going for volume at bare margins, they are going to be out of business," he says. "Just being cheaper won't give anyone staying power."

### SPACE PROGRAM

Music Boulevard's Magill says its aim is to "be highly competitive" with traditional retailers. Music Boulevard also plans another income generator, however: ad space. The site will have space for 18 different ads, Magill says, which primarily will come from record labels. None had been inked yet at press time.

Label links also may prove key in another old success axiom: location, location, location. CD Now! and Tower (in its Shopping 2000 incarnation) both are linked to various record-label online sites via hot-buttons that send 'surfers who have been reading about a particular new album in a label site into a "store" where they can buy it while it's top of mind. It's one answer to the problem of generating "foot traffic" in cyberspace, retailers say.

Some labels that already operate direct-order operations, such as Windham Hill and ECM, are bypassing stores, both real and virtual, altogether, and including "800" telephone num-

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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™

By Seth Goldstein



**PRIVATE DOMAIN:** The market for nontheatrical programs, particularly documentaries, may take a major hit next year when new copyright regulations become effective.

Home video producers who have relied on public-domain footage from overseas to create a World War II series, for example, could have their ventures eviscerated when the owners reassert control over material that is still under copyright in the country of origin. Many projects could proceed under royalty agreements—but for most, that's unlikely, given shoestring budgets that snap under the least stress.

Worse still, vendors will have a limited window of opportunity to sell titles already on retail shelves and in direct-mail catalogs. The inevitable result, an observer believes, is "a lot of folks grinding out copies" before the deadline. He foresees an extended period of confusion.

So whose idea was this, anyway? You could point an accusing finger at the World Trade Organization, which has as its goal the restoration of copyrights according to an international standard. Because the U.S. is quickest to release material into the public domain, it has the farthest to travel to reach the correct path.

And travel it will: The U.S. Copyright Office announced July 10 that the WTO treaty signed Dec. 8 by President Clinton to restore certain foreign copyrights will become domestic law Jan. 1, 1996. Trade sources consider restoration to be among the more controversial copyright proposals in the nation's history. One goes so far as to call it "unprecedented."

But the federal government has added its own brand of confusion, further aggravating a touchy situation. The biggest headache is when copyrights are restored. Sources indicate that the Copyright Office says this began Dec. 8 with Clinton's signature, which gave violators the next 13 months to clean up their acts and clear out their inventories. However, that can't be, because Dec. 8 predates the formal existence of the WTO, the sources continue.

To some, the U.S. has almost gone out of its way to muddy the waters. With perhaps less at stake, we're told, "Europeans are doing this in a clear, intelligible fashion."

## Biz Tapes Find Piggyback Success Vendor Seminars Boost Audio/Video Sales

BY TRUDI MILLER ROSENBLUM

NEW YORK—Business videos can mean decent business for vendors who don't shy from self-promotion. Often, that's the only kind of promotion available. After all, the latest revelations about mutual funds or municipal bonds generally aren't retail winners.

Just ask CareerTrack. The Boulder, Colo.-based seminar company offers 90 video titles and more than 100 audio titles, among them "Succeeding As A First-Time Manager," "Powerful Presentation Skills," and "Finance For Non-finance Professionals."

Aimed at corporations (and generally tax-deductible), CareerTrack's videos are pricey compared to sell-through titles: \$200 for a three-tape set is typical. But the price has not proven a deterrent. CareerTrack's best-selling title, "How To Give Exceptional Customer Service," has sold about 75,000 copies, says Jeff Hildebrandt, corporate development and communications specialist.

The key to CareerTrack's success is that video sales are piggybacked on its main business: seminars, begun in 1982. Three years later, CareerTrack introduced video- and audiotapes on the same subjects and thrives without retail exposure. Instead, CareerTrack sells virtually all of its product via catalogs sent to the 2.5 million people who have bought tapes or attended a seminar.

Vendors of how-to business programs without a support system have a much tougher time publicizing their cassettes. "This type of project is a marketing nightmare," says stockbro-

ker Rick Abrams of Pittsburgh-based R.A. Abrams & Associates. "Bookstores won't carry them, because they're not books. Discount stores like Kmart won't carry them because of the price point. Video stores won't carry them, because they don't give much space to special interest.

"People ask me all the time 'How do I get hold of a video to explain this to me?' But unless you have a huge budget for advertising, there really is no outlet."

Nevertheless, video entrepreneurs sense an almost-palpable hunger for information. The same Americans who need to save for their children's college education and retirement for themselves are also intimidated about how to go about it.

"People are confused. They don't even know what questions to ask," says certified financial planner Meg Green, president of Meg Green Inc. and creator of "Meg Green's Financial Workout: How To Get Financially Fit In 59 Minutes." She adds, "We created a video, made it simple and entertaining, like a TV show, and included a workbook so people can follow along, filling in the blanks to figure out mortgage payments, cash flow, what insurance they need, how much to put away each month."

Selling can be as difficult as saving. Rick Abrams' two-hour tapes, "Understand The Basics: The Stock Market" and "Understand The Basics: Mutual Funds," have sold over 4,000 units at \$39.95, "but it's very difficult [to sell tapes]," he says.



**Why Not Christmas In July?** National Geographic Video and Columbia TriStar picked a scorcher in New York last month to unwrap a hefty sell-through package for the holiday quarter. The National Geo executives dreaming of Christmas delights at the appropriately decorated Russian Tea Room, from left, are Andrew Wilke, VP of programming and production; Bob Potter, director of domestic home video; and Todd Berman, VP of marketing and distribution.

## Vid's The Medium For Messenger's Love Of Baseball

BY SETH GOLDSTEIN

NEW YORK—Gary Messenger has left video retailing, but he hasn't quite left video. In fact, as marketing and merchandising director of Coman Publishing in Durham, N.C., Messenger will increase the company's exposure to the prerecorded cassette market.

A first step is to enroll Coman in the Video Software Dealers Assn. as a mail-order retailer. "I can stay abreast of the information available on home video, on interactivity, and on games," says Messenger, who pays special attention to Coman's 50 cassette titles.

The tapes are sold via direct response to the 50,000 subscribers to the collegiate and pro baseball guides and newspapers the company distributes. Coman represents universities including Duke, University of Michigan, and North Caro-

(Continued on page 80)

## RADIOACTIVE.



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## Burton Given NAVD Post; MGM Debuts Legends Sets

**NAVD CHANGES:** The National Assn. of Video Distributors has named **Bill Burton** to the newly created position of executive director.

The full-time job, which starts Oct. 20, will end Burton's 12-year stint at Owensboro, Ky.-based distributor WaxWorks/VideoWorks, where he rose to the rank of executive VP.

Burton plans to set up an NAVD office in Owensboro and has hired one staffer.

Prior to his appointment, management of NAVD had been the responsibility of Sheldon Hauck and Associates, which runs several trade organizations from its Washington, D.C., offices. Hauck handled NAVD since its inception in 1982.

**Mark Engle** was executive director during most of that period, until he left to join a family business. **Steven Young**, Engle's replacement, just announced that he was resigning in order to return to his previous employer.

The time is right for a big change, says Burton. "The evolution of the business dictated that NAVD needed a full-time administrator."

Burton, who served as NAVD president for two years and has been on the board of directors for the past eight, suggested himself for the job. The proposal was unanimously accepted, according to NAVD president **Anthony Dalesandro**.

Dalesandro says the post is needed in order to fulfill NAVD's goal of taking a leadership role in rental and sell-through and new technologies, as well as for coordinating industry activities among studios and their retail customers.

**MGM LEGENDS:** MGM/UA Home Video is going to the vaults one more time and, on Sept. 26, will put out the Screen Epics Collection.

Priced at \$24.98, the new line will debut with "Doctor Zhivago: 30th Anniversary Edition." The remastered video will include a documentary featuring **Omar Sharif**, who played the title character.

Other debut titles in the collection are "How The West Was Won," "The Alamo," and "It's A Mad Mad Mad Mad World." Each Screen Epics title will include an original theatrical trailer.

The supplier will also add **Burt Lancaster** and **Sidney Poitier** to its Screen Legends line. Each three-title boxed set is priced at \$49.92 and will be available Sept. 26.

The Lancaster collection includes "Elmer Gantry," "Bird Man Of Alcatraz," and "Sweet Smell Of Success." Poitier's includes "In The Heat Of The Night," "They Call Me Mister Tibbs," and "The Organization."

Other MGM stars in the Screen

Legends line include **Judy Garland**, **John Wayne**, **Clark Gable**, and **Elizabeth Taylor**.

**HARD TO FIND:** Chicago-based Facets Video has several hundred hard-to-find titles in its Cult Video Catalog.

The free publication lists such rarities as "The Wild Women Of Wongo," "Rock'n'Roll Mobster Girls," and "The Case of The Mukkinese Battle Horn," starring **Peter Sellers**.

Featured directors include **David Lynch**, **Russ Meyer**, **John Waters**, and the worst of the worst, **Ed Wood**. Prices range from \$9.95 to \$94.95. The catalog can be ordered by

calling 800-331-6197.

**DISNEY HOLIDAYS:** Disney is packing its Home For The Holidays Video Shop with 12 titles and a \$3 rebate when consumers purchase multiple units.

The six-foot-tall gingerbread-house display features three new titles: "Spot's Magical Christmas," "Muppet Family Christmas," and "Alvin And The Chipmunks: A Chipmunk Celebration." They will be available Oct. 1.

Retailers can order the display in four configurations: holding 24, 48, 56, or 78 units. According to Disney, retailers who used the display last year saw sales increase 65% over 1993.

Consumers purchasing any two titles will receive a rebate through a mail-in coupon located on the display. The rebate is valid from Oct. 1 to Jan. 31, 1996.

All titles in the display are \$12.99 except for "Tim Burton's The Nightmare Before Christmas," "The Muppet Christmas Carol," and "Winnie The Pooh And Christmas Too," each \$14.99 suggested list.

**DIRECTORS CUT:** Twelve directors talk about how they broke into the business, why they make movies, and provide other insights into their craft in Rhino Home Video's "First Works."

Available Sept. 26, the two-volume set is priced at \$59.95 or \$39.95 for individual tapes. Volume One focuses on **Oliver Stone**, **Robert Zemeckis**, and **Spike Lee**. Also included are **Paul Mazursky** and "B" movie king **Roger Corman**.

Volume Two features **Martin Scorsese**, **John Carpenter**, **Richard Donner**, **Susan Seidelman**, and **Ron Howard**.

Each tape features candid interviews with the directors, who discuss what it takes to get a movie made in Hollywood, as well as student projects and clips from their successful and not-so-successful features.



# 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
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	6	<b>PLAYBOY: THE BEST OF PAMELA ANDERSON</b>	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	2	14	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
3	3	8	<b>PINK FLOYD: PULSE</b>	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
4	4	23	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
5	6	7	<b>MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY</b>	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
6	5	9	<b>THE CROW</b>	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
7	8	2	<b>DISNEY'S SING ALONG SONGS: POCAHONTAS</b>	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
8	7	10	<b>TRUE LIES</b>	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
9	10	12	<b>PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC</b>	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
10	<b>NEW ▶</b>		<b>BORN TO BE WILD</b>	Warner Home Video 14500	Wil Horneff Helen Shaver	1995	PG	19.99
11	12	12	<b>PLAYBOY: PLAYMATE OF THE YEAR 1995</b>	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
12	9	4	<b>THE JERKY BOYS: DON'T HANG UP</b>	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
13	16	2	<b>LITTLE RASCALS COLL.: VOL. 13</b>	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95
14	14	4	<b>BARAKA</b>	MPI Home Video 7060	Various Artists	1995	NR	29.98
15	11	7	<b>FAR FROM HOME: THE ADVENTURES OF YELLOW DOG</b>	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
16	18	14	<b>PENTHOUSE: WOMEN IN AND OUT OF UNIFORM</b>	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
17	17	11	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT ◆</b>	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
18	24	44	<b>JURASSIC PARK ◊</b>	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	22	57	<b>DIE HARD</b>	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
20	25	28	<b>THE MASK</b>	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
21	19	12	<b>PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS</b>	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
22	<b>NEW ▶</b>		<b>LITTLE RASCALS COLL.: GIFT BOX</b>	Cabin Fever Entertainment 1341	The Little Rascals	1995	NR	112.15
23	27	73	<b>YANNI: LIVE AT THE ACROPOLIS ▲<sup>5</sup></b>	BMG Video 82163	Yanni	1994	NR	19.98
24	32	24	<b>THE BOB MARLEY STORY ●</b>	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
25	15	15	<b>UNDER SIEGE</b>	Warner Home Video 12569	Steven Seagal	1992	R	14.98
26	26	10	<b>RICHIE RICH</b>	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
27	20	9	<b>R.E.M.: PARALLEL</b>	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
28	30	5	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b>	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98
29	37	13	<b>PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3</b>	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
30	13	11	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
31	33	48	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
32	21	7	<b>PENTHOUSE: PET ROCKS</b>	Penthouse Video WarnerVision Entertainment 50794-3	Sex Monks	1995	NR	19.95
33	<b>RE-ENTRY</b>		<b>FIELD OF DREAMS</b>	MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	7.95
34	23	7	<b>PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS</b>	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
35	39	38	<b>SPEED</b>	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
36	40	41	<b>GREASE ▲ *</b>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
37	31	29	<b>THE FLINTSTONES</b>	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
38	38	36	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
39	<b>RE-ENTRY</b>		<b>HAMLET</b>	Warner Home Video 12200	Mel Gibson Glenn Close	1990	PG	14.98
40	36	54	<b>BATMAN</b>	Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

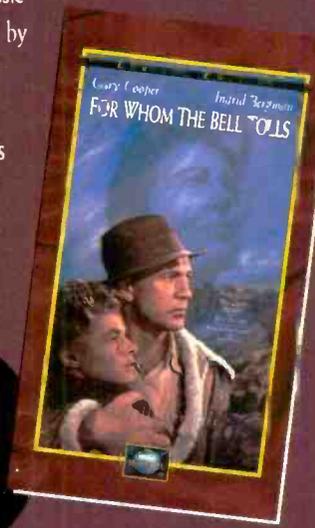
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www.americanradiohistory.com

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**All-4-One, "And The Music Speaks: The Video,"** WarnerVision (212-275-2900), 50 minutes, \$16.98.

Debut longform video from the smooth-flowing vocal quartet is a soulful affair complete with interviews, videoclips, and live footage. The song selection includes the Grammy-winning "I Swear," "So Much In Love," "A Better Man," "Something About You," and "These Arms." Live performances are culled from "Top Of The Pops" and a World Cup pregame show, among others. The interviews seem tailor-made to let fans in on a little more knowledge about what group members were doing in the preband days, how they met competing in karaoke shows and contests, and their current modus operandi. All-4-One just released its "And the Music Speaks" album, which should only help propel video sales.



## CHILDREN'S

**"Sweet Dreams, Spot,"** Walt Disney Home Video, 32 minutes, \$12.95.

Preschoolers are in for a four-fold treat when they pop in this latest video spotlighting the very tame adventures of Eric Hill's lovable animated puppy. Four five-minute segments—"Spot In The Garden," "Spot's Lost Bone," "Spot's Favorite Toy," and "Storytime With Spot"—help teach youngsters about what's growing in the backyard, how to take care of their possessions and put them back in their proper place, what kind of games are best to play indoors on a rainy day, and more. With fun little lessons and suitably happy endings, these stories are perfect for bedtime—or any time for that matter.

**"Wacky Dogs,"** Cloverbrook Productions (414-351-2255), 33 minutes, \$16.95.



Best friends come in all shapes and sizes, and this sure-footed live-action video seems to capture just about all of them. Featuring footage of more than 51 breeds of dogs, three knowledgeable child narrators, comical sketches, and original music, the program aims to prove that it most definitely is a dog's life. Aside from fun and games, perceptive preschoolers also will be able to pick out important factoids about canine history and even some tips about owning and taking care of various types of dogs. Another one for the ever-growing children's genre that proves handily there ain't nothing like the real thing.

**"Beethoven—The Animated Collection,"** MCA Universal Home Video, approximately 35 minutes each, \$12.98 each.

That oh-so-clumsy Saint Bernard continues to leave his mighty paw prints in the video marketplace via four new animated videos each featuring three short stories. With such titles as "The Dog Must Diet," "The Incredibly Pointless Journey," "Car Trouble," "The Scent Of A Mutt," "The Big One," and "Fleas!," these new stories promise young viewers plenty of canine capers and catastrophes and should also make a splash at retail when they are unleashed in September.

**"I Want To Be A Ballerina,"** Clayton Productions (415-347-6600), 30 minutes, \$19.95.

A mother tries her hand at video production and comes up with this magical introduction to the grace and beauty of

ballet. Aimed at children ages 3-12, the live-action program is first and foremost aimed at introducing children to ballet and encouraging them to take chances and follow their dreams. Dancers from ages 4-17 are shown in performance, as well as during the hours of practice, auditions, and rehearsals that got them there. Performance footage from the San Jose Dance Theatre of Tchaikovsky's "The Nutcracker" is the icing on the cake.

## DOCUMENTARY

**"Lost Civilizations,"** Time Life Video (212-489-1313), 50 minutes each, \$19.99 each, \$159.99 for boxed set.



Spanning four continents, 26 countries and centuries in time and space, this awe-inspiring 10-part documentary chronicles the rise and fall of the ancient civilizations of Egypt, the Aegean, Central America, Mesopotamia, Rome, China, classical Greece, southern Africa, Tibet, and the Andean coast of South America. The series, which on Sept. 3 concludes its edited run on NBC-TV, is narrated by actor Sam Waterston and contains more action than might be expected from a straight-ahead documentary via sweeping original photography and racy re-enactments (some of which have been cut from the television version). The video set, handsomely packaged and presented, will attract the serious traveler, historian, and others interested in being whisked away to another time and place.

## INSTRUCTIONAL

**"Cupid's Arrow: The Secrets Of Love,"**

**Potions, Aphrodisiacs & Spells,"** Central Productions Inc. (210-829-5660), 48 minutes, \$19.95.



Looking to lure that special man to you? Try slipping an acorn in his pocket, sleeping with an apple in your bed and then getting him to eat it, or perhaps sprinkling a little powdered fox testicle into his drink. Think we're making this up? No way. It's all part of a crash course in potions, spells, and other bizarre love quotients that a smooth-talking narrator claims worked for Napoleon's Josephine, Cleopatra, Casanova, Henry VIII, and others. The video is fraught with historical inaccuracies, but that's really beside the point here. If viewers can manage to keep a straight face through the ridiculous re-enactments, they just may learn a few tricks.

## THEATRICAL

**"The Barbara Stanwyck Collection,"** MCA/Universal Home Video, lengths vary, \$14.98 each.

A celebration of Stanwyck's tough-girl silver-screen personas makes its way to retail shelves via four new-to-video titles. The actress—who died in 1990, having received four best actress Academy Award nominations and an honorary Oscar for lifetime achievement—made her mark with a string of feisty roles that found leading men from Clark Gable to Elvis Presley to Fred MacMurray under her spell. The new titles are the scandalous "All I Desire," jewel-heist drama "Remember The Night," politically minded "The Great Man's Lady," and sleuth story "Internes Can't Take Money." The collection also features the repackaged "The Lady Eve."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Billboard.

FOR WEEK ENDING AUGUST 19, 1995

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	2	7	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
2	1	7	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
3	5	3	STAR TREK GENERATIONS (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
4	4	3	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
5	7	3	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
6	3	9	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
7	12	2	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
8	6	7	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
9	8	9	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
10	9	5	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
11	38	2	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
12	11	17	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
13	18	2	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
14	10	8	JUNIOR (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
15	15	3	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
16	14	6	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
17	13	8	DROP ZONE (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
18	19	3	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
19	17	12	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
20	NEW		DEMON KNIGHT (R)	MCA/Universal Home Video Uni. Dist. Corp. 82325	Billy Zane William Sadler
21	22	2	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
22	16	6	STREET FIGHTER (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82366	Jean-Claude van Damme
23	20	5	THE LAST SEDUCTION (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
24	NEW		MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
25	NEW		IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
26	NEW		JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
27	NEW		SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
28	32	2	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
29	21	4	DEATH AND THE MAIDEN (R)	New Line Home Video Turner Home Entertainment 3011	Sigourney Weaver Ben Kingsley
30	30	5	SCARLETT (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
31	28	11	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
32	23	15	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
33	NEW		HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
34	27	10	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
35	24	10	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
36	34	20	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
37	29	12	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
38	36	14	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
39	NEW		BORN TO BE WILD (PG)	Warner Home Video 14500	Wil Horneff Helen Shaver
40	26	5	COBB (R)	Warner Home Video 13365	Tommy Lee Jones

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## Last Few Months Have Seen Herd Of New Children's Releases

**R**OUNDUP: While Child's Play spent much of the last few months on the road, a thundering herd of home video product was unleashed. This column, we aim to corral as many as possible.

**F**EATURES: Disney brings back "Cinderella" for a limited time on Oct. 4. Originally released to video seven years ago, the movie has been restored "through processes not available in 1988," according to the studio. Up to \$15 in rebates are offered via tie-ins with General Mills and Kodak. "Cinderella" is preceded by "A Goofy Movie" Sept. 6, which comes with a \$4 mail-in rebate and free poster offer.

Just released are a trio of live-action movies from Disney: "Man Of The House" (starring Chevy Chase), "Heavyweights" (Ben Stiller), and "Tall Tale" (Patrick Swayze).

Hot out of the duplicating machines is MGM/UA Home Video's "The Pebble And The Penguin." Plus, Paramount Home Video just launched its August Great Movie, Great Price promotion, with five family titles repriced to \$14.95. They include the theatrical releases "Lassie" and "Andre," plus direct-to-video "Dragonworld," "Remote," and "Prehysteria! 2," all from Moonbeam Entertainment. On Sept. 26, Paramount/Moonbeam Entertainment bows "Prehysteria! 3," third in a

series based on the adventures of five pygmy dinosaurs.

MCA/Universal Home Video has released the animated British feature "Freddie The Frog" (voices by Ben Kingsley, Jonathan Pryce, and others), while Sony Wonder has bowed "Tubby The Tuba" (voices of Dick Van Dyke and Pearl Bailey), which is available separately or in a two-pack with the platinum-selling "The Jungle King." Republic Pictures Home Video has debuted the live-action fantasy "Storybook" (Swoosie Kurtz and Milton Berle) with the original cartoon short "Casper: The Friendly Ghost" on the same tape.

**A**NIMATED: In April, Disney unveiled the Princess Collection, four new-to-video stories featuring "Aladdin's" Princess Jasmine and "The Little Mermaid's" Ariel. The videos are targeted at girls. Now comes Aladdin's Arabian Adventure, with two volumes of new-to-video stories aimed at boys, "Creatures Of Invention" and



by Moira McCormick

"Magic Makers." A tie-in with Marvel Comics involves a free comic book packaged with the videos.

BBC Video and CBS/Fox has bowed the Oscar-winning Claymation short "The Wrong Trousers" at \$9.98 list. It's the first in a series concerning the adventures of the eccentric Wallace and his loyal dog, Gromit; the next, "Grand Day Out," debuts in October, and a third will be released in 1996.

Orion Home Video has released five animated Storyteller's Classics programs in standard play at \$7.99 each. They are "Sleeping Beauty," "The Toy Symphony," "Swan Lake," "The Nut-

cracker," and "Peter And The Wolf." Hearst Entertainment, via Family Home Entertainment, debuts its syndicated TV series "Phantom 2040" on Aug. 22. Each of the four volumes contains two episodes starring the Phantom, who is billed as "the world's first costumed action adventure hero."

ABC Video's Sept. 12 release of three episodes from its hit Saturday morning series, "Bump In The Night," is tied in with fast-food chain Subway. "Bump In The Night" Kids' Pak meals will be offered at Subway's 9,500 restaurants from Aug. 30 to Oct. 3. The packs include character figurines, a color insert, and rebate coupons on licensed merchandise, including "Bump" videos. The three episodes are "Mr. Bumpy: Tales From Under The Bed," "Squishington: Tales From The Tank," and "Molly: Tales From The Toy Chest."

Saban Home Entertainment, in association with WarnerVision and WEA, will bring the syndicated televi-

(Continued on page 80)

Billboard® FOR WEEK ENDING AUGUST 19, 1995

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	21	3	<b>DISNEY'S SING ALONG SONGS: POCAHONTAS</b> Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
2	1	23	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	5	11	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b> ♦ MTV Music Television/Sony Music Video 49658	1995	14.98
4	2	17	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
5	14	31	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
6	4	17	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
7	7	41	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
8	3	97	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	8	7	<b>THE ADVENTURES OF BATMAN: TWO-FACE</b> Warner Home Video 13899	1995	9.95
10	6	17	<b>THE PAGEMASTER</b> FoxVideo 8641	1994	22.98
11	16	3	<b>MIGHTY MORPHIN: TWO FOR ONE</b> Saban Entertainment/WarnerVision Entertainment 42032-3	1995	12.95
12	9	7	<b>THE ADVENTURES OF BATMAN: THE RIDDLER</b> Warner Home Video 13898	1995	9.95
13	13	7	<b>THE ADVENTURES OF BATMAN: ROBIN</b> Warner Home Video 13901	1995	9.95
14	12	25	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◇ MTV Music Television/Sony Music Video 49616	1995	14.98
15	10	5	<b>MIGHTY MORPHIN: FOREVER FRIENDS</b> Saban Entertainment/WarnerVision Entertainment 42033-3	1995	12.95
16	17	31	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
17	11	373	<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
18	15	442	<b>DUMBO</b> ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
19	19	7	<b>THE ADVENTURES OF BATMAN: THE JOKER</b> Warner Home Video 13900	1995	9.95
20	RE-ENTRY		<b>ALL DOGS GO TO HEAVEN</b> ◇ MGM/UA Home Video M301868	1989	14.95
21	18	25	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
22	NEW ▶		<b>TMNT: SHREDDER TRIUMPHANT</b> Family Home Entertainment/Live Home Video 27572	1995	9.98
23	20	15	<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995	14.95
24	NEW ▶		<b>ALADDIN: CREATURES OF INVENTION</b> Walt Disney Home Video/Buena Vista Home Video 3945	1995	12.99
25	NEW ▶		<b>ALADDIN: MAGIC MAKERS</b> Walt Disney Home Video/Buena Vista Home Video 3946	1995	12.99

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Billboard® FOR WEEK ENDING AUGUST 19, 1995

### Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	2	11	<b>SHAWN KEMP THE REIGNMAN</b> FoxVideo (CBS/Fox) 8219	19.98	1	1	29	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
2	5	85	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98	2	4	5	<b>KAREN VOIGHT: STRONG &amp; SMOOTH MOVES</b> ABC Video 44038	19.95
3	1	113	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	3	2	37	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
4	3	27	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98	4	9	45	<b>KATHY SMITH'S NEW YOGA</b> WarnerVision Entertainment 50570-3	19.95
5	6	282	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98	5	6	83	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
6	10	59	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98	6	3	7	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b> Sony Music Video 49659	12.98
7	8	201	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	7	5	21	<b>KATHY SMITH: POWER STEP WORKOUT</b> WarnerVision Entertainment 50902-3	19.95
8	12	73	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98	8	7	69	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
9	9	27	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98	9	10	173	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
10	4	23	<b>SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS</b> PolyGram Video 8006368953	19.95	10	8	127	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
11	7	13	<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b> FoxVideo (CBS Video) 8217	19.98	11	11	157	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> WarnerVision Entertainment 133	9.95
12	16	31	<b>NBA REWIND: THE FUNNIEST &amp; FINEST PLAYS</b> FoxVideo (CBS/Fox) 8158	14.98	12	12	145	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 131	9.95
13	13	17	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98	13	NEW ▶		<b>KATHY SMITH'S NEW YOGA BASICS</b> WarnerVision Entertainment 50910-3	19.95
14	11	43	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> ♦ PolyGram Video 8006319053	19.95	14	13	59	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> WarnerVision Entertainment 227	14.95
15	NEW ▶		<b>MIKE TYSON: THE INSIDE STORY</b> MPI Home Video 7074	19.98	15	15	15	<b>QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 51314-3	14.95
16	19	127	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	16	NEW ▶		<b>KATHY SMITH'S NEW YOGA CHALLENGE</b> WarnerVision Entertainment 50911-3	19.95
17	14	37	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> ♦ PolyGram Video 8006331153	19.95	17	17	49	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
18	17	45	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95	18	NEW ▶		<b>YOGA WITH LINDA ARKIN: FOR FLEXIBILT</b> WarnerVision Entertainment 51327-3	9.95
19	NEW ▶		<b>OFFICIAL 1995 NHL STANLEY CUP VIDEO</b> FoxVideo (CBS/Fox) 6779	19.98	19	20	29	<b>MEN OF STEEL: ABS OF STEEL</b> WarnerVision Entertainment 185	14.95
20	20	37	<b>BASEBALL: A FILM BY KEN BURNS</b> Turner Home Entertainment B5318	179.98	20	14	19	<b>ABS OF STEEL 3</b> WarnerVision Entertainment 134	9.95

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## 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.

### AUGUST

Aug. 14, **Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Aug. 19-20, **Entertainment Entrepreneurs' Conference**, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 19-20, **Songwriters Weekend Workshop**, presented by the Musicians Institute, the National Academy of Songwriters, and Music Connection Magazine, Musicians Institute, Los Angeles. 213-462-1384.

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, **The 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. 416-531-2121.

Sept. 16, **Second Vocal Tech Seminar**, presented by the Atlanta chapter of NARAS, Grand Hotel, Atlanta. 404-249-8881.

Sept. 19-20, **VSDA Second Videogame And New Technology Conference**, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

Sept. 23, **17th Annual Georgia Music Hall Of Fame Awards**, World Congress Center, Atlanta. Reba Lacks, 404-656-7575.

Sept. 30, **BMI Country Awards Dinner**, location to be announced, Nashville. 212-586-2000.

### OCTOBER

Oct. 2, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Oct. 4, **Country Music Assn. Awards**, Grand Ole

Opry, Nashville. 615-244-2840.

Oct. 5, **SESAC National Performance Activity Awards**, Springhouse Golf Club, 615-320-0055.

Oct. 5-8, **Audio Engineering Society 99th Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 7-8, **Third Annual Michael Bolton Foundation Celebrity Tennis Classic, Softball Game and Black Tie Gala**, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various locations, Stamford, Conn. 203-483-6463.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 16, **13th Annual Academy Of Country Music Bill Boyd Golf Classic**, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 20-25, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

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.

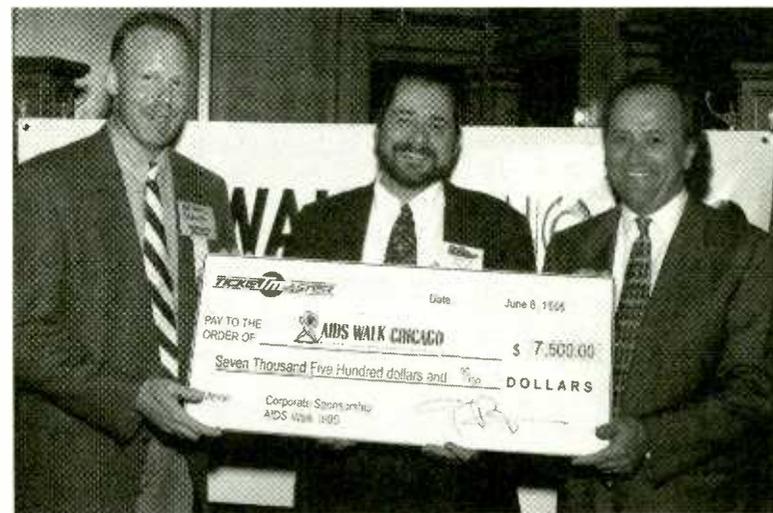
Oct. 24-26, **REPLtech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

### NOVEMBER

Nov. 1, **Spirit Of Life Award Gala**, honoring Allen J. Grubman of Grubman, Indursky, Schindler & Goldstein, presented by the Music and Entertainment Industry Chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

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.



**A Healthy Walk.** Ticketmaster Midwest executives present a \$7,500 donation for AIDS Walk Chicago, which will be held Sept. 17. Ticketmaster also supports a variety of other community efforts, including the Starlight Foundation of Chicago and the Red Cross. Shown, from left, are Bob Perkins, Ticketmaster Midwest VP of operations; Paul Hook, AIDS Walk director; and Terry Barnes, Ticketmaster VP/GM.

## LIFELINES

### BIRTHS

Boy, Jake Jefferson, to Rick Vincent and Paula Davis, July 5 in Nashville. He is a recording artist. She is executive assistant for Capricorn Records.

Boy, Stanley K. Burrell Jr., to M.C. Hammer (Stanley Burrell) and Stephanie Burrell, July 21 in San Jose, Calif. He is a recording artist on Giant Records.

Boy, Mason Tyler, to Bryan and Lori Ward, July 22 in Nashville. He is guitarist for Capitol recording group Bonepony.

Girl, Olivia Glenn, to Mike and Kirstin Clink, July 22 in Los Angeles. He is an independent record producer.

Girl, Sophie, to Françoise Bergmann and Arnaldo Serrano-Pereira, July 23 in Paris. She is director of marketing for PolyGram Jazz France.

Boy, David James, to Geoff and Kath-

leen Bywater, July 25 in Los Angeles. He is senior VP of marketing and promotion for Fox Records. She is founder and president of Playground Marketing.

Boy, George William Daly III, to George Daly and Mary Anne Schiavone Daly, July 31 in Marin County, Calif. He is CEO of pop music CD-ROM/multimedia company CubeArt and a music industry A&R veteran.

### MARRIAGES

Jaeson St. James Jarrett to Suzette Louise Cuseo, July 15 in Los Angeles. He is chairman of PPL/MCI Entertainment Group. She is president of Zettitalia Music International.

Bernard M. Resnick to Priscilla Jane Mattison, Aug. 4 in Philadelphia. He is an entertainment and sports attorney and also serves as counsel to Zane Management Inc., a full-service entertainment and sports management firm. She is an independent filmmaker.

Bruce Iglauer to Jo Kolanda, Aug. 5 in Chicago. He is founder and president of Alligator Records.

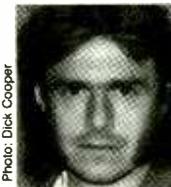
### DEATHS

Frank Chacksfield, 81, of natural causes, June 9 in England. Along with Mantovani and Semprini, composer and orchestra leader Chacksfield dominated the field of popular light orchestral music for more than four decades following World War II. His recording of "Ebb Tide," featuring lavish strings, hit No. 2 on Billboard's Best Selling Singles Chart in 1953. Over the course of his career, Chacksfield and his orchestra recorded more than 150 albums. His 35 albums for Decca alone are estimated to have sold more than 20 million copies combined. During World War II, Chacksfield was musical director of the British radio show "Stand Easy." In 1953, he formed his own band, the Tunemsmiths, and recorded the British novelty hit "Little Red Monkey." Later that year he

formed a 40-piece orchestra and recorded "Limelight" and "Ebb Tide," both of which were hits in England and became million-sellers. Other hits followed, including "Flirtation Waltz," "Memories Of You," and "Smile." In addition to his own recordings, Chacksfield provided musical backing for Petula Clark and other singers and was musical director for several films. He is survived by his wife, Jeanne.

Jay Brown, 39, of an undetected brain tumor, June 26 in Mamaroneck, N.Y. Brown was an engineer and co-owner/partner at Acme Recording Studios Inc. there. His career spanned music recording, feature films, and sound-system design and installation. He engineered a number of Grammy-nominated recordings. He is survived by his parents, a sister, and a brother.

Edward Craig "Eddie" Hinton, 51, of unknown causes, July 28 in Birmingham, Ala. A native of Tuscaloosa, Ala., guitarist/songwriter Hinton worked on the Southern club scene before moving to Muscle Shoals, Ala., in the mid-'60s. As a member of the Muscle Shoals Sound house band from 1967-71, when the studio employed what was perhaps the country's top soul sessioners, he performed behind Aretha Franklin, Otis Redding, Wilson Pickett, Joe Tex, Solomon Burke, Percy Sledge, Elvis Presley, Johnnie Taylor, and others. Known for his electric guitar work, Hinton was



HINTON

also proficient on bass, keyboards, and drums and was a producer, singer, and songwriter as well. His raspy, edgy singing voice was often compared to that of Redding. A soul and pop songwriter, Hinton's compositions included "Cover Me" and "It's All Wrong, But It's Alright," recorded by Sledge, "Choo Choo Train," recorded by the Box Tops, and "Breakfast In Bed," recorded by both Dusty Springfield and UB40. His songs were also recorded by

Franklin. In 1978, he released the solo album "Very Extremely Dangerous" on Capricorn. After a troubled period, during which he lived for a time in an Alabama rescue mission, Hinton returned with "Letters From Mississippi," which was released on the Swedish label Almathea and distributed throughout Europe. He followed this with two strong albums for Rounder, "Cry And Moan" (1991) and "Very Blue Highway" (1993). Hinton was discovered dead in the locked bathroom of his parents' home; an autopsy is pending.

Barbara Nader, 49, in a fire, July 31 at her home in Manhasset, N.Y. Nader handled client relations for her husband's company, Richard Nader Entertainment, which packages nostalgia shows for arenas, fairs, and other entertainment venues. The Naders' two older sons, Michael and Matthew, were critically injured in the fire; the youngest, Andrew, was away at camp, and Richard Nader was at a convention in Denver. In addition to her husband and sons, Barbara is survived by her parents, Jim and Josephine Gemelli, a sister, and a brother. Donations toward the injured children's medical expenses may be made to the Nader Family Fund, c/o Bill Martucci, 71A Lake Road, Manhasset, N.Y. 11030.

Jerry Garcia, 53, of natural causes, Aug. 9 in Forest Knolls, Calif. He was lead guitarist and vocalist for the Grateful Dead. (See story, page 6.)

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**BATTLING DOMESTIC VIOLENCE:** Singer/songwriter Phyllis Horne's new album, "Nouveau Torch," which contains songs with a message of support for women desiring healthy relationships, will be given free to those housed in battered women's shelters where Horne performs, reports Washington, D.C.-based Phoenix Rising. Several state anti-domestic violence organizations are taking advantage of the offer, including the Connecticut Coalition Against Domestic Violence and Oregon-based MayDay Inc. Contact: Donna Vaswani, 703-471-4790.

**STING T-SHIRT:** Sting has contributed an original self-portrait caricature of himself called "Sting By Sting" to the Hard Rock Cafe International's ongoing Signature T-Shirt

series, all proceeds from which are donated to the Elton John AIDS Foundation, a nonprofit charity that benefits a wide variety of organizations offering services, preventive education, advocacy, and research to people who have AIDS or are HIV-positive. Sting's is the 12th in the series. Contact: Jill Siegel or Michael Steinberg, 212-333-7728.

**APT CHARITY TIE-IN:** Firehouse will be raising funds during its shows for local fire departments in each city on its tour. The act has contacted a fire department representative and in all cases found a financial need. Firehouse's latest single, "Here For You," is being linked by the group with its fund-raising efforts. Contact: Lisa Barbaris, 212-496-8773; or fax, 212-496-8635.

## FOR THE RECORD

In the Spotlight on Audio Books (Aug. 12 issue), the spoken-word label Meta Records was incorrectly identified as a subsidiary of Real Records. Meta is an independent imprint, co-founded by Bill Laswell and Janet Rienstra.

# Pro Audio

## Many Stories In Motown Museum Studio Preserves Past With Vintage Equipment

BY DAN DALEY

DETROIT—Behind the walls of every house lie stories. But few houses are as rich with stories as the one at 2648 West Grand Blvd. in Detroit. It was here that Berry Gordy built Motown Records in the late '50s and early '60s. The building—actually two houses joined—was a combination office, residence, distribution/fulfillment center, A&R nexus, recording studio, mastering suite, electronics workshop, and nursery. It's now the Motown Historical Museum, a nonprofit operation started in 1985 by Gordy's sister, Esther. Recently, the Motown Museum and the Henry Ford Museum in nearby Dearborn, Mich., entered into a joint venture for a two-year satellite exhibition.

Inside, the front office has vintage copies of Jet and Ebony near the receptionist's desk. The switchboard looks like something out of the original "Dragnet," with quarter-inch plugs and manual phone patching to route calls. Upstairs, Gordy's apartment has a crib for his sons, and the kitchen is ready to provide either the family dinner or snacks for the office workers. The living-room table is strewn with records and surrounded by boxes, just as it was in the early '60s, when Gordy and his family used it to package and ship the fledgling label's product.

### CLASSIC RECORDINGS

The most remarkable restoration, however, is that of Motown Studio A. In the building's basement, the rooms that recorded such tracks as "Baby Love," "Tracks Of My Tears," "My Guy," "Shotgun," "I'll Be There," "Ain't Too Proud To Beg," "I'm Losing You," "I Second That Emotion," and "Tears Of A Clown," and acts such as Smokey Robinson & the Miracles, the Supremes, the Four Tops, Marvin Gaye, Stevie Wonder, the Temptations, Gladys Knight & the Pips, the Jacksons, and Al Green, show what a working studio looked like in the early '60s.

Several equipment manufacturers have donated vintage gear to the museum, as it seeks to precisely recreate its past. 3M supplied hundreds of boxes of its bygone Scotch 111 formulation, then the leading professional recording tape, to restore the tape library just off the control room entrance. In 1962, the library was run by a teenage girl named Martha Reeves. One day when a singer didn't show up for a session, Gordy asked Reeves if she wanted a shot at it. Martha & the Vandellas' track "Heat Wave" went to No. 1 on the Hot R&B Singles chart the following year.

The console was hand-built, as was most of the other equipment on the studio. Gordy assembled a team of technical wizards, led by chief engineer Mike McLean, that worked in the basement. The team built whatever was needed, including the external amps that powered the console, primitive graphic equalizers, and even the studio's own multitrack

machines, modifying the console each time more tracks were added.

"Today, a console pretty much does everything self-contained," says Dave Clark, one of McLean's technical crew who now runs an audio consulting firm, DLC Designs, in a Detroit suburb. "That console was literally a part of the room. It had no op amps or any other kind of amplifiers in it. They were on the back wall of the control room, and you had to patch to them the same as to everything else. The patch panels we made were formatted for two telephone-type plugs held together by a piece of plastic. So the console was a kind of control center, but it had to be patched to everything. There were no normals in it."

Clark designed the cue system for Studio A, which allowed producers, such as Gordy and Smokey Robinson (one of the only artists allowed to produce his own Motown records), to talk to the musicians even as they were tracking. "Heavy, personal coaching during the session was an important part of the Motown production style," says Clark. "Producers were singing along with the track from the control room even as the musicians were recording it in the studio. So the cue system had to be heard in the headphones but not leak to tape."

Acoustically, the studio room owes much to the old RCA Chicago studios, from which it borrowed saw-toothed acoustical wedges that jutted out into the room. "They had the acoustical design firm of Bolt, Beranek & Neumann come in to work on it once," recalls Clark. "These were the guys who did Avery Fisher Hall in New York. But even that didn't work. So they ended up copying the design from RCA in Chicago."

Even the house guitar amp was home-built. But despite its five-foot height, it was never miked on Motown records. "It was basically a huge direct box," Clark says. "The guitar and bass plugged into it, and that signal came up on the patch bay and was sent to the console and then the tape machine. The speaker was just for monitoring in the studio."

Ironically, Clark and the other engineers were less than pleased with the store-bought tube equipment of the day. "We had RCA 77 and 44 and Neumann U47 and U67 microphones coming out of the woodwork," he recalls. "Fairchild compressor/limiters, LA-2A compressors, everything. All this stuff is considered priceless now, but back then all it was to us was a monstrous pain of drifting tubes and thumps in the audio. We couldn't wait to get our hands on the new Neumann solid-state microphone."

### WEEKLY ANALYSES

The technical staff also did weekly analyses of the top five records on the charts. One such analysis, of the Beatles' "A Hard Day's Night" from Jan. 20, 1965, survives. The document, prepared by McLean, lists how the record's bass, midrange, upper

midrange, and high frequencies compared to each other, as well as average level (+7 decibels) and maximum peak (+7.6 decibels), along with the following comments: "Voice very clear, background very compressed and muddy."

"The producers had no say in how records were mixed or mastered," says Robert Dennis, the studio's mastering engineer and president of the Recording Institute of Detroit. "They handed them off to [the technical staff], and we checked them for apparent and relative loudness. I even had the power to stop a record from going out. As a result, we had the loudest records ever made, and that's part of what helped them stand out on radio."



**Anthrax Cuts Trax.** Elektra Records hard rock act Anthrax holed up at Studio 4 in Conshohocken, Pa., to record its upcoming album, "Stomp 442," due in October. Shown at the sessions, standing from left, are Studio 4's Phil Nicolo, Anthrax member Frankie Bello, Studio 4's Joe Nicolo, and Anthrax's John Bush. Seated, from left, are Anthrax members Scott Ian and Charlie Benante.

## Gavin MacKillop Basks In Success Of Rembrandts, Toad The Wet Sprocket

BY RICK CLARK

Things are good for Gavin MacKillop these days. Having just seen his production of the Rembrandts' "I'll Be There For You" soar to the top of the charts, the Scottish-born, U.S.-based producer is also basking in the success of Toad The Wet Sprocket and anticipating great results from some of his other projects.

"Not many people can say that they do a job they really enjoy," MacKillop says. "If you can get involved with a bunch of people who you think have great songs and are able to earn a living doing that as well, that is quite remarkable."

The Rembrandts track was initially a 45-second theme song for the hit TV show "Friends," written and performed by the duo.

"We did that song in about four days," says MacKillop, who did all the tracking and mixing for it at Master Control in Los Angeles. "There were certain limitations, because of the 45-second piece they had done for television a year prior. We had to sample that tempo and we changed it a lot sonically, because I felt it was too lightweight and initially a little bit too much like the Monkees. Still, we felt this was a nice, bright, and breezy pop song, and it didn't need to pretend to be deep and meaningful."

Another of MacKillop's recent productions that has him excited is Sony Canada/Tri-Star artist May Moore.

"I am really fond of that album," he says, referring to the neo-folk singer's current project, titled "Dragonfly."

"Sometimes, when you work with a solo artist, it allows you to be a little more experimental," says MacKillop.

"There isn't a band sound that you have to start with. We were allowed to be a little more flexible with this album. We mixed up live drums and drum loops, and we got a lot of different musicians, including some jazz people."

The project was recorded on a Sony 48-track digital machine in a house on the Canadian island of Victoria, British Columbia, and mixed at Master Control.

In addition to his work with the Rembrandts and Moore, MacKillop has just completed work on the Interscope Records debut by the Sweet And Low Orchestra, a project on which he collaborated with David Briggs.

"They are a bit like the Band, and a bit like Tom Waits, because the lead singer has one of those deep, dark, gruff voices," says MacKillop. "The accordion player was in the Pogues. There is a cello, violin, and mandolin, and two guitarists—electric and acoustic. It is a good collection of people. Tracking live with a seven-piece band was fun. You don't get the opportunity to do that very often."

MacKillop says the group's currently untitled album is due for release early next year.

MacKillop got his start as an engineer in 1981 at Virgin Records' studios in England, working at the Manor and Townhouse. During the first few years, he worked alongside legendary producer Steve Lillywhite on such alternative rock acts as Simple Minds, Sparkle In The Rain, and Big Country. His engineering credits at the time also included Echo & the Bunnymen's "The Cutter."

In 1984, MacKillop was offered his first production job, General Public's "All The Rage," which included the hit

"Tenderness."

"I always wanted to move into production, and the General Public album was a great break," says MacKillop. "From there, I did other things for Virgin. I did a record with Public Image Ltd., as well as an Australian band called Do Re Mi. Then I started getting freelance work, so I decided to leave Virgin at the end of 1984."

Among his productions during the post-Virgin period were Australian act Hunters & Collectors' "Human Frailty" album, on Mushroom in Australia and I.R.S. in the U.S.; and projects by Shriekback and the La's.

MacKillop moved to the States in 1990 and began attracting a steady stream of production work, including the last two successful Toad The Wet Sprocket albums.

One of MacKillop's favorite recording facilities is the Site, located in Marin County, north of San Francisco.

"It has the largest old Neve in North America, and it is in remarkable shape," says MacKillop, adding that he particularly enjoyed working with the staff at the Site, especially engineer Kevin Scott. He also singles out Jeff Robinson at Master Control as another of his favorite engineers.

"Once I have got sounds that I am happy with, working with a good assistant allows me to concentrate on the music," MacKillop says. He adds that his experience as a classically trained pianist and vocalist enables him to effectively assist musicians to get the best arrangements and voicings.

"I never played in a band, and I have the utmost respect for anyone who can get on a stage and perform," MacKillop says. "I have never wanted to do that. Ultimately, I think you have to please yourself and the artist. To me, it is all about great songs and great lyrics. However, I don't think there are any hard and fast rules to anything, because every record you do is different, and I find that exciting."

PRO  
FILE



MACKILLOP



**Rite Of Strings.** Jazz/fusion superstars Jean-Luc Ponty, Stanley Clarke, and Al DiMeola stopped at Studio 56 in Hollywood, Calif., to cut tracks for their new album on I.R.S., "The Rite Of Strings." Shown seated at the studio's Neve VR 60 console, from left, are Ponty, Clarke, and first engineer Dennis MacKay. Behind them, from left, are second engineer Jeff Graham, studio manager Claudia Lagan, and DiMeola.

## PHONE LINES SEND CD-QUALITY AUDIO

(Continued from page 1)

tion of a master to Bob Ludwig's Gateway Mastering facility in Portland, Maine.

The development opens the way for faster, easier, and more flexible communications between recording studios and mastering houses, according to the participants in the experiment—which involved a track by Cuban percussionist Cachao for an upcoming album titled "The Master Sessions, Vol. 2."

For recording studios that send a great deal of their output to remote mastering facilities, transmission of uncompressed, 16-bit audio would substantially reduce travel and shipping costs, according to Eric Schilling, chief engineer/studio manager at Crescent Moon.



CACHAO

"In some cases, I probably won't fly to Maine as much," says Schilling. "If you look at the cost of what it takes to fly up there and stay for the night several times a year, it'll be cheaper to do it this way."

For Gateway, the notion of an uncompressed digital transmission system is equally attractive, according to Ludwig.

"At a studio like ours—where I'm here as early as I can and stay as late as I can, go to sleep, and wake up and do it again—we have so many irons in the fire, with so many people wanting something, literally, yesterday, that I can foresee that something like this would be useful, assuming it's as reliable as we expect it to be," says Ludwig.

Projects that require approvals from various parties in different locations would benefit most from a CD-quality transmission system, according to Ludwig.

"Right now I'm doing all the di-

vas—Janet Jackson, k.d. lang, Diana Ross, Mariah Carey, and Oleta Adams," Ludwig says. "These projects, which involve so many different producers and a lot of politics, are such big machines that it takes a lot of organization to get them off the ground and unified into one album. Having something like this would cut down on the time spent sending stuff back and forth."

Until the Crescent Moon/Gateway experiment, digital transmission technology allowed only compressed, limited-bandwidth audio to be sent between two sites. Although that technology was sufficient for vocal tracks on the Frank Sinatra "Duets" projects and other high-profile albums, producers and mastering engineers were loath to subject entire stereo masters to long-distance transmission.

Phil Ramone, the producer of the "Duets" albums and a long-time advocate of digital audio transmission, says, "Both Eric [Schilling] and I have been very big on this idea, and we knew that the next phase would be uncompressed audio."

Ramone notes that he plans to invest in a no-compression system for his home studio in Bedford, N.Y., which is already equipped with compressed audio capabilities.

"For me, it's a drive of 45-50 minutes for anything," he says, noting that the ability to interconnect with high-end studios directly from his home would cut down on travel time and allow greater flexibility to work on projects during off hours.

The system used in the Miami/Portland transmission is manufactured by San Francisco-based EDnet, the same company that provided hardware and network support for the Sinatra albums.

EDnet president Tom Kobayashi estimates that the telecommu-

(Continued on next page)

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 12, 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)	I DIDN'T KNOW MY OWN STRENGTH Lorrie Morgan/ J. Stroud (BNA)	AND FOOLS SHINE ON Brother Cane/ M. Frederiksen Brother Cane (Virgin)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	BOSSTOWN (Atlanta) Nealhpogue	HIT FACTORY (New York) Rich Travali Tony Maserati	LOUD/SOUNDSTAGE (Nashville) John Guess	TRICLOPS SOUND (Atlanta, GA) Jeff Tomei	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000G	Neve VRP SSL 4000G	SSL 4000/ SSL4000E G computer	Neve 8088 MK II	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Otari DTR-900/ Mitsubishi X-850	Studer A800 MK II	Studer A827/A80
STUDIO MONITOR(S)	Genelec 1033	Augsperger Yamaha NS10	KEF/Yamaha NSIO	Tannoy System 10 DMT/ Yamaha NS10M	Augsperger
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO LACOCO (Atlanta) Nealhpogue	HIT FACTORY (New York) Prince Charles Alexander	SOUNDSTAGE (Nashville) John Guess	LARRABEE WEST (Los Angeles) Tim Palmer	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	SSL 4064G with Ultimotion	Neve VRP	SSL 4000E G computer	SSL 4000G	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Mitsubishi X-850	Studer A800	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	Yamaha NS10	Custom Augsperger	Augsperger
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Carlton Batts	THE WORK STATION Marty Williams John Guess	FUTURE DISC Eddy Schreyer	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	JVC	EMI Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	EMI Manufacturing	WEA Manufacturing

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## PHONE LINES SEND CD-QUALITY AUDIO

(Continued from preceding page)

nications interface and dialing unit—marketed under the name 0C, for “zero compression”—will cost \$15,000-\$16,000. In addition, users will have to pay \$700-\$1,000 per month for a primary-rate ISDN connection and \$5 per minute of transmission time.

So far, the only two 0C units in existence are the ones used at Crescent Moon and Gateway. However, Kobayashi says that EDnet has already gone into production on several more boxes that will likely be ordered by a select group of studios and audio professionals.

Kobayashi notes that the dialing interface is manufactured by Tylink and the 0C boxes by a Belfast, Northern Ireland, company called Algorithmic Technology.

“This was the first time anyone has been able to send a true, bit-for-bit, 16-bit, 44.1-kilohertz signal over a long distance and find that it has arrived intact,” says John Wheeler, EDnet chief engineer. “It is not only a breakthrough for the audio industry, it is also a telecommunications breakthrough.”

“We’re doing nothing more than mathematically fitting the CD-rate data stream into a slightly bigger carrier and then reformatting it at the other end in AES/EBU,” Wheeler adds, referring to the CD-standard digital audio format.

David Gustafson, EDnet VP of marketing and sales, says it takes one second to set up the call and transmission occurs in real time. “It’s a CD-quality telephone call, literally,” he says. “And it’s bidirectional: You can send one song in one direction and another in the other direction.”

Like a conventional phone call, an uncompressed digital audio transmission is routed through a local carrier to a long-distance company (in this case, MCI), and then back to a different local carrier at the destination. Kobayashi says the next step in the evolution of digital audio transmission is linking mastering studios with pressing plants.

“Going from mastering directly to the plant would cut down on the number of mastered copies from a piracy point of view, cut down on time, and help people make a release date on a national or international basis,” says Kobayashi.

However, some mastering engineers are skeptical of entrusting their work to the vagaries of the phone system.

Bernie Grundman, head of Los Angeles facility Bernie Grundman Mastering, says, “We are aware of losses in manipulating digital material, no matter what you do. We’re cautious about processing this stuff more than we have to. If

we can avoid broadcasting or bouncing off satellites or whatever they might want to do, we try to avoid it.”

Grundman adds, “We’ve compared the original tapes to tapes that have been copied or put through digital editing systems, and there’s a loss, so I wouldn’t be surprised if there was a loss sending it by satellite or fiber.”

EDnet’s Wheeler disagrees. “I’ve dealt with this issue from a

data integrity standpoint, and when I can take a source from city A and compare that 1,000 bytes of data to 1,000 bytes from city B, and they are absolutely identical, it’s difficult for me to think there is a problem,” he says.

Ludwig says he ran the Crescent Moon master through every conceivable test and found that, once a few bugs were worked out of the system, there were no digital errors or audible differences in

the sound quality between the original and transmitted masters.

“It’s amazing when you’re listening on the speakers and it sounds like the CD, but it’s coming from San Francisco or Miami,” says Ludwig.

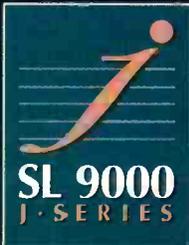
Eventually, a no-compression system could offer possibilities for direct delivery of music to the home, according to Wheeler. “Getting to the next level, 0C could revolutionize the ways in which music

is distributed,” he says.

“We’re looking to direct distribution to the consumer, and we see a potential with the Internet,” says Michael Frondelli, creative director at Capitol Recording Studios in Hollywood, Calif. However, he admits that the technology is nowhere near the point where such an application is realistic. “We don’t know what options are going to present themselves,” he says.

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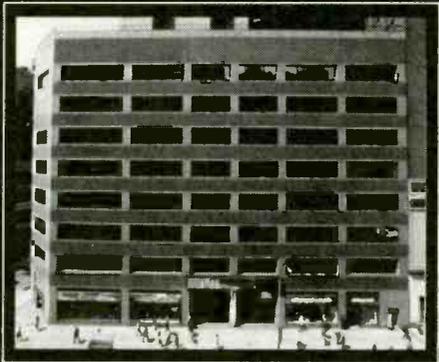
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## CHILD'S PLAY

(Continued from page 73)

sion series "Creepy Crawlers" to home video for the first time Aug. 29. The three 30-minute titles are "Night Of The Creepy Crawlers," "Double Trouble," and "Attack Of The 50-Foot Guggengrime." Saban has also entered into its first joint promotion with Pillsbury; it involves the latest live-action Mighty Morphin Power Rangers titles distributed by Warner-Vision through WEA. "Lord Zedd's Monster Heads" (due Aug. 29), "Two For One," and "Forever Friends" (both released July 4) are packaged with a coupon worth \$1.10 off various Pillsbury products. A Power Rangers LCD watch offer is also in progress.

**PRESCHOOL:** A new Barney release from the Lyons Group, "Making New Friends," hit stores Aug. 8. The video, as well as an arts and crafts kit, the Barney Bag, are being featured together in a new in-store display. Three direct-to-video titles will bow in 1996, following three fourth-quarter 1995 releases: "Riding In Barney's Car," the rerelease of "Waiting For Santa" (both due Sept. 26), and "Barney Songs" (Nov. 7).

Sony Wonder's See How They Grow series, based on the popular book line from Dorling Kindersley Publishing, has been augmented by six titles: "Farm Animals," "Wild Animals," "Pets," "Insects & Spiders," "Forest Animals," and "Pond Animals." Recently launched were the first three titles in DKP's Nickelodeon Collection's Nick Jr. Video lines, "Allegra's Window: Small Is Beautiful," "Gullah Gullah Island: Sing Along With Binyah Binyah," and "Eureeka's Castle: Sing Along With Eureeka."

Speaking of Dorling Kindersley, its in-house label, DK Vision, has unveiled a new series, Hullabaloo!, of which segments have been airing on the Learning Channel's "Rory And Me" show. The eight titles, which incorporate mime and puppet theater, include "Colors!," "Count With Me!," and "Everything Grows!"

Anchor Bay Entertainment has unveiled the 14th volume in its Thomas the Tank Engine & Friends series, "Thomas & The Special Letter And Other Stories." A free iron-on coloring decal is included on-pack. Family Home Entertainment will bow four new titles in its Hello Kitty series on Aug. 22: "Mom Loves Me After All," "The Dream Thief," "Pochacco: Exciting Birthday," and "Pekkle: Aladdin And His Magic Lamp." A live-action title called "Zeezel The Zowie Zoon In The Color Chase," which teaches tots color recognition, is available from Zeezel Pix Productions in L.A.

**EDUCATIONAL:** Disney's Bill Nye the Science Guy series has added three titles. "Reptiles & Insects," "Leapin' Lizards!," and "Powerful Forces: All Pumped Up" are accompanied by a set of five free, on-pack experiment cards, as well as a back-to-school \$3 consumer rebate. The rebate involves purchase of one Bill Nye tape and \$10 worth of any brand of school supplies.

KidVision sets its best-selling Real Wheels series to music Sept. 12 with the debut of "Rockin' Real Wheels." Animated characters host the original music-enhanced titles: "Bulldozer Songs," "Train Songs," "Fire Truck Songs," and "Santa Claus Songs." KidVision's other new live action series, the vocationally oriented Dream Big series (by "H.R. Pufnstuf" creators Sid and Marty Krofft), was launched July 25.

"A Helicopter Adventure For Kids!" is available from Heli-Kids in Tequesta, Fla., while Think Media of New York presents "How A Car Is Built, With IQ Parrot," first in a proposed series. Plus, a quartet of parenting how-to videos has been released: "Oh, Baby: A Guide For

Big Brothers And Sisters" and "Those Baby Blues," from Skydance Productions in Jacksonville, Fla., and the two-volume "Infant & Toddler Emergency First Aid" from Apogee Communications in Boulder, Colo.

## BIZ TAPES FIND PIGGYBACK SUCCESS

(Continued from page 69)

most recent video, "Understanding And Managing Your 401k," is getting a good response from companies buying the program for employees seminars or giving it away to workers who need more information.

Monco has five other tapes in his series, which he calls "The Survival Guide Series On Basic Concepts Of Saving And Investing." Each \$19.95 tape runs 52-88 minutes.

"We originally started selling them to businesses," says Monco. "Now we're just starting to market to libraries, and we've hired [promotion firm] 411 Video to help us with marketing to individuals and video stores." His six releases have sold a combined 10,000 units.

Helen Parker, president of financial-planning firm Parlan Financial Corp., is on the same track. Her five "Planning For Keeps" tapes, each 18 minutes long, "were developed to answer questions employees would have upon leaving work—transferring out of a 401k, rolling over an IRA, and lump-sum distributions," she says.

Parker hired Chicago-based Cobs Gregory & Passavant to create a direct-mailing piece sent to corporate human resource directors. "Companies can just give the video to employees or fashion their own seminars around the videos," Parker says. It doesn't hurt sales if she can plug her wares during seminars.

Using these strategies, Parker has sold close to 3,000 sets at \$599 each. Libraries are now being targeted with a \$250 set.

"I have about 30 titles planned altogether, answering all kind of financial questions, from leasing a car to investing in no-load mutual funds," says Parker. "But I'm trying to figure out the best way to promote them. The first set was very expensive: I had to raise \$250,000 to produce it and get it out, then another \$110,000 to promote it."

Glenn Shuman, who produced "For Sale By Owner," a 90-minute, \$29.95 guide to selling a home without a broker, has done a 30-second commercial to air locally in Woodland Hills, Calif. He has also appeared on the Home Shopping Club.

"The main thing I'm trying to do now is get into home improvement stores, because that's the target market," he says, noting that people who take a "do-it-yourself" approach to improving a home are likely to want to sell it themselves. "But it's a hard process, because I'm a single person. They want to deal with bigger companies."

Some producers have found comfort in numbers. Tom Escandell, president of TomKat Productions in Houston, uses several distributors, including Professional Media Services, Quality Books, Tapeworm Distributors, and Video Audio and Video, to deliver five \$19.95-\$59.95 titles, including "Putting Your Show On The Road" (a career guide for aspiring musicians), "Marketing Where Your Competition Is Not," and "Buying A Business."

Any publicity helps spreads the word. says Roberta Prescott, president of Prescott Group in Bloomfield, Conn.,

who thanks David Letterman for humorously trashing her "Business Networking" in his segment on special interest titles. Did the mention boost sales? "No," she says with a laugh, "but it allows you to put a sticker on it that says 'As Seen On David Letterman.'"

## VID'S THE MEDIUM

(Continued from page 69)

lina State, as well as the Atlanta Braves, New York Mets, Cincinnati Reds, and Boston Red Sox.

Messenger, a big baseball fan, is new to publishing. "The business has pulled me sideways," he says, referring to his move from Carolina Entertainment Group, which acquired his six-store North American Video chain last year. Messenger, still advising Carolina, has the credentials to lead Coman further in the home-entertainment business. He was elected to the VSDA board, is active in his local chapter, and is vocal about the problems he thinks are facing the association and the industry.

If retail is in turmoil, direct response isn't. Messenger wants to exploit the potential titles licensed from Major League Baseball and individual teams. "We do a very brisk business in mail order," he says. Encouraged by reorders, he says that he plans to increase his mail-order business by 50%.

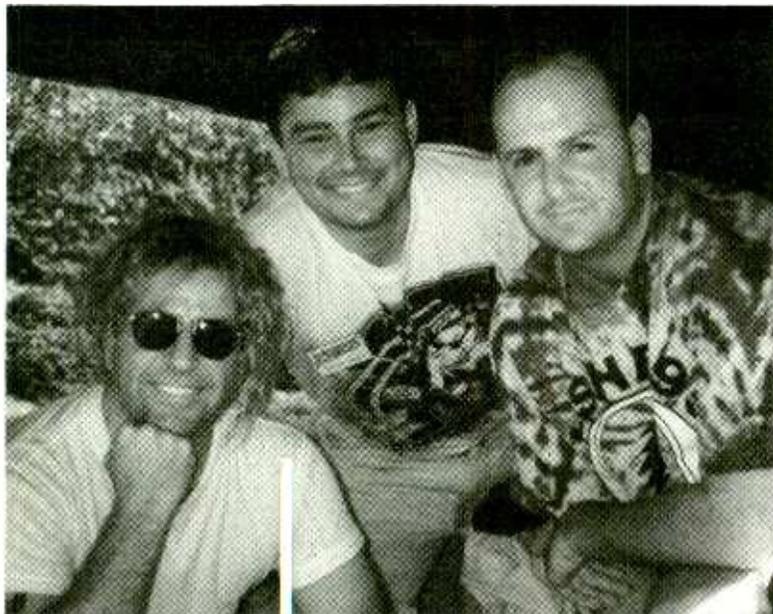
Despite the decline in attendance following last year's strike, Messenger believes that interest in the boys of summer is undiminished. "The true baseball fan will eat, sleep, and drink the game," he says. "He will buy."

As an example, Coman found ready buyers for "Hank Aaron: Chasing The Dream," advertised in the last issue of the Atlanta Braves fan magazine, Tomahawk. The cassette, which is about Aaron's quest to break Babe Ruth's home-run record, was marketed along with Turner Publishing's illustrated history of the team.

Sales of both were "very healthy," says Messenger. He thinks that Coman can tap demand for Turner Home Entertainment's multipart "Baseball" series and Major League Baseball's Cooperstown collection if they can be licensed for mail order.

Cross-merchandising is high on Messenger's list of marketing tools. For baseball, that could include tie-ins to a variety of accessories, such as the whimsical line of hats and T-shirts created by an Oklahoma City-based venture called Very Minor Leagues for what it calls "the hottest teams never to play the game." Messenger is betting that the Gore Bores from Gore, Okla., and the Linch Mobs from Linch, Wyo., will draw a following.

Coman also reaches college football and basketball fans, who are offered Coman's commercial-free tapes of their favorite teams in action. Shortly after arriving at Coman, Messenger worked out a cross-promotional swap with Creative Sports, which provides the Big 10 television feed to ESPN, boosting exposure for the University of Michigan newspaper and the team tapes.



**Feeling Old?** Hard to believe, but Van Halen and KSHE St. Louis have been musical partners for 20 years. Here, band singer Sammy Hagar, left, in town for a concert, joins station jock Steve Haas, center, and engineer Alan Robinson at a remote broadcast.

## Hip-Hop Acts Take The (Radio) Mike R&B Formats See Benefits All Around

■ BY JANINE McADAMS

LOS ANGELES—The latest trend in bringing hip-hop culture and credibility to the fore of R&B radio is to put rap stars in the DJ booth. Major radio players in Los Angeles, New York, and Dallas are leading the trend.

Though hip-hop artists have proven their microphone skills in a recording studio, does the dynamic translate to live radio?

Judy Ellis, GM of top 40/rhythm-crossover WQHT (Hot 97) New York, insists that the answer is yes.

Following the success of the station's celebrity morning hosts, Doctor Dre and Ed Lover (the duo's rap record was released last year by Relativity), Hot 97's weekend is now stocked with hip-hop names: erstwhile Bri-

tish-accented Warner Bros. rapper Monie Love on Saturday mornings, Tommy Boy's K7 on Sunday afternoons, and specialty shows featuring the Furious Five (formerly with Grandmaster Flash and Melle Mel), Pete Rock and Marley Marl, and Public Enemy's Flavor Flav. (R&B diva missjones also hosts a Sunday-night show.)

"The thinking was, 'Who better to serve up the music?' And clearly it is working," says Ellis. "We're talking about talented individuals who don't just do one thing well. All of the artists who are on Hot 97 have a great appreciation for the music, and the rap artists have a great appreciation for other rap artists. It's a symbiotic system."

At KKDA-FM (K104) Dallas, female rapper the Boss, who is signed to Def Jam West, does a regular, daily air shift with her partner and fellow rapper, Cocoa Butter. The "Boss & Butter Show" is overseen by PD Skip Cheatham with the rappers' input. Boss, who replaced K104's Greg Street, lucked into the gig after several promotional visits to the station.

The most difficult aspect of learning a DJ's skills? "It's hard for me not to curse!" she says, laughing. "But I've never slipped on the air. Also, I was too quiet. Now that I'm talking more, it's cool."

Like other, more experienced DJs, Boss and Butter take callers, monitor remotes, and interview visiting artists. They also put their polished street beats to use by developing on-air gimmicks, like Butter's "Word Of The Day," which involves giving listeners a hip-hop word of wisdom.

As professional rappers, "we have an advantage [in that] we get to see the inside thing [at radio] that we didn't understand when we were making records," says Butter, who has produced Boss and is preparing his own solo project. "We used to get upset with radio, but it's a big difference when you get on [the air]. You find out . . . that there are certain things you've gotta do [for the format]. When you make records,

there's a process, and radio's got its own standards."

In Los Angeles, rappers Sway and King Tech handle weekend mix-shows on KKBT (the Beat), while hip-hop pioneer Kurtis Blow holds forth on KPWR (Power 106)'s four-hour Sunday-night shift. "Kurtis Blow And The Old-School Show" has only been on Power 106 for three months, but it is already starting to become popular.

Hosted by the artist/producer who put "The Breaks" into the top 10 for R&B 15 years ago, the show features interviews with such artists as the Jacksons, the Mary Jane Girls, and Run-D.M.C., along with mixes incorporating R&B, funk, and early hip-hop. "I'm playing the music that I love, all the funk artists that I've grown to love—people I toured and played a lot of concerts with [including] Gap Band, Zapp & Roger, Run-D.M.C.," says Blow.

PD Michelle Mercer says the decision to put Blow on the air came out of a long, successful association. "Kurtis has been a friend to Power for a long time. We first got interested when we used Kurtis on a hip-hop show [that] we sponsored. Then we started doing club things with him, and he has performed at the station."

Blow, who holds a speech and broadcasting degree from the City College of New York, feels that he has found his dream job, though he hasn't given up his recording plans.

"Recording again is in the near future, but I'm focusing on radio right now," says Blow. He got his feet wet in radio in the '80s by co-hosting Mr. Magic's "Rap Attack" show on WBLS New York and helping Magic promote his live shows.

The one hurdle that Blow has cleared is production. "I just started going solo and doing my own board as far as the commercials and the CDs," he says. "It gets to be hard when you get a lot of guests in the studio and you have to fix all their microphones and stay on top of the music."

*This story is reprinted from R&B Airplay Monitor.*

## The 'After' Of Countdown Show Makeovers Programs Tweak Writing, Hosts For Their Formats

■ BY CARRIE BORZILLO

LOS ANGELES—In a quest to adapt to the changing face of top 40 radio in the '90s, Entertainment Radio Networks' "The Top 30 Hitlist With Elvis Duran" and Dits Rite! Productions' "Backtrax U.S.A." join other weekly music wrap-up shows in unveiling makeovers.

The two shows are putting the finishing touches on altering their music and sound.

A few of the changes made within the past six weeks to "Hitlist"—which is hosted by the afternoon driver at top 40 WHTZ (Z100) New York and executive-produced by Z100 director of operations and programming Steve Kingston—include younger, hipper writers; more talent interviews; and more urban-leaning top 40 music.

(The musical change reflects more urban sounds played by "Hitlist" affiliates, where the show tabulates its countdown numbers.)

"I came from MTV to really shape this into a countdown for the '90s," says Kim Farina, the new producer and head writer of "Hitlist," who previously interviewed bands for MTV. "It's written now with a hip, Gen X feel to it—very MTV style with quick cuts and lots of movie bites . . . We position it as the countdown for the '90s."

Some of the added features on "Hitlist" are "The Hitlist Hit Slick," which showcases a movie premiering the weekend the show airs; "Hitlist Concert Calendar"; three "Buzz Reports," news reports on everything from snowboarding events to Pogs to movie or music news; and "Retro Spin," featuring pop culture tidbits and a song from a year ago.

In addition, "Hitlist" went online a month ago to enable listeners to E-mail the show.

Farina says the "old" "Hitlist" sounded like "a bad version of Casey

Kasem. It was trying to target younger audiences, but with an older feel to it."

"We've always tried to find our rightful place in the countdown world," says Kingston. "[Rick] Dees has been around awhile, and Casey is more AC. We knew we needed to be cooler and hipper and appeal more to 18-24 women."

Due to the changes, Kingston an-

### NETWORKS & SYNDICATION

icipates landing six more affiliates in the top 15 markets by the end of August.

Meanwhile, year-old changes made to "Backtrax U.S.A.," which is hosted by top 40 WBHT (Hot 97) Scranton/Wilkes-Barre, Pa., afternoon drive jock Kid Kelly (a former Z100 DJ as well), have already proven fruitful, according to program execs.

"Backtrax U.S.A." executive producer Kathy Gilbert says the changes made to the music and Kelly's on-air presentation is what caused the show to increase its number of affiliates from 40 last year to 150 today.

"The CHR market was dwindling, so we had to accommodate more of the adult CHRs and hot AC stations," says Gilbert. "That would be in my opinion what took us from 40 to 150."

The way that accommodation was handled was to tone down Kelly's screaming nighttime DJ antics that he became famous for at Z100 years ago.

"It was the hardest thing to overcome. His image as a screaming night jock just wouldn't fly on hot AC, so we toned him down a bit," says Gilbert. "When you hear him now, it's almost like you don't recognize him as the same Kid Kelly."

Gilbert credits Lorrin Palagi, former PD at hot AC WRQX Washington, D.C., which was the first hot

AC station to pick up the show, as helping to pave the way for the successful transition of "Backtrax U.S.A." Palagi is now PD at hot AC WPNT Chicago, which also airs the show.

"We needed a person like him to say, 'It's OK to have Kid,' and it snowballed from there," says Gilbert. "It really was a turning point."

Musically, the changes came with what the show stopped playing as opposed to what it added.

"We don't play rap or any hard stuff," she says. "We didn't add anything new, we just took it out. We took out some of the safe AC stuff that stations play regularly anyway, like Heart and Hall & Oates. We don't want to repeat [affiliates'] programming, rather complement it."

For example, some of the rap and rock that was dropped was Sugarhill Gang's "Rapper's Delight" and Quiet Riot's "Cum On Feel The Noise." ("Backtrax U.S.A." views itself as more of a weekly music program than a strict chart show, therefore, it can more freely tweak its music.)

Other networks and syndicators have addressed the fragmentation of top 40 radio by offering various versions of its countdowns.

For instance, Westwood One Entertainment has three versions of Casey Kasem's countdown shows. "Casey's Top 40" is for top 40, "Casey's Countdown" is for AC, and "Casey's Hot 20" is for hot AC.

Greg Batusic, president of Westwood One Entertainment, says that radio syndicators can't be "myopic anymore . . . music playlists vary from market to market, you have to keep up with it and we have." (Billboard, July 8)

Likewise, CD Media's "Rick Dees' Weekly Top 40," syndicated domestically by ABC Radio Networks and internationally by Radio Express, has done the same. It boasts two versions: one for top 40 and one for AC.



**T for Texas.** The fourth annual Uncle Sam Jam, sponsored by KPRR El Paso, Texas, brought out a handful of dance and rap artists, such as S.O.S. Records/Zoo Entertainment's Max-A-Million, and Scotti Bros.' Skee Lo. Pictured, from left, are Max-A-Million's Tommye; Skee Lo sidekick Candyman; KPRR PD John Candelario; Max-A-Million's A'Lisa B.; Skee Lo; and Max-A-Million's Duran.

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS ON	TITLE	ARTIST
				***No. 1***	
1	1	1	13	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	THE REMBRANDTS 7 weeks at No. 1
2	4	5	8	KISS FROM A ROSE ZTI/SIRE 1789/WARNER BROS.	SEAL
3	2	3	9	COLORS OF THE WIND HOLLYWOOD 64001	VANESSA WILLIAMS
4	3	2	20	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	BRYAN ADAMS
5	5	4	16	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
6	7	9	11	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
7	8	6	28	I KNOW COLUMBIA 77750	DIONNE FARRIS
8	6	8	18	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
9	9	7	26	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
10	11	11	11	RUN-AROUND A&M 0982	BLUES TRAVELER
11	10	10	38	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
12	12	16	13	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
13	14	15	6	WALK IN THE SUN RCA ALBUM CUT	BRUCE HORNSBY
14	13	12	7	MADE IN ENGLAND ROCKET 2092/ISLAND	ELTON JOHN
15	16	13	35	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
16	15	18	34	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
17	17	14	24	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
18	18	19	39	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
19	20	20	42	YOU GOTTA BE 550 MUSIC 77551	DES'REE
				***AIRPOWER***	
20	27	29	5	ONLY WANNA BE WITH YOU ATLANTIC 87132	HOOTIE & THE BLOWFISH
21	19	17	25	HOLD ON ATLANTIC 87240	JAMIE WALTERS
22	23	26	10	THIS AIN'T A LOVE SONG MERCURY 6824	BON JOVI
23	29	28	7	KEEPER OF THE FLAME MERCURY 6862	MARTIN PAGE
24	21	22	13	BIG YELLOW TAXI A&M 0976	AMY GRANT
25	24	25	12	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
26	30	31	4	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	SELENA
27	34	—	2	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
28	28	27	10	SOMEBODY'S CRYING REPRISE 17872	CHRIS ISAAK
29	40	—	2	YOU ARE NOT ALONE EPIC ALBUM CUT	MICHAEL JACKSON
30	25	24	14	LEARN TO BE STILL Geffen ALBUM CUT	EAGLES
31	22	21	23	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
32	32	35	4	CAN'T CRY ANYMORE A&M 0638	SHERYL CROW
33	31	33	6	REMEMBER ME THIS WAY MCA 55046	JORDAN HILL
34	26	23	12	LEAVE VIRGINIA ALONE WARNER BROS. 17847	ROD STEWART
35	36	38	3	WATERFALLS LAFACE 2-4107/ARISTA	TLC
36	37	39	6	SOMEONE TO LOVE Y&B YUM 7789-550 MUSIC	JON B. FEATURING BABYFACE
				***HOT SHOT DEBUT***	
37	NEW	1	1	ROLL TO ME A&M 1114	DEL AMITRI
38	33	30	19	CAN'T STOP MY HEART FROM LOVING YOU A&M 1038	AARON NEVILLE
39	NEW	1	1	TIL I HEAR IT FROM YOU A&M ALBUM CUT	GIN BLOSSOMS
40	NEW	1	1	DECEMBER ATLANTIC 87157	COLLECTIVE SOUL

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENT

1	2	3	4	5	6	7	8	9	10
1	1	1	6	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	EAGLES	1	1	1	6
2	5	2	23	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE	2	5	2	23
3	3	3	18	IF YOU GO SBK 58165/EMI	JON SECADA	3	3	3	18
4	2	5	20	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP/ME/SHELL NDEGEOCELLO	4	2	5	20
5	4	4	8	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE	5	4	4	8
6	6	7	24	ALL I WANNA DO A&M 0702	SHERYL CROW	6	6	7	24
7	7	6	45	THE SIGN ARISTA 1-2653	ACE OF BASE	7	7	6	45
8	8	—	13	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN	8	8	—	13
9	—	8	43	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL	9	—	8	43
10	—	—	10	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS	10	—	—	10

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## SPRING '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copy-right 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
<b>PHOENIX—(20)</b>													
KTAR	N/T	7.0	6.6	5.8	9.6	8.9	WSPA-FM	AC	6.5	6.5	6.6	6.1	6.6
KNLE	country	7.2	7.6	6.6	7.7	7.5	WFBC-AM/WORD	N/T	3.8	3.0	4.8	2.8	3.9
KNIX	country	8.0	7.1	8.2	5.7	7.3	WXWX/WXWZ	modern	2.8	2.6	3.7	4.4	3.7
KNFR	top 40/rhythm	5.2	4.7	5.7	5.2	5.4	WFBC-FM	top 40	-5.8	4.5	4.6	3.8	3.2
KFYI	N/T	5.8	5.4	6.5	5.3	5.1	WMUU-FM	easy	1.9	2.4	2.9	3.3	3.1
KOY	adult std	5.3	6.7	5.7	6.0	5.1	WFNQ	country	3.0	3.5	4.6	1.5	3.0
KUPD	album	5.4	4.5	5.6	4.9	5.0	<b>WILKES-BARRE/SCRANTON, PA.—(61)</b>						
KNLT	AC	4.1	3.7	4.3	4.1	4.4	WRRZ	top 40	11.9	12.4	12.1	10.2	12.0
KNLW	oldies	3.2	3.5	2.7	3.2	3.3	WMGS	AC	9.5	8.1	9.3	9.1	9.8
KHNC	'70's oldies	3.1	2.4	1.9	2.8	3.9	WGGY	country	10.0	8.8	8.5	7.3	9.0
KDKB	album	3.8	4.7	3.8	3.7	3.2	WEZX	cls rock	6.3	6.8	4.7	4.5	5.2
KSLX	cls rock	4.0	3.9	5.1	3.4	3.2	WARM	N/T	4.9	4.7	3.7	4.4	4.8
KESZ	AC	3.7	3.4	2.9	3.7	3.1	WZMT	album	4.6	6.5	4.7	2.5	4.4
KVRY	AC	4.5	5.1	3.8	3.5	3.1	WBHT	top 40	3.0	2.8	3.8	3.5	3.9
KYOT	jazz/AC	1.3	2.7	1.8	2.3	2.9	WNAK	adult std	2.7	3.4	4.5	7.5	3.6
KZON	modern	2.8	2.3	2.3	2.7	2.2	WGBI/WILK	N/T	4.1	4.1	3.8	5.0	3.1
KEDJ	modern	2.6	2.1	1.9	2.4	2.1	WBAI/WEJL	adult std	3.3	3.1	3.2	4.7	3.0
KTWC	oldies	—	9	1.9	1.2	1.3	WDLS	country	2.8	2.7	3.3	1.6	2.4
KVVA	Spanish	5	5	6	7	1.1	WDSH	AC	1.5	1.7	1.9	2.1	2.4
KOOL-AM	oldies	1.0	7	8	7	1.0	WSDJ	oldies	2.1	1.6	2.2	2.0	2.3
KSUN	Spanish	4	5	3	8	1.0	WTRZ	album	9	1.1	2.1	2.6	2.2
<b>GREENSBORO, N.C.—(42)</b>													
WTQR	country	15.1	15.2	14.2	14.2	11.9	<b>TUCSON, ARIZ.—(62)</b>						
WKZL	top 40	5.6	6.2	5.2	6.4	7.5	KIM	country	14.4	13.4	14.0	13.5	12.4
WJMH	R&B	7.5	5.6	6.9	6.6	6.7	KKLD	AC	10.7	10.3	9.9	8.3	8.6
WQMG-FM	R&B	6.1	5.7	4.9	5.5	6.2	KLXP	album	10.5	9.2	8.6	9.7	7.8
WMAG	AC	4.6	4.8	6.7	5.7	6.0	KRQQ	top 40	7.8	7.7	7.7	6.4	7.2
WMQX-FM	oldies	3.8	4.1	4.5	4.0	5.0	KKHG	cls rock	—	—	5.3	5.9	6.4
WXRA	album	3.8	4.1	7.1	6.7	5.0	KNST	N/T	6.2	6.9	6.1	7.3	6.4
WKRR	album	7.1	8.2	5.5	4.2	4.9	KWFM-FM	oldies	5.8	5.3	5.0	4.0	5.7
WSJS	N/T	5.2	4.8	4.9	4.4	4.9	KCEE	adult std	2.3	4.4	3.0	3.6	3.2
WXSJ	country	4.0	3.1	4.5	6.7	4.7	KOHT	Spanish	2.2	3.6	2.9	2.2	3.2
WPCM	country	5.6	3.7	3.6	3.1	2.5	KGVY	adult std	3.3	2.7	3.1	3.4	2.8
WFMX	country	2.0	2.6	2.2	2.3	2.1	KTUC	N/T	1.3	9	9	2.8	2.6
WHPE	religious	1.0	1.5	2.3	2.1	2.1	KMXZ	top 40/rhythm	2.5	2.8	3.8	2.3	2.5
WFXF	cls rock	2.8	3.3	2.5	1.6	2.0	KEKO	modern	1.4	1.2	1.4	1.5	2.3
WVGL	religious	1.8	1.2	1.2	2.0	1.7	KCUB/KCRZ	country	2.2	3.3	3.1	2.2	2.1
WEND	modern	1.3	1.3	1.1	9	1.5	KVOI	religious	—	—	—	1.8	2.0
WAAA	R&B adult	9	6	6	8	1.3	<b>FRESNO, CALIF.—(64)</b>						
WQMG-AM	religious	1.4	1.2	8	1.3	1.3	KBOS	top 40/rhythm	9.8	10.4	9.6	11.1	11.2
<b>DAYTON, OHIO—(47)</b>													
WHKO	country	13.6	11.1	11.2	10.9	13.1	KMJ	N/T	12.1	11.9	14.7	11.2	10.9
WTUE	album	8.9	8.5	8.8	10.1	9.1	KRZR	album	5.1	5.8	5.7	4.8	6.0
WMMX	AC	7.8	9.6	7.9	8.8	8.5	KSKS	country	6.2	6.9	5.8	4.1	5.9
WGTZ	top 40	5.4	6.2	5.2	6.6	7.2	KFSO	oldies	4.2	4.5	3.1	4.3	4.8
WROU	R&B	6.4	7.2	7.2	7.4	6.9	KZFO	Spanish	2.3	1.8	1.5	2.3	4.8
WHIO	N/T	6.7	7.8	7.6	6.3	5.6	KNAX	country	6.1	4.3	3.9	4.5	4.5
WLQT	AC	7.4	7.4	7.1	6.0	5.4	KQOO-AM-FM	Spanish	6.0	7.1	5.2	3.5	4.3
WLW	AC	4.8	5.1	4.6	3.9	4.4	KEZL	jazz/AC	1.4	2.2	4.2	4.1	4.0
WYING-FM	'70's oldies	3.4	2.5	3.7	3.4	3.7	KJFX	cls rock	4.4	4.5	3.2	3.0	3.6
WONE-AM	adult std	2.4	1.4	2.0	2.3	2.6	KJOI	AC	3.4	4.4	3.5	4.1	3.2
WDOL	oldies	1.3	1.3	1.5	2.1	2.2	KFRR	modern	4	6	1.7	1.2	3.1
WDAD	R&B adult	1.5	2.0	2.4	1.3	2.1	KTHT	AC	3.1	3.8	3.0	3.3	3.0
WFCJ	religious	1.9	1.4	2.2	1.4	1.8	KKDJ	oldies	1.5	1.9	1.5	2.2	2.6
WRVF	country	1.5	2.2	2.6	2.3	1.8	KMPH	N/T	1.1	1.0	1.9	2.5	2.0
WCLR/WZLR	oldies	1.4	2.2	2.0	2.6	1.7	<b>GRAND RAPIDS, MICH.—(65)</b>						
WKSX	country	1.1	1.1	1.3	1.1	1.7	WBCT	country	10.3	9.8	9.7	9.5	10.1
WPPB-FM	country	3.0	2.0	2.6	2.5	1.6	WKLC	album	8.2	8.1	8.5	9.0	9.4
WLSN	easy	2.3	1.0	1.4	2.4	1.2	WQDF	AC	8.3	7.0	8.8	7.8	8.1
<b>OKLAHOMA CITY—(51)</b>													

CHRIS BALLEW, SONGWRITER for the Presidents Of The United States Of America, definitely owes the leader of Boston band Morphine a beer for helping him see the songwriting light. The Presidents' inaugural single, "Lump," debuts at No. 29 on the Modern Rock Tracks chart.

"It's funny the process you go through [to write]," says Ballew. "Because I really don't know what the deal is with the way songs are written. It's a real mystery, and I actually lost the ability to write songs for 2 1/2 years one time. I just didn't have access to those little movies that went on in my imagination. I just wasn't able to get into the theater. The show was sold out."

"I was shocked out of that creative coma by Mark Sandman of Morphine," he says, referring to his time with Sandman during the summers of '92 and '93. "We

had a band together called Supergroup, and he handed me a two-string [bass] one day, and that changed my whole world. We used to play these three-hour improvisational shows where we'd do twenty-minute songs.

"It was good because it took the structure out of bands."



"'Lump' is sort of like the beauty pageant winner."  
—The Presidents of the United States of America

And it reminded me that only the most basic elements are necessary to entertain a crowd of people. It doesn't take much to make a song go, and people get way too fancy."

"That whole experience really sort of brought down the house lights in the theater and started everything rolling."

Ballew's productivity has sharpened, thanks to a new-found creative ritual. "I come up with little ideas, little riffs and compile them on little minicassettes. Then I play them back while I'm putting around the house, and all the stuff that sort of catches my ears ends up getting through an amplifier. Then I add vocals and extra guitars into a boom box. Then I listen to those tapes every once in a while, and the ones that stand out get fleshed out into real songs, and we turn the best of those into Presidents Of The United States songs. And then the best one of those becomes a single."

"So 'Lump' is sort of like the beauty pageant winner. It's at the end of the runway receiving the roses, with tears coming out of its eyes and all the others songs crowded around going, 'Oh, we feel so good for you!'"

Billboard® FOR WEEK ENDING AUGUST 19, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	4	8	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
★★★No. 1★★★ 2 weeks at No. 1					
2	5	5	11	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
3	2	3	12	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
4	4	2	18	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
5	3	1	11	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
6	9	14	7	TOMORROW FROGSSTOMP	SILVERCHAIR EPIC
7	6	7	8	DOWNTOWN MIRROR BALL	NEIL YOUNG REPRISE
8	8	12	7	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
9	7	6	13	MISERY LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
10	11	10	11	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
11	15	16	7	IMMORTALITY VITALOGY	PEARL JAM EPIC
12	14	17	5	A HIGHER PLACE WILDFLOWERS	TOM PETTY WARNER BROS.
13	19	29	3	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
★★★AIRPOWER★★★					
14	21	—	2	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
15	13	15	15	RUN-AROUND FOUR	BLUES TRAVELER A&M
16	10	8	16	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
17	12	9	19	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
18	16	11	12	MOLLY ROTTING PINATA	SPONGE WORK
19	17	13	18	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
20	18	18	7	MUDDY FOLKS MODERNDAY FOLKLORE	IAN MOORE CAPRICORN
★★★AIRPOWER★★★					
21	22	25	4	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
★★★AIRPOWER★★★					
22	25	—	2	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
★★★AIRPOWER★★★					
23	26	—	2	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
★★★AIRPOWER★★★					
24	20	21	4	I DON'T KNOW ANYTHING ABOVE	MAD SEASON COLUMBIA
25	23	19	15	HEY MAN NICE SHOT SHORT BUS	FILTER REPRISE
26	30	40	3	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
27	24	23	6	WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL	PRIMUM INTERSCOPE
28	27	38	3	NOT ENOUGH BALANCE	VAN HALEN WARNER BROS.
29	28	30	4	STARS YOU'D PREFER AN ASTRONAUT	HUM RCA
30	39	—	2	CRUSH WITH EYELINER MONSTER	R.E.M. WARNER BROS.
31	NEW	1	1	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
32	32	36	5	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
33	33	28	8	I WALKED PRIZE	WANDERLUST RCA
34	34	33	4	I GOT A GIRL I AM AN ELASTIC FIRECRACKER	TRIPPING DAISY ISLAND
35	NEW	1	1	GALAXIE SOUP	BLIND MELON CAPITOL
36	35	34	21	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA
37	37	31	26	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
38	31	27	16	WISER TIME AMERICA	THE BLACK CROWES AMERICAN/REPRISE
39	29	22	14	SHE DOOKIE	GREEN DAY REPRISE
40	38	39	3	FLAT TOP A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.

Billboard® FOR WEEK ENDING AUGUST 19, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
1	1	1	10	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
★★★No. 1★★★ 5 weeks at No. 1					
2	3	7	4	J.A.R. ANGUS SOUNDTRACK	GREEN DAY REPRISE
3	4	4	9	TOMORROW FROGSSTOMP	SILVERCHAIR EPIC
4	2	2	7	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
5	6	9	9	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
6	12	27	3	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
7	9	6	9	I GOT A GIRL I AM AN ELASTIC FIRECRACKER	TRIPPING DAISY ISLAND
8	8	5	15	MOLLY ROTTING PINATA	SPONGE WORK
9	11	16	5	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
10	10	14	7	STUTTER ELASTICA	ELASTICA DGC/GEFFEN
11	7	8	11	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
12	5	3	11	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
13	13	12	10	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/VEEG
★★★AIRPOWER★★★					
14	25	—	2	GALAXIE SOUP	BLIND MELON CAPITOL
15	14	13	12	STARS YOU'D PREFER AN ASTRONAUT	HUM RCA
16	15	10	16	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
★★★AIRPOWER★★★					
17	24	29	4	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
18	16	11	17	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
19	18	20	8	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
20	17	15	9	BETTER THAN NOTHING COCKAMAMIE	JENNIFER TRYNIN SQUINT/WARNER BROS.
21	26	30	3	WEIRD-OUT DYSLEXICON	DANDELION RUFFHOUSE/COLUMBIA
22	30	38	3	AWAKE WHOLESALE MEATS AND FISH	LETTERS TO CLEO GIA T
23	22	23	8	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
24	20	19	17	HEY MAN, NICE SHOT SHORT BUS	FILTER REPRISE
25	19	18	11	WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL	PRIMUM INTERSCOPE
26	27	26	21	RUN-AROUND FOUR	BLUES TRAVELER A&M
27	23	21	18	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
28	40	—	2	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
29	NEW	1	1	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
30	29	24	20	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
31	28	25	25	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
32	21	17	10	SMASH IT UP "BATMAN FOREVER" SOUNDTRACK	OFFSPRING ATLANTIC
33	36	36	3	WAKE ME FLUKE	RUSTY HANDSOME BOY/TAG/ATLANTIC
34	37	—	2	CRUSH WITH EYELINER MONSTER	R.E.M. WARNER BROS.
35	38	—	2	KISS FROM A ROSE SEAL	SEAL ZTT/SIRE/WARNER BROS.
36	32	31	6	I DON'T WANT TO GROW UP ADIOS AMIGOS	THE RAMONES RADIOACTIVE/MCA
37	39	—	2	WE'RE THE SAME 100% FUN	MATTHEW SWEET ZOO
38	NEW	1	1	SOFTER, SOFTEST LIVE THROUGH THIS	HOLE DGC/GEFFEN
39	35	34	25	CONNECTION ELASTICA	ELASTICA DGC/GEFFEN
40	NEW	1	1	JUDY STARING AT THE SUN HAPPY DAYS	CATHERINE WHEEL MERCURY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 60 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 800 detections (Modern Rock) for the first time. Videoclip availability. © 1995, Billboard/BPI Communications.



HITS!  
IN  
TOKIO

Week of July 30, 1995

- ① Scream / Michael Jackson
- ② What's All This About / Linda Lewis
- ③ Shy Guy / Diana King
- ④ Carnival / Cardigans
- ⑤ Scatman / Scatman John
- ⑥ Downtown / Neil Young
- ⑦ Jealousy / Charles & Eddie
- ⑧ Waterfalls / TLC
- ⑨ Colors Of The Wind / Vanessa Williams
- ⑩ Rough 'N' Smooth / C. J. Lewis
- ⑪ Army Of Me / Bjork
- ⑫ You Oughta Know / Alanis Morissette
- ⑬ Misery / Soul Asylum
- ⑭ In The Summertime / Shaggy
- ⑮ I Can Love You Like That / All 4 One
- ⑯ This Ain't A Love Song / Bon Jovi
- ⑰ Can't Stop This Feeling / Matt Bianco
- ⑱ Too Late To Be Good / Tuesday Girls
- ⑲ Lovin' You / Suburban Soul
- ⑳ Insert A Medicine / Guru
- ㉑ Anokoronatsuni Bokuraha / Hooper
- ㉒ Love Enuff / Soul 2 Soul
- ㉓ Got To Keep Moving / Think Twice
- ㉔ I Hear Your Name / Incognito
- ㉕ Marta's Song / Deep Forest
- ㉖ Adiemus / Adiemus
- ㉗ Only Words / The Federation
- ㉘ Make It With You / Carroll Thompson
- ㉙ Too Many Fish / Frankie Knuckles Featuring Adeva
- ㉚ I Want You / Rosie Gaines
- ㉛ Hyperbeat / Duffer
- ㉜ Life (Standin' On This World) / Ice
- ㉝ This Is A Call / Foo Fighters
- ㉞ Anatakewo / Southern All Stars
- ㉟ Keep This Thing Together / Gary Barnacle
- ㊱ You Can Cry On My Shoulder / Ali Campbell
- ㊲ A Whiter Shade Of Pale / Annie Lennox
- ㊳ Love Love Love / Dreams Come True
- ㊴ Somebody's Crying / Chris Isaak
- ㊵ Summer Jam '95 / Scha Dara Parr
- ㊶ Beautiful One / Bill Cantos
- ㊷ Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
- ㊸ I Know / Dionne Farris
- ㊹ Remember Me This Way / Jordan Hill
- ㊺ These Are The Best Days Of Your Life / Martine Girault
- ㊻ Power To Move Ya / Ziggy Marley And The Melodymakers
- ㊼ All The Way / Lady Lynett And The Spokesmen
- ㊽ KANSHA Shite(Wah Wah Version) / Smap
- ㊾ 'Til You Do Me Right / After 7
- ㊿ Leave Virginia Alone / Rod Stewart

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3FM J-WAVE

## Sad News At WSIX Nashville, WBGG Miami; EZ Comm. To Broadcast Live On Internet

AIDS paid an unexpected visit to country music circles when veteran WSIX Nashville midday man **Chuck "Hoss" Burns** became the first major industry player to go public with the news that he is suffering from the disease. He has been HIV-positive for 10 years.

Burns, who went on a medical leave of absence this summer, will not return to the WSIX airwaves, although he will continue hosting the syndicated "Country Hitmakers." (WSIX P/T jock C.C. **McCartney** is the station's new midday jock.)

Burns, who told The Nashville Tennessean that he is bisexual and most likely contracted the disease through unprotected sex, will be honored with an all-day WSIX radiothon on Aug. 15, featuring appearances from scores of country acts, including **Garth Brooks**.

Additional sad news is that WBGG Miami promotion assistant **Spencer Johnson** was electrocuted Aug. 4 when the mast from the station's remote van hit a power line. Johnson died when he plugged into his remote board.

In other news, EZ Communications, following up its announcement that its stations would soon be online with interactive World Wide Web pages (Billboard, Aug. 5), now says the stations will actually broadcast live on the Internet, a radio first. Internet users will soon be able to tune in EZ stations while they work on their computers. More news on that in coming weeks.

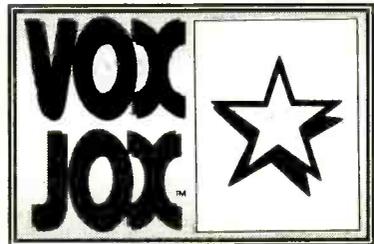
From the Only In L.A. Department: **Divine Brown**, the prostitute famous for her encounter with actor **Hugh Grant**, has jumped in bed with **KXEZ** Los Angeles for a TV spot featuring a silhouette of her mouth. In another spot, Brown says, "Easy 100.3 is the perfect radio station to listen to... while you work." Brown has said that KXEZ was playing in Grant's car during their front-seat rendezvous. Days later, following negative public reaction, the spots were pulled.

Lastly, it's hard to believe that among the flood of newspaper stories and TV telecasts detailing the Disney/ABC deal (Billboard, Aug. 12) and what it means for the entertainment giant, virtually no one has mentioned the fact that Disney will soon find itself in the right-wing radio talk business, courtesy of flagship **WABC** New York, among others. How controversial talkers such as **Bob Grant**—who became a lightning rod in local elections last year for his

views on race—will fit in with the family image of the House That Mickey Built remains to be seen.

### PROGRAMMING: KFOG, WRLG EXPAND

As expected, on Aug. 7, Susquehanna Radio Corp.'s triple-A KFOG San Francisco unveiled its simulcast on recently purchased KHQT (Hot 97.7) San



by *Eric Boehlert*  
with reporting by *Douglas Reece*

Jose, Calif., which dropped its top 40/rhythm format. The simulcast allows KFOG to finally deliver full market coverage of the Bay Area, something few FMs have been able to do because of the region's mountainous topography. KHQT staffers had already been let go.

Another station spreading its wings is WRLG (Thunder 94) Nashville, which begins simulcasting on crosstown WYYB (93.7 FM). The move gives WRLG greatly improved coverage of the market. As of Aug. 1, WRLG's owners, Tuned-In Broadcasting, entered a local marketing agreement with Edmison and Eubank Communications that will result in the sale of WYYB, pending FCC approval.

Meanwhile, WRLG sister station WRLT Nashville has hired music director/night jock **Jon Peterson** to replace **David Hall**, who is upped to the newly created assistant PD position. Peterson was formerly at WCBE Columbus, Ohio.

**Lisa Rodman** arrives as the new PD at WZJM Cleveland, replacing **J.J. Quest**, who departed months ago.

**Kerry Wolfe**, PD at WMIL Milwaukee, is upped to operations manager for both WMIL and sister station WOKY.

**KYYS** Kansas City, Mo., has hired PD **Don Duncan**, formerly of WRDU/WTRG Raleigh-Durham, N.C., to replace **Scott Souhrada**, who exits.

**KEMA** Tulsa, Okla., flips from '70s oldies to jazz/AC and applies for **KOAS**

calls.

WPST Trenton, N.J., PD **Michelle Stevens** has been upped to VP of programming for Nassau Broadcasting, overseeing sister AC WHWH as well as newly acquired WVPO/WSBG Wilkes-Barre, Pa.

New classic rocker **KKRH** Portland, Ore., has hired PD **Brew Michaels** to replace **Alan Lawson**, who exits. Michaels was most recently president of consulting company Independent Rock Programming.

**KKCH** Spokane, Wash., drops satellite AC for local top 40. PD/midday jock is **Scott Shannon** (no, not that one) from **KEGK** Richland/Kennewick/Pasco, Wash.; mornings is **Randy Young**; MD/noon-3 p.m. jock is former **KZZU** Spokane MD **Chuck Matheson**; afternoons is **Lyn Taylor**, also from **KZZU**; nights belong to **Dooky Taylor** (KZZU-FM); and overnights belong to **Damage**.

**WCUZ-AM/FM** (Country 101) Grand Rapids, Mich., hires PD **J.L. Fisk** to replace **Kevin King**, who exits. Fisk comes to the station via duty at **KLBJ/KHHT** Austin, Texas.

**KDKS** Shreveport, La., PD/MD **Quinn Echols** moves to the OM position. Station owner/GM **Cary Camp** adds PD and music duties.

### PEOPLE: WRVQ'S NEW MORNING TEAM

Former **WRVQ** (Q94) Richmond, Va., morning team **Corey Deitz** and **Jay Hamilton** arrive at **WLTF** Cleveland for the wake-up show, replacing the long-gone **Trapper Jack**. The station is holding on-air auditions in search of a local, "extraordinary," and nonradio personality as the third morning player.

Meanwhile, interim morning man **Doug Southerland** returns to mid-days. **Ed Esposito**, part of the old morning show, now anchors p.m. drive, replacing **Bruce Ryan**, who exits.

**Candy Martin** exits nights at **WAXQ** (Q104) New York, where PD **Ron Valeri** is accepting T&Rs. Martin is seeking new opportunities; she may be reached at 212-724-2800.

**Michel Wright** now handles mornings solo at **WBLS** New York, following the exit of **Diana King**.

**KZDG** Denver morning man **Big Ron O'Brien** readies for his exit at month's end. Also, **Tommy Carrera**, from co-owned **KMLE** Phoenix, arrives for evenings.

**KPRS** Kansas City, Mo., morning man **B.J. Barry** exits after just a few months. Send T&Rs to **Sam Weaver**.

**KKRZ** Portland, Ore., brings in **Chet Buchanan**, most recently of **KUBE** Seattle, for APD/MD/afternoon, replacing **Eric Murphy**, who exits.

**KLRZ** New Orleans hires veteran **John Walton**, best known as half of **Walton & Johnson**, for mornings. That bumps **Skid Marxx** to afternoons, as PD **Dan Deaton** comes off the air.

Billboard is accepting applications for the position of radio editor. To apply, fax cover letter and resumé with salary requirement to **Ken Schlager** at 212-536-5358.

## WNNX Spins Customized Modern Rock Fram-Work

"THE WAY TO BE ON TOP here is to be an Atlanta radio station and not chase national trends," says **Leslie Fram**, assistant program director and morning co-host at modern rock WNNX (99X) Atlanta.

"We try to tailor the music to the market," Fram says. "We play a lot of bands that are from this area, like **Phish**, the **Connells**, and **Vigilantes Of Love**. Also **Blues Traveler**, **Hootie & the Blowfish**, and the **Dave Matthews Band**—that whole genre is huge down here.

"And that kind of music mixes well with the rest of what we play. No one ever calls to say, 'That's not alternative.' The same people here who buy **Dave Matthews Band** tickets are going to see the **Beastie Boys** the next week."

According to Fram, acts like **Sarah McLachlan** and **Live** that have established enough of a following to play regularly in Atlanta in years past are now selling out their shows here—thanks in part to multiple-song exposure on 99X.

"We're big fans of **Live**," Fram says. "We jumped on the new record immediately. A year ago, **Live** played here at the [1,500-seat] **Roxy**. Then the band came back to play **Georgia Tech** and sold out 7,500 tickets in a day—when it was still only selling 1,000 tickets everywhere else. Now, the band is playing **Lakewood Amphitheater** here and has sold more than 13,000 tickets."

When Fram came to what is now 99X, it was dance-leaning top 40 **WAPW** (Power 99). The six months prior to the station's format change to modern rock in October 1992 saw the station taking more chances on alternative music and watching music trends carefully. "We noticed that a lot of CDs that were selling had only received college airplay," she says. "Most of the pop music available on [commercial] radio at the time was very disposable. The state of the market was just dead."

The response to the station's new direction was positive and immediate, Fram says. "The minute we debuted the format it was like, 'Man, you guys went into my CD collection.'"

"We knew the format change was the right thing to do," she adds, "and we knew that the numbers would eventually show it—even though it took about a year for Arbitron to catch up with the enthusiasm on the street."

The spring Arbitron book has WNNX No. 2 overall 18-34, behind R&B **WVEE** and ahead of album rock **WKLS** in that demo. It jumped 5.2-6.2 12-plus for a fourth-place finish.

For her tireless work on behalf of the music scene in Atlanta, Fram gar-

nered an Atlanta Local Music Assn. ALMighty award this spring. Fram's duties as APD have her spending hours on the telephone with label reps, band managers, and concert promoters as she sets up area promotions and shows. She spends much of her workweek arranging WNNX's "Live X" acoustic concerts, which are held at local recording studios in front of an audience and broadcast live on the station.

Two CDs have been culled from the "Live X" performances, featuring such artists as **R.E.M.**, **Tony Bennett**, **Sheryl Crow**, **Cracker**, and **Indigo Girls**. With sales benefiting local charities, each album sold 10,000 copies in less than two weeks, Fram says.

Fram describes the 99X morning show of which she's a part as "just three people sitting around talking—a radio version of **Friends**." And there are three different opinions: the single

gle guy, the irritant, and me, the voice of reason."

Prior to joining 99X, Fram spent 13 years with **WABB-FM** Mobile, Ala. WABB was free-form album rock when she joined the station in 1977, playing bands like **King Crimson** and **Traffic**. WABB switched to rock-leaning top 40 and then mainstream top 40 in the '80s. Fram worked the afternoon-drive shift for most of her tenure at WABB and became the station's PD in 1982. She left in

1990 for Atlanta.

One of the attractions of joining WNNX, Fram says, was that she could be on a morning show and work in programming, too. "It's the best of both worlds. Doing the morning show and having that interaction with people is great. The rest of the day, I put my programming hat on. And it's not like I'm a workaholic—it's just that I'm used to being at a radio station all day."

An early summer afternoon hour on WNNX featured **Silverchair**, "Tomorrow"; **R.E.M.**, "Superman"; **Vigilantes Of Love**, "Real Down Town"; the **Stone Roses**, "Love Spreads"; the **Smithereens**, "Top Of The Pops"; **Soul Asylum**, "Misery"; **PJ Harvey**, "Down By The Water"; the **Police**, "Spirits In The Material World" (live); **Becky Sharp**, "Beach Ball"; **Catherine Wheel**, "Way Down"; **Portishead**, "Sour Times"; and the **Foo Fighters**, "This Is A Call."

"Promoting new music is our job," Fram says. "Artist development is what we do, and you can see the results in SoundScan every week. When you see a great CD move from 200 to 600 to 1,000 copies and you know your radio station is directly responsible, it's an incredible feeling."

BRADLEY BAMBARGER

## newslines...

**BOB MEYER**, GM at **WSM-AM-FM** Nashville, adds GM stripes at crosstown and newly acquired **WWTN**, replacing **Chris Karb**. Meyer says the station will remain news/talk.

**BILL WELLS** exits as GM at **WDJX/WHKW-FM** Louisville, Ky.

**STATION SALES:** **KRNO-FM/KWNZ/KCBN** Reno, Nev., from A&A Broadcasting to **Patterson Broadcasting**. Patterson has acquired 19 stations since its inception last May. **WZEA-FM** Portsmouth, N.H., from Coastal Broadcasting Corp. to the **ADD Radio Group**, for \$1 million. **ADD** co-founder **David McNamee** becomes station GM, replacing former owner **Bonnie Newman**.

## VELVET UNDERGROUND SURFACES WITH NEW POLYDOR 5-CD SET

(Continued from page 6)

Japan, Oct. 6 in New Zealand, and Oct. 16 in Australia.

Cale views the boxed set with ambivalence. Although he expresses satisfaction that the project has come to fruition, he says, "It's kind of a distraction having all this attention paid to it. It just reminds me of all of the things we never got done."

Founded in 1965, the Velvet Underground was the product of a high-speed stylistic collision between Reed's narrative skills and rock'n'roll sensibilities, Cale's avant-garde classical training with talents including composer La Monte Young, and artist/band manager Andy Warhol's film, art, and performance experiments at his New York studio, the Factory.

The band was reviled for its lyrical depiction of drug addiction and sado-masochistic sex, as well as for its confrontational sonic attack, which emphasized dissonance, excruciating volume, feedback, and unusual tunings. The group's outré approach was decidedly at odds with the good vibrations of the '60s, and its commercial failure attested to its pariah status at the time.

"The Velvet Underground & Nico," the 1967 debut nominally produced by Warhol, peaked on Billboard's album chart at No. 171. "White Light/White Heat," its abrasive 1968 successor, scraped the chart at No. 199. "The Velvet Underground," issued in 1969, finally charted in 1985 during a revival of interest in the group, and then peaked at only No. 197. And "Loaded," the 1970 swan song, never charted.

However, the group's influence has resonated in the 25 years since its demise as a studio unit. Songs once fearfully shunned by radio became standards; one recent book about the band contains a list of cover versions that takes up 20 pages.

Beyond these homages, numerous bands have taken the group's unflinching writing style and high-voltage sound to heart. Cale would go on to produce some of them; namely, the Stooges, the Modern Lovers, and Patti Smith. Big Star, David Bowie, Joy Division, R.E.M., the Jesus & Mary Chain, Sonic Youth, and Nirvana, to name only a few, have also acknowledged the Velvets' impact.

Levenson says that Reed's wife, Sylvia, approached the label in late 1991 or early 1992—after the Velvets had regrouped at a 1990 Warhol retrospective in Paris—about the possibility of a historical package. "The thought was that it was time for closure, time to look at the big picture," he says.

The Chronicles box reflects a reaction to "What Goes On," a three-CD Velvets package by Raven Records in Australia, which was issued around the time the original Velvets lineup reunited in 1993 for a European tour. "I got to hear how [Raven] approached it, and it left me a little short," Levenson says.

With Sylvia Reed and attorney Chris Whent, who represents the other band members, as liaisons, Levenson enlisted the Velvets' aid in producing the Chronicles box. He says, "It was sort of the right thing to do, to work with them, because it made for a better package."

The core of "Peel Slowly And See" is the complete contents of the Velvets' four studio albums, originally released on Verve and MGM (whose catalogs are now owned by PolyGram) and on Atlantic's Cotillion subsidiary.

Some of this material is new to CD in the U.S. The set contains Lou Reed's original mix of "The Velvet Underground"—known as the "closet mix" for its muffled, intimate sound—used for the original LP but supplanted by

engineer Val Valentin's brighter mix on the U.S. CD in 1985. The Australian box utilized the closet mix, but "Peel Slowly And See" marks its first U.S. CD appearance. The box also includes the first uncut appearance of two "Loaded" tracks, "Sweet Jane" and "New Age," which were edited for the album after Reed left the band in 1970.

The album's greatest discovery is an entire CD's worth of demos recorded by Reed, Cale, and Morrison at Cale's flat at 56 Ludlow St. in New York in July 1965. These six tracks, most of which incorporate multiple versions of one song, offer embryonic, often radically different versions of four songs from the first album, "Venus In Furs," "Heroin," "I'm Waiting For The Man," and "All Tomorrow's Parties."

Two songs never officially recorded by the band were also demoed: "Wrap Your Troubles In Dreams," cut by the band's chanteuse, Nico, on her 1967 album, "Chelsea Girls," and the Dylanesque "Prominent Men."

The tape—referred to in Velvets literature but never heard before—was discovered by Cale in his basement.

"There's still stuff down there that I just haven't had the heart to . . . rummage around in," Cale says. "I knew, kind of, which boxes had what in them. I picked one and took it [to PolyGram]. I was wrong. What I was given back on a DAT was not what I thought was on that tape at all."

Levenson says that the original 94-minute demo showed up unannounced at his office this spring, after the rest of the box had been mastered.

He says, "We decided to edit it down to 79 minutes to fit it on CD—basically, the editing was taking a lot of dead space out—and go with it as the first disc. To some people, it [demythologizes] what they were, and to other people, it adds to the myth—here are these three real heavy guys busking."

"Peel Slowly And See" contains a wealth of other unreleased demo and studio material. Incredibly, the box includes seven "Loaded" outtakes—all later recut for Reed's solo albums—neither officially released nor previously bootlegged.

The "Loaded" tracks were discovered by engineer Bill Inglot, who was searching the Atlantic vaults for a Rhino package.

Levenson says, "That was a find, and the brilliant thing is, after 4 billion Velvet Underground bootlegs, nobody ever saw these tapes. They're all fresh."

The boxed set marks the first official appearance of oft-bootlegged live performances from shows in New York, Cleveland, and Columbus, Ohio.

"What this project brought out in a lot of people is [that] the fans wanted to be a part of it, any way possible," Levenson says. "Some of the bootleg material came through Geoff Gans, who at the time was working for Rhino."

Cale says the inclusion of such material as the Columbus recording of the jam "Melody Laughter" affords a rare insight into the creative process: "You can hear how the things developed. It's kind of startling. You start off with this basic chaotic mess, and then out of nowhere comes the beat for 'All Tomorrow's Parties.'"

"Peel Slowly And See" takes its title from the legend on the Warhol-designed cover of the band's debut album, which featured an adhesive banana that could be "peeled" to reveal pink, phallic-like innards.

"The box will be a replica of the first album, reshaped for the boxed set, with a peelable banana," Levenson says. "It'll be like a Colorform, so it'll come

off, and it'll go back on, and it has the pink banana under it."

The full-color, 88-page book included in the set contains an 18,000-word historical essay by Rolling Stone writer David Fricke and a trove of unique illustrations, many of them from Morrison's personal archive.

Promotion of "Peel Slowly And See" will begin in mid-August with the release of a 12-track sampler to triple-A, alternative, college, and classic rock radio, says Bob Garcia, executive director of artist relations for A&M, which is handling marketing for the project.

Garcia says that major consumer magazines have already committed to reviews of the set. He adds that feature stories may follow, since the label has "access to the band members for interviews—definitely John Cale and Maureen and Lou."

Visually, the campaign will key off of the Warhol banana. "We're going to be doing a special peelable banana postcard," Garcia says. "We're going to be

doing about 500 posters, also with a peelable banana . . . We've been getting a really strong pitch from Interview magazine [which was founded by Warhol] for some advertising, so we're investigating the possibility of doing a peelable banana ad in there and maybe in some other publications."

The band's reputation among musicians will also be exploited. Garcia says, "I've started collecting quotes from people from groups like Offspring and Fig Dish—contemporary, sort of alternative groups where we can get some input on what the band means to them. We'll probably use that in stories and in some ads."

The Velvets' formidable clout among modern rock listeners may push sales at alternative-skewed retail stores.

Kenn Norman, manager of the Rhino Records store in L.A., says, "I'm sure we'll be ordering big on it, partly based on the way that Australian [box] sold—we couldn't keep it in stock."

Norman says the set will appeal to

"the hipsters who were into it when it happened and kids who are into bands that were influenced by it."

A Velvet Underground boom may be imminent. Gary Stewart, senior VP of A&R at Rhino, says he anticipates an expanded version of "Loaded" in the first quarter of next year.

Stewart says, "There's other material that there wasn't room for on the boxed set—some other good outtakes, extended versions—that we're sort of looking into for what I call 'Loaded Plus.'"

He says that an augmented version of the 1972 album "Live At Max's Kansas City," which would include unreleased material from the 1970 set recorded on cassette at the New York club, is "a possibility."

Levenson says of the 1966 concert from Columbus that is excerpted on the box, "I think subsequently that we'll probably put out the whole show. That's a plan—to do an 'official bootleg' series with the band someday."

## FOR CURB'S MCGRAW, SUCCESS ISN'T 'TOO SOON'

(Continued from page 6)

radio special, Curb is hoping McGraw's new effort will duplicate the success of "Not A Moment Too Soon."

Debuting at No. 50 last week on the Billboard Hot Country Singles & Tracks chart, McGraw's new single, "I Like It, I Love It," seems to be effectively setting up "All I Want." The single was serviced to radio July 31 and was released commercially Aug. 8.

"I can breathe now. There was a collective, exhaustive breath," McGraw says of his relief at the song's acceptance. "I felt like it would be a good record. It was a cool, fun, back-to-school song. It doesn't really say a lot . . . We put it out because it's a fun sing-along song, and it will call attention to some of the meat songs on the album that I really want people to hear."

Dennis P. Hannon, GM and senior VP of marketing for the Curb Group, says the label plans to build on the base established by "Not A Moment Too Soon." Curb will begin its prerelease campaign two weeks prior to the album's release date. Television ads and radio specials were two of the most effective tools in the campaign for the previous album, and Hannon says the label plans to utilize those avenues with the new album.

Curb is not issuing any prerelease copies of "All I Want," opting instead to debut it Sept. 18, the eve of the release, via a radio special. Details were not final at press time, but the special is slated to be hosted by Nashville Network personality Charlie Chase and will be broadcast worldwide.

"The teaser campaign involves point-of-purchase material at retail, a print campaign, and television and radio," Hannon says. "That leads us into the release. Then we drop all that 'Coming soon' stuff and continue that same campaign only now to a higher degree. When the major retail promotions kick in, Tim will be featured in Kmart. He and Martina McBride are the spokespersons for the Kmart salute to CMA [country music] month, which will kick off Oct. 1 in all 2,500 Kmart stores with special display advertising and a sweepstakes."

Kmart contest winners will travel on the road with McGraw for four days on his fall tour.

McGraw says he's looking forward to having the contest winners on the road. "They'll do everything we do," he says, "including breakfast at three in the morning, and they'll have to go running

with us. [McGraw says he and the band sometimes run up to five miles a day.] They're going to get to hang out backstage at the shows. They'll also eat catering with us, and they'll be so surprised."

The fall tour will be McGraw's first as a headliner; he's been co-headlining dates with Little Texas. Hannon says the tour will feed the album and single's momentum at retail.

Also aiding "All I Want" is the fact that "Not A Moment Too Soon" is still selling briskly. "We're still selling it, and it's still doing very well," says John Artale, senior buyer for the 150-store National Record Mart chain in Pittsburgh. "Based on that alone, the orders for this [new album] should be pretty good. Sales have never let up."

Artale adds that sales of McGraw's album were never affected by Curb's switch from Cema to WEA in January.

Obviously, early sales of the previous record were boosted by the success of "Indian Outlaw," but Artale says that unlike some other artists, McGraw's strong sales didn't come exclusively from the momentum generated by a novelty hit. "It had some good songs [released] afterward," he says. "People liked it. They heard the two or three songs necessary for them to buy the record and to keep it going, because a novelty record would have worn off. [Curb] was smart to take away from that whole dance image right away by releasing 'Don't Take The Girl,' which was a very strong ballad."

McGraw agrees with Artale's assessment and says releasing singles that reflect the diversity on the album has been a major asset.

"I don't think I sound like anybody else, and that allows me to do a lot of different type songs," McGraw says. "That's exactly what I want to do. I don't want anybody to get bored with me."

McGraw says the new album also contains a varied collection of songs. The album was produced by Byron Gallimore and James Stroud, and McGraw is pleased with the outcome. "There are 12 songs on the album, and all 12 are songs I would put on the radio," he says.

In addition to recording and performing, McGraw is branching out into other areas. He opened a management company, Breakfast Table Management, that will handle his career as well as that of newcomer Jody Messina. (Tony Harley, formerly with Image Management, and former road manager Mark

Hurt serve as McGraw's managers in the new venture.)

McGraw is co-producing Messina's upcoming Curb release with Gallimore. "I just love this business," McGraw says. "I love making music, but I want to do all kinds of things."

Hannon says McGraw's success has had a positive impact on Curb in many ways. The sales and chart activity of "Not A Moment Too Soon" has raised Curb's profile as a company, and Hannon says it was a validation that its approach was working.

"It gave us the confidence to continue to apply those same kinds of disciplines and principles with Boy Howdy, Sawyer Brown, Perfect Stranger, Hal Ketchum, and Jeff Carson," Hannon says. "It gave us the confidence that what we had been doing—which in many cases was a little bit left of center in terms of Nashville marketing and promotion—was, in fact, the correct thing to do."

## MCA WINS DAMAGES

(Continued from page 7)

ers of Sugar Hill.

MCA and Charly have outstanding disputes in the international arena concerning the Chess catalog and associated rights. At the heart of the dispute is MCA's contention that it has exclusive rights to exploit the Chess masters. Charly argues it has nonexclusive rights through the aforementioned licensing deal.

MCA Records Inc. and the major's U.K. subsidiary, MCA Records Ltd., filed a joint action in the U.K. against Charly Records Ltd. in February 1993, alleging infringement of copyright on 20 recordings, including works by Chuck Berry, Sonny Boy Williamson, Waters, and Buddy Guy. It is expected that a trial will take place in April 1996. Prior to MCA's suit, in October 1992, Charly sued MCA for libel over comments it made in the trade press in the U.K. There is also trademark action regarding the Chess name and logo in France and the Benelux.

Charly claims its rights to Chess material stem from Red Dog Express, via several other licensors, ending with Italy's Greenline Records SRL.

Assistance in preparing this story provided by Dominic Pride in London.

## REVERSE TAKEOFF: SURF 'N' ROD MUSIC REVIVAL INTENSIFIES

(Continued from page 1)

sounds in the classic mold, as well as the reappearance of scores of previously unobtainable surf'n'rod rarities on such labels as AVI, Sundazed, Varèse Vintage, Del-Fi/Donna, One Way, Quality, Collectibles, Mesa/Blue Moon, MCA, and the Tokyo-based M&M and Pioneer outfits.

Whether playing the music, producing anthologies for a new generation, or singing its praises on the Internet, label chiefs like Del-Fi's Bob Keane and Sundazed's Bob Irwin or well-known musician/archivists like Elliot Kendall all concur that, in Kendall's words, "an undercurrent became a craze again after the soundtrack to the film 'Pulp Fiction' created a new boom for surf reissues."

Kendall, who records for M&M and writes liner notes, production, and research for Del-Fi, MCA, Sundazed, and Varèse Vintage, observes, "Brian Wilson and the Beach Boys have always been a beacon for all lovers of the harmony-vocals side of surf music, but ['Pulp Fiction' director] Quentin Tarantino has to take a big bow for bringing the rebellious sound of the great instrumental bands like the Centurians, the Lively Ones, the Revels, the Tornadoes, and Dick Dale & the Del-Tones to the attention of a mass audience."

Currently at No. 85 on The Billboard 200, MCA's platinum-certified "Music From The Motion Picture Pulp Fiction" was released Sept. 27, 1994, and featured the Centurians' treble-soaked 1961 track "Bullwinkle Part II." The fresh exposure for the Costa Mesa/Newport Beach, Calif.-rooted group (which also backed Bob B. Soxx & the Blue Jeans in 1962 on the Phil Spector-produced "Zip-A-Dee Doo-Dah" album) has resulted in "Bullwinkle Part II: The Centurians," a fall collection of the band's best early Del-Fi sides that acknowledges the current spelling of its name.

Both San Luis Obispo's Revels and Redland's Tornadoes continue to profit from the inclusion of their Southern California stomps on the "Pulp Fiction" soundtrack. The Revels' "Pulp"-resuscitated 1962 "Comanche" single also appears on Sundazed's 1994 retrospective, "Intoxica! The Best Of The Revels." Meanwhile, the title track the movie borrowed from the Tornadoes' "Bustin' Surfboards" LP can likewise be located on the Sundazed CD reissue of that seminal 1963 Josie Records album.

Those who enjoyed catching the Lively Ones' 1963 "Surf Rider" hit once again via "Pulp Fiction" will be pleased to know that Del-Fi has no less than six Lively Ones albums in its catalog, including the Orange County act's recent "The Lively Ones—Hang Five!!! The Best Of The Lively Ones," whose hallmarks are the resurrected sides of their ultra-rare 1964 Smash single "Night & Day"/"Hey Scrounge."

"A younger generation is hungering for rhythm, melody, and song structure again," says Del-Fi's Keane, "and the general public is so much more sophisticated these days. Now everybody buys records, which wasn't true in the days when Del-Fi first found some of these bands. People love to rediscover the beginnings of a type of music, but just like the [1987] film "La Bamba," which brought back the music of an early Del-Fi star like Ritchie Valens, it still took a major motion picture like 'Pulp Fiction' to do it for surf music."

"The music industry can't always rely on radio," Keane adds, "because

my theory is that the big record companies who cater to radio have saturated the airwaves with the same predictable music. I just know listeners crave more than the same damned unmelodic stuff."

To satisfy that craving, Keane is about to ship "Pulp Surfin'," a rather wild 18-track compendium of old and new slices of Del-Fi surf'n'rod exotica. Included are the 1963 Bobby Fuller Four chestnut "The Lonely Dragster"; an eerie 1960 track called "Full Moon" by the peculiar pop beatnik Eden Ahbez, who penned Nat "King" Cole's 1948 hit "Nature Boy" ("Ahbez was hit by a car and killed three months ago in Palm Springs [Calif.] at the age of 86," Keane says, "so now 'Full Moon' seems like a tribute to him"); the exhilarating "Monte Carlo Nights" by former Cars guitarist Elliot Easton's band the Tiki Gods; and an exquisite new Brian Wilson/Andy Paley surf instrumental with beatific vocal harmonies called "In My Moonbeams."

For Keane, who was born Robert Kuhn on Jan. 5, 1922, in Manhattan Beach, Calif., the recurrent infatuation with that state's sun-ripened leisure rock has a familiar ring. Indeed, at 17 Keane was a successful clarinetist with a top booking agent ("Lew Wasserman himself signed me to MCA"), a contract with GNP Records, and a popular 18-piece band (with Maynard Ferguson, Milt Bernhart, and Conrad Gozzo on horns) that sold out the Rendezvous Ballroom in Balboa, Calif.—later to become Dick Dale's prime showcase.

Keane went on to form Keen Records, his first single release being Sam Cooke's 1957 chart-topper "You Send Me." Ultimately breaking away from Keen partner John Siamas to start Del-Fi, Keane scored commercially in the late '50s and '60s with Bobby Fuller ("I Fought The Law"), Ritchie Valens, Latin rocker Chan Romero ("The Hippy Hippy Shake"), and teenage TV star Johnny "The Rifleman" Crawford, besides cutting some of the inceptive work of Frank Zappa, Brenda Holloway, and future Beach Boy Bruce Johnston.

The Bruce Johnston Surfing Band's suitable festive "Surfer's Pajama Party" album, taped live in 1963 at the Sigma Pi frat house on the UCLA campus, has been a staple of Del-Fi reissues since its rerelease in 1994.

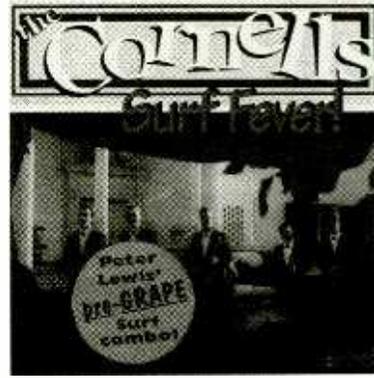
"I'm laughing up my sleeve at this latest surf and car music revival," Keane says happily, "because I've seen all these cycles happen before."

### MOTHERS OF INVENTIONS

Since the advent in the post-World War II era of the subcultures of hot rod, surf, and skateboard music, their



Sundazed owners Mary and Bob Irwin, left, and Cornell's new 15-track "Surf Fever" retrospective.



denizens have casually rushed in where more timid trendsetters have feared to tread, repeatedly celebrating the rugged individualism that has spawned several decades' worth of summer pastimes. Moreover, at the root of many socio-recreational phenomena since the '50s have been obscure techno brainstorms or gizmos that fueled a music-enhanced entry into the cultural mainstream.

It was Santa Monica's own Thomas Edward Blake who in 1935 invented the "skeg," a rudder-like fin at the rear underside of the surfboard, thus enabling the ancient sport to ascend to its modern plateau of competitive maneuverability. Manufactured skateboards such as the three-wheeled Skooter Skate were available in the Midwest as early as 1939; however, the ball bearings introduced on roller skates in the 1880s did not find a commercial marriage with the sidewalk surf ethos until 1963, when Santa Monica lifeguard Larry Stevenson sold his first batch of prototypes to seekers eager to surf without water.

Leo Fender did as much for guitarists in 1961 when he unveiled the Fender Reverb Unit, a Tolex vinyl rectangle the size of a fishing tackle box (available in three earthy colors), by which the electric guitar twang was transmuted into a trembling, fluid clangor. First conceived for home organ consoles to convey a quasi-cathedral tone response, the reverb unit sent sonic information through a transducer that vibrated a spring. The resultant liquid quaver was sculpted into sonorous notes and supple noise.

Fender adapted his own reverb with springs obtained from the Hammond organ company and added three vacuum tubes to the apparatus to augment the gadget's gain boost. This enabled Dick Dale's Stratocaster to invest the Del-Tones' trademark "Let's Go Trippin'" with a trundling surge that recalled the 400-yard salt-water tunnels of Rincon, Calif.'s cyclin-

dral point surf.

Automobile songs have flourished in American culture since "The Low Backed Car" was published in 1899. By the early '60s, the hot rod lifestyle spawned on the lonely country roads and abandoned airstrips of Southern California has been ratified by Petersen Publications' Hot Rod magazine (first sold from a booth at a January 1948 car show at the Los Angeles Armory) and championed in dozens of dashboard radio anthems by Jan & Dean, the Beach Boys, the Superstocks, the Four Speeds, the Belairs, Davie Allen & the Arrows, the Pyramids, Mr. Gasser & the Weirdos, and other California-based bands and studio strategists.

Inevitably enticing to an underage audience, the music and romance of rods, "woodies" (wood-paneled station wagons favored for surfing safaris), and "rags" (convertibles, whose sales peaked at 509,415 in '65) led to a mid-'60s fondness for such recreation pursuits as scale-model building—particularly artist/car customizer Ed "Big Daddy" Roth's outlandish monster kits for the Revell toy company—and, most spectacularly, the slot-car racing craze.

Tabletop slot cars arrived from England in 1959, surpassing train sets in stateside popularity by 1963—the year the Beatles took a Scalextric slot-car track on tour with them as backstage diversion. The hobby cars' variable-speed principle was made possible by the rheostat, a device for alternating electrical flow that was invented in 1843 by Sir Charles Wheatstone, who also devised the concertina. In May 1965, Revell and Reprise Records jointly financed an album intended to cash in on the million-dollar surf'n'rod species are customarily prone to exclamation points.)

Produced by then Warner/Reprise executive Jimmy Bowen and longtime Brian Wilson songwriting collaborator Gary Usher, the Go Sounds themselves emanated from a lineup of top L.A. session players dubbed the Revells. Not to be confused with the aforementioned group with just one 'l' in its name, the Revells featured the same famed yet faceless personnel as the Hondells, source of the top 10 1964 hit "Little Honda." They were guitarists Glen Campbell, Richie Podolor, Tommy Tedesco, Jerry LeMire, and Bill Cooper; bassist Richard Burns; singer/keyboardist Chuck Girard; keyboardist Randy Thomas; percussionist Joe Kelly; and drummer Hal Blaine.

A beloved obscurity long out of print, "The Go Sound Of The Slots!" is described by rod'n'surf scholar Stephen J. McParland as "essentially the Hondells' third album." And like

so much of the fringe legacy of pop music's homage to the "deck" (foot surface of a surfboard) and "dragster" (single-seat, open-wheel rod for quarter-mile speed trials), the album will resurface this autumn under the Sundazed banner.

Issues of speed and surfability in the realms of video or cyberspace grew compelling in 1983, when the number of U.S. cable television subscribers reached 25 million and the range of viewing selections mandated use of the binary code remote-control TV zapper, whose mechanism combined the technologies of the CD decoder and the hand calculator. As for the Internet, it's descended from the U.S. Department of Defense's Advanced Research Projects Agency Networks (ARPA) circa 1963, when it connected assorted computers at sites conducting research for the agency. By the early '70s, the more formalized ARPAnet was linked with 20 important domestic computer centers, as "Whole Earth Catalog" founder Stewart Brand noted in his 1974 book "II Cybernetic Frontiers."

Other private/university-sponsored nets soon sprang up and established internetwork protocols, while the ARPAnet found itself supplanted around 1988 by the IBM/MCI/Merit Network-upgraded National Science Foundation Network. That same year Finnish computer ace Jarkko Oikarinen wrote the program for the Internet Relay Chat, whose myriad channels enabled people worldwide to swap breaking news about the 1990-91 Persian Gulf War, the 1993 Russian coup against Boris Yeltsin, or recent concerts by Finnish surf bands like Laika & the Cosmonauts. Much like the forward momentum of the National Hot Rod Assn. (founded in 1950), or the inside shore break off San Onofre Beach at its medium-tide peak, matters on the cyberwaves have since rolled on of their own accord.

### STARTING UP SUNDAZED

As with Bob Keane, most people involved in the surf'n'rod reissues trade have merged developmental passions with a professional insight that was organically acquired.

"The headquarters of Sundazed sits across the street from a building that once housed a hobby shop with a huge slot-car track," says Sundazed founder Bob Irwin, with a laugh. "As a kid I used to go there on Saturday mornings to race both the miniature slots and the larger H-O scale cars you accelerated with one of those gun-stock fist-control buttons."

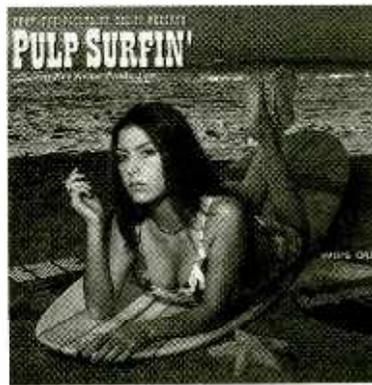
Born in 1957 in the Catskill Mountains hamlet of Cocksackie, N.Y., that Sundazed also calls home, Irwin had his first serious jobs in record shops there and in nearby Albany. In the evenings he played guitar with a succession of Catskills groups, among them the Jarrett Cooper Band and the regionally successful Rodeo Moon, which also backed up Emmylou Harris and Randy Travis on local dates until Irwin let the band go in 1992.

As a retailer/collector, Irwin developed a "good phone rapport" in the mid-'80s with rising colleagues like former Rhino Records sales VP Bob Cahill. "I launched Sundazed in 1989," explains Irwin, "when Rhino moved on to the next plateau in reissues and left the door open to small operators like me. At Sundazed we concentrate on surf and hot-rod music, plus

(Continued on next page)



MCA's 1994 "Pulp Fiction" soundtrack, left, and Del-Fi's 1995 "Pulp Surfin'" surf'n'rod anthology.



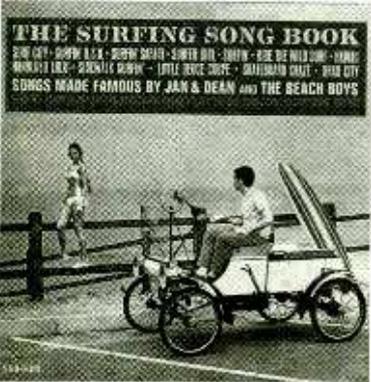
## REVERSE TAKEOFF: SURF'N'ROD MUSIC REVIVAL INTENSIFIES

(Continued from preceding page)

American garage pop, rockabilly and psychedelic, and the special accounts like the Buck Owens catalog. We're serious musically and historically, but we want working here to be upbeat and fun."

While Irwin says he and co-proprietor/wife Mary "don't have one dog" in their entire 200-title Sundazed catalog, he rates his briskest sellers—like "Tube City! The Best Of The Trashmen"—at a sales level of "upwards of 20,000 copies." And, as with most Sundazed releases, that album was the result of dogged sleuthing. "The Trashmen are underground fanzine darlings," he says, "so we're concerned with satisfying the hardcore fan. We traced the masters for a long time, turning them up in Minneapolis in someone's basement."

Irwin works closely with the band members and their original producers, whether it's the Revels' Sam Eddy and Norman Knowles; Tony Hilder, who supervised the Revels' recordings; or John Hodge, manager/producer of the notorious shaved-head Pyramids, the Long Beach, Calif., pranksters whose 1964 hit "Penetration" was a pivotal surf-instrumental anthem.



P.F. Sloan's 1965 Rincon Surfside Band album, left, and Sloan's 1994 "Serenade Of The Seven Sisters" import album.

"Hodge was a real find," says Irwin, "because he still has a strong love of the music, as well as owning the original masters and unissued cuts that the band did." Sundazed has just issued a 20-track CD, "Penetration! The Best Of The Pyramids," and Irwin says he's planning a second record "of their best unissued cuts, a kind of 'lost Pyramids album.'"

Especially exciting to Irwin was the release this summer of the "Surf Fever" collection by the Cornells, and the uniquely fruitful response. The Los Angeles surf combo was led by Peter Lewis, son of actress Loretta Young and future guitarist for Moby Grape. "I had a good relationship with Peter," says Irwin, "because in 1993 I produced Columbia Legacy's double-CD Moby Grape compilation, 'Vintage: The Very Best Of Moby Grape.' As for the 'Surf Fever' record, as soon as it came out I got a fax from Gordon Skene, an archivist for VeeJay Records, who read the liner-notes interview with Peter where he mentioned the Cornells' annual live YMCA Day shows at the Hollywood Bowl."

"Skene told me he's got the two-track masters from the 1963 YMCA concert! It's beautifully recorded and has the Cornells along with the Beach Boys, the Honeys, Eddie & the Showmen, Duane Eddy, and Jan & Dean. So now I'm thinking about putting the high points out as genre-specific concert document from that period. Sometimes the reissues business is a bunch of lucky accidents."

Upcoming Sundazed titles include "Tidal Wave!," a roundup of rarities

and unreleased tracks by the Challengers, the crucial South Bay-rooted surf band whose complex family tree embraces the Bel-Airs, Eddie & the Showmen, and the Journeymen. A "Hot Rod City" compilation and a "Surf's Up At The Bonsai Pipeline" miscellany are also nearing completion. "I'm thankful 'Pulp Fiction' increased the customer base for this music," Irwin insists, "but I'm sure it'll eventually boil back down to a slightly enlarged one. Ideally, people will look to Sundazed because they believe in the label even if it's putting out things they never heard of before. Meanwhile, we keep one step ahead, looking for the Holy Grails of unknown and unreleased surf history, because our favorite things are the complete surprises."

For Cary Mansfield, 44-year-old VP of catalog A&R at Varèse Vintage, his surprise at first hearing Jan & Dean's "Surf City" single at the age of 12 has never diminished. "I bought the single at Pal Records in downtown Canoga Park, where I grew up," he recalls, "and I went back later and bought all the early Dore Records singles by Jan & Dean." After drumming in several Canoga Park High rock bands, Mans-

The "Teen Suite" album art, a parody of '60s teen fan magazines, were designed by Torrence's own Kittyhawk graphics firm.

Being an avid collector of the Glendora, Calif.-based Surfaris of "Wipe Out" and "Surfer Joe" fame, Mansfield is equally proud of Varèse Vintage's ambitious new "Surfaris Stomp" corpus, a 1995 companion release to the label's preceding "Best Of." "Stomp" contains no less than seven unreleased tracks and makes a powerful case for the enduring worth of the prolific and authentically stoked five-piece, whose members often went surfing when they were supposed to be recording.

Closing out Varèse Vintage's summer of '95 slate of loomers (as in big waves) is the rerelease of the 1966 Dunhill album "Drums! Drums! A Go Go," subtitled "The Fantastic Percussive Sound Of Hal Blaine." One of the most distinguished and inventive percussionists in pop history, Blaine was the rhythmic anchor of the storied Wrecking Crew L.A. session brigade that backed Phil Spector, Jan & Dean, Brian Wilson, Jimmy Webb, and scores of other hitmakers. Bonus tracks on the tingling workout are taken from Blaine's 1969 "Have Fun!!! Play Drums!!!" album, a highlight being his interpretation of Johnny Rivers' "Secret Agent Man."

An even more adventurously amended version of "Secret Agent Man" can be found by the co-author himself on P.F. Sloan's "Serenade Of The Seven Sisters," issued late last year on the Japanese Pioneer label and now obtainable in the U.S. as an import. It's the first album in 20 years by the man who teamed with writing partner Steve Barri in 1963 to form the Fantastic Baggys ("Tell 'Em I'm Surfin'") and supplied numerous hits during that decade for Jan & Dean, the Ventures, Bruce & Terry, the Ripchords, and Barry McGuire ("Eve Of Destruction"). "Serenade" has strong new songs like "Love Go Easy," "Sleeping Dogs Lie," "Crazy As A Daisy," and the reflective "Brothers In The Wind."

Varèse Vintage recently released the Rincon Surfside Band's "The Surfing Songbook"—Sloan & Barri's nifty 1965 precursor to the Beach Boys' 1968 "Stack O' Tracks" sing-along aesthetic—on which Phil and Steve provide instrumental and backing vocal contexts for fans itching to croon the Beach Boys' "Surfin'" or Sloan & Barri's "Skateboard Craze." Varèse Vintage's plans for 1996 include a P.F. Sloan installment of its just-launched "Words & Music" series that will shed incisive light on Phil's Baggys output; the years composing with the Grass Roots; his U.K. and U.S. solo singles ("She's My Girl," "The Sins Of A Family," "Sunflower, Sunflower"); hits he penned for Herman's Hermits ("A Must To Avoid") and the Turtles ("You Baby"); and his creative modus as disclosed by various uncirculated Sloan & Barri demos.

Quality Records and veteran surf DJ/producer Jim Pewter joined forces this spring for "Surf City's Greatest Hits," a strictly guava new cross section of surf archaeology that ranges from the Frogmen's 1961 "Underwater" hit and a rare '61 Jan & Dean single on Dore called "Baggy Pants" to a way-cool contemporary guitar faceoff between Dick Dale and fuzztone titan Davie Allen.

Another contemporary vision of the surf-instrumental heritage is served up by San Francisco's Aqua Velvets on their beguiling second Mesa album, "Surfmania." The band also appears on the

Mesa soundtrack to the film "Blazing Longboards," as do the Mermen, a San Francisco Bay Area aggro-psychedelic crew whose latest record, "A Glorious Lethal Euphoria," completes Mesa's toes-over trio of summer surf titles.

Mansfield and Kendall cooperated with MCA's Andy McKaie on the handsomely packaged "Revenge Of The Surf Instrumentals," a thunder-crushing 12-tune tsunami harnessing the Ventures' tireless "Walk Don't Run," the Chantays' "Move It," the Rumberlers' "Angry Sea (Waimea)," and such novelties as the mariachi-tinged hot-dogging of the Rancheros on "Little Linda."

No surf'n'rod athenaeum would be complete without One Way Records' definitive "Mr. Gasser & The Weirdos: The Rat Fink Collection," which brings together all three ("Surfink!," "Rods N' Ratfinks," "Hot Rod Hootenanny") of the properly cartoonish albums that Ed "Big Daddy" Roth and producer Jim Economides constructed for Capitol in the mid-'60s. Repackaged by One Way A&R director Terry Wachsmuth, the two-CD set preserves all the roguish Roth artwork of the original jackets, complete with official Rat Fink All



"Rare Surf" album cover with guitarist Paul Johnson (center).

American Fan Club membership cards.

Due soon from Japan's M&M Records, besides Alan Boyd's delightful "Channel Surfing," are Berkeley, Calif., native Elliot Kendall's consummately eclectic "Le Hot Show," which mixes beach pop with big band jump blues and sports a bitchin' take on the Gary Usher/Buzz Cason classic "Honda Bike" (with Tommy Dunbar of the Rubinoos lending backing vocals).

On M&M's not-to-be-missed list is "In My Room—The Beach Boys Tribute Album," an amazing bouquet of tracks covering, critiquing, and respectfully recasting the life and work of Brian Wilson and band. Produced by British surf-pop alchemist Sean Macreavy, "In My Room" reveals a subculture of cabin-fevered young Beach Boys studio votaries like Boyd, Kendall, Ken Sharp, Brian Gari, David Garland, and Cletus Tidewater and the East Lansing Philharmonic, not to mention England's ingenious Surfponics, who tackle "Vegetables" with unerring mixing-board aplomb. Proceeds from "In My Room" will benefit the homeless of California.

The latest treat for pupils of the Beach Boys' ancestral tidepool occurs by way of inlanders at the Collectibles organization of Narberth, Pa. The Cema-distributed Collectibles mill has just put out a Golden Classics Edition of "Andrea," the 1966 Tower Records debut by the Sunrays, the talented group Murry Wilson temporarily guided after his offspring in the Beach Boys fired him as manager. An annotated Sunrays overview with unreleased tracks is scheduled for 1996.

Moving deeper into the milieu from which the Beach Boys sprang, AVI Records is about to unleash a stupendous two-volume CD inquiry into a forgotten episode of the surf-rock annals. Focusing on the local music scene's back-bungalow gestation during guitarist/songwriter Paul Johnson's blazing 1961-63 stewardship with the Belairs, "Rare Surf: The South Bay Bands" explores the fragile post-Eisenhower optimism once aflame within the struggling middle-class communities astride Hawthorne Boulevard. And the records consist of transcendent instrumental music that's 98% previously unreleased.

In the wake of the Belairs' '61 success with "Mr. Moto," the artistically restless Johnson also played with and recorded (in his Redondo Beach garage) a wealth of other South Bay bands: PJ & the Galaxies, PJ & Artie, the Nocturnes, and Wheely McSide-walk & the Ball-Bearings. Equally gifted combos like the Journeymen, the Revelairs, and the Vibrants also shared Johnson's orbit on the South Bay teen circuit, with some of their personnel also taking guitar lessons from the neighborly Paul. And all of them are reunited on "Rare Surf."

Listeners anticipating charming primitivism in the more than four-dozen "Rare Surf" tracks will be dumbstruck by the subtle dynamics, compositional acumen, and sheer poetic sinew of these bands' searching repertoires. Heavily affected by the West Coast jazz scene that remains a frequently unremarked keystone of the surf'n'rod school, these young ho-dads (nonsurfing hot-rod-ders) and hip helgis (intense waveriders) came together in their off hours to burn. Produced and compiled by Johnson, historian Dominic Priore, and Rob Santos, AVI's "Rare Surf" has brought us the "Summa Theologica" of the surf-rock idiom, sacred sounds forming a fundamental template that both defines and rivals any such music ever encountered on prior auditory surfaris.

From the opening guitar figure of Johnson's "Tally Ho" with PJ & the Galaxies to the final fade of the Revelairs' "The Cruel Sea," this is rock so trusting, and so unswervingly true to itself, that it can't fail to cause a shiver or choke the listener up. "Rare Surf Volumes 1 & 2" not only justifies the heartfelt belief system behind all the detective work of the last 35 years by Keane, Kendall, Mansfield, Irwin, Pewter, et. al, but also reopens a bold chapter in the chronicles of rock'n'roll and its early Southern Californian aspirations.

Like "The Complete Robert Johnson Recordings" did for the Delta blues, "Rare Surf Volumes 1 & 2" tutors the heart about the essential humanity of any territorial music and its practitioners. With a wonderful ease, it shows the will within each of us to locate our secret self-images, sounding out a new and better signature for who we know ourselves to be.

"It's music like this that makes me hate the word 'oldies,'" says Elliot Kendall, who lent friendly consulting assistance on "Rare Surf." "Anything really great is totally timeless, and it's always there waiting for you to find it for yourself. Frankly, when I talk about surf and hot-rod music of any kind, I always use the term 'vintage rock,' 'cause I feel it shows more respect."

Billboard Editor In Chief Timothy White is the author of "The Nearest Faraway Place: Brian Wilson, The Beach Boys And The Southern California Experience" (Henry Holt & Company.)

# WOODSTOCK '94: A MIXED AFTERMATH

(Continued from page 1)

limbo.

Furthermore, John Scher, who spearheaded PolyGram's Woodstock '94 efforts, has left the company, and the division he helmed, PolyGram Diversified Entertainment, which oversaw the company's theatrical, pay-per-view, and live activities, has disbanded.

On the plus side, Scher and Woodstock Ventures' plan to build an amphitheater on the farm grounds has staved off Ulster County's proposal to build a landfill on the site. And close to a dozen acts who played the festival became multiplatinum-selling acts after the event.

Such PGD-distributed acts as Sheryl Crow, Melissa Etheridge, the Cranberries, and Blues Traveler have gone on to reach new sales heights following their Woodstock '94 appearances. While those numbers don't factor into the Woodstock '94 profit-and-loss sheets, their increased sales directly benefit PolyGram's bottom line.

A number of other acts saw significant sales increases after Woodstock '94, including Live, Collective Soul, Nine Inch Nails, Candlebox, and Green Day.

"Woodstock '94 made Green Day more than a million-selling punk band; it made them a 10 million-selling punk band... It made Melissa Etheridge a star," says Gary Schoenwetter, PD at modern rocker WEQX Albany, N.Y.

But was the festival the defining moment for a generation as its predecessor was 25 years ago?

"For those who went, it was a rite of passage, and they're going to remember that," says Oedipus, PD at Boston modern rock station WBCN.

"They participated, they had a great time, they cooperated and survived. They're going to be telling people about it for years... but Woodstock '94 did not define a generation. More representative of this generation is Lollapalooza, and that happens every year."

Ask the parties involved about the enduring legacy of Woodstock '94, and they say that only the passage of time will show what role the festival played in America's cultural heritage. However, as evidence of its global saturation, a number of participants proudly cite a print ad for Bold detergent that features a photo of a blissed out, mud-drenched female taken at Woodstock '94.

Perhaps on a less lofty plane, John Gorman, PD at modern rock outlet WMMS Cleveland, suggests Woodstock '94 might have helped fuel the growth of modern rock radio by opening the eyes of programmers who saw 300,000 kids singing along to the likes of Nine Inch Nails. PDs "suddenly realized there were a whole new group of bands out there," he says. "I think it was a wake-up call for a lot of [album rock] programmers who thought they could just keep spinning classic, or corporate, rock and get away with it."

## NUTS AND BOLTS

Woodstock '94 was the brainchild of Michael Lang, John Roberts, and Joel Rosenman, producers of the 1969 festival. Calling themselves Woodstock Ventures, they took their \$1 million investment and married it to PolyGram's \$34 million. The idea was not to duplicate

the original Woodstock, but to give this generation its own singular event. And, unlike the original festival, to make some money.

So far, the latter hasn't happened. According to sources, PolyGram is several million dollars away from breaking even, although some say that if all revenues are exploited—the movie is completed, more albums are released—it could turn a "modest profit." However, as another source says, PolyGram execs are not holding their breath: "I don't think anyone is sitting there thinking that in the year 2005, it will make money."

In fact, it seems that PolyGram CEO Alain Levy is eager to put the entire event behind him. Last fall, before any of the ancillary money-makers had even been released, he went before his board and apologized for Woodstock '94, says a source, "because I think he felt that it was something that wasn't successful and if he had the choice to make over, he wouldn't do it again."

Levy declined to comment for this article, but those close to Woodstock '94 doubt he ever understood the *Zeitgeist* of the event. Despite his company's investment, he did not attend the concert.

"No, Alain Levy would not do it again," agrees Lang. "I don't think he knew what he was getting into in the first place, and some of his decisions didn't do well by the project. I think the way he's handled the film side of it, the way he tried to structure the control—this was not something that came naturally for him, and so consequently, I didn't think he made the right decisions."

Indeed, the differing visions for PolyGram of Levy and Scher ultimately resulted in the latter's departure from the company last December to return to his concert promotion and artist management company, Metropolitan Entertainment. Scher adamantly denies that Woodstock '94's lack of financial success had anything to do with his leaving PolyGram.

In a statement released upon Scher's departure, Levy said Scher's "inclination to dramatically expand PDE ran counter to my own strategy for this area." He closed down PDE five months after Scher's exit.

## TWO STRIKES

Two major obstacles have prevented PolyGram and Woodstock '94 Ventures from heading into the black: one the organizers knew about before the first note was ever played; the second was an act of nature.

By the time tickets went on sale for Woodstock '94 in June 1994, the producers had worked out a plan with Saugerties to provide minimal disturbance to the town. Fairly confident that the allotment of 250,000 tickets, priced at \$135, would sell out beforehand, the agreement stated that no tickets would be sold at the site.

Tickets, available through TicketMaster, sold extremely briskly at first; so briskly, in fact, that the phone lines got jammed.

"What happened after that was that thousands and thousands of people couldn't get through," says Scher. "We started getting faxes and telegrams from people saying the concert had sold out. It never sold out, but we couldn't recover

from the word-of-mouth."

Once PolyGram realized that nearly 90,000 tickets remained unsold, it went back to the town of Saugerties and asked officials there to allow tickets to be sold at the event.

"Every bit of intelligence we had told us that people were coming without tickets and could probably be persuaded to buy them when they got there," says Scher. "But the city, which was extraordinarily cooperative in other ways, wanted to stick by the original deal."

As a result, close to 200,000 people crashed the gates of Woodstock '94 and saw the show for free, and PolyGram and Woodstock Ventures lost millions. "We were terribly disappointed by the security company that we hired," says Scher. "Basically, when things got difficult, they abandoned their posts."

Now, Saugerties has taken legal action against PolyGram and Woodstock Ventures over payment to the town. According to PolyGram and Woodstock Ventures' accounting, 164,006 tickets were sold, and the town was paid \$5.05, as agreed, per ticket. According to Saugerties' accounting of tickets sold, the total was 170,590. "We're talking about another \$33,249.20, plus interest and legal expenses," says attorney David Van Benschoten, who is representing the town.

Other than that dispute, Saugerties town supervisor James Griffis has no complaints about the festival. "We have no regrets whatsoever. One of the goals of hosting the festival was to benefit the economy locally short term, which it definitely did. One of the others was for Saugerties to gain not only statewide but nationwide attention, which was definitely accomplished."

The second factor that cost PolyGram was the weather. On the second day, Aug. 13, the rains came and came, turning the field into a slippery mud pit.

"The thing that threw the budget into chaos was the monsoon," Scher says. "We had times when the rain was relentless, and it wreaked havoc on the cost structure. We had to pay overtime to people because other workers couldn't get there, the roads became impassable for the concessionaires, we had to use emergency power. The weather cost us millions more than we planned."

As another source put it, had PolyGram sold all 250,000 tickets and the weather been better, "Woodstock '94 would be millions of dollars in profit by now."

## MORE THAN JUST A CONCERT

From the beginning, PolyGram was looking for every possible tie-in: PPV, the obligatory album and video, merchandise sales on and off site, and a commemorative book.

The PPV telecast, which aired over two days and cost \$49.95 for both days or \$34.95 for one, was the highest-grossing music PPV event ever, raking in between \$10 million and \$12 million. Although PolyGram made money on the show, it did not do as well as the company had hoped, and this may have helped lead to PolyGram's decision to get out of the PPV business.

"We were slightly disappointed with the end result," says Scher. "You couldn't have a bigger event,

and while it drew big numbers, it didn't do anything close to boxing numbers. Having produced a significant number of PPV events has led me to the current conclusion that in 1995 pay-per-view is not a platform that works financially for music."

A double album, "Woodstock 94," was released Nov. 5 by A&M. The project, which featured cuts from Bob Dylan, Nine Inch Nails, Red Hot Chili Peppers, Green Day, Aerosmith, and a slew of other festival performers, had a suggested list price of \$32.98 for CD and \$19.98 for cassette.

The album was certified platinum for sales of 500,000 units (because it was a double album exceeding 120 minutes). According to A&M, it has shipped 575,000 units in the U.S. SoundScan puts the number sold to consumers at 428,000; the album peaked at No. 50 on The Billboard 200. Outside the U.S., the album has sold about 250,000 units, according to A&M. Sources say PolyGram-owned A&M receives \$6 for every copy sold.

## A&M SEES A PROFIT

Larry Hamby, VP of A&R for A&M and producer of the project, declines to say how much the album cost to produce, but says the project was profitable for the company. In fact, he says it "might have been the most profitable aspect of the whole event."

Hamby believes the album is "going to be an instant catalog item—the kind of thing that 10 years from now will still sell."

However, retailers are not so sure.

"I don't think it's going to be a catalog piece for years and years," says Roy Burkhardt, buyer for Troy, Mich.-based Harmony House chain. "It was a good piece for the time period, but I don't think it will be a strong catalog piece like Sting's greatest hits."

A&M has clearance to release two songs from each artist who performed at the festival, and much of that material has yet to be made available. While Hamby does not have a set release date for any future discs, he says that "it'll all see the light of day [in some form]."

The longform music video, which was released in early December, peaked at No. 4 on the Top Music Videos chart. According to SoundScan, it has sold 62,000 units.

Although no sales figures are available, merchandise sales were brisk, according to Tom Bennett, president of PolyGram's merchandise arm, Great Entertainment Merchandising.

"The weather didn't affect merchandise sales at all, except for the programs," he says. "Once it rained, people wouldn't buy paper products. [Otherwise] everything that we took to Woodstock '94, we sold. We didn't have anything left."

GEM will push additional Woodstock '94 merchandise through a QVC promotion to commemorate the anniversary of the event. Bennett says another push could come when the movie or another album comes out.

According to Bennett, the book—which was PolyGram's first publishing venture—also sold according to expectations. Approximately 20,000 copies were shipped to record retailers and another 20,000 to bookstores and other outlets. Although

he has no exact figures, Bennett says the book sold "pretty well." There are no plans to print another edition.

## COMING TO A THEATER NEAR YOU?

The movie of the event, a project coordinated through PolyGram-owned Propaganda Films, has been mired in a political and financial boondoggle since late last year. Director Barbara Kopple says the earliest the film could be ready is spring 1996—and that's only if more funding comes through.

According to sources, PolyGram provided Kopple with the money agreed upon in the original budget, but Kopple kept returning for more. Late last year, PolyGram cut Kopple off, in part because enthusiasm for the project waned following the departures of Scher from PDE and Propaganda co-founder Joni Sigvatsson.

While Kopple would not discuss how much it will cost to complete the film, she argues that PolyGram did not provide what it had promised.

"I gave them a treatment and a budget at the beginning, and they decided at a certain point that that was as far as they were going to go," she says. "They did not give me all the money that we had agreed upon."

A meeting between Kopple and PolyGram Filmed Entertainment is slated for the coming weeks to determine how much it would cost to complete the picture.

At that time, PolyGram will decide if it will contribute more or if Woodstock Ventures and Kopple are free to raise funding elsewhere, says Lang.

"Ideally, it would have been nice to have the film out for Christmas last year, which could have been accomplished if the production schedule had been followed," says Lang. "So now we'll look for the next window. The anniversary would have been nice, but at this point, the day it's done will be nice."

But continued delays may only jeopardize the film's potency. As one source says, "If PolyGram keeps putting up obstacles, the legacy of Woodstock won't be realized. It will start to dissipate if the movie doesn't come out soon."

However, Kopple's vision of the movie is not so much a concert film, but a portrait of a generation. She says no more than 25% of the movie will include performance footage.

"It's not about the Woodstock Festival," she says of the movie. "It's much more. It's about Generation X. It's the story of big business and a small town, and the story of the generation and a sense of community they want in their lives."

A source figures that the movie, which has a \$3 million budget, would need to gross about \$9 million to break even. "The first Woodstock movie was one of the most successful documentaries in history," he says. "It grossed \$75 million. If this one only did a little more than 10% of that, it would be profitable. When you include theatrical, international sales, and home video, I can't imagine that it wouldn't succeed."

## EPILOGUE

One year after fulfilling a lifelong dream by staging the second Woodstock  
(Continued on next page)

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**HOLDING ONTO NO. 1** on the Hot 100 Singles chart for the seventh consecutive week is "Waterfalls" by TLC (LaFace/Arista). It is tied with "Take A Bow" by Madonna and "This Is How We Do It" by Montell Jordan for the longest stay at the top so far this year. It is unlikely that "Waterfalls" will hold onto No. 1 for an eighth week, since "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.), at No. 2, continues to make impressive point gains. "Kiss" is the biggest airplay gainer, continuing at No. 1 on the Hot 100 Airplay chart; it's also the third-biggest point gainer on the singles chart. Other major challengers for No. 1 are "Boombastic" by Shaggy (Virgin) at No. 3 and "Colors Of The Wind" by Vanessa Williams (Hollywood) at No. 5. "Boombastic" continues to show major sales growth and moves to No. 1 on the Hot 100 Singles Sales chart, while "Colors" is the biggest overall point gainer and makes the biggest sales gains of any record on the chart.

**MOVING INTO THE TOP 20** are three titles worth watching in the weeks ahead. Jumping 21-12 is "I Got 5 On It" by Luniz (Noo Trybe). It is the fourth-biggest overall gainer on this week's chart and is No. 1 at KBXX (the Box) Houston and KKSS Albuquerque, N.M. Next up, moving 24-14, is "I Wish" by Skeelo (Sunshine/Scotti Bros.). It is the fifth-biggest gainer on the chart and is No. 8 in sales. The strong retail picture can be largely attributed to MTV, where "I Wish" is the most-played video. Also entering the top 20, at No. 15, is "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic). It is already No. 7 on the airplay chart.

**AWARD WINNERS:** The Greatest Gainer/Sales award goes to "Somethin' 4 Da Honeyz" by Montell Jordan (PMP/RAL/Island). It moves 48-29 on the Hot 100 and is the second-biggest overall point gainer on the chart, behind "Colors Of The Wind." "Honeyz" is top 20 in airplay at six stations, including KLUC Las Vegas, where it is No. 15. The winner of the Greatest Gainer/Airplay award, at No. 33, is "As I Lay Me Down" by Sophie B. Hawkins (Columbia). It moves 31-25 on the airplay chart and is top five at nine monitored stations, including KLAC Denver, where it is No. 1. The runner-up for the airplay award, at No. 56, is "Back For Good" by Take That (Arista). It is No. 1 at WEZF Burlington, Vt., and is shaping up to be the breakthrough U.S. hit for this U.K. superstar act.

**THE HOT SHOT DEBUT** at No. 28 is "Gangsta's Paradise" from Coolio featuring L.V. (MCA). It debuts at No. 16 on the sales chart and is breaking out of San Francisco, where it is No. 6 at KYLD (Wild 107) and No. 9 at KMEL. Of the remaining seven debuts, three are from acts making their first appearance on the Hot 100. At No. 89 is "Round & Round" by Twinz (G-Funk/RAL/Island). This Long Beach, Calif., act is produced by rapper Warren G, and its single is No. 2 at KPWR (Power 106) Los Angeles. Entering the chart at No. 90 is "Breakfast At Tiffany's" by Dallas act Deep Blue Something (Rainmaker/Interscope). It is No. 4 at WPST Trenton, N.J. Debating at No. 96 is Scatman John with "Scatman (Ski-Ba-Bop-Ba-Dop-Bop)" (RCA). Although Scatman John is American, the single was first released in Europe, where it reached No. 1 in Spain, Austria, Finland, and Switzerland. It is currently No. 15 at WPOW (Power 96) Miami.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	4	SEND ME ON MY WAY	RUSTED ROOT (MERCURY)
2	—	1	A WHITER SHADE OF PALE	ANNIE LENNOX (ARISTA)
3	19	2	PARTY ALL NIGHT	JEFF FOXWORTHY (WARNER BROS.)
4	—	1	TELL ME	GROOVE THEORY (EPIC)
5	—	1	DOM PERIGNON	LIL' SHAWN (UPTOWN/MCA)
6	10	6	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
7	6	3	LIVE!!!	ONYX (DEF JAM/RAL/ISLAND)
8	16	2	WHY	JAMIE WALTERS (ATLANTIC)
9	—	1	LITTLE OF THIS	GRAND PUBA (ELEKTRA/EEG)
10	14	3	NOT ON YOUR LOVE	JEFF CARSON (MCG CURB)
11	22	2	1, 2 PASS IT	THE D&D PROJECT (ARISTA STREET/ARISTA)
12	8	4	HERE FOR YOU	FIREHOUSE (EPIC)
13	13	8	THE MANY WAYS	USHER (LAFACE/ARISTA)

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

# Kideo Puts 'Gump' Technique To Good Use Kits Incorporate Kids' Photos Into Videocassettes

■ BY SETH GOLDSTEIN

NEW YORK—A New York home video vendor is "Forrest Gumping" the children's market and may be on the verge of receiving "Gump"-sized revenues.

Two-year-old Kideo Productions has updated an abandoned technique for personalizing kids' programs. It digitizes a head shot of a child and incorporates the image throughout a 20-minute cassette, much the way the Tom Hanks character showed up in presidential ceremonies in the film "Forrest Gump."

The idea has caught on at upscale retailers, such as FAO Schwarz and Hammacher Schlemmer, which sold thousands of Kideo kits during the last holiday season. Now the company is expanding into key catalogs such as Fingerhut; QVC's second shopping channel; video chains, such as Blockbuster and Palmer Video; and Sears portrait studios, which snap 5 million photos a year.

Kideo president Richard Bulman has also begun negotiating for the rights to personalize programs licensed from outside sources. PHoenix Communications, which produces the Major League Baseball line of cassettes, may use the Kideo technique to create a cassette that would introduce kids to the sport. "It's something we're looking at very seriously," says Rich Domich, PHoenix sales and marketing senior VP. "We think it would be good for the game." Orion Home Entertainment, distributor of the Major League Baseball line, would han-

dle marketing.

Kideo seeks deals with suppliers that would allow it to attach personalized introductions to programs and boost retail visibility. Disney, Sony Wonder, and WarnerVision are three obvious candidates; Sony Wonder says it's never heard of Kideo, while Disney and WarnerVision were unavailable for comment at press time. Anchor Bay Entertainment, which has a kid-vid line that might benefit from Kideo, was also unavailable.

Bulman has three of his own videos to satisfy consumer needs: "My Alphabet," "1, 2, 3 Come Count With Me!," and "Mr. Tibbs & The Great Pet Search." Retailers and catalog houses sell the kits, which describe Kideo and tell buyers what they have to do to receive the personalized cassettes.

After Kideo gets a photo, it can take anywhere from a few days to several weeks before the finished tapes go to customers, depending on the time of year. Holiday gifts account for about two-thirds of his business, says Bulman, who hires dozens of part-timers to prepare and duplicate the cassettes one at a time.

Kideo doesn't come cheap. The kits, tapes included, generally sell for \$30-\$35, much more than most sell-through titles with longer running times. "That's the only downfall," says Palmer Video buyer Mike Haney, who thinks that parents may opt instead for "an hourlong baby sitter."

Domich agrees that the list price "is a pretty tough ticket at retail." Nevertheless, he hopes to strike a deal that would allow PHoenix to sell Major

League Baseball kits in time for the 1996 All-Star Game, "a real good selling period for us."

Haney, meanwhile, has ordered 45-piece displays for 40 Palmer stores after seeing Kideo demonstrated at the Video Software Dealers Assn. convention in Dallas in May. "Parents and grandparents will go nuts over this," he says. "It's perfect for all classes of merchants. Nothing else like it is out there."

Haney was hesitant about taking delivery so far in advance of the fourth quarter, but says that his company wants to be "well-positioned" ahead of the competition.

Palmer pays \$18-\$19 per kit, 40% below list. Once the sale is completed, "that's the end of it for us," says Haney. "We're not involved beyond that point."

Bulman is nurturing that attitude elsewhere, including Suncoast Motion Picture Co. and the 150 Blockbuster outlets he says will take part in a Kideo test. Last year, the company cranked out 25,000 cassettes; this year, Bulman figures to deliver 75,000-100,000. He predicts that sales will reach \$10 million-\$12 million in 1996, thanks to a broader retail base stocking kits for new Kideo titles and successfully concluded licensing arrangements.

To finance further growth and exploit his technique for creating fully animated characters from photos, Bulman wants to take Kideo public. Smith Barney has helped to satisfy current capital needs through private placements.

## MCA VIDS ONLINE

(Continued from page 4)

video area is accessible through a "Watch It At Home" link on the Cyberwalk.

Within the area is a "virtual screening room," which is rendered as a cozy living room, complete with a bowl of popcorn on the coffee table. The centerpiece of the room is a big-screen TV, which is divided into six separate miniscreens.

Several of the screens will be devoted to new releases or series deemed "highly promotable" to an online audience; currently, these are "Darkman II: The Return Of Durant," "Tales From The Crypt Presents Demon Knight," and "The Adventures Of Timmy The Tooth," Relyea says. Another screen will showcase a current PPV offering (such as this month's "Streetfighter," which is being promoted via a \$10,000 sweepstakes). Also included are such promotions as video clips and interactive games, along with more standard descriptive information.

Another area, the Kid's Playroom, will spotlight children's product within an edutainment environment, while the main Home Video Library will house MCA/Universal's complete catalog.

The library allows users to search for films using such criteria as genre, stars, director, and year of release. The area is also "customizable," Relyea says, so that personal favorites can be remembered and similar movies recommended.

There are no plans to sell any of the videos or PPV offerings online. "Our aim is to drive retail sales," Relyea says. "It's a really nice, really targeted advertising opportunity for us that is hopefully also fun to use."

## WOODSTOCK '94: A MIXED AFTERMATH

(Continued from preceding page)

stock, Scher, back with Metropolitan Concerts, says that he has a major announcement coming within weeks and that he has no regrets about the festival.

"In my view, it was an incredible watershed event," he says. "The number of artists who broke out of Woodstock '94 was really unprecedented."

Lang feels the same way. "Generally, it really accomplished what we set out to do," he says. "We wanted people to have a positive experience; allow them to have a good time without being uptight, and to have a support system that would take care of them."

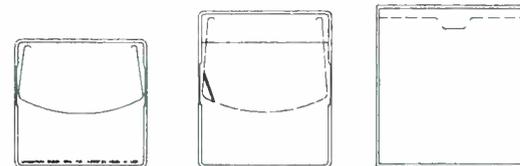
Woodstock Ventures and Metropolitan Entertainment (which is 40% owned by PolyGram) plan to operate the 100,000-capacity amphitheater in Saugerties together. Woodstock Ventures is also investigating the possibility of starting a

chain of Woodstock Cafes. However, Lang has no plans to do concerts with PolyGram again. "I would do business with them, but I wouldn't do another festival with them. I wouldn't put myself through the same kinds of torture, given how tedious their corporate structure is."

As for PolyGram, it has taken itself out of the concert business for now. "It's a matter of asking, 'Should we be in the live event business?'" says a source. "If you have X amount of resources and personnel, would we rather be investing it elsewhere? There's nothing that would stop us from doing live events, but they would be one-offs instead of anything like the magnitude of PDE's plans."

Assistance in preparing this story was provided by Paul Verna and Eric Boehlert.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 227 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'KISS FROM A ROSE' and 'THIS IS HOW WE DO IT'.

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

HOT 100 RECURRENT AIRPLAY

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

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

- 81 BABY BABY (Royx-SRO, GEMA)
56 BACK FOR GOOD (EMI Virgin, ASCAP) HL
45 BEST FRIEND (Human Rhythm, BMI)
72 BIG YELLOW TAXI (Squomb, BMI) WBM
50 THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (K-Dope/Northcott, BMI/Johnnick, BMI)
3 BOOMBASTIC/IN THE SUMMERTIME (LivingString, ASCAP/Malaco, BMI) HL
90 BREAKFAST AT TIFFANY'S (Deep Blue Something, ASCAP)
27 BROWN SUGAR (Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
42 CAN'T CRY ANYMORE (Warner-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP) WBM
57 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/PolyGram Int'l, ASCAP) HL/WBM
46 CARNIVAL (Indian Love Bride, ASCAP)
5 COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL
19 COME AND GET YOUR LOVE (EMI Blackwood, BMI/Novatone, BMI) HL
63 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
26 DECEMBER (Roland Lertz, BMI/Warner Chappell, BMI) WBM
7 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/No Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
23 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL/WBM
22 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
38 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
85 FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
34 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI) HL
71 FREAK ME BABY (Pittsburg, BMI/Jma, ASCAP/Key Same, BMI)
16 FREE'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
28 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI)
65 GLACIERS OF ICE/CRIMINOLOGY (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL
39 GOOD (Tentative, BMI)
25 HAVE YOU EVER REALLY LOVED A WOMAN? (Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL
78 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
9 HE'S MINE (All Int'l, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Saja, BMI/Rubber Band, BMI) WBM/HL
76 HEY MAN NICE SHOT (Buddy Dozier, BMI) HL
30 HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER) (PolyGram Int'l, ASCAP) HL
48 HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
37 I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
6 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
54 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
12 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Triple Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O Itself, ASCAP/Second Decade, BMI) WBM/HL
32 I KNOW (Shony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
61 I LIKE (Irving, BMI/Nou Soul, BMI/Short Dolls, BMI) WBM
47 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM
66 I LOVE YOU/YOU BRING ME JOY (MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
51 I WANNA B WITH U (Big Ears, BMI/Warner-Tamerlane, BMI) WBM
70 I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
14 I WISH (Orange Bear, BMI)
79 JEREMY/YELLOW LEDBETTER (Innocent Bystander, ASCAP/PolyGram Int'l, ASCAP/Scribing C-Ment, ASCAP) HL
93 KEEPER OF THE FLAME (EMI Virgin, ASCAP)
2 KISS FROM A ROSE (FROM BATMAN FOREVER) (SPZ, BMI)
18 LET HER CRY (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
59 LET ME BE THE ONE (Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM
88 LISTEN ME TIC (WOYOI) (Irving, BMI/Rondor, BMI/Longitude, BMI/9 Sounds, BMI) WBM
52 MADE IN ENGLAND (William A Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
31 MISERY (WB, ASCAP/LFR, ACAP) WBM
91 MISSING (Sony, BMI) HL
55 MOLLY (SIXTEEN CANDLES) (It Made A Sound, BMI/Plunkies, BMI/EMI Virgin, BMI) HL
62 MY LOVE IS FOR REAL (BMG, ASCAP/Rhett Rhyne, ASCAP/PJA, ASCAP) HL
68 MY UP AND DOWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
97 NOT ENOUGH (Yessup, ASCAP/WB, ASCAP)
4 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL
15 ONLY WANNA BE WITH YOU (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
87 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP)
13 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
24 PULL UP TO THE BUMPER (Ackee, ASCAP/Grace Jones, ASCAP/ixat, BMI/Island, BMI) HL
43 ROLL TO ME (PolyGram, ASCAP) HL
89 ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP)
8 RUN-AROUND (Blues Traveler, BMI/Irving, BMI) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'SPRINKLE ME' and 'MISERY'.

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

- 96 SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (Iceberg, ASCAP/EMI, ASCAP/BMG, ASCAP/Edition Scales, ASCAP)
44 SCREAM/CHILDHOOD (FROM FREE WILLY 2) (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
82 SHIMMY SHIMMY YA (Wu-Tang, BMI/Ramecca, BMI) HL
21 SHY GUY (FROM BAD BOYS) (Diana King, BMI/World Of Andy, ASCAP/W'NR, ASCAP/Kingsley Gardner Nation Of Soul, BMI/EMI Blackwood, BMI) HL
64 SICK OF MYSELF (EMI Blackwood, BMI/Charm Trap, BMI) HL
74 SO IN LOVE WITH YOU (Bill-Man, BMI/One Four Three, BMI/Howe Sound, BMI/Peermusic, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Brandon Brody, BMI) HL/WBM
53 SO MANY TEARS (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Puhowayalike, BMI/Triboy, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) WBM
49 SOMEBODY'S CRYING (C.Issak, ASCAP) WBM
11 SOMEONE TO LOVE (Sony, BMI/Ecaf, BMI) HL
29 SOMETHIN' 4 DA HONEYZ (Mo'Swang, ASCAP/O'f's, BMI/Madcastle, BMI/Chrysalis, ASCAP/Nomad-Norman, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Second Decade, BMI)
58 SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T, BMI/Sam & Mike, BMI) WBM
69 STUTTER (EMI, PRS/EMI Blackwood, BMI) HL
36 SUGAR HILL (Tricky Track, BMI)
83 SUMMERTIME IN THE LBC (Big Nuts, BMI/EMI, BMI/Tri World, BMI) HL
80 SURVIVAL OF THE FITTEST (Careers-BMG, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Albert Johnson, ASCAP) HL
73 TAKE YOUR TIME (DO IT RIGHT) (Avant Garde, ASCAP/Sigidi's Love, BMI/Interior, BMI)
20 THIS AIN'T A LOVE SONG (Bon Jovi, ASCAP/Aggressive, ASCAP/April, ASCAP/Desmobile, ASCAP/PolyGram Int'l, ASCAP) HL
40 THIS IS HOW WE DO IT (Chrysalis, ASCAP/Mo'Swang, ASCAP/O'f's, BMI/Def American, BMI/Warner-Tamerlane, BMI/Nomad-Norman, BMI) WBM
41 'TIL YOU DO ME RIGHT (Shony, BMI/Ecaf, BMI/Kmel, BMI) HL
95 TONIGHT'S THE NIGHT (Donril, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Smokin' Sound, ASCAP/Tadej, ASCAP)
17 TOTAL ECLIPSE OF THE HEART (Edward B. Marks, BMI/Lost Boys, BMI) HL
92 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
84 WARM SUMMER DAZE (Her She, BMI/Straight Outta Daygo, BMI/Irving, ASCAP) WBM
1 WATERFALLS (Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Peblitone, ASCAP)
10 WATER RUNS DRY (Sony, BMI/Ecaf, BMI) HL
75 WE MUST BE IN LOVE (Played Like A StepSuz, ASCAP/Art Of War, ASCAP)
77 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems, ASCAP/Scarlet Moon, BMI) HL/CLM
67 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
24 YOU USED TO LOVE ME (Clyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



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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  
AUGUST 19, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 5539/RELATIVITY (10.98/16.98) 2 weeks at No. 1	E. 1999 ETERNAL	1
2	2	3	56	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
3	3	1	3	<b>SELENA</b> EMI LATIN 34123/EMI (10.98/17.98)	DREAMING OF YOU	1
4	<b>NEW</b> ▶	—	1	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> LOUD 66663*/RCA (10.98/16.98) ONLY BUILT 4 CUBAN LINX...		4
5	4	4	38	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
6	<b>NEW</b> ▶	—	1	<b>JIMMY BUFFETT</b> MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
7	7	10	8	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	7
8	5	2	3	<b>JODECI</b> UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
9	8	6	23	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
10	6	5	10	<b>SOUNDTRACK</b> WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
11	11	9	67	<b>LIVE</b> ▲ <sup>5</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
12	10	7	9	<b>SOUNDTRACK</b> ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
13	9	14	3	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	9
14	12	8	7	<b>MICHAEL JACKSON</b> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
15	13	12	36	<b>BLUES TRAVELER</b> ▲ A&M 540265 (9.98/15.98)	FOUR	9
16	14	11	19	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
17	15	17	7	<b>NATALIE MERCHANT</b> ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
18	18	18	44	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
19	20	28	57	<b>SEAL</b> ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	19
20	16	13	17	<b>WHITE ZOMBIE</b> ▲ Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
21	17	15	49	<b>BOYZ II MEN</b> ▲ <sup>8</sup> MOTOWN 0323 (10.98/16.98)	II	1
22	130	—	2	<b>SOUNDTRACK</b> MCA 11228* (10.98/17.98)	DANGEROUS MINDS	22
23	21	20	30	<b>BUSH</b> ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
24	32	43	6	<b>SILVERCHAIR</b> EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	24
25	19	16	34	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
26	25	24	5	<b>LUNIZ</b> NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
27	29	33	9	<b>ALL-4-ONE</b> ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
28	23	23	11	<b>THE REMBRANDTS</b> ● EASTWEST 61752/EEG (10.98/15.98)	LP	23
29	22	19	9	<b>SOUL ASYLUM</b> ▲ COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
30	27	37	5	<b>FOO FIGHTERS</b> ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
31	30	30	21	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
32	31	35	26	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
33	26	22	6	<b>BON JOVI</b> MERCURY 528181 (10.98/16.98)	THESE DAYS	9
34	33	25	3	<b>XSCAPE</b> SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25
35	28	21	18	<b>MONTELL JORDAN</b> ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
36	34	32	39	<b>EAGLES</b> ▲ <sup>5</sup> GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
37	24	26	9	<b>PRIMUS</b> ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
38	35	31	44	<b>THE CRANBERRIES</b> ▲ <sup>4</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
39	41	38	19	<b>REAL MCCOY</b> ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
40	47	51	18	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	40
41	39	34	17	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
42	38	36	3	<b>MONICA</b> ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
43	40	41	21	<b>ANNIE LENNOX</b> ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
44	36	29	9	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
45	45	45	4	<b>SHAGGY</b> VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	42
46	42	42	11	<b>CHRIS ISAAK</b> ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
47	43	39	21	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
48	37	27	6	<b>NEIL YOUNG</b> REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
49	52	48	7	<b>MACK 10</b> PRIORITY 53938 (9.98/14.98) HS	MACK 10	33
50	49	47	57	<b>SOUNDTRACK</b> ▲ <sup>4</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
51	55	105	3	<b>SOUNDTRACK</b> CAPITOL 32617 (10.98/16.98)	CLUELESS	51
52	53	50	47	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
53	50	46	78	<b>GREEN DAY</b> ▲ <sup>8</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2

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	51	49	75	<b>SHERYL CROW</b> ▲ <sup>5</sup> A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
55	46	44	10	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
56	57	61	52	<b>WEEZER</b> ▲ <sup>2</sup> DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
57	48	40	3	<b>AFTER 7</b> VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
58	88	—	2	<b>VARIOUS ARTISTS</b> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	58
59	62	64	15	<b>FILTER</b> REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59
60	54	53	64	<b>OFFSPRING</b> ▲ <sup>5</sup> EPITAPH 86432* (8.98/14.98) HS	SMASH	4
61	65	80	5	<b>D'ANGELO</b> EMI 33629 (9.98/13.98)	BROWN SUGAR	61
62	58	63	6	<b>SKEE-LO</b> SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	58
63	60	54	19	<b>SOUL FOR REAL</b> ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
64	66	65	52	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
65	44	52	3	<b>TRACY BYRD</b> MCA 11242 (10.98/15.98)	LOVE LESSONS	44
66	59	56	6	<b>LORRIE MORGAN</b> BNA 66508 (10.98/15.98)	GREATEST HITS	46
67	63	66	27	<b>SPONGE</b> ● WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
68	61	55	7	<b>VAN MORRISON</b> POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
69	71	74	58	<b>HOLE</b> ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
70	73	88	16	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	70
71	64	59	62	<b>SOUNDTRACK</b> ▲ <sup>8</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
72	70	60	45	<b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
73	69	68	3	<b>BRUCE HORNSBY</b> RCA 66584 (10.98/16.98)	HOT HOUSE	68
74	75	67	3	<b>BETTE MIDLER</b> ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
75	77	79	41	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
76	78	76	72	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
77	74	70	37	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
78	72	69	98	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
79	82	85	28	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
80	83	81	40	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
81	94	101	3	<b>CYNDI LAUPER</b> EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYN...AND THEN SOME	81
82	68	62	6	<b>PHISH</b> ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
83	67	58	8	<b>PAULA ABDUL</b> CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
84	89	93	208	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
85	76	77	43	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
86	87	84	67	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
87	79	57	4	<b>BUSHWICK BILL</b> RAP-A-LOT 40512/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	43
88	90	89	74	<b>NINE INCH NAILS</b> ▲ <sup>2</sup> NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
89	85	78	8	<b>BJORK</b> ELEKTRA 61740/EEG (10.98/16.98)	POST	32
90	81	73	10	<b>NINE INCH NAILS</b> NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
91	80	75	23	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
92	101	102	45	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
93	92	87	11	<b>JON B.</b> Y&B YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
94	109	119	4	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	94
95	84	72	10	<b>SOUNDTRACK CAST</b> WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
96	93	83	16	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
97	95	86	61	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
98	97	100	20	<b>ELTON JOHN</b> ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
99	96	94	40	<b>TOM PETTY</b> ▲ <sup>3</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
100	56	—	2	<b>311</b> CAPRICORN 40241 (9.98/16.98)	311	56
101	86	82	9	<b>ROD STEWART</b> ● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
102	100	96	36	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
103	102	107	30	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
104	91	71	3	<b>GURU</b> CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMAZZ VOL. II NEW REALITY	71
105	99	91	15	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
106	104	109	58	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
107	118	116	56	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
108	111	118	190	<b>PEARL JAM</b> ▲ <sup>8</sup> EPIC 47857* (10.98 EQ/16.98) HS	TEN	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>★★★ PACESETTER ★★★</b>		
109	168	164	44	BARRY WHITE ▲ <sup>2</sup> A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
110	98	97	75	YANNI ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
111	103	98	41	MADONNA ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
112	108	117	90	TOM PETTY & THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
113	106	90	3	MEGADETH CAPITOL 33670 (11.98 CD)	HIDDEN TREASURES (EP)	90
114	115	108	23	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
115	119	137	21	ELASTICA DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
116	120	103	21	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
117	144	142	5	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) <b>HS</b>	AZZ IZZ	117
118	124	123	21	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
119	105	153	6	HUM RCA 66577 (7.98/15.98) <b>HS</b>	YOU'D PREFER AN ASTRONAUT	105
120	121	92	20	SELENA ▲ EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
121	116	115	18	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) <b>HS</b>	HOME	78
122	132	126	196	NIRVANA ▲ <sup>7</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
123	117	121	142	KENNY G ▲ <sup>8</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
124	125	129	42	BON JOVI ▲ <sup>3</sup> MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
125	159	188	5	TRIPPING DAISY ISLAND 524112 (10.98/15.98) <b>HS</b>	I AM AN ELASTIC FIRECRACKER	125
126	129	124	39	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
127	139	183	23	SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
128	135	120	46	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
129	123	113	7	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
130	110	95	16	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
131	146	140	7	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
132	134	130	40	AEROSMITH ▲ <sup>2</sup> GEFEN 24716 (12.98/17.98)	BIG ONES	6
133	126	104	5	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	63
134	136	136	110	THE CRANBERRIES ▲ <sup>3</sup> ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
135	131	133	11	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
136	113	111	40	DES'REE ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
137	128	112	19	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
138	127	125	47	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
139	137	127	86	COUNTING CROWS ▲ <sup>3</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
140	107	106	6	SOUNDTRACK MCA 11241 (10.98/17.98)	APOLLO 13	90
141	145	132	45	R.E.M. ▲ <sup>4</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
142	143	139	151	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
143	133	131	77	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
144	142	138	89	ACE OF BASE ▲ <sup>8</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
145	173	—	2	THE JAZZMASTERS JVC 2049 (9.98/15.98) <b>HS</b>	THE JAZZMASTERS II	145
146	112	110	11	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
147	156	143	14	RICK TRIVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
148	114	99	10	SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	47
149	148	145	91	CANDLEBOX ▲ <sup>2</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
150	140	122	42	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
151	147	144	91	CELINE DION ▲ <sup>3</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
152	138	114	7	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	48
153	157	156	22	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
154	141	128	20	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26

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
155	191	—	2	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	REDNECK TEST VOLUME 43	155
156	155	150	73	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
157	150	141	24	SOUNDTRACK ● RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
158	153	152	285	ORIGINAL LONDON CAST ▲ <sup>3</sup> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
159	165	165	67	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
160	151	135	38	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
161	160	158	233	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
162	154	157	22	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
163	162	162	18	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
164	158	151	61	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
165	167	180	69	ALL-4-ONE ▲ <sup>2</sup> BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
166	177	198	3	SOUNDTRACK MILAN 352726/RCA (10.98/16.98)	NINE MONTHS	166
167	122	—	2	SUGAR RYKODISC 10321 (10.98/16.98)	BESIDES	122
168	152	154	42	GLORIA ESTEFAN ▲ <sup>2</sup> EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
169	149	147	21	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
170	164	163	58	69 BOYZ ▲ RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	59
171	<b>NEW</b>	—	1	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	171
172	170	155	39	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
173	184	174	29	WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	99
174	161	149	11	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
175	200	—	2	TOADIES INTERSCOPE 922402/AG (10.98/15.98) <b>HS</b>	RUBBERNECK	175
176	174	161	16	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
177	182	—	15	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/16.98)	IMMORTAL BELOVED	63
178	176	177	192	ENYA ▲ <sup>4</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
179	<b>NEW</b>	—	1	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	TOUGHER THAN LOVE	179
180	195	—	2	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98) <b>HS</b>	JEFF CARSON	180
181	175	—	31	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
182	<b>NEW</b>	—	1	BRYAN WHITE ASYLUM 616122 (9.98/15.98) <b>HS</b>	BRYAN WHITE	182
183	<b>RE-ENTRY</b>	—	8	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
184	<b>NEW</b>	—	1	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/7.98)	THE ORIGINAL	184
185	172	166	45	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
186	<b>RE-ENTRY</b>	—	3	ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG (10.98/15.98)	FREE LIKE WE WANT 2 B	170
187	178	169	74	SOUNDGARDEN ▲ <sup>2</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
188	<b>RE-ENTRY</b>	—	2	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	188
189	179	170	80	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
190	192	182	28	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
191	163	192	50	AMY GRANT ▲ <sup>2</sup> A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
192	183	194	61	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
193	185	—	40	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
194	181	171	54	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
195	198	189	20	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
196	190	178	36	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58
197	188	191	101	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
198	196	197	66	BRYAN ADAMS ▲ <sup>2</sup> A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
199	<b>RE-ENTRY</b>	—	88	REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
200	<b>RE-ENTRY</b>	—	87	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 47	Garth Brooks 25	Elastica 115	Jodeci 8	Monica 42	R.E.M. 141	Dangerous Minds 22	Travis Tritt 150
311 100	Brownstone 103	Enigma 161	Elton John 98	John Michael Montgomery 16, 189	Rage Against The Machine 200	Dazed And Confused 159	Shania Twain 9
69 Boyz 170	Jimmy Buffett 6	Enya 178	Jon B. 93	Lorrie Morgan 66	Real McCoy 39	Don Juan Demarco 96	Van Halen 79
Abba 138	Bush 23	Gloria Estefan 168	Montell Jordan 35	Alanis Morissette 7	The Rembrandts 28	Dumb And Dumber 157	VARIOUS ARTISTS
Paula Abdul 83	Bushwick Bill 87	Melissa Etheridge 78	Kirk Franklin And The Family 196	Van Morrison 68	Rusted Root 70	Forrest Gump 50	Classic Disney Vol. 1 - 60 Years Of
Ace Of Base 144	Tracy Byrd 65, 97	Filter 59	Annie Lennox 43	Naughtly By Nature 55	Sade 126	Friday 41	Musical Magi 163
Bryan Adams 198	Candlebox 149	Foo Fighters 30	Liv 11	Aaron Neville 130	Sawyer Brown 190	Immortal Beloved 177	Dance Mix U.S.A. Vol. 3 176
Aerosmith 132	Mariah Carey 197	Jeff Foxworthy 13, 64, 155, 184	Luiz 26	Nine Inch Nails 88, 90	Seal 19	The Lion King 71	George Jones And Tammy Wynette
After 7 57	Mary Chapin Carpenter 193	Kenny G 123	Mack 10 49	Nirvana 80, 122	Bob Seger & The Silver Bullet Band 75	Nine Months 166	Jock Jams Vol. 1 58
Alabama 185	Jeff Carson 180	Amy Grant 191	Madonna 111	The Notorious B.I.G. 52	Soul For Real 63	Pocahontas 10	Weezer 56
All-4-One 27, 165	C-Bo 183	Grand Puba 152	Mad Season 118	Offspring 60	Soul 62	Pulp Fiction 85	Barry White 109
Beastie Boys 192	Eric Clapton 162	Al Green 171	Reba McEntire 86, 199	Ol' Dirty Bastard 137	Sade 126	SOUNDTRACK CAST	Bryan White 182
John Berry 195	Collective Soul 31	Al Green 171	Tim McGraw 76	ORIGINAL LONDON CAST	Sawyer Brown 190	Pocahontas Sing-Along (EP) 95	White Zombie 20
Better Than Ezra 40	Counting Crows 139	Guru 104	Sarah McLachlan 143	Phantom Of The Opera Highlights 158	Seal 19	South Circle 133	George Jones And Tammy Wynette
Bjork 89	The Cranberries 38, 134	Wade Hayes 173	Megadeth 113	Phish 82	Bob Seger & The Silver Bullet Band 75	Sponge 67	131
Clint Black 181	Sheryl Crow 54	Hole 69	Natalie Merchant 17	Pink Floyd 44	Soundgarden 187	Bruce Springsteen 91	Xscape 34
Blackhawk 156	D'Angelo 61	Hootie & The Blowfish 2	Metallica 84	Primus 37	SOUNDTRACK	Rod Stewart 101	Yanni 110
Blessid Union Of Souls 121	Dave Matthews Band 18	Hootie & The Blowfish 2	Method Man 160	Queen 142	Apollo 13 140	Stone Temple Pilots 164	Dwight Yoakam 174
Mary J. Blige 102	Deep Forest 129	Reba McEntire 86, 199	Bette Midler 74	Perfect Stranger 94	Bad Boys 154	George Strait 172	Neil Young 48
Blues Traveler 15	Des'ree 136	Sarah McLachlan 143	Mobb Deep 105	Tom Petty 99	Bay Boys 154	Sugar 167	Ziggy Marley And The Melody Makers
Bon Jovi 33, 124	Diana King 179	Megadeth 113	MokkenStef 117	Tom Petty & The Heartbreakers 112	Batman Forever 12	Matthew Sweet 169	186
B.O.N.E. Enterprise 188	Joe Diffie 194	Method Man 160	Michael Jackson 14	Phish 82	Boys On The Side 127	John Tesh 153	
Bone Thugs-N-Harmony 1, 107	Celine Dion 151	Bette Midler 74	Alan Jackson 106	Pink Floyd 44	BraVeheart 146	TLC 5	
Boyz II Men 21	E-40 116	Mobb Deep 105	The Jazzmasters 145	Primus 37	The Bridges Of Madison County 148	Toadies 175	
Brandy 72	Eagles 36	MokkenStef 117		Queen 142	Clueless 51	Rick Trevino 147	
Brooks & Dunn 92				Raekwon Guest Starring Tony Starks (Ghost Face Killer) 4		Tripping Daisy 125	

## U.S. MUSIC GROWTH 'MODEST' IN '95 FIRST HALF RIAA STATS

(Continued from page 3)

dipped from \$131 million to \$114 million this year.

• CD singles, however, rose from 4.1 million units in the first six months of 1994 to 5.9 million in the same period in 1995, a 43.9% increase. In dollar value, CD singles also rose, from \$25 million to \$36 million, a 44% increase.

• Music video advanced slightly for the first half, from 4.3 million units in 1994 to 4.5 million in 1995, a 4.7% increase. In dollar value, videos jumped 29.6%, from \$72.3 million to \$93.7 million.

• Vinyl singles slumped 6.6%, from 6.1 million units in the first half of 1994 to 5.7 million this year. Dollar value rose slightly, from \$23.8 million to \$24 million, an 0.8% jump.

The figures derive from a methodology developed after a 1994 review of RIAA reporting methods. Sony Music Distribution and Cema Distribution had complained following the year-end 1992 report that the figures did not always reflect the condition of the retail base. RIAA suspended its 1993 midyear figures because of the complaints (Billboard, Aug. 20, 1994).

## Music Industry Scorecard, Jan.-June, 1994-95

### Manufacturers' Unit Shipments (millions)

	Jan.-June 1994	Jan.-June 1995	Percent change
CD	276.8	311.8	12.6%
Cassette	148.2	126.5	-14.6%
Vinyl LP/EP	0.9	1.0	11.1%
CD Single	4.1	5.9	43.9%
Cassette Single	39.1	32.9	-15.9%
Vinyl Single	6.1	5.7	-6.6%
Music Video	4.3	4.5	4.7%
<b>Totals</b>	<b>479.5</b>	<b>488.3</b>	<b>1.8%</b>

### Manufacturers' Dollar Value (millions)

	Jan.-June 1994	Jan.-June 1995	Percent change
CD	3,298.8	3,885.7	17.8%
Cassette	1,236.8	1,037.4	-16.1%
Vinyl LP/EP	7.5	10.0	33.3%
CD Single	25.0	36.0	44.0%
Cassette Single	131.1	114.0	-13.0%
Vinyl Single	23.8	24.0	0.8%
Music Video	72.3	93.7	29.6%
<b>Totals</b>	<b>4,795.3</b>	<b>5,200.8</b>	<b>8.5%</b>

Unit shipments are net after returns; dollar value is based on suggested retail price. Figures for LPs include 12-inch singles. Source: RIAA.

## CHRISTIAN ALTERNATIVE MUSIC GETS ITS TATTOO

(Continued from page 7)

booking Christian artists. He also cites numerous Christian music festivals, such as Cornerstone and Creation Fest, as well as the increasing number of Christian coffeehouses and clubs.

Franklin, Tenn.'s Caffè Milano and Rocketown (owned by Christian/pop artist Michael W. Smith) have become

popular with Nashville area residents.

Another option for Christian alternative artists is to open for a secular alternative acts. R.E.X. band Sixpence None The Richer gained exposure when it toured with 10,000 Maniacs.

Porter says Tattoo also will pursue radio airplay and work its acts aggressive-

ly in the Christian bookstore market.

Tattoo artists will also be pushed to the mainstream through Benson Distribution with the degree of commitment to mainstream promotion depending on the music and the act.

Liberty Records, now Capitol Nashville, is no longer distributing Benson product to mainstream retail, so at present Benson is without a mainstream distribution partner.

Though Tattoo might seem an unusual name choice for a Christian label, Porter says it represents its philosophy. "When we were discussing names and I mentioned Tattoo, [Benson Music Group president] Jerry Park got immediately excited and said, 'Like in the military when the drummer played the cadence to call the troops in. It's a call to bring the troops in. It's really symbolic of soldiers in Christ.'"

## DELICIOUS TURNS MALICIOUS

(Continued from page 7)

licious Vinyl's image as a hip-hop, dance, and rap label.

"We want to give this music an imprint that people will immediately recognize," says Ross. "Our label is about the hard-edged, future sounds of rock'n'roll."

Ross adds that Malicious Vinyl is looking to sign bands that are "testosterone driven," in the vein of Rage Against The Machine and Tool.

The launch of the label and its initial releases are being trumpeted in ads in modern rock and underground fanzines, including Thorazine, Lava, Access, and Raygun.

At retail, Malicious Vinyl is promoting the label with a contest that offers retail staffers the chance to win the '70s arcade game "Tank."

A 7-inch vinyl promo that contains

Excel's "Sadistic Love" and Shrine's "Psycho" was shipped to college radio Aug. 9.

Malicious Vinyl is using Concrete Marketing to promote both songs to hard rock formats, while Capitol will promote them to college radio. However, the label may eventually bring radio promotion in-house, according to Ross.

As the name suggests, all Malicious Vinyl releases will be available on vinyl. In most cases, the vinyl versions of each album will be released a week before the CD and cassette versions hit retail. All vinyl product will be distributed independently by Delicious Vinyl to retail and through mail order.

The label is also readying a World Wide Web site, which will offer electronic retail opportunities later this year.

## FOR THE RECORD

Rebecca Batties, MTV Networks VP of international production, is based in New York. An incorrect location was given in the Aug. 12 Executive Turntable.



by Geoff Mayfield

**S**TILL THE ONE: More impressive than **Bone Thugs-N-Harmony** retaining the No. 1 slot on The Billboard 200 is the fact that the rap act's new album shows a relatively small decline, less than 30%, in unit sales. Generally, albums that have huge first-week numbers—especially those by rap or hard rock artists—show steep declines in their second week, so it is impressive that after debuting with almost 307,000 units last week, Bone's drop is smaller than 28%. In fact, this is the smallest second-week decline by any of the seven albums that have debuted at No. 1 this year. Prior to this, the 1995 record for the chart-topper with the smallest second-week drop was held by **Michael Jackson**, whose "HIStory" slid by 33% after debuting with approximately 391,000 units in the July 8 issue. By contrast, the largest declines by this class belong to slain Latin star **Selena**, whose "Dreaming Of You" showed a 50% erosion last week, and **Van Halen**, whose "Balance" fell by 49% after its No. 1 debut in the Feb. 11 issue.

**O**LD BONES: Often, a splashy debut by a new album sparks sales of older sets, and that has certainly been the case with **Bone Thugs-N-Harmony**. The 1994 EP "Creepin On Ah Come Up" grabs a bullet on The Billboard 200 with an 18% gain and a 118-107 jump, while an earlier title by predecessor act **B.O.N.E. Enterprise** re-enters the big chart at No. 188. On Top R&B Albums, the new BT-N-H sees a 25.5% drop but retains the No. 1 position, while the B.O.N.E. Enterprise title sprints ahead 44-29. Although "Creepin" gets pushed back six places on the R&B chart to No. 51, the title actually sees a bit of a gain. Standings on The Billboard 200 and Top R&B Albums can vary, because the latter utilizes a subset panel of stores that attract significant African-American consumer traffic and specialize in R&B product, while the big chart utilizes data from all reporting stores.

**S**TILL GOING, STILL GROWING: With 222,000 units this week, **Bone Thugs-N-Harmony** leads No. 2 **Hootie & the Blowfish** by a 15% margin, but Hootie and company are setting an impressive pace. The band's debut Atlantic album posts a gain of almost 14% over the prior week, marking the fourth consecutive week that "Cracked Rear View" has showed a gain large enough to merit a bullet. The album, which spent six weeks at No. 1 and threatens to return to the top spot, has shown sales gains for nine of the last 10 weeks, including the last five in a row.

**H**OT SHOTS: Two new titles crash the top 10 this week. The full name of the rap act that cops Hot Shot Debut honors on both The Billboard 200 (No. 4) and Top R&B Albums (No. 2) is so-o-o-o long, we cannot fit all of it in on the charts: **Chef Raekwon Guest Starring Ghost Face Killer (aka Tony Starks)**. This is the latest splinter from Loud/RCA unit **Wu-Tang Clan**, which peaked at No. 7 on the R&B album list and at No. 41 on the big chart in 1993. Since then, Wu-Tang member **Method Man's** Def Jam/RAL/Island set blasted in at No. 1 on Top R&B Albums last year while managing a No. 4 peak on The Billboard 200, and in this year's April 15 issue, fellow member **Ol' Dirty Bastard** hit No. 2 on the former and No. 7 on the latter with his Elektra/EEG debut. All of which suggests that when Wu-Tang rolls out its next album in November, it should be kind of huge. Aside from Raekwon (130,500 units), this week's other top 10 entry is about as far away from rap as one can get, as **Jimmy Buffett** scores the second-highest debut of his career (No. 6, with 119,000 units). Buffett's '94 album, "Fruiteakes," rang the bell at No. 5.

**I**N DETAIL: Displacement from the high Billboard 200 debuts by Raekwon and Buffett cause six backward bullets in the top 30 and prevent still-growing Canadian rookie **Alanis Morissette** (No. 7), from moving higher, despite her 25% gain (115,500 units). The top of this chart is strong, with each of the first eight titles exceeding 100,000 units; this is the first time that has happened since the Jan. 21 issue, which reflected sales from the first full week of 1995.

**H**ALF MAST: There is only one **Grateful Dead** title on this week's Top Pop Catalog Albums chart (No. 30), but more will no doubt invade that list next week, as fans react to the sad news of **Jerry Garcia's** death (see story, page 6). The event should also impact sales of a forthcoming live album, originally scheduled for release in September but pushed back until at least October.

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# SANTANA BOXED SET 25 YEARS IN THE MAKING

(Continued from page 1)

25 years.

Santana and its leader, guitarist Carlos Santana, were previously saluted with the two-disc "Viva Santana!" in 1988; the set has sold almost 400,000 copies worldwide, according to Columbia. Yet "Dance Of The Rainbow Serpent," released Aug. 8, marks the most comprehensive look at Santana's career to date.

"He is one of the few artists of his stature left that hasn't had a major boxed set," says Columbia West Coast VP of marketing Peter Fletcher, who handled the musical direction of the package.

The set runs the gamut from "Soul Sacrifice," recorded live at Woodstock prior to the release of Santana's self-titled 1969 debut album, to "Chill Out (Things Gonna Change)," a track taken from John Lee Hooker's 1995 Point-blank/Virgin album, "Chill Out," which featured Santana on guitar.

Also included are tracks from the group's two consecutive chart-topping albums, 1970's "Abraxas" and 1971's "Santana III." (The lineup that recorded the latter album included vocalist/keyboardist Gregg Rolie and guitarist Neal Schon, who went on to form the highly successful mainstream rock act Journey.)

However, the compilation doesn't stop with the hits and material Santana recorded during its 23-year tenure with Columbia Records. "Dance Of The Rainbow Serpent" also includes music the band has recorded for PolyGram, the group's label since 1992, as well as material Santana recorded with Hooker ("The Healer," from the 1989 Chameleon album of the same name) and Babatunde Olatunji ("Se Eni A Fe L'Amo-Kere Kere," from the 1986 Rykodisc album "Dance To The Beat Of My Drum").

"His albums have gotten more intricate, more melodically interesting, and less commercial over the years, but they are probably musically more valid," says Fletcher. "The guy has never disappointed his fans."

The 34-track boxed set, which includes 180 minutes of music, is priced at \$51.98 for CDs and \$36.98 for cassettes. It is contained in a lavish, book-like 5 1/2-by-12-inch package that includes 64

pages of liner notes (including song-by-song comments from Santana), a complete discography, a band chronology, and historic photographs.

"I'm very grateful to all parties involved," says Santana. "I never thought I would see a package that would come close to the Bob Marley package, but this one came pretty close."

Although there was not an international release date set at press time, Adam Block, director of marketing for Legacy Recordings, says that worldwide solicitation of the set is under way. "We are confident the set will be picked up in most European countries," he says. "It should do especially well in the U.K., major South American territories, and Australia."

## ON THE ROAD AGAIN

While many boxed sets pay tribute to acts that have long been disbanded, Santana continues to be an active touring and recording act.

The release of "Dance Of The Rainbow Serpent" coincides with Santana's latest trek, which kicked off Aug. 6 at Jones Beach in Wantagh, N.Y. The tour, co-headlined by Jeff Beck, will hit more than 30 markets and is scheduled to run through Oct. 9, when it will conclude with a pair of New York City dates.

"Our campaign deliberately coincides with the tour," says Block. Where possible, Legacy will tie in with retailers to sell product in venues. In addition, the label plans to follow the live dates in various markets with local newspaper advertising.

"We look to heighten his profile in each market, tied into radio promotions at classic rock stations and through an active press campaign," Block says.

An eight-song sampler disc was issued to radio in mid-July. It includes the boxed set's two previously unreleased selections, "Sweet Black Cherry Pie," featuring Larry Graham, and "Every Now And Then," recorded with Vernon Reid.

The sampler attempts to illustrate the diversity of the box, with the inclusion of hits such as "Evil Ways" and more obscure selections. While "Sweet Black Cherry Pie" is the suggested emphasis track, the other cuts on the sampler are listed with format recommendations. For example, "Open Invitation" is suggested for album rock, while "Song Of The Wind" is recommended for triple-A.

"They're only suggestions," Block says. "We want to make it clear to those less familiar with Santana that there is something here for everybody and to encourage people to listen and play this."

Santana continues to have a healthy following on classic rock radio, says veteran jock Joe Benson, host of "Uncle Joe's Album Archive," which airs Sunday nights on KLSX Los Angeles. Benson says that recently, on a show on which he tracks full albums, he played Santana's "Greatest Hits." "I was shocked at how many calls I got from people that said they enjoyed it," Benson says.

"Dance Of The Rainbow Serpent" will receive an extra boost of publicity on Tuesday (15), when three 20-minute segments on cable shopping channel QVC will be devoted to the boxed set and Sony Signatures Santana merchandise. The items, which are also advertised on an insert in the boxed set, range from several different T-shirts and a baseball cap to a Paul Reed Smith guitar signed by Santana and a signed limited-edition print of the boxed set's cover art.

"The Santana line is one of the most extensive and in-depth clothing lines in music today," says Dean Gelfand, manager of artist relations for Sony Signatures.

On the retail front, Legacy will provide bin cards for the regular CD sections that will point Santana fans to the boxed-set section. "That's exactly what they need to do: put something in the bin that tells people that it's available," says Bob Say, executive VP of the seven-store, Reseda, Calif.-based Moby Disc chain. Because of theft problems, Moby Disc stocks boxed sets behind the counter, Say adds.

Aside from the traditional means of promotion, Sony is going online to promote "Dance." On Sony's World Wide Web site on the Internet, there is a page dedicated to Santana. The campaign, which began in late July, slowly unveiled the boxed set's cover art by Michael Rios and Anthony Machado. Each day another piece of the artwork was revealed. In addition, a Santana trivia contest was staged online. Winners were awarded a Santana sampler disc or the full boxed set.

## SANTANA'S VISION

The aesthetic success of "Dance Of The Rainbow Serpent" may be attributed to the direct involvement of Carlos Santana. "Santana's vision, participation, and input made the package what it is," says Block. "It was intended to be a provocative, emotional journey over the course of a nearly 30-year career."

Also adding to the uniqueness of the effort is the participation of Santana's management company, which was involved in the creative development of the project and the marketing and promotion of the set.

Block says that Legacy was open to the idea of licensing material from other labels. "We wanted to make sure that it was the most comprehensive, truest vision," he says. "His career didn't end with [Sony]."

Santana says that such cooperation only makes sense. "In 1995, it is about time we look at musicians and music as harmony, rather than the NFL or people that have to break each other's knees to be on top... It's for the good of the listener."

## THE MAKING OF "DANCE"

"It was pretty easy to put together," Santana says. "All I had to do was create a flow that I would like to listen to when I'm alone."

The musician compares the compilation of the boxed set to putting together a flower arrangement: "I went out there and tried to pick the best flowers, so when you're in your living room, there are the right colors, right aroma, and right sounds."

The sequence of the box was developed through a tape exchange between Santana and Fletcher, who has served as Santana's product manager at Columbia since 1981.

During a November 1994 vacation in Morocco, Santana put together the set's sequence. "I hadn't played for a long time, so I had more perspective," Santana says. The musician broke the set into three parts, which make up the three CDs or cassettes: "heart," "soul," and "spirit."

Says Santana, "I wanted it to flow, so when you are listening to it when you are driving in a car, each track complements each other."

A few tracks, however, didn't make it onto the set. For example, Santana had hoped to include a live jam with the late Stevie Ray Vaughan, but was unable to secure clearances for the track.

"It was Stevie's birthday in 1988, and we played at Irvine Meadows [in Irvine, Calif.]," Santana recalls. "They booked the bands as 'the Good, the Bad, and the Ugly,' because it was the Fabulous Thunderbirds, Stevie Ray, and ourselves."

Another track that didn't make the set was a performance at "Rock In Rio" featuring Djavan. "When we play in Rio, we always invite the real players from Brazil," Santana says. "We're not imperialist pompous rock; we invite the real players that live there." Yet Santana is hopeful that eventually these tracks will be released. "Maybe they'll go on next time," he says.

## INFLUENCES

Santana says of his musical influences, "I have a lot of love for a lot of people—Al Green, Marvin Gaye, John Coltrane, Miles Davis, Peter Green, and John McLaughlin—this is the way I celebrate their spirit, by playing music that doesn't have to sound exactly like them, but is my interpretation of them. I don't believe in being a parakeet, just mimicking someone. I believe in taking a feeling that I get and doing my own thing."

Santana, in turn, has provided inspiration for several acts, including War. "We came out at about the same time as War," he says. "They were probably the closest to us, but they sounded more like East L.A. We don't sound like East L.A. We sound like world music."

That worldly sound ended up influencing a diverse selection of acts. "A lot of groups out there didn't have congas and timbales, including Miles and Jimi [Hendrix], the Rolling Stones, and Chicago," Santana says. "A lot of bands started merging the congas and the guitar with timbales and maracas."

Several Latin acts were also influenced, but initially the band was met with hostility. "Latin groups hated us in the beginning for bastardizing 'their music,' which isn't even theirs, because it came from Africa," Santana says.

Santana has had an influence on a number of acts, ranging from Latin roots rockers Los Lobos to alternative acts, such as Ween.

Larry Graham, a former member of Sly & the Family Stone who leads Graham Central Station, says, "Carlos is an outstanding guitarist. He's been leading the way musically for years. A lot of guitar players and other musicians really look up to him."

Los Lobos' Steve Berlin says Santana has been an influence on the veteran East L.A. band. "In terms of a role model, he is someone who celebrated his own ethnicity and made it work commercially. He was the first guy to really do that within the context of the last 20 years."

"Musically, the fact that he has kept his own counsel and really done what he has wanted to do has inspired a lot of people," Berlin adds. "He's followed his own muse where it leads him."

Mickey Melchiondo, who goes by the name of Dean Ween as part of the alternative rock act Ween, says that Santana has influenced his guitar playing. "When you close your eyes when you listen to him, you can see pictures and get the full experience of what music is supposed to be," he says. "There's Miles Davis, Jimi Hendrix, and I would rank Santana up there. It might have to do with the spiritual side of his playing. He really channels some pretty serious shit."

According to Melchiondo, Ween will sometimes "bust into a Santana jam, except we don't have timbales."



## ACCESSORIES

ISSUE DATE: AUGUST 26  
CLOSED

## 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

## Retooling of Retail IV:

### DISTRIBUTORS

ISSUE DATE: SEPTEMBER 30  
AD CLOSE: SEPTEMBER 5

## COUNTRY MUSIC

ISSUE DATE: OCTOBER 7  
AD CLOSE: SEPTEMBER 12

## PROFESSIONAL SOUND

ISSUE DATE: OCTOBER 7  
AD CLOSE: SEPTEMBER 8

## WORLDWIDE DANCE

ISSUE DATE: OCTOBER 14  
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**DISC MAKERS**

# Tears For Fears Has Left Mercury, Taken Set To Epic

BY PAUL SEXTON

LONDON—In a deal that was opened and closed in just five days, multi-platinum rock act Tears For Fears has ended a 14-year association with Mercury and signed a worldwide pact with Epic Records, taking its forthcoming album with it (Billboard, Aug 12).

The first release under the deal will be the act's new studio album. "Raoul And The Kings Of Spain," which was originally scheduled for release on Mercury in May, will appear on Epic worldwide Oct. 9.

In the U.K. and Europe, the album will be introduced next month with the title track as a single; in the U.S., the record's first single will be "God's Mistake," also due in September.

Roland Orzabal, who has continued to use the band name since splitting with musical partner Curt Smith in 1990, has effectively concluded a working relationship with PolyGram that dates back to the first Tears For Fears single in 1981.

Orzabal's manager, Debra Baum of Whirlwind Management, says, "I had five days to make a deal. I met with the heads of several labels, which was very intense, and Epic proved to be the perfect match."

Baum is enthusiastic about Epic's U.K. executives based in the U.S.: president/A&R head Richard Griffiths, VP of A&R David Massey, and senior VP Ged Doherty.

"It wasn't a huge mud-flinging kind of vibe with Mercury—there are a lot

of good people over there, and we'll miss working with them," she says.

Baum adds that the many personnel changes at Mercury were a contributing factor in the decision. The split might not have happened if "Raoul And The Kings Of Spain" had not had its Mercury release delayed by problems with artwork and scheduling. Baum says she wanted the label to find a marketing window for the album—a window filled by new releases from Bon Jovi and Wet Wet Wet.

"We had the contract coming up [after this album], and we just exercised it a bit early. Sony bought out what we had left."

The feeling is mutual, according to Massey. "The deal involved some intense meetings, and we jumped in," he says. "The entire company, from Richard on down—Roland has a huge amount of fans at Epic. He's perceived very much here [as] a long-term artist who'll still be around in 15 years' time."

The album will include two songs not planned for the Mercury version and will be introduced at an international launch in September in Spain, reflecting Orzabal's Spanish roots.

Orzabal and Smith were signed to Mercury originally on a singles deal for "Suffer The Children" and "Pale Shelter" by A&R scout Dave Bates, now Mercury head of A&R. With a series of hit singles and four studio albums plus the "Tears Fall Down" compilation, the act has sold 16.5 million records worldwide, according to Baum.

Orzabal has also launched his own production entity, Bread & Buddah, to which the first signing is Gail Ann Dorsey, Tears For Fears' touring and studio bassist.



ORZABAL



**Outsiders.** Virgin Records America artist David Bowie visits Virgin's Los Angeles office to discuss plans for his new album, "Outside," due out Sept. 26. Shown in back row, from left, are Phil Fox, director of product management, Virgin Records; Ken Berry, chairman/CEO, Virgin Music Group Worldwide and president/CEO, EMI Records Group International; Nancy Berry, executive VP, Virgin Music Group Worldwide; Bowie; Phil Quartararo, president/CEO, Virgin Records America; Jeffrey Naumann, VP of AOR promotion, Virgin Records; and Joyce Castagnola, senior VP of sales, Virgin Records. In front row are Michael Plen, senior VP of promotion, Virgin Records; Kaz Utsonimiya, senior VP of A&R, Virgin Records; and Steve Gizicki, international marketing coordinator, Virgin Records. For a preview of Bowie's album, see page 8.

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

## YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	374,758,000	376,341,000 (UP 0.4%)
ALBUMS	317,202,000	322,956,000 (UP 1.8%)
SINGLES	57,556,000	53,384,000 (DN 7.2%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	183,409,000	206,343,000 (UP 12.5%)
CASSETTE	133,458,000	116,125,000 (DN 13%)
OTHER	335,000	488,000 (UP 45.7%)

## OVERALL UNIT SALES THIS WEEK

13,474,000

## LAST WEEK

12,540,000

## CHANGE

UP 7.4%

## THIS WEEK 1994

13,208,000

## CHANGE

UP 2%

## ALBUM SALES THIS WEEK

11,268,000

## LAST WEEK

10,577,000

## CHANGE

UP 6.5%

## THIS WEEK 1994

11,016,000

## CHANGE

UP 2.3%

## SINGLES SALES THIS WEEK

2,206,000

## LAST WEEK

1,963,000

## CHANGE

UP 12.4%

## THIS WEEK 1994

2,192,000

## CHANGE

UP 0.6%

## YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	1994	1995		1994	1995
NORTHEAST	20,376,000	21,069,000 (UP 3.4%)	SOUTH ATLANTIC	65,541,000	70,197,000 (UP 7.1%)
MIDDLE ATLANTIC	55,137,000	55,101,000 (DN 0.06%)	SOUTH CENTRAL	56,075,000	55,712,000 (DN 0.6%)
E. NORTH CENTRAL	61,324,000	64,998,000 (UP 6%)	MOUNTAIN	23,727,000	23,302,000 (DN 1.8%)
W. NORTH CENTRAL	24,419,000	25,268,000 (UP 3.5%)	PACIFIC	68,970,000	60,691,000 (DN 11%)

ROUNDED FIGURES

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



# 69 Boyz Outdoing B.I.G. In Longevity

WHILE "ONE MORE CHANCE/Stay With Me" remains on top of the Hot Rap Singles and Hot R&B Singles charts for a ninth week, the Notorious B.I.G. isn't the only rap artist making news. Much further down the rap chart, in the anchor position of No. 50, "Tootsee Roll" by 69 Boyz has been on the list almost as long as the act's name suggests. The single is in its 64th chart week, more than twice the longevity of the runner-up, "Big Poppa"/"Warning" by the Notorious B.I.G., which has been on the rap chart for 31 weeks. "Tootsee Roll" is the longest-running single in the history of the rap chart by a wide margin, but even more notably, it has the second-longest chart run on any Billboard singles chart. The record is held by Tag Team with "Whoop! (There It Is)," which had an incredible 79-week run on the Hot 100 Singles Sales chart. Tied for third place are "Bouquet Of Roses" by Eddy Arnold, which remained on the country singles chart for 54 weeks in 1948-49, and "December 1963 (Oh, What A Night)" by the Four Seasons, which had two 27-week runs on the Hot 100, for a total of 54 weeks.



by Fred Bronson

**CLAN SPINOFF:** The Hot Shot Debut on The Billboard 200 brings good news for the RCA label. "Only Built 4 Cuban Linx..." by Chef Raekwon Guest Starring Ghost Face Killer (aka Tony Starks) enters at No. 4, giving RCA its highest entry in history. This splinter from the Wu-Tang Clan (see Between The Bullets, page 96) beats the No. 6 debut of "G.I. Blues" by Elvis Presley in 1960.

**BILLY WAS FIRST:** "Waterfalls" by TLC continues atop the Hot 100 for a seventh week, holding off a

strong challenge from Seal's "Kiss From A Rose." Regarding last week's mention of an AIDS-related lyric in "Waterfalls," William Simpson of Los Angeles notes that Billy Joel was the first artist to mention the disease in the lyrics of a No. 1 hit. "We Didn't Start The Fire," which had two weeks on top in December 1989, contained the lines "foreign debts, homeless vets/AIDS, crack, Bernie Goetz." Simpson reminds that LaTour also referred to the epidemic in its novelty release "People Are Still Having Sex," which reached No. 35 in 1991. That song included the lyric, "This AIDS thing isn't working."

**HOORAY FOR HOLLYWOOD:** Vanessa Williams collects her third top five hit on the Hot 100 as "Colors Of The Wind" from "Pocahontas" moves 7-5. The Disney title follows Williams' "Save The Best For Last," No. 1 in 1992, and "Love Is," her "Beverly Hills 90210" duet with Brian McKnight, which peaked at No. 3 in 1993.

"Colors Of The Wind," which will surely be an early contender for the best original song at next year's Academy Awards, is the third song from an animated Disney film to reach the top five in the last three years. "A Whole New World" (from "Aladdin") by Peabo Bryson & Regina Belle peaked at No. 1 in 1993 and "Can You Feel The Love Tonight" (from "The Lion King") by Elton John reached No. 4 last year.

We shouldn't forget that "Colors Of The Wind" also appears on the "Pocahontas" soundtrack by Judy Kuhn, who provides the heroine's singing voice. "Pocahontas" is the first No. 1 album to feature Kuhn, who can also be heard with the Broadway cast of "Chess" and on the American recording of "Sunset Boulevard" featuring Glenn Close.

All the years combine  
they melt into a dream  
A broken angel sings  
from a guitar

In the end there's just a song  
comes crying like the wind  
through all the broken dreams  
and vanished years

*Stella Blue*  
*Garcia/Hunter*



Photo: Ken Friedman

JERRY GARCIA  
1942-1995

ARISTA

This is a plug for the new Fourplay album, Elixir.

