



Portishead's 'Dummy' Wins The Mercury Music Prize
SEE PAGE 13

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Blur Makes Virgin Debut

■ BY CRAIG ROSEN AND DOMINIC PRIDE

LONDON—The recent No. 1 entry of Blur's "Country House" at the top of the U.K. singles chart was another testament to the band's popularity in the U.K. In February, the group became the first ever to win four Brit Awards. Yet, in spite of the band's popularity at home, Blur has not made a significant impact in the U.S. With the U.S. release of the al-

(Continued on page 112)



MCA CELEBRATES REBA WITH MARKETING BLITZ

■ BY CHET FLIPPO

NASHVILLE—Reba McEntire celebrates her 20th year in the music business in October, and the observance will kick off a massive MCA marketing plan for the artist that will extend well into 1996. In typical style, McEntire is celebrating by working even harder. "People say, 'Reba, why don't you slow down?'" she says. "Sure, I could, but I'm finally in a position where I can do all the things I've always wanted to do. I can walk into Hollywood and discuss the next movie I want to do. Those two bridges are meeting and joining, and I like being able to do that. "The places I can perform now are incredible and such a leap from those clubs I played when I started out.

That's when I should have quit—15 years ago. Now's the fun time. I have my airplane now, and I can work almost anywhere and still be in my own bed every night. The sky is the limit." McEntire is also finding time to be closely involved in marketing decisions. "I still marvel," says MCA Nashville chairman Bruce Hinton, "when we sit down to start planning a Reba McEntire marketing strategy, because she is such a multitreat artist. She is certified by the [Recording Industry Assn. of America] as the third best-selling female artist in history, behind Barbra Streisand and Linda Ronstadt, and I expect her to become No. 2 in the very near future. "Plus," he continues, "she's a TV

(Continued on page 20)



Jones Bares All On Reprise Set

■ BY LARRY FLICK

NEW YORK—On Tuesday (19), Reprise releases "Naked Songs," a collection that chronicles the lasting impact of singer/songwriter Rickie Lee Jones on

(Continued on page 113)



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Brazilian Labels Halt Radio Payola

■ BY ENOR PAIANO

SÃO PAULO—Faced with mounting payola demands by radio stations, Brazil's major record labels got together in May and served notice to the stations that payments of "jabá" would cease immediately. And so far, says Manoel Camero, president of the recording industry's trade group, Associação Brasileira dos Produtores dos Discos (ABPD),

(Continued on page 23)



SEE PAGE 43

Blue Note Jazz Benefit To Aid Special Olympics

■ BY TERRI HORAK

NEW YORK—Blue Note Records has produced its first benefit album, the star-studded "Jazz To The World," which will aid the Special Olympics. Due Tuesday (26), the Christmas album features artists from the traditional and contemporary jazz fields. Two previous A&M albums for the charity, "A Very Special Christmas" and its sequel, feature pop and rock artists and have raised more than \$30 million for the organization, according to Special Olympics president Bobby Shriver. Blue Note president Bruce Lundvall says that he, Shriver, and album producer Christine Martin pursued artists that are not only top sellers in jazz but have crossover appeal as well. "Obviously, we want to appeal to the pop adult market, [in addition]

(Continued on page 107)



Asylum's Harris Smashing Formats

■ BY RICK CLARK

Acknowledging that she is no longer considered mainstream country by radio, Emmylou Harris turned to outside producer Daniel Lanois for her

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THE BILLBOARD SPOTLIGHT

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IN VIDEO NEWS

'Apollo 13' Takes Direct Flight To Sell-Through

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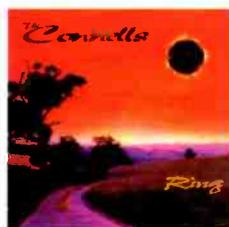
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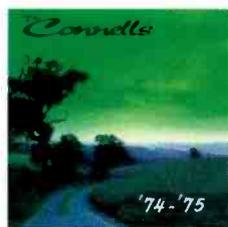
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The Single
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DENMARK (#5)
POLAND (#5)
BELGIUM (#5)
AUSTRIA (#6)
NETHERLANDS (#8)
IRELAND (#8)
ENGLAND (#14)
FRANCE (#15)
ITALY (#17)

The Album
Ring
TOP 40

ENGLAND (#36)
GERMANY (#16)
SWEDEN (#29)
NORWAY (#14)
POLAND (#30)
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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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REGGAE ★ BOOMBASTIC • SHAGGY • VIRGIN
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'Apollo 13' Aimed Direct To Sell-Through

MCA/Universal Said To Plan 4th-Quarter Launch

BY SETH GOLDSTEIN

NEW YORK—MCA/Universal Home Video is shooting for the moon this fall.

According to trade sources, MCA plans a direct-to-sell-through release of "Apollo 13" in late November, timed to take advantage of the busy shopping weekend that follows Thanksgiving. The studio won't confirm plans, but it doesn't deny the imminent home-video launch of the Tom Hanks movie, which has grossed \$162 million this summer.

If it arrives on schedule, "Apollo 13" will be the second feature starring Hanks to go direct this year. Paramount Home Video delivered more than 12 million copies of "Forrest Gump" in May. MCA will make the official announcement at a Sept. 26 news conference in Los Angeles. Suggested list is thought to be \$22.98.

"Apollo 13" should be the icing on a tasty sell-through cake presented to retailers in the fourth quarter. Duplicators predict that close to 100 million cassettes of front-line releases will arrive in stores from August through November.

"That's significantly higher than last year," says one executive, referring to when MCA's "Jurassic Park" and Disney's "Snow White" combined for more than 40 million units (not counting returns). Demand for catalog titles is also "the largest we've ever seen," he adds. "We're beyond busy."

The sell-through season got off to a fast start with "A Goofy Movie" from Disney label Buena Vista Home Video and 20th Century Fox Home Entertainment's "Star Wars Trilogy," a reissue worth 10 million-12 million cassettes.

Next month, stores receive MCA's "Casper" (estimated at about 9 million units), Buena Vista's "Cinderella" (16 million) and "The Santa Clause" (12 million), and MGM/UA Home Entertainment's James Bond package.

Already scheduled for November are Warner Home Video's "Batman Forever" (9 million) and "Free Willy 2" (4 million), Fox's "Miracle On 34th Street" (7 million) and "The Mighty Morphin Power Rangers" (5 million), and New Line Home Video's repriced "Dumb And Dumber" (2 million). Compared to 1994, "it's one helluva fourth quarter," marvels a distributor who is outpacing his 1994 sales.

The problem for wholesale, retail, and MCA is finding shelf space for the expected 8 million-9 million copies of "Apollo 13." MCA has spent the past several weeks polling key accounts and then swearing them



Bill Paxton, Kevin Bacon, and Tom Hanks portray astronauts with a galaxy-size problem in "Apollo 13."

to secrecy. Stores will find the room, but not without grumbling.

"It's arriving pretty late in the game," says a video chain CEO. "We should have more time," he says, especially for a movie that will have strong rental demand. However, he hastens to add: "Big titles are always welcome." One wholesaler worries that major accounts have "already closed their

books. It's tough going back to fight for space."

Nevertheless, a major discounter—and a big MCA customer—anticipates "plenty of room" for a title expected to help bring late 1995 sales up to the "Jurassic Park" level of a year ago. "Solely from our perspective, we need it," says a video buyer.

MCA may share the same perspective. Observers suggest that the studio advanced "Apollo 13" from early 1996 to late 1995 in the hope of closing the revenue gap. "They need to make the numbers," says a distributor. "That's what I've been told." MCA's "Casper" and "Apollo 13" together could approximate the size and value of its "Jurassic Park" shipments.

But unlike "Casper," which is being cross-promoted with Pepsi and Baskin-Robbins, "Apollo 13" isn't likely to have any assistance from consumer rebate campaigns capitalizing on Hanks and his two Oscars. The actor, who limits publicity, rejected tie-ins with "Forrest Gump" and, in fact, turned down the use of his picture on the cassette jacket.

Enhanced CD Packaging To Have Jewel-Box Dimensions

BY MARILYN A. GILLEN

LOS ANGELES—As expected, the new enhanced CD format will come to market in force this winter, decked out in a package of jewel-box dimensions. That's the size major labels say they will adopt for release of their enhanced albums, which play like standard CDs on audio decks but add multimedia features when played in a computer's CD-ROM drive.

The formal announcement by the Recording Industry Assn. of America of its members' plans to adopt a voluntary dimension standard of 5 by 5 1/2 inches follows a Sept. 8 meeting in New York between the RIAA and representatives from the National Assn. of Recording Merchandisers, at which NARM shared its perspective on how the new albums should be housed. Both groups have been individually studying the packaging issue from the perspectives of the recording industry and music retailers (Billboard, Sept. 9).

NARM, which expressed strong support for a package that would not require its mem-

bers to refixture their stores, is also encouraging the adoption of acousto-magnetic electric audio surveillance technology for all enhanced CD product, according to NARM executive VP Pam Horovitz.

The announcement codifies an informal Billboard survey of the major-label groups, which expressed agreement on distributing their forthcoming titles to music retailers in jewel-box-size packages. The computer software channel, which showcases CD-ROM titles in large boxes and generally is not fixtured to handle jewel boxes, will present unique challenges, they added, which may be addressed through alternate packaging or customized merchandising displays (Billboard, Sept. 9).

While making enhanced CDs the same size as their nonenhanced counterparts eases some merchandising concerns for music retail, it raises the problem of differentiating the similar-looking "enhanced" discs (which are expected to cost more) from their nonenhanced counterparts. Many music retailers expect

(Continued on page 23)

THIS WEEK IN BILLBOARD

THE RETOOLING OF RETAIL

In the third of four expanded sections on changes in music retailing, the focus is on software, from point of sale/inventory-replenishment systems at music chains to kiosks with music databases for customer use. **Page 85**

NAB: ISSUES AND CHALLENGES

At the recent National Assn. of Broadcasters convention, a wide range of topics included deregulation, radio's role on the Internet, and recent action by Congress and the FCC. Radio features editor Eric Boehlert and Washington, D.C., bureau chief Bill Holland report from New Orleans. **Page 95**

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Morissette Sales Winner Following MTV Awards

■ BY BRETT ATWOOD

LOS ANGELES—The big winners of the 1995 MTV Video Music Awards picked up more than accolades. Some of the acts appearing at the event, held Sept. 7 at Radio City Music Hall in New York, benefited at retail from their exposure on the cablecast, during what is traditionally one of the slowest music sales months of the year.

Alanis Morissette shows The Billboard 200's largest unit gain over prior week sales, while albums by R.E.M., Hole, Weezer, and White Zombie exhibited moderate sales increases in the week following the cablecast, which was seen by approximately 6.3 million viewers in the U.S. alone. TLC appeared to be a major beneficiary outside the U.S.

The program will eventually reach 265 million households in 76 territories around the world. The awards show was carried live in the U.S. on MTV, as well as on MTV Europe in the U.K., MTV Asia, and MTV Latino in the U.S. and Latin America. In October, it will air on MTV Japan.



TLC

The three-hour event drew a 6.4 rating for its U.S. cablecast, which represents a 5% increase from last year's 6.1 rating. Several repeat airings are scheduled throughout September on the cable music channel.

The sales impact of the MTV Video Music Awards at retail is less than that of other high-profile awards programs, such as the Grammys, the American Music Awards, and the Billboard Awards, which are aired to a wider audience over broadcast networks (see Be-

(Continued on page 107)

House Panel Adds OK To Performance Right Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The House Judiciary Committee, by unanimous vote, passed the record industry's groundbreaking Digital Audio Performance Right bill Sept. 11, sending the legislation to the House floor and probable House passage later this month.

The bill, H.R. 1506, is identical to the Senate version, which was passed Aug. 8. Insiders say that Congress is expected to approve the bill, and President Clinton could sign the legislation into law before October.

The legislation, an amendment to the Copyright Act, grants, for the first time, a performance right in sound recordings to labels and performers and protects them from unauthorized use of digital transmissions by new-generation audio program suppliers. Traditional radio is exempted.

Provisions in the bill call for a royalty to be paid in a 50-50 split between the labels and performers, minus a 2% cut off the top for background musicians and singers.

Most other developed countries have a performance right in sound recordings, and the passage of the legislation will put the U.S. on better footing with its trading partners.

Quick passage of the legislation is virtually assured, since all major music industry groups now support the concept. Earlier, ASCAP, BMI, and the National Music Publishers Assn. had problems with the bills.

But a June 27 agreement between the Recording Industry Assn. of America and the NMPA alleviated concerns of the music-publishing community that under such a new law, labels could become "gatekeepers" and prohibit licensing of songs. (Billboard, July 8).

The June agreement puts limita-

tions on labels' exclusive rights in licensing material to interactive digital services and further defines digital deliveries as either "electronic sales" or jukebox-type "performances." An electronic sale would be subject to a mechanical royalty payment from labels to publishers and songwriters.

Proponents are planning an "expedited procedure" to help the bill through the busy 104th Congress, according to RIAA chairman/CEO Jay Berman.

The Clinton administration's desire for a performance right in sound recordings is embodied in its recently released intellectual property white

(Continued on page 111)



The "Real" Thing. Atlantic Jazz saxophonist James Carter socializes after an in-store performance at J&R Music World in New York in support of his album "The Real Quietstorm," which reached No. 4 on Billboard's Top Jazz Albums chart. Shown in back row, from left, are Lynne Poole, Atlantic regional marketing manager; Doug Diaz, J&R head buyer; and Babsy Rupnarain, J&R advertising director. In middle row, from left, are Michelle Cain, WEA sales rep; Bob Huber, J&R jazz buyer; and John Ahrens, WEA sales rep. In front row, from left, are Matt Ziruk, A&R jazz retail manager, and James Sheldon Michelson, WEA Northeast regional sales manager for special projects.

Workout Videos Losing Retail Steam Can Celebs Still Pump Winning Sales?

■ BY EILEEN FITZPATRICK

LOS ANGELES—The exercise gravy train greased by Cher and Cindy Crawford has come to a screeching halt, but it's not enough to derail a few suppliers from releasing star-driven tapes during the fourth quarter. Among the big names getting physical in the coming months are Claudia Schiffer, Carnie Wilson, Linda Evans, and Yvette Mimieux.

Overall, 1995 consumer spending on exercise videos has dropped a whopping 32%, according to New York-based video consultant Alexander & Associates.

The firm does not isolate celebrity video sales performance, but distribution sources indicate that Buena Vista Home Video's "Your Personal Best With Elle Macpherson" didn't have nearly the muscle Crawford had in the early '90s.

The two Crawford tapes released by GoodTimes Home Video have sold in excess of 3 million units worldwide, according to the company.

Released in January, Buena Vista shipped out about 1 million units of the Macpherson tape, but sources say as much as 40% has come back.

"We did OK with Elle," says Tower Video VP John Thrasher, "but it didn't do as well as Disney had expected."

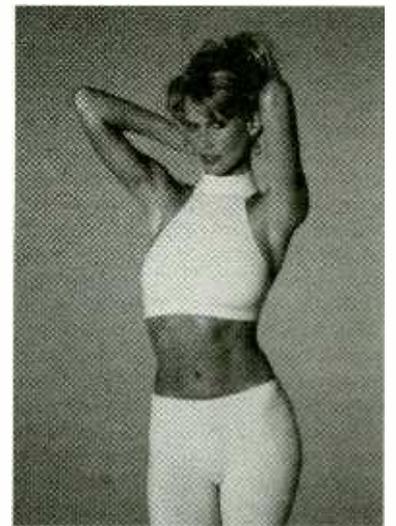
Buena Vista executives were unavailable for comment.

Celebrity tapes have also taken a dive at Suncoast Motion Picture Co., according to president Gary Ross. Not one star-driven exercise tape is among the chain's top 200 sellers, he says.

"It's OK if a celebrity comes out with a tape that is meaningful," Ross says. "But it would be better if it had been put out a few years ago, when celebrity tapes were at their height."

Despite the poor reception for Macpherson, CBS/Fox Video is counting on supermodel Schiffer to revitalize the celebrity exercise market.

Scheduled for a December or January release, the Schiffer project will be a series of four body-part tapes each priced at \$14.98, which is \$5 less than the Macpherson video. Schiffer's



Carnie Wilson, left, and Claudia Schiffer figure they can attract fans of video workout tapes, despite a declining market.

video also has a \$9.95 minimum advertised price point.

The series, titled "Perfectly Fit," will be co-hosted by personal trainer Kathy Kaehler, who is no stranger to the video market.

Kaehler starred in her own video released by Columbia TriStar Home Video in 1992, but sales of the video didn't meet Columbia's expectations, and the supplier abandoned plans for a series, according to a source at the company.

20th Century Fox Home Entertainment president Bob DeLellis says the company plans on rolling out the Schiffer videos slowly to build sales for the series.

"We'll put out an appropriate number and watch it grow on its own," DeLellis says. "We sold close to a million Cher tapes, but it took six to eight months."

Although DeLellis would not comment on how much Schiffer is being paid to star in the video, sources indicate that Fox is shelling out at least \$1 million for the supermodel.

Exercise video king WarnerVision Entertainment is trying its luck with former Wilson Phillips singer Carnie Wilson.

Wilson has temporarily left her singing career to host a syndicated TV talk show and debuts in video

(Continued on page 110)

Choices Drops Its Bid To Build A Video Powerhouse

■ BY SETH GOLDSTEIN

NEW YORK—Home video doesn't have Choices Entertainment to kick around any more.

For the past year, the trade has speculated whether and when publicly held Choices would acquire the hundreds of stores it said would be the basis of a national chain to rival Blockbuster (Billboard, June 24). The effort ended earlier this month when Los Angeles-based JD Store Equipment ended its merger agreement with Choices, and JD chief John Maioriello resigned as chairman/CEO/director of the 11-store chain in Morrisville, Pa.

In a Sept. 8 letter to Choices president John Boylan, Maioriello said he was unable to reach "a mutually agreed-upon settlement" with the other JD shareholder that would allow the merger to proceed. In fact, trade sources say, Maioriello never could raise the millions necessary to conclude the retail deals he had negotiated.

At the end, only the 44-store Palmer Video chain in Union, N.J., and Video Junction with five stores in Rhode Island remained to be purchased. Many of the others on Choices' list were picked off by better-financed entrepreneurs, such as Hollywood Entertainment, Movie Gallery, and Moovies, while Maioriello unsuccessfully wooed investment bankers.

"He wasn't able to make things hap-

pen as he expected," says a retail executive who anticipates legal repercussions involving Choices and JD. Neither Maioriello nor Boylan returned calls at deadline.

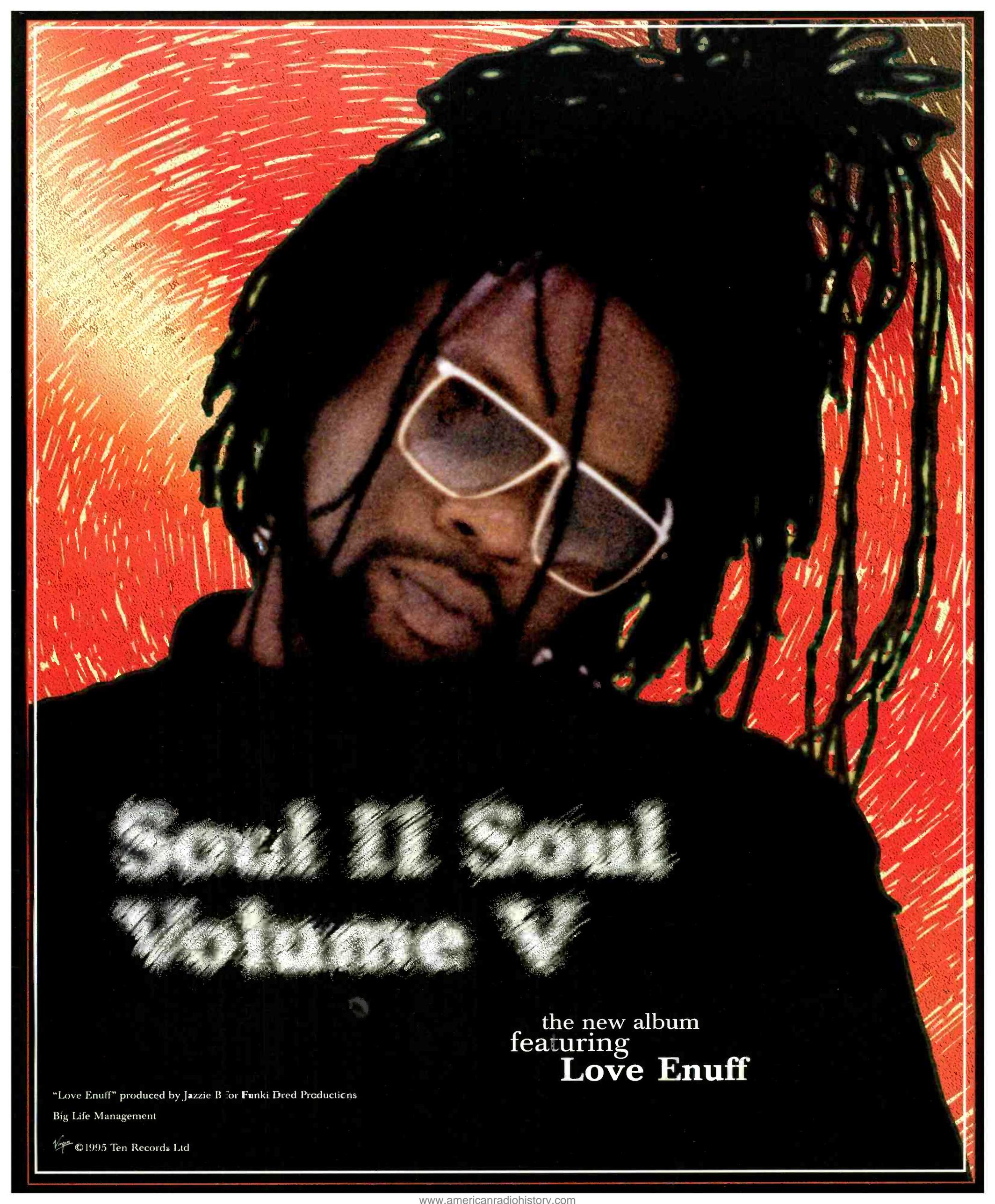
Three days after the letter to Boylan, Palmer Video president Peter Balner pulled out of Choices, resigning as executive VP/board member. "I didn't want to be the only one in there, even for a day," he says.

Balner might return if Maioriello comes up with the needed cash, thought to be as much as \$15 million. Choices stock, valued at 50 cents a share, would bring the total to \$22 million. "John's eternally optimistic," Balner adds. "I'm willing to give it some time"—but not later than the end of the month.

Palmer, which itself tried to go public, doesn't lack for suitors, he says. "Not a week passes where we don't get calls." Balner sees the chain as the key to the New York market, where he claims it's second only to Blockbuster.

Balner estimates company-owned stores will have sales of \$24 million this year, supplemented by \$4 million-\$5 million from the franchises that Palmer can purchase. "It's not insignificant," he says.

The next deal might be at least as good as the Choice offer. As the tempo of retail acquisitions has increased, "the bidding is going up," says retail analyst Curt Alexander. "It's getting a little more competitive."



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featuring
Love Enuff

"Love Enuff" produced by Jazzie B for Funki Dred Productions

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Bowie



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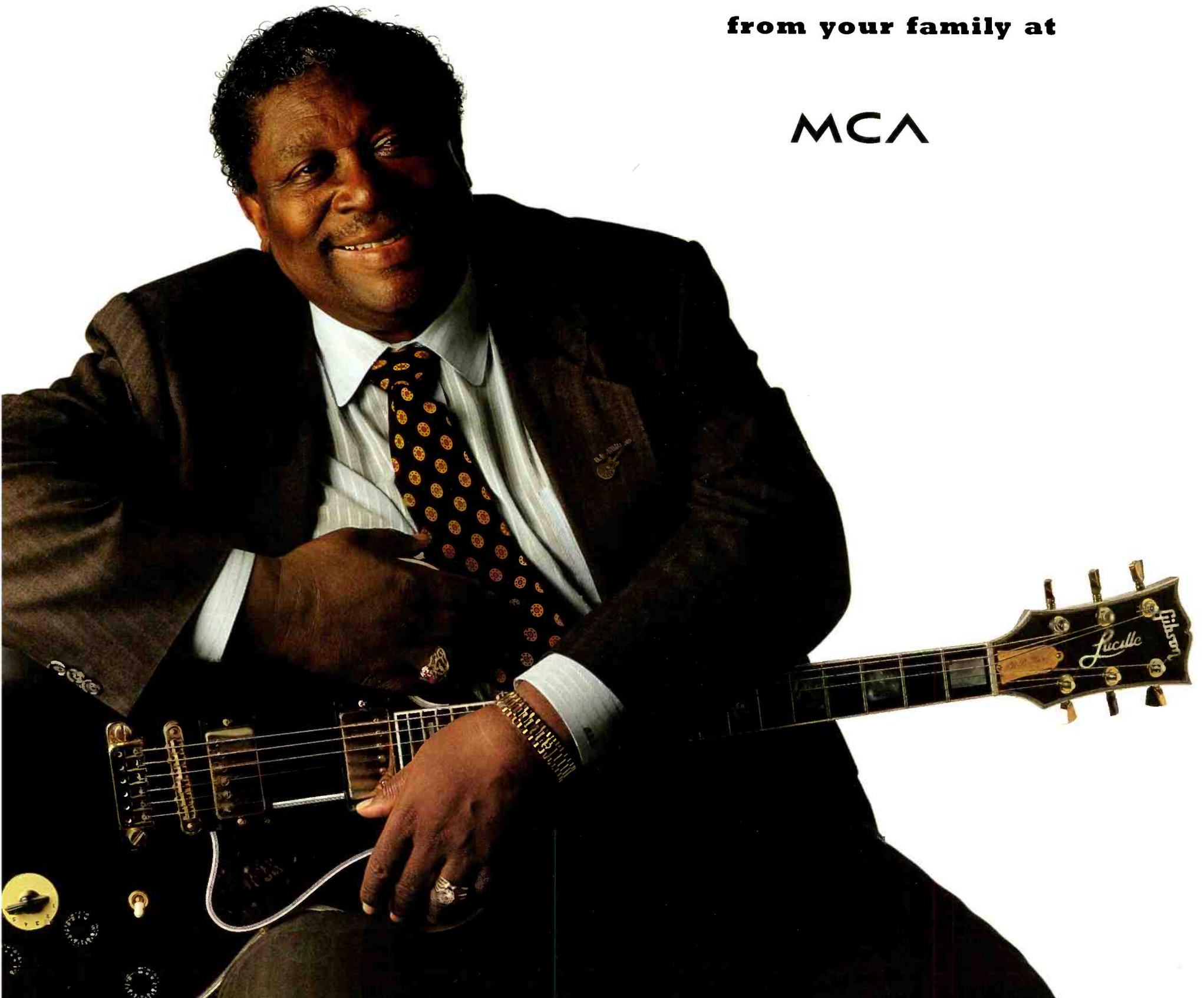


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Commentary

Money The Real Issue In Copyright Laws

BY EDWARD M. CRAMER

The federal appellate court's ruling on the case of the song "When The Red, Red Robin Comes Bob, Bob, Bobbin' Along" (Woods vs. Bourne, 2nd circuit) will have greater economic impact on songwriters and publishers than nearly any other issue.

In Billboard's succinct summary of the court's 43-page decision (Billboard, Aug. 12), an unnamed lawyer said he or she did not think the issue was important enough for the Supreme Court to consider. I have no idea whether either party intends to seek a review by the Supreme Court, but the Court decides only about 100 cases a year, so the odds against it being heard are overwhelming—whether it is important or not.

But the fact is that potentially hundreds of millions of dollars are involved, and I don't view that as unimportant.

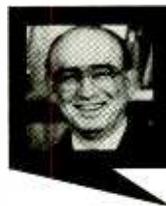
When the copyright law was amended effective 1978, one of the changes was to increase the term of protection for works written prior to 1978. Previously, the term was 28 years plus a renewal term of 28 years, for a total of 56 years. The amendment added another 19 years to the renewal term, for a total of 75 years. The law also gave the author or his or her statutory heirs the right to terminate previous agreements. The law was clear on who should get the benefit of this 19-year bonus—the writer or, if dead, his or her designated successors.

But in order to protect those who were licensed prior to the termination, the law allows "derivative works," such as films and recordings, to continue to exploit their licensed material.

The next question was posed but not covered by the Copyright Act: Who was to get

the royalties due after termination on these derivative works? For example, if a CD compilation is released in 1995 featuring Frank Sinatra's hits recorded prior to 1978, and some of the contracts between the writers and the original publishers for that material had been terminated, do the post-termination royalties on present-day sales go to the original publisher who issued the license or to the writers and their successors?

In the now-famous "Who's Sorry Now" case (Mills vs. Snyder), the Supreme Court, in a five-to-four decision that has been the



'The author's right of termination has been severely eroded.'

Edward M. Cramer is a New York-based entertainment attorney.

subject of much critical comment, held that the record royalties for pre-terminated licenses should go to the original publisher. How much has that decision cost the writers and their successors?

The "Red, Red Robin" case took the problem one step further: Who can collect performing royalties from ASCAP when the pre-termination recordings, videos, and films are performed?

The lower court held that, with one minor exception, the ASCAP earnings should go to the writer or his or her designated heirs and to the new publisher they choose, not to the original publisher.

The Court of Appeals modified the result by holding that royalties from performances on films and videos go to the original publisher. On the other hand, royalties from performances from recordings go to the new publisher.

Thus, it is clear that substantial amounts of money are involved. The economic nature of the right of termination has been severely eroded by these decisions.

Where were the bulk of professional songwriters when these cases were being prepared and argued? The Songwriters Guild of America took on these issues virtually alone. Many of the most successful writers, with high-powered lawyers, accountants, and business agents, made no effort to support these test cases.

The reasons for their inaction remains a mystery to me. Perhaps they felt that these cases only involved old-time songwriters and not contemporary writers. If so, they were wrong as a matter of principle and perhaps as a matter of law.

They forgot, or perhaps were unaware, that for all songs contracted after 1978, the writers have a similar right of termination after 35 years. Thus, a song placed under contract with a publisher in 1978 can be terminated by the writer in 2013. It doesn't take a degree in prophecy to foresee that the same arguments advanced in the "Who's Sorry Now" and "Red, Red Robin" cases will be made at that time. If the results are the same, the termination right will be worth only a fraction of what was originally expected.

At that time, "Who's sorry now?" should be asked about the fact that these writers did not speak out early and support the plaintiffs. To borrow from an old expression, perhaps they were content just to sit on their ASCAPs.

LETTERS

LOOKING GOOD

Billboard's new look is excellent. I particularly like the Reviews & Previews section. Since I am primarily ordering new material, I appreciate that you have grouped the information. It was always a challenge to find the Video Previews. Thank you!

Penelope S. Jeffrey
 Cuyahoga County Public Library
 Parma, Ohio

ITALY'S SIAE TARIFF IS SUPPORTED

Billboard's Aug. 26 issue contained an article by Mark Dezzani titled "Italian Group SIAE Charged With Abusing Its Position." As usual, Dezzani's account is precise and accurate, and he quotes SIAE's point of view on the matter. However, it is perhaps not sufficiently emphasized that the Antitrust Committee has indeed confirmed the correctness and validity of the tariffs for authors' rights charged by SIAE for music performed in dance halls and clubs. The Antitrust Committee criticized SIAE's previous criteria for the distribution of royalty shares for music performance in dance venues among authors, publishers, and right owners.

SIAE has already introduced new distribution criteria for such shares of authors' rights, criteria which have been acknowledged as satisfactory by the Antitrust Committee itself. According to the Antitrust Committee report, "The new distribution criteria

adopted by SIAE with the commissioner's decree No. 137 of July 14, 1995 (which will be in force from Jan. 1, 1996), have led to a significant improvement in the actual protection granted to authors whose music is performed in discothèques, thus justifying the tariffs charged by SIAE to the managers of clubs and dance halls."

Regarding the amount of charges applied for authors' rights in the case of music performances in dance halls and clubs, SIAE has not been censured by the Antitrust Committee. Indeed, such tariffs (which do not amount to 10%, as was stated in Dezzani's article, but to 6.5% of the total entrance fees) have not in the least been considered prejudicial to the managers of dance halls and clubs. Indeed, the tariffs shall not be modified, and therefore the royalties distributed to authors, publishers, and right owners will not be reduced.

Sapo Matteucci
 Press office manager
 SIAE
 Rome

MOTHER KNOWS BEST

For quite some time now I have had a major objection to the format that Billboard employs in reporting the birth of children in the Lifelines section. I am referring to the placement of the man's name before the woman's as though he were the one who has given birth. I can't believe that I would be the only one to

bring this subject up. I am also a little bit surprised (although in this business I shouldn't be) that you are not using a more current format.

Please note that I am not, by any means, a militant feminist or such. I am, however, a mother, and I think that considering the amount of pain and work that we go through to produce these offspring, we could at least rate top billing in the announcement.

Lisa Gifford
 Fantasy Studios
 Berkeley, Calif.

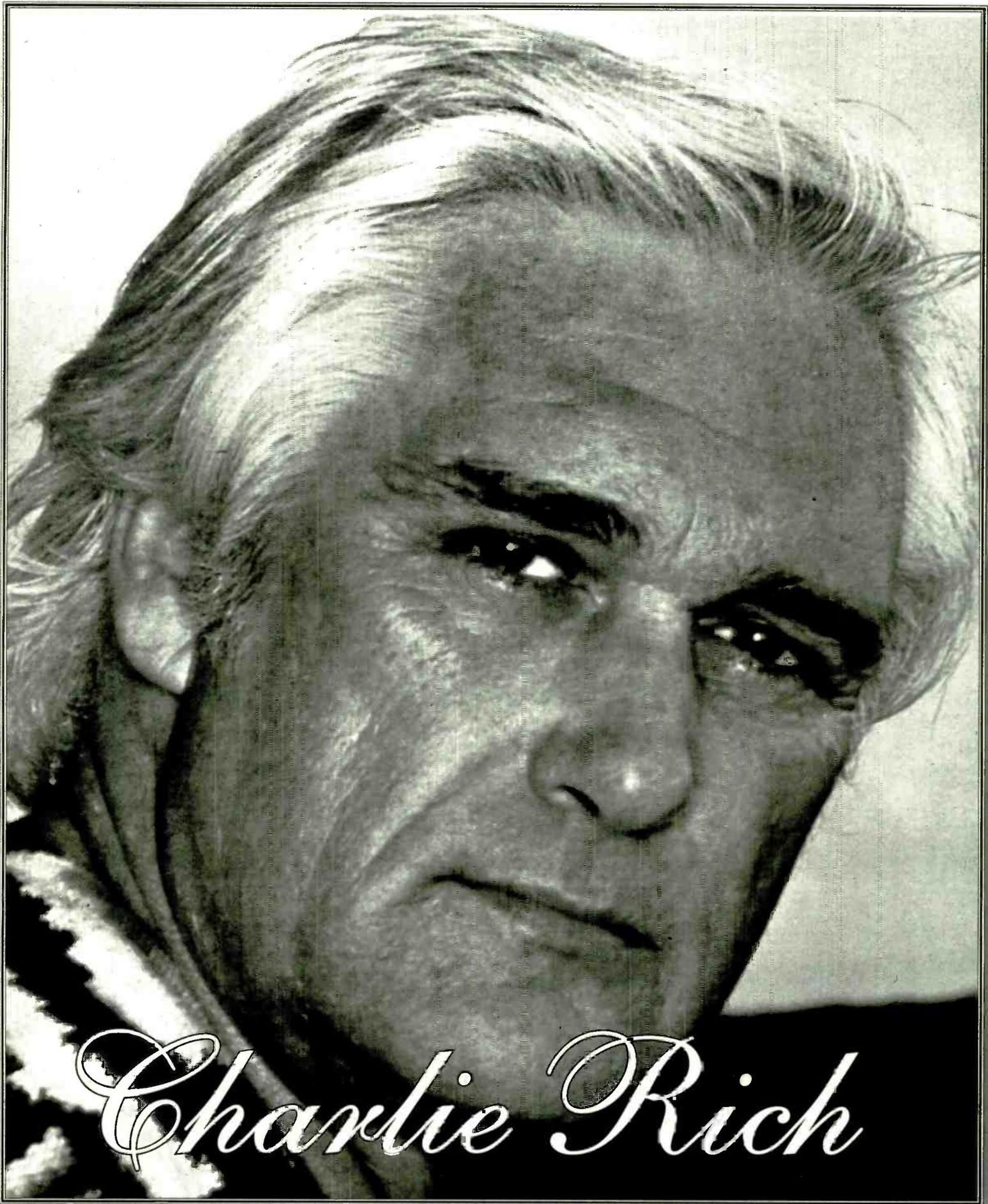
Billboard replies: Actually we are amazed no one has pointed out this bad old habit to us before. Henceforth, the member of the industry will be named first. If both parents are from the industry, mom will get top billing. We will use a similar style for marriage listings. We hope this represents a more enlightened approach.

CREDIT IS DUE

I read with much interest Irv Lichtman's article on the multi-artist album of the upcoming Broadway musical "The Life." However, to be accurate, the show's credits should read: music by Cy Coleman, lyrics by Ira Gasman, book by Ira Gasman, Cy Coleman, and David Newman.

Ira Gasman
 New York

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



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Autumn Heatseekers Success Stories

Col's Presidents Work The Road

BY CARRIE BORZILLO

LOS ANGELES—When Chris Ballew, singer of the Presidents Of The United States Of America, says he'll play anywhere, he's not kidding. To promote its self-titled debut on Columbia, the quirky trio played everywhere from a hot-dog stand to polka clubs to seaside in San Diego.

Peter Fletcher, VP of marketing on the West Coast at Columbia, says the Seattle band's promotional tour of non-traditional venues and radio and retail stops in August was the label's "most successful promotional tour ever."

Due to the outing and heavy modern rock airplay and "Buzz Clip" rotation on MTV of the first single, "Lump," the band's album moves 32 positions to No. 62 on The Billboard 200 this week.

(Continued on page 111)

Interscope Act Toadies Hop Up

BY CARRIE BORZILLO

LOS ANGELES—More than a year after the release of their major-label debut, the members of Interscope's



TOADIES



Toadies are reaping the fruits of their labor, as "Rubberneck" leaps 16 spots this week to No. 79 on The Billboard 200.

Patience, an intentional slow build-up at radio, and nonstop touring have also helped the Fort Worth, Texas-

(Continued on page 110)

Petra Thrives Amid Newcomers

BY DEBORAH EVANS PRICE

NASHVILLE—Though most of the acts on Billboard's Heatseeker chart are newcomers, Christian rock band Petra has been plying its trade for 23 years, amassing a fan base that has made it one of a handful of Christian acts to land in The Billboard 200.

Petra's new Word album, "No Doubt," along with Christian titles by Michael W. Smith, Ron Kenoly, and Ray Boltz, debuted on The Billboard 200 two weeks ago when Billboard began including SoundScan point-of-sale data from the Christian market in the chart (Billboard, Sept. 9).

The Petra title entered the chart at No. 191 and jumped to No. 97 last week, garnering Heatseeker Impact status for the veteran act.

(Continued on page 110)

Portishead's 'Dummy' Wins Mercury Music Prize

BY DOMINIC PRIDE

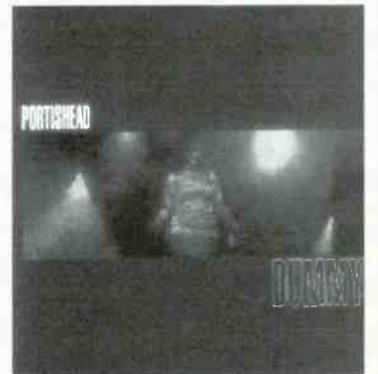
LONDON—The eerie tones of Portishead's "Dummy" narrowly beat the introspective "Maxinquaye" by Tricky to win this year's Mercury Music Prize.



Portishead was on hand to collect its trophy Sept. 12 at a packed ceremony at the Savoy Hotel here.

Media coverage of the event, combined with retail support, is expected to add a gentle impetus to sales of "Dummy" and generate wider interest in the band for the release of its second album next spring.

Only the winner of the Mercury Music Prize was made public, but one member of the panel of judges



says the contest between Portishead and Tricky was very strong, with PJ Harvey's "To Bring You My Love" a close third. This meant the judges ranked three of the past year's more somber and exploratory albums

(Continued on page 112)

Chrysalis Act Shara Nelson Captures Spirit Of U.K. R&B

BY DOMINIC PRIDE

LONDON—For a while, it looked as if Shara Nelson would forever live in the shadow of her epic composition "Unfinished Symphony," which she performed on Massive Attack's 1991 album "Blue Lines."



NELSON

But with her second album, "Friendly Fire," due to be released here Sept. 25 by Cooltempo/Chrysalis, the British soul singer has written and recorded songs that tower above her previous material.

"Friendly Fire" showcases Nelson's rich vocals, which are just as much at

ease with pop ballads as with her harrowing, self-revelatory confessionals. Further, the new album captures the current cosmopolitan spirit of British R&B, drawing in traditional soul influences, house beats, dub basslines, and hip-hop scratching and sampling, all infused with the cossetting warmth of a full string section.

"It was not meant to be a cold album," says Nelson. "There are harder bits to it, but I went through stages of being tough and tender at the same time." That goes some way toward explaining the contradictions in the title track and "Rough With The Smooth," which was released as the first single in late August.

The emotional and musical high point of the album is "I Fell," a slow-

(Continued on page 111)

Contract Delays Release Of New Wilson/Parks Set

The release of the highly anticipated Brian Wilson/Van Dyke Parks album, "Orange Crate Art,"



WILSON



PARKS

originally set for Oct. 24, has been pushed back to 1996.

(Continued on page 20)

New Albion's New Age Spirit Fits Well At Harmonia Mundi

BY BRADLEY BAMBARGER

Last year, the New Albion label marked its 10th anniversary by celebrating a decade spent documenting a distinctly West Coast strain of contemporary composition. Now, thanks to a new distribution agreement with Harmonia Mundi USA, New Albion anticipates reaching a market that seems more in tune to new music than ever.

Based in San Francisco, New Albion was the first label to record the work of a generation of composers steeped in an aesthetic that differed from the more European inclination of the East Coast school. These composers, and a group of like-minded performers, were centered in California and possessed a sensibility that encompassed minimalism, Asian and Latin American influences, new age spir-

ituality, and experimental instrumentation and electronics. In the mid-'80s, this sort of enterprise required not only a passion for creativity but a healthy disregard for perceived commercial realities. "No one with a business perspective would have done what I did, because there was no market for it," says label owner and frequent record producer Foster Reed, whose education was in music rather than marketing. "You have to remember that when we started, it was before the new regime at Nonesuch and before there was an ECM New Series."

New Albion began as a cooperative venture with composers who could not

(Continued on page 41)



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Bosnian Relief Album 'Help' Debuts At Top Of U.K. Chart

■ BY PAUL SEXTON

LONDON—The instant success here of the multi-artist "Help" album to raise money for the Bosnian War Child charity has surpassed the expectations of the organizers. Opening-day sales topped 70,000 units, propelling the album to a No. 1 chart debut in the U.K.

Yet the success is being somewhat soured by a chart dispute that could result in the resignation of the set's releasing label, Go! Discs, from the British Phonographic Industry, the U.K. trade group.

The "Help" campaign has only just begun. The U.S. release of the album is set for Oct. 17 on London Records, and plans are emerging for further War Child-related releases. A series of EPs is being developed, each due to feature one track from the existing album plus three more new songs by artists who offered their services too late for inclusion on the first project.

Andy MacDonald, managing director of Go! Discs, was expecting "Help" to achieve sales of "between 120,000 and 150,000" in its first full week of release, in addition to the opening-day sales. The album was released Sept. 9 in the U.K., only five days after it was recorded (Billboard, Sept. 16).



ENO

The album is said to have already raised nearly 2 million pounds (\$3.2 million) for the War Child charity.

The album also has been issued on PolyGram labels in France, Germany, Holland, Norway, and Sweden. Numerous other territories are committed to releasing the album, including some in the Far East. And tentative plans are in place for "Help"-style albums by

(Continued on page 105)

'Heigh Ho! Mozart' Charms Music Fans Delos Adds Classical Touch To Disney Favorites

■ BY BRADLEY BAMBARGER

Refashioning famous Disney tunes in the manner of great classical composers may sound like a goofy idea, but with style and sense, Delos International has crafted an album that has charmed record buyers left and right.

"Heigh Ho! Mozart" sits at No. 7 after 12 weeks on the Billboard Top Classical Crossover chart and has sold 12,000 units, according to SoundScan.

Featuring such favorite Disney songs as "Beauty And The Beast" arranged in the style of Rachmaninoff and "Can You Feel The Love Tonight" redone as Tchaikovsky, "Heigh Ho! Mozart" has become Delos' most successful album out of the box, according to the label. Much of this sales commotion ensued after glowing, high-profile press notices from Newsweek and CBS This Morning.

This success story was 15 years in the making. The original idea for the album came to Delos product man-



ager Al Lutz while he was in line at Disneyland. "I was bored silly standing there—until I noticed that everybody was singing along to these songs," he says. "I thought, 'These songs obviously mean a lot to people. What if they could hear them differently? It could be a way to turn people on to classical music.'"

Though it took awhile for Lutz's concept to come to fruition, once Delos put the project into development, the production of "Heigh Ho! Mozart"

lasted about one year. The label timed the release of the album to coincide with the theatrical debut of the Disney animated film "Pocahontas." The album even leads off with a Dvořák-styled version of the movie's hit song, "Colors Of The Wind."

The cooperation with Disney continues as, beginning this month, "Heigh Ho! Mozart" will be stocked at Disney stores across the country.

The response to "Heigh Ho! Mozart" had a grass-roots element, Lutz says, as a couple of hundred inquiries a day came into the Delos World Wide Web site upon the album's release. "These people also went into retailers to ask about the record," Lutz says, "and then the retailers called us."

Melvin Jahn, manager of Tower's freestanding classical outlet in Berkeley, Calif., says, "Generally, pops don't do that well here, but ['Heigh Ho! Mozart'] did great right off."

At first, Jahn put copies of "Heigh Ho! Mozart" in the counter display provided by Delos. Now he has the

(Continued on page 42)

BMG's Gabriel, Sony Discos Big At ASCAP Honors

■ BY JOHN LANNERT

MIAMI BEACH, Fla.—Mexico's superstar singer/songwriter Juan Gabriel and Sony Discos Music Publishing emerged as the big winners at the third annual El Premio ASCAP awards presentation, held Sept. 12 at the Tropigala nightclub here.

Gabriel was named composer of the year, while Sony snared publisher of the year honors. Gabriel, whose latest BMG album, "El México Que Se Nos Fue," is a Latin top 10 hit, also triumphed in the pop/contempo-

(Continued on page 105)



Great MoMent. The members of Island act MoKenStef sport Heatseeker T-shirts given to them to commemorate their album "Azz lzz" reaching No. 1 on the Heatseekers chart Aug. 19. The second single from the trio, "Sex In The Rain," goes to R&B and top 40 radio Sept. 25. Shown, from left, are Monifa, Kenya, and Stefanie.

PBS To Teach A New Lesson On Rock'n'Roll History Series

■ BY CHRIS MORRIS

LOS ANGELES—Rock'n'roll will get its due from public broadcasting beginning Sept. 24, when PBS begins telecasts of an ambitious 10-hour series, co-produced by WGBH Boston and the BBC.

The major promotional tie-in for the series will be the book "Rock & Roll: An Unruly History," out Sept. 22 from Harmony Books at a list price of \$40. The book is by former New York Times critic Robert Palmer, who served as chief consultant for the series. The Brilliance Corp. will release an audiocassette in December in unabridged and abridged versions. No retail price has yet been established,

according to the company.

Radio is also playing a significant role: Public radio WGBH has produced "Church Of The Sonic Guitar: Rock & Roll And The Electric Guitar," a one-hour special based on a free-standing essay in Palmer's book. The show is being serviced to air in conjunction with the series' five-night run. The station has also produced several four-minute promotional features drawn from interviews done for the series.

Series executive producer Elizabeth Deane, who won Peabody Awards for her work on the series "Vietnam: A

(Continued on page 107)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Entertainment Group appoints **Alan Voss** executive VP/GM in New York, **Joel Amsterdam** senior director of press and artist development in Los Angeles, and **Liz Moretin** associate director of press and artist development in Los Angeles. They were, respectively, senior VP of sales for Elektra, associate director of press and artist development for Elektra, and national manager of press and publicity for Rhino.

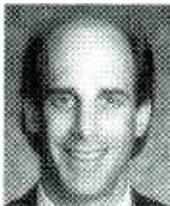
Bruce Resnikoff is promoted to executive VP/GM of special markets and products for MCA Music Entertainment Group in Los Angeles. He was senior VP/GM of special markets and products.

Lou Mann is promoted to senior VP/GM of Capitol Records in Los Angeles. He was senior VP of sales.

Atlantic Records in New York promotes **Pete Anderson** to senior VP of sales and **Tracy Zamot** to associate



VOSS



RESNIKOFF



MANN



ANDERSON



PALOME



O'NEIL



SPANBERGER



CANDILORA

director of media relations. They were, respectively, VP of sales and manager of media relations.

Jay Landers is named senior VP of A&R for Angel Records in New York. He was senior VP of A&R for the EMI Records Group North America.

Chris Hensley is named VP of marketing for Guardian Records in New York. He was senior director of artist development at RCA.

American Recordings promotes **Renay Palome** to head of international operations in Los Angeles and **Joe O'Neil** to managing director of Amer-

ican Recordings/Europe in London. They were, respectively, chief product manager and U.K. media director.

Wendy Griffiths is promoted to VP of video promotion for Reprise Records in Los Angeles. She was director of national video promotion.

John Schenk is named director of finance and administration for Epic Records Group in New York. He was director of financial analysis at Arista.

Allen Johnston is appointed national director of urban sales for K-tel International (USA) Inc. in Hialeah,

Fla. He was CEO of consulting firm the Music Specialist.

Tim Reid II is appointed manager of artist development for Priority Records in Los Angeles. He was marketing/sales representative, black music, at Hollywood Records.

Rykodisc in Ardmore, Pa., names **John Luneau** manager of business and legal affairs and **Maria Garza** licensing manager. They were, respectively, an entertainment lawyer in private practice and manager of repertoire licensing at Cema Special Markets.

PUBLISHING. **Kathy Spanberger** is named COO of peermusic's U.S. operations, based in Los Angeles. She was senior VP of U.S. operations.

ASCAP in New York names **Vincent Candilora** director of licensing and **Thomas Valentino** director of planning. They were, respectively, president of SESAC and senior director of writer/publisher relations at BMI.

Jon Platt is appointed creative manager of EMI Music Publishing West Coast in Los Angeles. He was an artist manager.

PEOPLE

Original Soundtrack Recording



Peabo Bryson



Heavy D



Al Jarreau



Chaka Khan



Dave Koz



Ivan Lins



Sounds of Blackness



Lebo M.



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Lea Salonga



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Available September 19

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POP/CONTEMPORÁNEO

"Pero Que Necesidad"

JUAN GABRIEL
BMG Songs, Inc.

"Quisiera"

RICARDO MONTANER (SGAE)
ADRIAN POSSE
Cirovega Editores (SACVEN)
Latin Baires

"Luna"

JUAN GABRIEL
BMG Songs, Inc.

"Donde Quiera Que Estes"

MARCO FLORES (SACM)
Rahmat Music

**SONGWRITER
OF THE YEAR**
JUAN GABRIEL

"Con Un Nudo En La Garganta"

JOAQUIN GALAN (SGAE)
LUCIA GALAN (SGAE)
ROBERTO LIVI
First Performance, Inc.
Livi Music

"Mañana"

JUAN GABRIEL
BMG Songs, Inc.

"Tu Y Yo"

JORGE CALANDRELLI
RUDY PÉREZ
Calandrelli Music
Rubet Music

"Te Conozco"

RICARDO ARJONA (SACM)
Sony Discos Music Publishing, Inc.

**SONGWRITER
OF THE YEAR**
**POP/
CONTEMPORÁNEO**
JUAN GABRIEL

**PUBLISHER OF THE
YEAR**
**POP/
CONTEMPORÁNEO**

SONY DISCOS MUSIC
PUBLISHING, INC.

"Hablame De Frente"

ANA GABRIEL (SACM)
Sony Discos Music Publishing, Inc.

"Detras De Mi Ventana"

RICARDO ARJONA (SACM)
Sony Discos Music Publishing, Inc.

TROPICAL

"La Gota Fria"

EMILIANO ZULETA (SAYCO)
Promotora Colombiana de Música
Unimúsica, Inc.

**SONGWRITER
OF THE YEAR**
TROPICAL
OMAR ALFANNO

"Presencie Tu Amor"

OLGA TAÑON
WEA Latina Música, Inc.

"Mi Media Mitad"

GUSTAVO MÁRQUEZ
Sony Discos Music Publishing, Inc.

**PUBLISHER OF THE
YEAR**
TROPICAL
UNIMÚSICA, INC.

"Ella Es"

OMAR ALFANNO
EMOA, Inc.

"Soy Culpable"

CHEIN GARCÍA
Flor de Caña Publishing, Inc.
Unimúsica, Inc.

"Quien Eres Tu"

LUIS ENRIQUE MEJIA
Lemelo Productions, Inc.

The Thi



Septem
Mia

Congratulations T

"Vivir Lo Nuestro"

NORMANDÍA GONZALEZ
RUDY PÉREZ
JKMC Music Publishing, Inc.

"Qué Hay De Malo"

OMAR ALFANNO
EMOA, Inc.

"No Hieras Mi Vida"

LUIS ANGEL MÁRQUEZ
Don Cat Music, Inc.

"En Las Nubes"

GUSTAVO MÁRQUEZ
Nueva Era Musical, Inc.

REGIONAL MEXICANO

"La Niña Fresa"

JOSÉ LUIS GÓMEZ GONZÁLEZ (SACM)
Vander Music, Inc.

**SONGWRITER
OF THE YEAR**
**REGIONAL
MEXICANO**

JOSÉ MANUEL
FIGUEROA FIGUEROA



12, 1995
Beach

Our 1995 Winners!

"Miseria"

MIGUEL VALLADARES (SACM)
Vander Music, Inc.

"La Loca"

JOSÉ LUIS PERALES (SGAE)
Tom Music S.A. (SGAE)

"Desaires"

JOSÉ MANUEL FIGUEROA FIGUEROA (SACM)
Vander Music, Inc.

PUBLISHER OF THE YEAR REGIONAL MEXICANO
VANDER MUSIC, INC.

"Ni Con La Vida Te Pago"
MARIO DE JESUS (SACM)
Unimúsica, Inc.

"Dos Mujeres Un Camino"
JOSÉ GUADALUPE ESPARZA (SACM)
Vander Music, Inc.

"Te Me Vas Al Diablo"
MARTIN URIETA SOLANO (SACM)
Sociedad de Autores y Compositores de Música

"Mi Credo"

JOSÉ MANUEL FIGUEROA FIGUEROA (SACM)
Vander Music, Inc

PUBLISHER OF THE YEAR
SONY DISCOS MUSIC PUBLISHING, INC.

"Tragos Amargos"

JOSÉ CONCEPCION VILLA (SACM)
EMI Music Publishing, Inc.

"Aunque No Me Quieras"

JOSÉ GUADALUPE ESPARZA (SACM)
Vander Music, Inc.

TEJANO

"Vida"

ARMANDO LARRINAGA
Lanfranco Music, Inc.

"El Juego Es Tuyo"

HUMBERTO RAMÓN
Zomba Golden Sands Enterprises, Inc.

SONGWRITER OF THE YEAR TEJANO
HUMBERTO RAMÓN

"Cada Vuelta De Esquina"

LEOPOLDO TÉVEZ (SADAIC)
Sony Discos Music Publishing, Inc.

"Ya Ahora Es Tarde"

EMILIO NAVAIRA, III
Zomba Golden Sands Enterprises, Inc.

"Gracias"

JOSÉ ANTONIO CORIA (SACM)
Sony Discos Music Publishing, Inc.

"Nadie Como Tu"

JOE LÓPEZ
Zomba Golden Sands Enterprises, Inc.

"Llorando"

ALEJANDRO VEZZANI (SGAE)
Sony Discos Music Publishing, Inc.

PUBLISHER OF THE YEAR TEJANO
ZOMBA GOLDEN SANDS ENTERPRISES, INC.

"Si Lo Quieres"

MIGUEL SPINDOLA
Tobue Music

"Linda Chaparrita"

MIGUEL SPINDOLA
Tobue Music

"Ojos Para Ti"

HUMBERTO RAMÓN
Zomba Golden Sands Enterprises, Inc.

ROCK EN ESPAÑOL

"El Matador"

FLAVIO CIANCIARULO (SADAIC)
El Leon Music

SONG OF THE YEAR
"Vida"
ARMANDO LARRINAGA
Lanfranco Music, Inc.



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Artists & Music

Cypress Hill Is Back With A 'Boom' Act Took Its Time With 3rd Ruffhouse Set

BY CRAIG ROSEN

LOS ANGELES—Update on Cy-



"All of a sudden, things started happening for us big time, and all of a sudden the record company is sav-



Artists & Music

MCA CELEBRATES REBA WITH MASSIVE MARKETING PUSH

(Continued from page 1)

star, with a special coming soon. She's in movies. She wrote her autobiography, and the paperback of that comes out the same week as the album. She has major corporate sponsors. She has one of the most successful tours in the business. The opportunities, the avenues for marketing synergy with Reba are endless."

The initial stages of the new McEntire campaign center on the Oct. 3 release of her 16th MCA album, "Starting Over." The album is an eclectic collec-

tion of songs that influenced her over the years, from "Please Come To Boston" to "You're No Good" to "You Keep Me Hangin' On" to "By The Time I Get To Phoenix."

MCA RECORDS

"We got the idea for the album last year," says McEntire. "We were in London, Narvel [Blackstock, her manager and husband] and I, just driving around thinking about a special album to commemorate my 20th anniversary. We decided to do an album of songs that influenced me, whether it was because of the song or the artist. I have always wanted to find the song myself so I could make it a classic myself, like Crystal Gayle with 'Talking In Your Sleep.' Plus, my influences are so broad. I grew up watching 'American Bandstand,' and the records we had around the house were Elvis, Ray Price, Johnny Tillotson, the Ink Spots,

the Platters." The initial single, which was digitally transmitted to radio stations Sept. 11, is the Carole Bayer Sager/Burt Bacharach song "On My Own." Trisha Yearwood, Martina McBride, and Linda Davis contributed vocals for the track.

MCA Nashville president Tony Brown, who co-produced the album with McEntire, says the album is a natural progression for the artist. "I'll tell you one of her secrets. She's an incredible vintage country artist and carries on the legacy of the Patsy Clines and Loretta Lynns. At the same time, she's expanding the boundaries of what they were doing. People tend to forget that Patsy Cline was no hillbilly. She was becoming a very metropolitan singer when she died. She was evolving."

"I've known Reba as a friend since '83," Brown continues, "and she came in wearing the big belt buckle and everything, and everybody thought she was your basic female country singer. But she's gone beyond that. On this album, she still does a killer version of Ray Price's old 'I Won't Mention It Again.' At the same time, she covers a little bit of everything."

When they started the project, Brown says, McEntire brought in a book of No. 1 songs, and she started throwing titles around. "She was mentioning Ronstadt and Dave Loggins. Her instincts are solid, and this is a real good mix of songs. She does 'Ring On Her Finger, Time On Her Hands' as a



first-person interpretation, which is killer. And I never thought of covering 'Talking In Your Sleep,' which is my favorite Crystal Gayle song."

This album, he says, reminds him of another recent album of cover tunes by a redheaded singer. "This album is as cool as 'Medusa' by Annie Lennox is. I didn't realize that 'Medusa' was a cover album at first, and I think the same thing may work here. Reba's new fans won't remember 'Talking In Your Sleep' or the Ray Price song. This is a country version of 'Medusa.'"

When the album was almost complete, he says, they returned to the studio to tidy up loose ends. "We went back in to do 'On My Own,' because there was so much fan pressure for her to record that. She wanted to do 'Please Come To Boston' and one more uptempo song. She just threw out the title 'You Keep Me Hangin' On,' and it was a natural. When she cut 'Respect' and 'Take It Back' before, it worked great. Plus, these are songs she can dance to. And she brought up 'You're No Good,' which I never would have thought about. She nailed that. We added Karla Bonoff and Wendy Waldman to it, so it ties into Ronstadt."

"I wanted to do 'You Keep Me Hangin' On' because I've always loved the Supremes," McEntire says. "'Dreamgirls' was the first Broadway play I saw. Don Williams took me to that, and I loved it. So I've had that song in the back of my mind. It's a woman's song."

THE SINGING McENTIRES

The album will be released Oct. 3, one day before the Country Music Assn. awards show, and McEntire will perform "On My Own" on the show with Yearwood, McBride, and Davis.

That's a long way from her days as a

teenage rodeo performer and fledgling singer in Chockie, Okla. Her father, Clark, was a champion steer roper, and while the family traveled the rodeo circuit, her mother, Jacqueline, taught the McEntire kids—Reba, brother Pake, and sister Susie—harmony singing. It wasn't long before they were appearing as the Singing McEntires, performing for school functions and in clubs.

After high school graduation, she intended to become a teacher like her mother, and she enrolled in Southeastern Oklahoma State University in Durant as an elementary education major. In 1974, when she was a college sophomore, she got an opportunity to sing the national anthem at the National Rodeo finals in Oklahoma City. Singer Red Steagall heard her and was impressed. At a Justin boot party after the show, McEntire's mother asked Steagall if he could help the McEntire kids get into the music business.

He said that he couldn't take all three kids but would take Reba. She went to Nashville to record demos and was signed by Mercury Nashville in 1975. Producer Jerry Kennedy recalls that on some early recordings, her voice was so powerful that he had to use two limiters to control its volume in the studio.

McEntire first charted in 1976 with the No. 88 single "I Don't Want To Be A One Night Stand." Her self-titled first album was issued by Mercury in 1977, and she was soon on her way, debuting at the Grand Ole Opry that year. She also recorded duets with singer Jacky Ward and charted at No. 26 with "That Makes Two Of Us." Her first No. 1 single, also on Mercury, came in 1982 with "Can't Even Get The Blues."

McEntire signed with MCA Nashville in 1984, and the first of a long string of No. 1 hits began that year with "How Blue." She became a member of the Grand Ole Opry the following year.

In the years since signing with MCA—and especially after beginning to work in the studio with Tony Brown (with the double-platinum album "Rumor Has It")—the accomplishments have been piling up: 12 platinum or platinum-plus albums and three gold albums totaling approximately 28 million in sales, two Grammys, four CMA female vocalist of the year awards, one entertainer of the year award from the CMA, and a 1994 Billboard award as favorite female country artist.

McEntire's tour is one of the largest on the road, with 13 trucks and five bus-

es, not to mention her private plane (one of five planes that her company, Starstruck Entertainment, has in its Starstruck Jet aviation service division). Starstruck, run by Blackstock, has its own in-house management, publishing, publicity, booking, travel, and promotion departments. In March, Starstruck will move to a new 25,000-square-foot building on Music Row.

TWO PHASES OF REBA

The campaign for "Starting Over" will roll out in two phases, one this fall and another in February, when she begins a major tour.

The label is trying to put together a radio special to world-premiere the album on Sept. 28, says MCA senior VP of national promotion Scott Borchetta.

The album will be featured in special displays in Wal-Mart in "action alley," the main aisle. "That's never been done before in Wal-Mart with an audio release," says MCA director of marketing and sales Pam Russell. "She also recorded a PA announcement that they'll play in-store. Reba went to the Wal-Mart stockholders convention in June to kick this off. She'll also appear on the cover of the Oct. 1 circular, which is a first for music. And the Bantam paperback of her book ['Reba: My Story'], which is coming out, will be displayed with her catalog."

"We're also placing full-page ads for the album in the back of the book itself," adds MCA VP of marketing and sales Dave Weigand. "Plus, Cabin Fever is releasing her TV movie, 'Buffalo Girls,' on video Sept. 19, and we're placing ads for the album in 300,000 videos. We've never done that before. And we're buying two transit buses in Nashville and putting her image on those for a year. Then, on Oct. 1, she'll do a special performance here with her band and the Nashville String Machine [part of the Nashville Symphony Orchestra], and she'll do all the songs from the album for a key group of retail, radio, Bantam accounts, and Frito-Lay accounts."

The latter company will sponsor McEntire's tour, beginning next February, says Weigand. "They're going to put her image on 2,600 Frito delivery trucks. And those will be out there quite a while. They'll also put her on 10 million bags of Fritos in February and again in May. We're negotiating to put bounceback ads on those bags for the album."

Frito-Lay is also sponsoring McEntire's 20th anniversary special this Thanksgiving on CBS-TV. Prior to that, she will host a benefit evening on Nov. 21 for the National Cowboy Hall of Fame's "Visions Of The West" campaign.

McEntire's video for "On My Own" will be serviced to CMT and TNN before the album's release. It was directed by Dominick Orlando and will include McBride, Yearwood, and Davis. There will also be a CMT ad promotion. Ads will appear on buses in Nashville, Los Angeles, New York, Chicago, Houston, and Detroit. And there will be covers for Ladies Home Journal, Country Music Magazine, and Country Fever, as well as November spots on "The Tonight Show" and "Larry King Live."

Prior to the release of the album, in-store play copies will go to 3,000 Sound-Scan-reporting retail outlets; play copies of the single will go to 400 country dance clubs.

ED CHRISTMAN



Would You Believe that
Five of the Top Twenty-Five Albums
in the Billboard 200
Were Made in This Building?



BEARSVILLE SOUND STUDIOS
BEARSVILLE, NEW YORK

WILSON/PARKS SET DELAYED

(Continued from page 13)

Bob Merlis, senior VP at Warner Bros., says the album will be released in January or February, with the latter month more likely. The release was delayed due to contractual reasons and problems with artwork.

According to sources, the contractual problems relate to the release by Karambolage/MCA of the soundtrack to "I Just Wasn't Made For These Times," the film documentary on Wilson made by Don Was (Billboard, Aug. 5). That album, which was issued Aug. 15, features remakes of 10 Wilson songs.

The agreement for the release of the MCA album is said to include a window of time in which Wilson is prohibited from releasing new ma-

terial. At press time, MCA executives were unavailable for comment on the deal. As for artwork problems, Merlis did not elaborate.

With the exception of one cover song, "Orange Crate Art" was conceived, written, and arranged by Parks, with Wilson providing all the vocals.

The Wilson/Parks songwriting partnership began during the creation of the ill-fated "Smile" project in 1966. Although that album was never completed, a number of the songs from "Smile" found their way onto subsequent Beach Boys albums, thus immortalizing the partnership forever in the minds of Wilson fans.

CYPRESS HILL IS BACK

(Continued from page 18)

at press time.

"We're more satisfied with this album than we were with 'Black Sunday,' because we got to take as much time as we needed," says B-Real.

Instead of relying heavily on samples, DJ Muggs worked with live players, including bass, keyboards, and Bobo's percussion, and then sampled their parts for the record. "We didn't feel like giving up all the money for samples," B-Real says. "And Muggs wanted to do something different, with more different sounds."

Lyricaly, the album will include one or two songs about pot, but the group is attempting to branch out. "We're trying to make a statement that we're not just a group that has had success because of weed. Our music says a lot."

Part of the reason the band isn't as enthused about rapping on the joys of smoking is that it has become a hip-hop staple. "It definitely makes the movement strong when more people come out and talk about it, but it's got to be from the heart," says B-Real. "I see a lot of people doing it because they think it's the money thing now, and it's a trend. You know who those people are."

The first single from "Cypress Hill III" is "Throw Your Set In The Air," which is not a rock star ode to throwing televisions or a Sir Mix-A-Lot type of anthem about flashing body parts. The "set" refers to gang signs.

"That song is basically about how a young kid can get manipulated by an older, so-called 'O.G.' from a gang," B-Real says. "It's kind of based off of my own experience of how when I got into a gang, there was always one older [member] telling you what to do."

A CD of the track will go to top 40, R&B, modern rock, and college radio around Sept. 24, but prior to that Columbia will spread the word about the return of Cypress Hill on a white-label 12-inch, which will be distributed to clubs and college radio. The single will include the non-album track "Killa Hill," which features members of Wu-Tang Clan.

Says Michael Mauldin, Columbia Records senior VP of black music, "We want to re-create the street buzz on Cypress Hill. That's why we're going to the mix shows, DJs, and college cats before we go to mainstream radio."

A clip for the track has also been shot and was expected to debut on MTV, BET, and the Box in mid-September.

The label's initial thrust will be geared toward the faithful, Mauldin says. "We want to make sure that the hip-hop fans from day one are still there, and then we will get the newcomers."

Roy Burkert, new-release buyer for the 38-store, Troy, Mich.-based Harmony House, says he plans to order a "respectable number" of "Cypress Hill III."

"The name still has some value out there, but to go beyond their core audience, they'll have to have a kick-ass song on the Box or on the street," he says.

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<p>JOHN BARROWMAN Songs from Grease</p> <p>M-2-0759 M-4-0759</p>	<p>THE KING AND I ANDREW LLOYD WEBBER</p> <p>M-2-0765 M-4-0765</p>	<p>SONGS FROM GODSPELL</p> <p>M-2-0762 M-4-0762</p>	<p>THE BEST OF GILBERT & SULLIVAN ARIAS & DUETS</p> <p>M-2-0787 M-4-0787</p>
<p>THE WIZARD OF OZ</p> <p>M-2-0753 M-4-0753</p>	<p>DAVE WILLIETS JESUS CHRIST SUPERSTAR</p> <p>M-2-0780 M-4-0780</p>	<p>John Barrowman · Graham Bickley Claire Moore Songs from Andrew Lloyd Webber's The Phantom of the Opera</p> <p>M-2-0777 M-4-0777</p>	<p>LOVE SONGS THE MUSICALS</p> <p>M-2-0770 M-4-0770</p>
<p>THE KING AND I</p> <p>M-2-0775 M-4-0775</p>	<p>The Best of LONDON Musicals</p> <p>M-2-0769 M-4-0769</p>	<p>LET'S GO ON! WITH THE SHOW!</p> <p>M-2-0766 M-4-0766</p>	<p>LIONEL BART'S OVER!</p> <p>M-2-0754 M-4-0754</p>
<p>GREAT OVERTURES FROM THE MUSICALS</p> <p>M-2-0788 M-4-0788</p>	<p>THE MUSICALS AFTER DARK</p> <p>M-2-0786 M-4-0786</p>	<p>Shall We Dance?</p> <p>M-2-0787 M-4-0787</p>	<p>RODGERS & HAMMERSTEIN'S OKLAHOMA!</p> <p>M-2-0751 M-4-0751</p>
<p>GILBERT & SULLIVAN The Mikado</p> <p>M-2-0755 M-4-0755</p>	<p>"CALL MADACY AND HEAR THE SHOW"</p>		

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have drawn comparisons to the re-placements, not to mention David Bowie and Elvis Costello. The band's 1994 EP, "Navigation Without Numbers," received airplay on numerous radio stations, including WNNX Atlanta and Georgia State University's WEAS. And the group played both the Extravaganza showcase in Nashville and the Crossroads showcase in Memphis earlier this year. The band will tour throughout the Southeast this fall. Contact Dixie Feed And Management at 770-919-2526.

KEN JOHNSON

and audio CDs. Anyone interested in offering packaging ideas, which must be submitted by Oct. 15, can contact John Ganoe at the RIAA at 202-775-0101.

Possibilities being planned or considered by major labels include a clear-spine, a different-colored jewel box, and a "belly band," or slip case.

searching which stations help to sell records. Their hope is to support these stations in the future by making them part of advertising campaigns.

"We are going to spend 50%-60% less on advertising," says Camero. "And we are not spending money when the stations want it. What we are going to do

labels as an insinuation that these two labels are giving money to that station," states Camero. "But I know for a fact that these record companies are not giving anything to this station."

Assistance in preparing this story was provided by John Lannert.

ANTHRAX'S NEW ELEKTRA SET

(Continued from page 18)

"Stomp 442" lead guitarist Dan ... world of hard rock. To be quite hon-

High Llamas Hope To Scale U.S. Market

TK Band's 'Gideon Gave' Due Here In October

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	4	6	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO
2	2	10	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
3	3	18	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
4	6	6	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
5	13	18	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
6	8	4	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
7	14	4	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
8	5	11	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
9	11	4	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
10	10	9	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
11	9	9	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
12	7	3	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
13	12	4	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
14	16	10	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
15	21	4	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
16	15	13	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
17	—	1	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
18	18	3	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
19	25	4	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
20	23	3	CIV LAVA 92603/AG (10.98/15.98)	CIV

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	17	16	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
22	20	6	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES
23	22	8	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
24	26	20	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
25	27	13	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
26	19	3	NOFX FATWRECK CHORDS 528 (8.98/13.98)	I HEARD THEY SUCK...LIVE
27	40	6	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
28	28	99	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
29	34	9	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
30	—	1	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT (10.98/15.98)	HOME RUN
31	24	4	KITARO DOMO 71005 (10.98/16.98)	AN ENCHANTED EVENING
32	29	3	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
33	31	61	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
34	32	4	CARLOS VIVES POLYGRAM LATINO 28531 (9.98/14.98)	LA TIERRA DEL OLVIDO
35	35	4	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
36	39	2	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
37	36	5	FREDDY JONES BAND CAPRICORN 40240 (10.98/16.98)	NORTH AVENUE WAKE UP CALL
38	—	1	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
39	33	10	JAMES HOUSE EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
40	38	5	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH

POPULAR UPRIISINGS

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

ANTI-MARKETING PLAN: Capitol is taking a nonmarketing approach to spreading the word about Sparklehorse's debut album, "vividixiesubmarinetransmissionplot," released Sept. 12.

"We're not going to go for radio for the first few months, maybe not forever," says Dave Ayers, who formerly managed Sparklehorse and now serves as VP of A&R, East Coast, at

phase will be and decide whether or not we do a single or video. We just want it to generate interest naturally."

The label, however, did service the entire album to college radio.

In the meantime, Mark Linkous, the Bremono Bluff, Va., singer/songwriter who essentially is Sparklehorse, has made a 4½-minute artier version, rather than a traditional electronic press kit.

"It was funny—someone in our video department suggested that he do an EPK, and he never even heard of an EPK," says Ayers. "This minimovie is a great way to give people the opportunity to connect with who the artist really is."

Getting people to connect directly with Sparklehorse is essentially the bulk of the label's marketing efforts.

"Our marketing campaign is getting all the filters out of the way to get as close to Mark as possible," says Ayers. "We're being as aggressive as is appropriate. In terms of big ad buys or a big video, I don't think it's going to happen."

Sparklehorse will tour with Radiohead for a few weeks in October and November in Europe before hitting the U.S. for some intimate club dates on its own.

Special guests on the album include Bob Rupe of Silos, Armstead Wellford of Gutterball, Johnny Hott of House Of



Baywatch Blues. Blues guitarist Tab Benoit will perform two songs on the debut episode of "Baywatch Nights" Saturday (23). His new album, "Standing On The Bank," released on Justice Records Sept. 12, features a duet with Willie Nelson on "Rainy Day Blues." Benoit tours through Dec. 9.

clay (26).

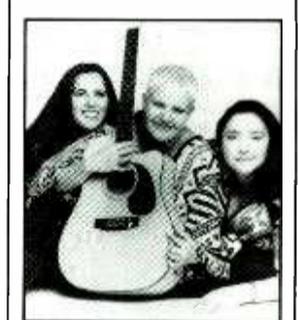
A B-movie-looking poster, postcards, and stickers have been mailed to the label's A-list of radio, retail, and press representatives to promote the Ted Nicely-produced album.

Likewise, the concept for the video of the infectious first single, "Uninvited," is a takeoff of the John Travolta movie "The Boy In The Plastic Bubble." The clip was recently shot and hasn't been serviced to video outlets yet.

At radio, modern rock KROQ Los Angeles is one of the earliest believers in the song.

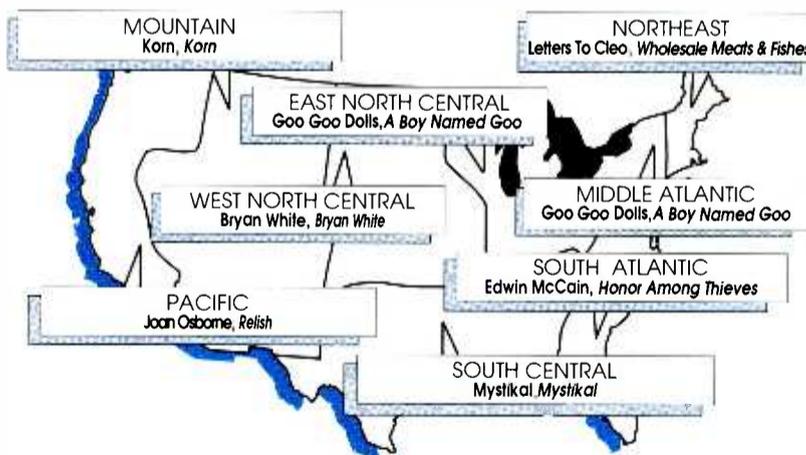
Ruth Ruth, which took its name from an obscure character in the Lily Tomlin movie "The Incredible Shrinking Woman" embarked on a string of Northeast dates Sept. 15 with Tripping Daisy.

ROAD WORK: Warner Bros. isn't giving up on the astounding rock-meets-hip-hop-meets-jazz antics of Soul Coughing. The group, whose debut, "Ruby Vroom," was released in September 1994, hit the road once again on Sept. 13 for a string of dates through Oct. 7, including an Oct. 2 stop at the Roxy in Los Angeles... Blues great Luther Allison will ap-



Life's Songs. Australian Aboriginal/Celtic trio Tiddas heads out with Robyn Hitchcock for a West Coast jaunt on Saturday (23), then plays gigs with Arlo Guthrie and Billy Bragg. The group's U.S. debut, "Sing About Life," which won an ARIA award for best indigenous record in 1994, is due Sept. 26 on Loose Cannon/Island. "Inside My Kitchen" will be serviced to triple-A and college radio Sept. 18.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Joan Osborne, Relish	1. Mystikal, Mystikal
2. B.G. Knocc Out & Dresta, Real Brothas	2. Bryan White, Bryan White
3. Korn, Korn	3. Deep Blue Something, Home
4. Goo Goo Dolls, A Boy Named Goo	4. Kenny Chesney, All I Need To Know
5. MoKenStef, Azz Izz	5. Jeff Carson, Jeff Carson
6. The Jazzmasters, The Jazzmasters II	6. Tru, True
7. NOFX, I Heard They Suck...Live	7. Terri Clark, Terri Clark
8. Take That, Nobody Else	8. B.G. Knocc Out & Dresta, Real Brothas
9. Garbage, Garbage	9. Intocable, Otro Mundo
10. Sublime, 40 Oz. To Freedom	10. Brother Cane, Seeds

Freaks, and noted record producer Dennis Herring (Cracker).

B-MOVIE MANIA: Ventrue/

American has embarked on a B-movie-themed image marketing campaign for New York rock trio Ruth Ruth's debut, "Laughing Gallery," due Tues-

REGIONAL HAPPENINGS: "American Standard," the Mammoth/Atlantic debut from Orlando, Fla.-based Seven Mary Three, bowed at No. 2 in the South Atlantic Regional Roundup this week... Spurred in part by the success of his single "A Girl Like You," Edwyn Collins' "Gorgeous George" on Bar None jumped 16 positions to No. 4 this week in the Northeast Regional Roundup. The single is also on the A&M soundtrack to "Empire Records."

appear at the House of Blues in Los Angeles on Friday (22) in support of his new album, "Blue Streak" on Alligator Records.

blur *The Great Escape*

The New Album

15 songs including "Country House"

In England, Blur's new album shipped beyond platinum, and the single "Country House" debuted at #1, holding at the top of the charts for two weeks and now nearing platinum.

*From the top of the British charts to America, join Blur's **Great Escape**.*

Produced by Stephen Street

On tour

<i>September</i>	<i>25</i>	<i>Washington, DC</i>
	<i>26</i>	<i>New York</i>
	<i>28</i>	<i>Boston</i>
	<i>30</i>	<i>Montreal</i>
<i>October</i>	<i>1</i>	<i>Toronto</i>
	<i>2</i>	<i>Detroit</i>
	<i>3</i>	<i>Chicago</i>
	<i>5</i>	<i>Minneapolis</i>
	<i>6</i>	<i>Seattle</i>
	<i>8</i>	<i>San Francisco</i>
	<i>10</i>	<i>Los Angeles</i>

Dates subject to change; check local listings.

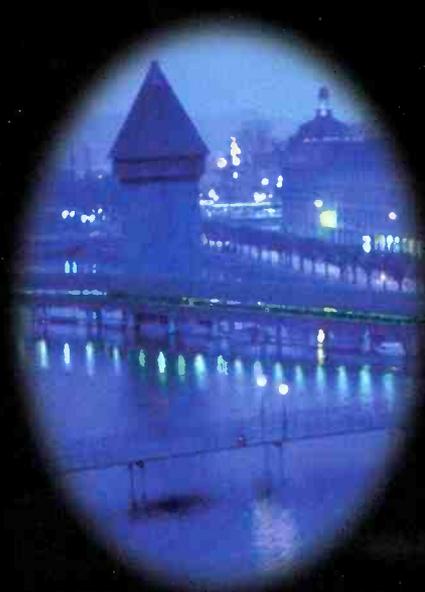
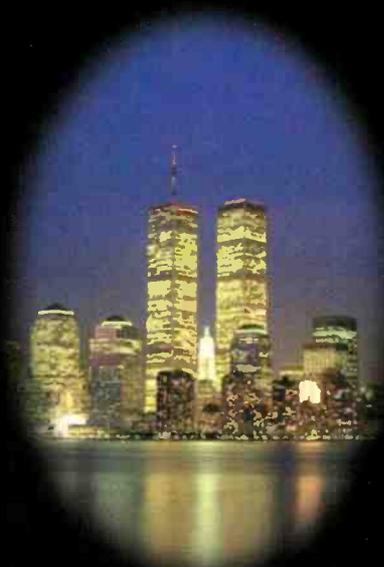
<http://www.parlophone.co.uk/blur/>

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JAPAN

ASIA PACIFIC

UK & EUROPE

AUSTRALIA

ITALY

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC) 6 wks at No. 1
2	2	7	BROKENHEARTED	BRANDY (ATLANTIC)
3	3	4	I HATE U	† (NPG/WARNER BROS.)
4	8	3	FANTASY	MARIAH CAREY (COLUMBIA)
5	4	15	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
6	6	17	BROWN SUGAR	D'ANGELO (EMI)
7	7	16	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
8	5	18	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
9	9	16	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
10	13	9	TELL ME	GROOVE THEORY (EPIC)
11	11	5	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)
12	20	7	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
13	12	12	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
14	22	8	SENTIMENTAL	DEBORAH COX (ARISTA)
15	18	5	RUNAWAY	JANET JACKSON (A&M)
16	10	16	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	23	8	HEAVEN	SOLO (PERSPECTIVE)
18	14	25	WATERFALLS	TLC (LAFACE/ARISTA)
19	15	18	BOOMBASTIC	SHAGGY (VIRGIN)
20	16	16	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
21	17	24	SO SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
22	19	19	BEST FRIEND	JODECI (UPTOWN/MCA)
23	21	26	FEEL THE FUNK	IMMATURE (MCA)
24	25	31	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
25	24	12	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
26	27	23	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
27	29	9	SUGAR HILL	AZ (EMI)
28	33	9	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
29	26	25	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
30	34	11	LOVE AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)
31	28	13	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
32	32	32	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
33	31	8	FEEL THE FUNK	IMMATURE (MCA)
34	35	10	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
35	30	17	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
36	38	8	VIBIN'	BOYZ II MEN (MOTOWN)
37	39	8	YOU CAN'T RUN	VANESSA WILLIAMS (WING/MERCURY)
38	60	2	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)
39	36	11	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
40	37	12	BE ENCOURAGED	WILLIAM BECTON & FRIENDS (INTERSOUND)
41	47	9	CURIOSITY	AARON HALL (MCA)
42	45	6	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL)
43	50	12	LOVE DON'T LOVE NOBODY	PHIL PERRY (BLUE THUMB/GRP)
44	41	17	SO MANY TEARS	2 PAC (INTERSCOPE)
45	44	5	LOVE T.K.O.	REGINA BELLE (COLUMBIA)
46	40	17	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
47	59	4	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
48	48	19	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
49	43	7	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
50	56	3	CRUISIN'	D'ANGELO (EMI)
51	54	3	(YOU MAKE ME FEEL LIKE) ...	MARY J. BLIGE (UPTOWN/MCA)
52	51	5	TONITE	A FEW GOOD MEN (LAFACE/ARISTA)
53	52	13	MY UP AND DOWN	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
54	58	4	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)
55	55	3	ARE YOU READY?	PEBBLES (MCA)
56	53	13	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
57	72	2	LOVE DON'T LIVE HERE ANYMORE	FAITH EVANS (BAD BOY/ARISTA)
58	57	5	IF YOU WANT IT	SOUL FOR REAL (UPTOWN/MCA)
59	63	4	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
60	67	3	HANDLE OUR BUSINESS	TONY THOMPSON (GIANT/WARNER BROS.)
61	—	1	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
62	—	1	LIKE THIS AND LIKE THAT	MONICA (ROWDY/ARISTA)
63	—	1	EVERYDAY IT RAINS	MARY J. BLIGE (DEF JAM/RAL/ISLAND)
64	—	1	TEMPTATIONS	2 PAC (INTERSCOPE)
65	68	6	STAY WITH ME	BEBE & CECE WINANS (CAPITOL)
66	71	6	SAME ONE	SEAN LEVERT (ATLANTIC)
67	66	6	MIND BLOWING	DAVID JOSIAS (IMI)
68	61	8	WARM SUMMER DAZE	YARB (ISLAND)
69	75	3	KICK YOUR GAME	TLC (LAFACE/ARISTA)
70	70	5	HUMAN NATURE	MADONNA (MAVERICK/SIRE/WARNER BROS.)
71	65	11	THE MANY WAYS	USHER (LAFACE/ARISTA)
72	—	1	I MISS YOU (COME BACK HOME)	MONIFAH (UPTOWN/MCA)
73	—	1	GIRLS TOWN	SUPER CAT (COLUMBIA)
74	—	1	WHAT YOU WANNA DO?	KAUSION (LENCH MOB)
75	—	1	WHAT ABOUT OUR LOVE?	MAYSA (BLUE THUMB/GRP)

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

HOT R&B RECURRENT AIRPLAY

1	2	3	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
2	1	2	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
3	—	1	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
4	—	1	I LIKE	KUT KLOSE (K&A/ELEKTRA/EEG)
5	—	1	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
6	5	5	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
7	4	6	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
8	6	11	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
9	7	13	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
10	9	11	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
11	17	8	THINK OF YOU	USHER (LAFACE/ARISTA)
12	10	8	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
13	3	5	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAV/550 MUSIC)
14	11	16	CREEP	TLC (LAFACE/ARISTA)
15	8	10	BABY	BRANDY (ATLANTIC)
16	15	14	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
17	13	10	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
18	18	17	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
19	12	6	SHY GUY	DIANA KING (WORK/COLUMBIA)
20	19	23	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
21	16	6	JOY	BLACKSTREET (INTERSCOPE)
22	14	18	I WANNA BE DOWN	BRANDY (ATLANTIC)
23	25	21	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
24	20	5	EMOTIONS	H-TOWN (LUKE)
25	24	10	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

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

R&B SINGLES A-Z

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

20	1ST OF THE MONTH	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
71	AFFECTION	(A Diva, BMI/Rightsong, ASCAP/Binoocular, ASCAP)
91	ALL I CAN DO	(Rondor, BMI/Sony, BMI)
47	ARE YOU READY?	(All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/Lo-Mo, BMI)
42	BE ENCOURAGED	(Red Rewmar, SESAC)
31	BEST FRIEND	(Human Rhythm, BMI)
6	BOOMBASTIC/IN THE SUMMERTIME	(LivingSling, ASCAP/Malaco, BMI) HL
3	BROKENHEARTED	(Human Rhythm, BMI/Young Legend, ASCAP)
9	BROWN SUGAR	(Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
80	CAN I TOUCH YOU...THERE?	(Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP)
36	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/PolyGram Int'l, ASCAP) WBM/HL
92	CLAP YO HANDS (FROM POCANTONAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
82	COLORS OF THE WIND (FROM POCANTONAS)	(Wonderland, BMI/Walt Disney, ASCAP) HL
50	COME WITH ME	(Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA, ASCAP/G.Spot, BMI/Yppahc, ASCAP)
39	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
41	CURIOSITY (FROM DANGEROUS MINDS)	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
28	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Alto Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
98	FADES EM ALL	(EMI April, ASCAP/Big Poppa, ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
49	FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM
23	FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
30	FEEL THE FUNK (FROM DANGEROUS MINDS)	(Zomba, BMI/Hookman, BMI)
79	FOE LIFE	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
24	FREEK'N YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
2	GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	(T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Lary Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
61	GIRLSTOWN	(Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP) WBM
58	HANDLE OUR BUSINESS	(Davey Pooh, ASCAP/Waco, ASCAP/Slap Roc, BMI)
88	HEAD NOD	(R Productions, BMI/EMI Blackwood, BMI/PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP)
11	HEAVEN	(EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
8	HE'S MINE	(Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
21	HOW HIGH (FROM THE SHOW!)	(Funky Notie, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
70	HUMAN NATURE	(WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
65	I CAN LOVE YOU LIKE THAT	(Diamond Cuts, BMI/Wonderland, BMI/Criteron, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
34	I CAN'T TELL YOU WHY	(Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
53	IF YOU WANT IT	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Gangsta Lean, BMI) WBM
4	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/EMI April, BMI/Two Tuff-Enuff, BMI) WBM
12	I HATE U	(Controversy, ASCAP/WB, ASCAP)
56	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donrii, ASCAP) HL/WBM
44	I WISH	(Orange Bear, BMI)
78	JEES, LEX COUPS, BIMAZ & BENZ	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
54	KISS FROM A ROSE	(SPZ, BMI)
83	LISTEN ME TIC (WOYOI)	(Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
32	LOVE AMBITION (CALL ON ME)	(Human Rhythm, BMI)
51	LOVE DON'T LOVE NOBODY	(Warner-Tamerlane, BMI) WBM
85	LOVE ENUFF	(Jazzie B, PRS/EMI Virgin, PRS/EMI, PRS/EMI April, ASCAP/EMI Blackwood, BMI)
35	LOVE T.K.O.	(Warner-Tamerlane, BMI) WBM
75	THE MANY WAYS	(WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
38	MC'S ACT LIKE THEY DON'T KNOW	(Zomba, ASCAP/BDP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
76	MIND BLOWING	(Vertical City, BMI/PMA, BMI)
55	MY UP AND DOWN	(Chie, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankay Chank, ASCAP)
84	THE NOD FACTOR	(Forever People, ASCAP/Lester Fernandez, ASCAP/VRI-JON, BMI)
17	ONE MORE CHANCE/STAY WITH ME	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
15	ON THE DOWN LOW	(Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
19	PLAYER'S ANTHEM	(Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
46	PRETTY GIRL	(Sony Tree, BMI/Ecaf, BMI) WBM
43	PULL UP TO THE BUMPER	(Songs Of PolyGram, BMI/ixat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
52	REAL HIP HOP	(Straight Out Da Sewer, ASCAP)
77	RETURN OF THE CROOKLYN DODGERS (FROM CLOCKS)	(Hittage, ASCAP/Getaloadofftost, BMI/Organimz, BMI/Irving, BMI/Perverted Alchemist, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP) HL/WBM
60	ROUND & ROUND	(Tripploc, ASCAP/Waynias, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP)
7	RUNAWAY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM
57	SAME ONE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Cleveland's Own, BMI) WBM
16	SENTIMENTAL	(EMI April, ASCAP/D.A.R.P., ASCAP) WBM
45	TONITE	(EMI April, ASCAP/D.A.R.P., ASCAP)
29	VIBIN'	(Vanderpool, BMI/Aynaw, BMI/Shawn Patrick,

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	6	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA) 3 wks at No. 1
2	2	4	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
3	3	16	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
4	4	5	HOW HIGH	REDMAN/METHOD MAN (OUTBURST/RAL/ISLAND)
5	5	20	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (VIRGIN)
6	6	10	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
7	10	3	BROKENHEARTED	BRANDY (ATLANTIC)
8	8	12	SUGAR HILL	AZ (EMI)
9	7	4	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
10	14	2	RUNAWAY	JANET JACKSON (A&M)
11	12	8	HEAVEN	SOLO (PERSPECTIVE)
12	9	14	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	11	16	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
14	13	17	BROWN SUGAR	D'ANGELO (EMI)
15	15	12	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
16	16	13	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
17	19	7	TELL ME	GROOVE THEORY (EPIC)
18	18	3	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (JIVE)
19	17	16	FREEK'N YOU	JODECI (UPTOWN/MCA)
20	25	4	SENTIMENTAL	DEBORAH COX (ARISTA)
21	20	15	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
22	22	8	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY

Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ ★ No. 1 ★ ★ ★				
1	1	6	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ♦ COOLIO FEATURING L.V. (C) (D) MCA 55104	4 weeks at No. 1
2	2	2	I GOT 5 ON IT ♦ LUNIZ (C) (D) (T) NOO TRYBE 38474	
3	3	3	HOW HIGH (FROM "THE SHOW!") ♦ REDMAN/METHOD MAN (C) (T) (X) DEF JAM/RAL 9924/ISLAND	
4	4	5	BOOMBASTIC/IN THE SUMMERTIME ▲ ♦ SHAGGY (C) (T) (X) VIRGIN 38482	
5	5	4	PLAYER'S ANTHEM ♦ JUNIOR M.A.F.I.A. (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	
6	7	8	SUGAR HILL ♦ AZ (C) (T) (X) EMI 58407	
7	6	6	1ST OF THA MONTH ♦ BONE THUGS-N-HARMONY (C) (M) (T) (X) RUTHLESS 6331/RELATIVITY	
8	8	7	ONE MORE CHANCE/STAY WITH ME ▲ ♦ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-903/ARISTA	
9	9	19	MC'S ACT LIKE THEY DON'T KNOW ♦ KRS-ONE (C) (T) (X) JIVE 42319	
10	NEW	1	REAL HIP HOP ♦ DAS EFX (C) (T) (X) EASTWEST 64387/EEG	
★ ★ ★ GREATEST GAINER ★ ★ ★				
11	11	12	SUMMERTIME IN THE LBC (FROM "THE SHOW!") ♦ THE DOVE SHACK (C) (D) (M) (T) G FUNK/RAL 9582/ISLAND	
12	10	9	I WISH ♦ SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS	
13	15	14	JEEPS, LEX COUPS, BIMAZ & BENZ ♦ LOST BOYZ (C) (M) (T) (X) UPTOWN 55062/MCA	
14	20	17	SULTRY FUNK ♦ M.C. HAMMER FEATURING VMF (C) (D) (X) GIANT 17791/WARNER BROS	
15	14	28	RETURN OF THE CROOKLYN DODGERS (FROM "CLOCKERS") ♦ CROOKLYN DODGERS '95 (C) (M) (T) 40 ACRES AND A MULE 55114/MCA	
16	12	11	1, 2 PASS IT ♦ THE D&D PROJECT FEATURING D&D ALL-STARS (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA	
17	23	20	WHATZ UP, WHATZ UP ♦ PLAYA PONCHO FEATURING L.A. SNO (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	
18	NEW	1	WEST UP! ♦ WC & THE MAAD CIRCLE (C) (D) (T) PAYDAY/LONDON 50258/ISLAND	
19	18	15	FOE LIFE ♦ MACK 10 (C) (T) PRIORITY 53192	
20	25	47	ROUND & ROUND ♦ TWINZ (C) (D) (M) (T) G FUNK/RAL 9384/ISLAND	
21	13	10	FEEL ME FLOW ♦ NAUGHTY BY NATURE (C) (T) TOMMY BOY 682	
22	17	13	I'LL BE THERE...YOU'RE ALL I... ▲ ♦ METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	
23	19	18	SO MANY TEARS ♦ 2PAC (C) (M) (X) INTERSCOPE 98145/AG	
24	16	24	SITTIN' ON CHROME ♦ MASTA ACE INCORPORATED (C) (T) (X) DELICIOUS VINYL 58452/CAPITOL	
25	21	25	WHERE'S DA PARTY AT? ♦ DOUG E. FRESH (C) (T) (X) GEE STREET INDEPENDENT/4TH & B'WAY 0612/ISLAND	
26	27	—	FADES EM ALL ♦ JAMAL (C) (D) (T) ROWDY 3-5042/ARISTA	
27	31	46	GIRLSTOWN ♦ SUPER CAT (C) (M) (T) (X) COLUMBIA 77850	
28	22	16	SPRINKLE ME ♦ E-40 (FEATURING SUGA T) (C) (T) (X) SICK WID' IT 42298/JIVE	
29	26	21	GLACIERS OF ICE/CRIMINOLOGY ♦ CHEF RAEKWON (C) (D) (T) LOUD 64375/RCA	
30	NEW	1	Y'ALL AIN'T READY ♦ MYSTIKAL (C) (T) BIG BOY 42331/JIVE	
31	30	29	THIS THAT SH*T ♦ KEITH MURRAY (M) (T) (X) JIVE 42303*	
32	24	22	MVP ♦ BIG L (C) (T) (X) COLUMBIA 77940	
33	35	30	THE NOD FACTOR ♦ MAD SKILLZ (C) (T) (X) BIG BEAT 98142/AG	
34	32	27	FREAK ME BABY ♦ DIS 'N' DAT (C) (T) EPIC STREET 77845/EPIC	
35	29	—	WHERE'Z DA PARTY AT? ♦ MILKBONE (C) (M) (T) (X) CAPITOL 58446	
36	33	36	CLAP YO HANDS ♦ NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 703	
37	28	26	ALL GLOCKS DOWN ♦ HEATHER B. (C) (T) (X) PENDULUM 58367/EMI	
38	37	31	LIFESTYLES OF THE RICH AND SHAMELESS ♦ LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA	
39	45	35	A LITTLE OF THIS ♦ GRAND PUBA (C) (T) (X) ELEKTRA 64389/EEG	
40	40	48	WASSUP WASSUP ♦ A-TOWN PLAYERS (C) (T) (X) PREMEDITATED 17803/WARNER BROS	
41	38	32	SHIMMY SHIMMY YA ♦ OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64419/EEG	
42	41	41	SLAM ♦ BEENIE MAN (C) (T) ISLAND JAMAICA 0140/ISLAND	
43	36	—	TEMPTATIONS ♦ 2PAC (C) (M) (X) INTERSCOPE 98120/AG	
44	43	33	50/50 LUV ♦ B.G. KNOCC OUT & DRESTA (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND	
45	34	23	DOM PERIGNON ♦ LIL' SHAWN (C) (M) (T) UPTOWN 55042/MCA	
46	39	34	LIVE!!! (FROM "THE SHOW") ♦ ONYX (C) (D) (T) DEF JAM/RAL 9620/ISLAND	
47	47	38	BIG POPPA/WARNING ▲ ♦ THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	
48	46	40	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ♦ DR. DRE (C) (D) (T) PRIORITY 53188	
49	44	37	CHAMPION ♦ BUJU BANTON (C) (D) (T) LOOSE CANNON 6980/ISLAND	
50	50	42	MIND BLOWIN' ♦ SMOOTH (C) (T) (X) T.N.T. 42286/JIVE	

○ 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.

R&B

Hip-Hop, Rap Confabs Have Serious Agendas

AS WITNESSED BY the recent Vibe Music Seminar in New York, the hip-hop nation is ready for serious conferences that take up serious issues. In October, organizers of two upcoming confabs—the How Can I Be Down Power Summit and the Rapsheet Caucus: Working Toward A Unified Hip-Hop Nation II—plan on extending the Vibe format.

How Can I Be Down will take place Oct. 5-9, the Columbus Day weekend, at the Shelborne Hotel in Miami's



by Havelock Nelson

South Beach. "As always, our agenda is to educate young people who want to enter the music business," says Peter Thomas, who founded How Can I Be Down three years ago and organizes it with Henry Butler, James Rosemond, and others.

Besides panel discussions covering such topics as touring and concert promotion, publishing, management, entertainment law, distribution, label ownership, mass media, and getting and staying paid, highlights for this year's meet will be artist showcases sponsored by companies such as Bad Boy Entertainment, the Def Jam Music Group, Illtown/Flavor Unit, WEA, and Sony, as well as fashion shows, a demo clinic, an unsigned artists display—RAL's Kali Ranks and Tommy Boy's Poets Of Darkness and Mack & AK are acts who were discovered at How Can I Be Down in the past—and the Salute to Excellence dinner, where Willie Awards will

(Continued on next page)

NAJEE

(Continued from page 27)

the difference, but a trained ear would."

Najee shares credit for the album's concept with EMI president Davitt Sigerson, EMI A&R head Bob Thiele, and producer Duke.

"I Wish" will be the first release from the album and will be serviced to R&B radio Oct. 9. However, Beech says the song is a promotion-only track. "A commercial single is not out of the question, but this is primarily an album project," he says.

On the same day, a four-track sampler will be serviced to jazz/AC stations and R&B adult stations.

A videoclip for "I Wish" is being planned and will initially go to BET and local R&B video shows around the country. An electronic press kit, which includes footage of the album being recorded, is being produced and will be serviced to the press, retail, and other "appropriate places" to increase trade awareness.

Album listening events are also being planned, and the label is investigating potential Wonder marketing and promotional tie-ins.



STANDING AT THE TOP: "You Are Not Alone" by Michael Jackson (Epic) manages to hold onto the No. 1 position on the Hot R&B Singles chart for the fourth consecutive week. Although "Gangsta's Paradise" by Coolio Featuring L.V. (MCA) is the No. 1 record in sales and has been for the past couple of weeks, it just doesn't have enough airplay to dethrone "You Are Not Alone."

AND THE RACE IS ON: As the margin between the No. 1 and No. 2 records gets smaller, there are a couple of other serious contenders for the No. 1 slot. This week, the artist formerly known as Prince debuts at No. 12 with "I Hate U" (NPG/Warner Bros.). This is a very impressive debut, because it enters the chart a week early because of street date violations. Next week, it should take a nice jump after being in the stores for a full week. On the Hot R&B Airplay chart, "I Hate U" is already at No. 3. Right behind "I Hate U" on the airplay chart is "Fantasy" by Mariah Carey (Columbia) at No. 4. "Fantasy" is just getting to retail this week and is expected to have a very high debut next week. It is possible for any of the above mentioned records to slip into the No. 1 position, or, in the case of "You Are Not Alone," to stay at No. 1.

SOLID AS A ROCK: "Tell Me" by Groove Theory (Epic) continues to grow at a healthy pace. This week, it breaks into the top 15, moving 18-14. It is currently top five at 10 stations, including WKYS Washington, D.C., KJLH Los Angeles, and WCDX Richmond, Va. "Sentimental" by Deborah Cox (Arista) has the largest increase in total points on the chart. It jumps 22-16 on the singles chart and 22-14 on the airplay chart. At radio, "Sentimental" is No. 1 at WXYV Baltimore and WEDR Miami and top five at nine others, including KMJM St. Louis, WAMO Pittsburgh, and WMYK Norfolk, Va.

GREATEST GAINERS: "Tonight's The Night" by Blackstreet (Interscope) steals the Greatest Gainer/Sales award. The introduction of a cassette single into the marketplace this week boost the sales on this single. Although airplay has started to decline a little, the single is still top five at WOLF Syracuse, N.Y., WWWZ Charleston, S.C., KDKS Shreveport, La., and WEUP Huntsville, Ala. "Summertime In The LBC" by the Dove Shack (Def Jam/RAL/Island) wins the Greatest Gainer Airplay honors. It is top 10 at KKBT Los Angeles and WRBD Miami.

NEW MUSIC: "Feel The Funk" by Immature (MCA) may have debuted (at No. 30) on the singles chart this week, but this single, which comes from the "Dangerous Minds" soundtrack, has been receiving significant airplay for the past eight weeks. Currently, it is No. 1 at WPEG Charlotte, N.C., and top 10 at six others, including WJBT Jacksonville, Fla., WQMG Greensboro, N.C., and WJHM Orlando, Fla. "Real Hip-Hop" by Das EFX (EastWest) also comes on strong this week, entering the chart at No. 52. This single has very strong sales and is receiving limited airplay. It is top five at WOWI Norfolk, Va.

MAKING MOVES: "Sultry Funk" by MC Hammer (Giant/Warner Bros.) picks up a little speed this week, moving 70-59. It is starting to pick up some impressive airplay. "Sultry" is top five at WEDR Miami and KDKO Denver. "Girlstown" by Supercat (Columbia) is starting to see the benefits of its recently released remix. It is now top 20 at WEJM Chicago and WKYS Washington, D.C.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	5	JUST FOR MY MAN SKILLZ (RAGING BULL)	14	6	5	WASSUP WASSUP A-TOWN PLAYERS (WARNER BROS.)
2	3	5	U SHOULD BE MINE J. SPENCER (MOTOWN)	15	11	9	SPELLBOUND AND SPEECHLESS INCOGNITO (TALKIN' LOUD/VERVE FORECAST)
3	—	1	ANYTHING J. QUEST (MERCURY)	16	13	9	FAITH LORDS OF THE UNDERGROUND (PENDULUM)
4	—	1	BANKHEAD BOUNCE DIAMOND FEAT D-ROC (EASTWEST/EEG)	17	15	7	50/50 LUV B.G. KNOCC OUT & DRESTA (OUTBURST/RAL)
5	—	1	TAKE ME HIGHER DIANA ROSS (MOTOWN)	18	—	1	BABY LOVE S.O.L. (COPIA)
6	2	5	THIS THAT SH*T KEITH MURRAY (JIVE)	19	—	1	THE CREATOR HAS A MASTERPLAN BROOKLYN FUNK ESSENTIALS (RCA)
7	8	7	SPECIAL GARY TAYLOR FEAT B. BRYANT (MORNING CREW)	20	17	3	DWELLIN' IN THA LABB JT THE BIGGA FIGGA (STRAIGHT OUT THA LABB)
8	25	2	PUSHIN' SOCIETY OF SOUL (LAFACE/ARISTA)	21	24	2	GHETTO GIRL 8 OFF (EASTWEST/EEG)
9	10	11	DUNKEY KONG KILO (WRAP/ICHIBAN)	22	22	16	CIRCUMSTANCE WAYMAN TISDALE (MOJAZZ/MOTOWN)
10	12	6	SUMMER BREEZE DJ QUIK (PROFILE)	23	—	1	BACK TOGETHER AGAIN FULL FORCE (CALIBER)
11	14	7	CHESTER DANA DANE (LIFESTYLES/MAVERICK/WB)	24	—	2	SOLDIERS OF DARKNESS SUNZ OF MAN (WU-TANG)
12	16	2	LET IT GO CLUB NOUVEAU (RIP-IT)	25	—	3	NO WOMAN NO CRY WORLD-A-GIRL (ELEKTRA/EEG)
13	18	2	LOVE ME STILL CHAKA KHAN (MCA)				

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 23, 1995

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



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	1	5	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98) 4 weeks at No. 1	THE SHOW	1
2	2	82	3	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
3	3	2	7	SOUNDTRACK MCA 11228* (10.98/17.98)	DANGEROUS MINDS	2
4	4	3	8	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
5	5	—	2	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	5
★★★GREATEST GAINER★★★						
6	9	7	8	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
7	7	5	8	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
8	6	4	6	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
9	8	6	5	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	4
10	10	9	10	D'ANGELO EMI 33629 (10.98/15.98)	BROWN SUGAR	5
11	11	10	10	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
12	13	11	43	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
13	12	8	3	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
14	14	12	13	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
15	17	15	8	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
16	15	14	12	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
17	16	17	26	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
18	18	16	52	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
19	19	19	8	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
20	21	13	3	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
★★★HOT SHOT DEBUT★★★						
21	NEW	—	1	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	21
22	20	20	50	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
23	22	22	9	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
24	23	18	4	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
25	34	26	7	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98) HS	TRUE	25
26	24	23	41	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
27	26	27	10	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
28	25	21	54	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
29	30	35	13	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	29
30	28	24	9	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
31	27	25	35	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
32	29	28	12	MOKENSTEF OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
33	39	40	5	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
34	44	43	6	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
35	37	36	14	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
36	33	30	8	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
37	41	37	8	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
38	32	29	22	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
39	36	33	20	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
40	35	34	40	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
41	42	41	26	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
42	31	32	23	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
43	40	31	4	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
44	43	38	16	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
45	55	55	27	MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)	MYSTIKAL	45
46	46	56	44	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
47	45	39	16	JON B. Y&B MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24

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
48	72	66	6	BLACK MENACE BIG BOY 0017 (10.98/15.98)	DRAMA TIME	48
49	48	45	43	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
50	38	44	24	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
51	49	51	3	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
52	54	53	24	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
53	58	48	10	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
54	47	42	7	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
55	50	46	49	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
56	53	54	64	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
57	59	63	11	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
58	62	52	39	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
59	57	49	11	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
60	51	50	28	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
61	64	57	11	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
62	74	64	6	MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
63	56	47	14	ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
64	65	76	86	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
65	63	60	25	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
66	60	69	52	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
67	71	58	12	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
68	77	87	48	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
69	98	—	3	JASON WEAVER MOTOWN 630322 (10.98/16.98)	LOVE AMBITION	69
70	67	62	41	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
71	61	67	53	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
72	52	65	12	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
73	66	59	14	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
74	79	89	28	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
75	69	74	147	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
76	83	77	51	ANITA BAKER ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
77	75	72	14	INCOGNITO TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
78	70	70	4	SUPER CAT COLUMBIA 64197* (10.98 EQ/15.98) HS	THE STRUGGLE CONTINUES	60
79	86	83	83	ZAPP & ROY REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
80	76	73	26	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
81	RE-ENTRY	20	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15	
82	78	—	45	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
83	91	—	18	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
84	82	71	6	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
85	80	84	30	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
86	96	90	92	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
87	RE-ENTRY	6	TOTALLY INSANE IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	48	
88	68	68	6	SMOOTH T.N.T. 41556/JIVE (10.98/15.98) HS	SMOOTH	35
89	84	81	47	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
90	90	—	2	VARIOUS ARTISTS BOXTUNES 44068 (7.98/15.98)	BIG PHAT ONES OF HIP HOP	90
91	NEW	—	1	SOUNDTRACK 40 ACRES AND A MULE 11304*/MCA (10.98/16.98)	CLOCKERS	91
92	92	—	27	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
93	85	94	42	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
94	NEW	—	1	GUCE RIOT 4222 (9.98/15.98)	PURE PRESSURE	94
95	89	91	27	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
96	95	—	36	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
97	RE-ENTRY	105	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1	
98	RE-ENTRY	86	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1	
99	87	78	67	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
100	100	—	45	SOUNDTRACK DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1

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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

THE RAP COLUMN

(continued from preceding page)

be presented to rap icon **Queen Latifah** and filmmaker **John Singleton**. At this event, a reunited **Guy** will also perform.

The Rapsheet Caucus is set to take place Oct. 25-29 at the Hollywood Roosevelt Hotel in Los Angeles. The conference will attempt to explore the hip-hop freedom of speech issue, since "all the debate about rap lyrics has taken place in the media," says Rapsheet editor in chief **Darryl James**. "No one has come to talk to the hip-hop community. I want to provide that forum."

As such, he has placed **C. DeLores Tucker** to appear on a panel titled "Free Expressions In The '90s," alongside **KRS-ONE**, **Chuck D.**, and **Jermaine Dupri**—all of whom are conference co-chairs. He has also invited **William Bennett**, **Maxine Waters**, **Carol Mosley-Braun**, and **Death Row CEO Marion "Suge" Knight** to participate.

Other panels and workshops at the Rapsheet meet will cover the nuts and bolts of the music business, from marketing, promotion, radio, and publishing to accounting and legal affairs.

"We're gonna tell people who want to enter the music business what it takes to participate," James says. He hopes to build a more united rap nation by providing the opportunity for focused, issue-oriented hip-hop huddles.

MEGA MIX: Sugarshaft, who was the "rhythm provider" in the once-upon-a-time Afro-conscious crew **X-Clan**, died Sept. 1 from complications of the AIDS virus. He was 25. On Sept. 9, a funeral service in his memory was attended by family and friends, includ-

ing **Grand Verbalizer Brother J**, also from **X-Clan**. **J**, incidentally, is now a solo artist on Island. **Paradise**, another **X-Clan** graduate, owns and runs **INS Studios** in New York. He is producing and managing a singer named **Kino**.

After spending seven years on **Ruthless Records**, **Above The Law** has signed with **Tommy Boy Records**. The group's upcoming album, "Time Will Reveal," is being produced by **Cold 187** and others. Also, **Big Noyd**, from the **Mobb Deep** camp; **Agent 106**, who earned a rep rapping on New York mix tapes; and **Mac & AK**, from

East Palo Alto, Calif., have signed with the label. **Noyd** makes an appearance on the next **Mobb Deep** single and video, "Give Up The Goods." **Mac & AK** are fraternal twins... After performing in front of millions on a **WLIB** New York float in Brooklyn's annual West Indian carnival on Labor Day, **Ruffnex Sound System** has been nominated for best reggae band in the Boston Music Awards, which will be held Nov. 2 at the Orpheum Theatre in Boston. "Stick By Me" is the group's current single and one-shot (no edits) video.

Box Supplements Its Rap Diet With Georgie Porgie

WHAT I DID on my summer vacation: If you are an affirmed music junkie like us, not even the blissful relief that comes with a week away from crushing copy deadlines or panting record promoters can keep you from occasionally indulging that undying passion for rhythm, melody, and the occasional diva. After all, not even we can live exclusively on a diet of soaps, trashy gossip magazines, and Oprah Winfrey. In true compulsive, workaholic fashion, we could not resist jotting down a few thoughts and observations.



Martha In Motion. Enduring club diva Martha Wash is pictured performing at African World Festival '95, which was held in Detroit last month. The event, which also featured Jennifer Holliday, marked the start of Wash's first full-band concert tour in two years. She will trek around the U.S. for most of the fall, closing at New York's Tramps in November. Wash is planning her second solo album, and she should be announcing a new label home by the end of the year.

During a cloudy afternoon of television channel surfing, we passed by the Box and were delighted by a momentary break in the music video outlet's steady diet of rap, in the form of "Everybody Must Party" by Georgie Porgie. Backed by his fellow Vibe Music cohorts cavorting 'round Excalibur, a Chicago nightclub, Porgie's clip fits comfortably into the swaggering party flava of the network—though the jumpy, pop/house nature of the jam is a vibrant contrast to the gangsta-driven sound that dominates the Box.

Here is the twist of this scenario: The Box added the clip without the urging of any label—and discovered it via a party that Vibe hosted in Chicago last month. In fact, MCA Records (which has the right to release the single in the U.S. as per Vibe Music's licensing deal with MCA U.K.) has not even slated the single for release here. Given the regularity with which this clip has aired, we think that someone somewhere is snoozing. What a shame. Maybe another label will come to the table and capitalize on the momentum the visionary folks at the Box have started.

But the more we look around, the more we marvel at the brilliant vision



by Larry Flick

of some in this industry and the blindness of others. As dance music struggles for attention in the U.S., the ongoing Ministry of Sound road caravan of club artists is planned to climax this fall at London's 15,000-capacity Wembley Complex. The sold-out show will feature such turntable heroes as Frankie Knuckles, David Morales, Tony Humphries, Carl Cox, and Derrick May, as well as performances by Billie Ray Martin, D'Bora, and Bandulu, among others.

Pretty deep, eh? While we would never dare to fantasize about seeing a similar show at New York's equally large Madison Square Garden, we cannot help but wonder why a multi-act tour of this nature has yet to be mounted here. Surely, the huge success of this summer's Budweiser Superfest, which featured urban acts, such as Mary J. Blige, TLC, and Montell Jordan, proves that rhythm-rooted performers can draw the kids off the street and into venues. Heck, we would settle for a bill of a half dozen acts playing a string of nightclubs around the country. However, are we alone in thinking that a potential lineup featuring Crystal Waters, Real McCoy, Barbara Tucker, and M People could sell out mid-sized concert venues with relative ease?

We know that some clubland diehards are already lining up to accuse Columbia Records of cashing in on the legacy of the late David Cole by issuing "The Ultimate," an imminent best-of/remix package of C+C Music Factory material, but we are admittedly happy for the chance to remind the mainstream of the act's immeasurable impact on pop music. Turn on any top 40 or urban radio station and listen for the influence on current recordings. An advance copy of this album is still sitting in our Walkman after a week's continual play. After all of this time, we still get quite a tingle from "Gonna Make You Sweat," "Just A Touch Of Love," and "A Deeper Love." A nifty li'l holiday gift.

The next phase of C+C Music Factory begins this month with "I'll Always Be Around," which marks the act's move to MCA Records. The double-pack of remixes has just shipped in the U.K., with stateside commercial release planned for early October. The original version of this gorgeous song is smartly fashioned for jeeps with old-school R&B horns and classic funk rhythms, while a pair of radically different house mixes by Ricky Crespo and Robert Clivilles spark with vigorous tribal percussion. The new vocal lineup features Vic Black and female harmony trio A.S.K. M.E. and gives the act a refreshing new complexion that we predict is gonna go over big time.

We have been getting an unexpected rush from Michael Bolton's new

single, "Can I Touch You . . . There?" We have never heard him sound so sensual, and the arrangement's primary keyboard lick (warmly reminiscent of Carly Simon's timeless "Why") is downright dreamy. Frankie Knuckles' sped-up house remix is a tad jarring at first, but it grows on ya after a few spins.

Y'know there are moments when we look back on recordings we have previously recommended and wonder if we had gone temporarily deaf—and then there are those gems that simply get better as time goes on. Loveland's debut album on Eastern Bloc/PWL Records, "The Wonder Of Love" is a prime example of the latter. Glorious hooks, wriggling grooves, and Rachel McFarlane, who has our vote for diva of the moment, hands down. Now if only a stateside label would get a clue.

Another jam that wears well with age is "Peace Of Love" by Sweden's Clubland. You could never tell that English is the second language of singer Zemya Hamilton, given the attitude that soaks her every syllable. She joins the long line of Europeans deserving stardom in the U.S.

IN OTHER GROOVE BIZ: After more than two years of thrilling punters all over the world with the now-classic "Push The Feeling On," producer/vocalist John Reid and his recording alter ego, Nightcrawlers, unveil "Let's Push It," an album that is chock full of similarly slammin' deep-house morsels on Arista U.K.

Although the tracks "Surrender Your Love" and "Don't Let The Feeling Go" also scored international radio and club play, "Push The Feeling On" is one of those records that simply will not go away. Its most recent incarnation, baring sinewy rhythms by Marc "M.K." Kinchen, "pushed" its way onto the Hot 100 when it was issued on Island in 1993. Kinchen graces several tracks on the album, including the single-worthy "Should I Ever (Fall In Love)." Arista

in the States has yet to commit to this project—but we are optimistic that someone at the label will eventually acknowledge its pop-friendly yet street-wise demeanor.

Add Bullet Records to the list of New York indies to keep a close eye (and ear) on. In less than a year, label heads Carmine LaMendola and Michael Vincent Doane have wisely mined production talent beyond the tight circle of familiar names to encouraging effect. For proof, check out "The Spirit" by Gusto, which snaps a rubbery bassline beneath rumbling live tribal percussion by James Lee Fuller. The requisite dose of diva drama is provided by Michelle Weeks, who vamps admirably, though this track is really all about Gusto's imaginative composition. Pick any one of his four moody mixes—and remember where you heard about him first.

Bullet also makes a fine impression with "Find A Way" by B.J. Crosby, who waxes inspirational with the flair of a seasoned chanteuse. Props to LaMendola and Doane for their solid gospel/house production.

Bassline Records is another New York label that has been making oh-so-festive noise in recent months. With its latest offering, "You Gotta Know," producer Mike Mucci kicks a real cutie under the moniker Nonstop. The cryptically named Mr. Mann (we want to know more about this intriguing singer) gets all smooth'n'soulful amid the track's atmospheric blend of disco strings, fluttering sax lines, and swirling organs. Lovely for touch-dancing the way they did in "Saturday Night Fever." Mmmmm . . .

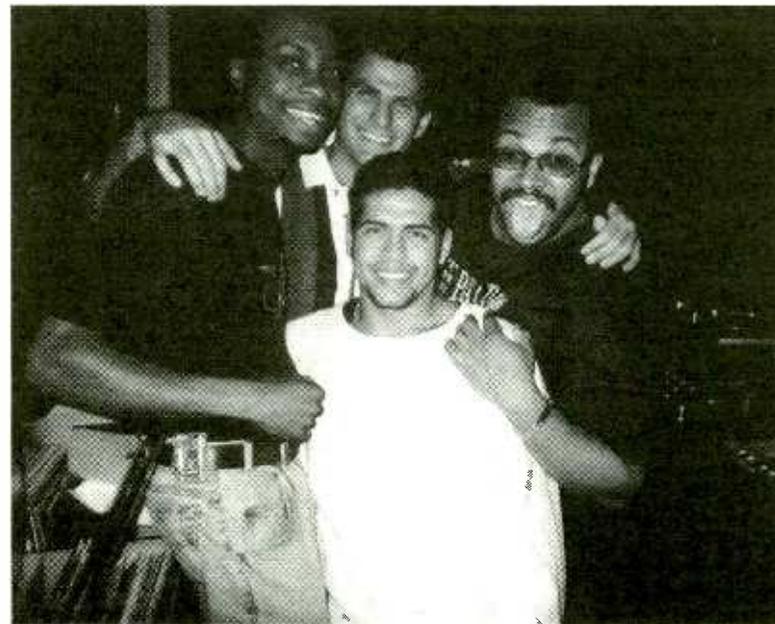
It has been way too long since the remix-happy folks in Evolution rolled out one of their own creations. The recording act/production team makes

up for the delay with "Look Up To The Light," a spiritually charged anthem on deConstruction Records. The instantly contagious chorus is an air-puncher if there ever was one, and it is underlined with the kind of sugar-sweet synths and forceful beats that manage to please both househeads and hi-NRG twirlers. Do we dare wish for a full-length album anytime in the near future?

Speaking of deConstruction, how utterly cool is it that the flawless "Hiway" by De'Lacy (a single first heard on the rambunctious Slip'n'Slide Records) is denting Billboard's Club Play chart *without* the aid of a U.S. major label? DJs, take a bow for proving that you can dig out a great jam on your own.

On an alternative tip, have a bite of "Toothache" by Beggars Banquet/Atlantic rockers the Charlatans U.K. Clubbers will be finding this appetizing thanks to an ingenious reconstruction by the ever-quirky Chemical Brothers. Applause to the Chemical Brothers for bringing their unique perspective to this caustic number while maintaining the essence of the original. Check it out.

Gee Street's cool club subsidiary, G-Zone Records, offers "Something To Feel," a retro-angled pop/house ditty by Pepper Mashay. She shines like a modern-day Rochelle Fleming on this peppy Tony Moran production, gliding through the sing-along chorus with deceptive ease. Of the four mixes, Pete Arden and Guido Osorio's appropriately aggressive and loop-riddled Rickety Disco dub is strong and has underground promise. But we must confess to rarely letting our turntable's arm move beyond the delicious original version.



Jammin' Together. Several of New York's fast-rising club DJs recently converged upon the city's ever-popular Sound Factory Bar for an evening of cutting-edge house and tribal anthems. The soiree also marked the dancefloor success of the LaBelle reunion single, "Turn It Out," with a drag performance of the tune à la "To Wong Foo, Thanks For Everything! Julie Newmar," the film in which it is featured. The MCA release advances to No. 4 on Billboard's Club Play chart this week. Pictured, from left, are jocks Tee Alford, Saint Peter, and Allen Jeffrey. Seated is DJ Lord Gee.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING SEPT. 23, 1995

CLUB PLAY

1. STAY TOGETHER BARBARA TUCKER
STRICTLY RHYTHM
2. I FEEL LOVE DONNA SUMMER
MERCURY IMPORT
3. PADLOCK M PEOPLE EPIC
4. HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
5. LOVE ENUFF SOUL II SOUL VIRGIN

MAXI-SINGLES SALES

1. WANT'N YOU BABY RAJA MORE
WEEDED
2. FADES EM ALL JAMAL ROWDY
3. WHATZ UP, WHATZ UP PLAYA
PONCHO FEAT. L.A. SNO SO SO DEF
4. I'LL MAKE U FAMOUS DA
YOUNGSTA'S AND ILLY FUNKSTAZ POP ART
5. COLORS OF THE WIND HARAJUKU
ZYX

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
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	1	2	7	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	2 weeks at No. 1 RUFFNECK FEATURING "YAVAHN"
2	2	4	7	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
3	5	8	6	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
4	8	17	5	TURN IT OUT MCA 55113	LABELLE
5	3	3	11	LOVE AND DEVOTION EIGHT BALL 070	JOI CARDWELL
6	6	7	10	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
7	4	1	8	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
8	14	24	5	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
9	12	19	7	BAD THINGS LOGIC 59021	N-JOI
10	11	15	9	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
11	9	11	10	MAGIC CARPET RIDE SM-JE 9014	THE MIGHTY DUB KATS
12	22	37	3	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
13	19	25	7	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
14	13	18	8	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
15	7	5	11	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
16	20	23	6	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
17	18	21	7	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
18	27	44	3	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
19	23	26	6	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
20	25	29	5	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
21	15	16	8	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
22	26	36	4	THE PHOENIX HARDKISS 006	GOD WITHIN
23	17	9	12	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
24	10	6	9	COME AND GET YOUR LOVE ARISTA 1-2866	◆ REAL MCCOY
25	28	38	4	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
26	21	10	11	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
27	24	14	10	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
★★★ Power Pick ★★★					
28	36	45	3	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
29	16	12	13	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
30	40	49	3	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
31	37	—	2	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
32	33	39	4	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
33	41	47	3	THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.	E-N
34	39	46	3	AFRO-LEFT COLUMBIA 78045	◆ LEFTFIELD
35	29	20	10	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
36	46	—	2	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
37	32	35	5	PRIMAL SCREAM THERAPY DIGITAL DUNGEON 1206	THE WITCH DOCTORS
38	45	—	2	HOLD MY BODY TIGHT LONDON 0313/ISLAND	◆ EAST 17
★★★ Hot Shot Debut ★★★					
39	NEW ▶	1	1	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
40	47	—	2	ANOTHER DAY CURB 77084	◆ WHIGFIELD
41	31	27	12	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
42	50	—	2	HIDEAWAY SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
43	NEW ▶	1	1	I KNOW A PLACE NERVOUS 20150	KIM ENGLISH
44	35	28	12	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
45	NEW ▶	1	1	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
46	43	32	8	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
47	49	—	2	LUV CONNECTION ELEKTRA 66098/EEG	◆ TOWA TEI
48	42	33	9	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
49	30	13	12	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
50	48	—	2	MERCY C-SIDE IMPORT	CERRONE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®					
★★★ No. 1/GREATEST GAINER ★★★					
1	28	—	2	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	1 week at No. 1 ◆ DAS EFX
2	2	1	5	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
3	1	2	3	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	◆ KRS-ONE
4	3	4	10	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
5	6	3	4	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
6	8	13	6	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
7	9	9	11	SUGAR HILL (T) (X) EMI 58407	◆ AZ
★★★ Hot Shot Debut ★★★					
8	NEW ▶	1	1	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIANA ROSS
9	10	8	14	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
10	7	6	4	TURN IT OUT (T) (X) MCA 55113	LABELLE
11	5	5	16	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
12	16	7	7	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA	◆ THE D&D PROJECT FEATURING D&D ALL-STARS
13	11	11	10	COME AND GET YOUR LOVE (T) ARISTA 1-2866	◆ REAL MCCOY
14	12	19	3	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
15	4	—	2	RETURN OF THE CROOKLYN DODGERS (M) (T) 40 ACRES AND A MULE 55110/MCA	◆ CROOKLYN DODGERS '95
16	18	16	5	THIS THAT SH*T (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
17	NEW ▶	1	1	SEARCH FOR THE HERO/PADLOCK (T) (X) EPIC 78022	◆ M PEOPLE
18	14	10	5	VIBIN' (T) (X) MOTOWN 0407	◆ BOYZ II MEN
19	37	47	3	HEAVEN (T) (X) PERSPECTIVE 7499/A&M	◆ SOLO
20	17	17	8	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
21	26	26	3	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) (X) UPTOWN 55063/MCA	◆ LOST BOYZ
22	29	18	7	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
23	21	24	8	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
24	19	29	6	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
25	40	36	5	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUL
26	35	37	15	FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
27	24	35	15	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
28	38	43	14	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
29	27	20	14	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
30	20	14	5	PANINARO '95 (T) (X) EMI 58370	◆ PET SHOP BOYS
31	13	12	7	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
32	31	27	13	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH EVANS
33	RE-ENTRY	7	7	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
34	33	25	3	YOU BRING ME JOY (M) (T) UPTOWN 55030/MCA	◆ MARY J. BLIGE
35	22	32	9	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
36	23	21	23	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
37	NEW ▶	1	1	EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
38	15	15	4	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
39	NEW ▶	1	1	BRING BACK MY HAPPINESS (T) (X) ELEKTRA 66096/EEG	MOBY
40	32	39	3	CLAP YO HANDS (T) (X) TOMMY BOY 703	◆ NAUGHTY BY NATURE
41	30	33	9	WHERE'S DA PARTY AT? (T) (X) GEE STREET INDEPENDENT/4TH & BWAY 440 612/ISLAND	◆ DOUG E. FRESH
42	NEW ▶	1	1	STAY TOGETHER (T) (X) STRICTLY RHYTHM 024	BARBARA TUCKER
43	NEW ▶	1	1	LOSING MY RELIGION (T) (X) EPIC 78023	◆ ROZALLA
44	41	23	6	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
45	RE-ENTRY	22	22	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
46	34	40	5	WATCH WHAT YOU SAY (T) (X) CHRYSALIS 58438/EMI	◆ GURU FEATURING CHAKA KHAN
47	39	41	12	RELAX (T) (X) MERCURY 2061	◆ CRYSTAL WATERS
48	RE-ENTRY	11	11	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
49	NEW ▶	1	1	THE FEELING (M) (T) (X) AQUA BOOGIE 012	SUGAR
50	42	38	22	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA

○ 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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Yoakam Roars Back With 'Gone'

Long-Awaited Reprise Set An Eclectic Return

BY CHET FLIPPO

NASHVILLE—More than two and a half years after his last studio album, Dwight Yoakam comes roaring back with a real barnburner and his most eclectic, diverse, and quirky work to date.

The Reprise album, "Gone," which ships Oct. 24, opens with the mariachi-flavored, trumpet-driven honky-tonk song "Sorry You Asked" and blasts its way through a history lesson on the styles of American pop music, from ballroom country to Stax soul to the Bakersfield sound.

Yoakam admits that he surprised himself a little bit with the way he pushed the envelope here, but he's very happy with the result.

"This is really a synthesis of everything I grew up hearing," says Yoakam. "You know, this is what we used to hear on radio: Jimmy Reed followed by Buck Owens followed by the Rolling Stones followed by Otis Redding and maybe Bob Wills and the Statler Brothers. This is a blend of music that unfortunately is not around anymore. I think that's one reason that Texas has supported us from the first—that blend of music lingered there longer

than anywhere else."

He wrote eight of the songs himself and co-wrote the other two with Nashville songwriter Kostas. "My songs all came very quickly. It surprised me how they seemed to pop out. I wrote a bunch of things with Kostas, and we threw all of them out but these two."

One of those two is the single, which goes to radio Oct. 2. It's called "Nothing" and will surprise a few people, as it evokes the sound of Bakersfield, colliding with Stax-Volt. It's not every day that you get a Hammond B-3, a tremolo lead guitar (Pete Anderson), a shimmering steel guitar (Tom Brumley), wailing female background singers, and a hushed, spoken-word recitation—all in one sad country song.

"The single will really open some eyes," says Warner/Reprise Nashville Sr. VP of promotion Bill Mayne. "But it's Dwight's logical next step; it's a natural evolution. In a way, he reminds me of the Beatles, in



YOAKAM

that you never know what to expect with each release, but you know it will be exciting. You know he's never going to stay stagnant."

While this is clearly not an album crafted solely for radio—as some are these days—Yoakam and Reprise do see radio happening for these songs.

"I write and record primarily to satisfy myself and the people who buy the records," says Yoakam. "I just really follow my own heart musically. Radio is not something I want to alienate, because obviously that's a large part of the process. But I think it takes away from the spontaneity of the music if you're trying to second-guess radio. Hopefully, I'll find my audience."

Mayne agrees. "Dwight has his audience, and it's a growing one. It's like with

(Continued on page 37)



Double-Platinum Pam. Pam Tillis was the guest of honor at a recent bash Arista Nashville threw at Music City's historic Hermitage Hotel celebrating her two platinum albums, "Homeward Looking Angel" and "Sweetheart's Dance." Tillis' next release, "All Of This Love," is due in November. Pictured, from left, are Arista Nashville president Tim DuBois, Arista senior VP sales and marketing Mike Dungan, Tillis, Arista VP artist development and promotion Jack Weston, and Tillis' manager, Mike Robertson.

From Keith Whitley Tapes, New BNA Album Was Born

BY CHET FLIPPO

NASHVILLE—Keith Whitley's first new studio album since his death in 1988 will ship on Oct. 24. Macabre joke? No, not by a long shot. Some Whitley devotees have taken some of his remaining work tapes and transformed them into a totally new Whitley album on BNA that's a logical, credible—and often moving—extension of his body of work.

These were some of the songs he was working on when he died of alcohol poisoning. "Wherever You Are Tonight" includes 10 self-penned or co-written songs that Whitley had recorded work tapes on in 1985, 1986, and 1987. Early this year those tapes inspired the album, and it all began in the back of a limousine in Dallas.

An RCA Label Group team of chairman Joe Galante, VP/GM Randy Goodman, and BNA VP Dale Turner were in Dallas promoting Lorrie Morgan's album, along with Morgan and her manager, Susan Nadler.

"We were at a radio station, and this was when when the Alison Krauss single ["When You Say Nothing At All"] from the Keith Whitley tribute album was exploding," says Goodman. "Some radio stations had taken that and mixed Keith's version with it to make a duet, and they were playing it over the air. They asked Lorrie if she had heard it and she hadn't, so they played it. It visibly moved her, and the station's phones started lighting up with Keith Whitley fans wanting to talk about him with Lorrie. It was so obvious that there was still a huge fan interest in Keith."

In the limo on the way to the airport, says Goodman, Morgan pulled a tape out of her purse. It was a collection of songs that Whitley had recorded at his publisher, Sony Tree Publishing. They listened to

the tape in the limo and started thinking about the possibilities of Whitley's musical legacy.

Back in Nashville, Galante called Sony Tree president/CEO Donna Hilley, and after they began listening to the tapes along with Morgan, the idea of a new album came up.

"Joe called me in Florida and told me about the tapes," says project co-producer Steve Lindsey, and things got rolling. He and co-producer Benny Quinn of Masterfonics Inc. started evaluating the 27 songs that remained. "You could tell that most of the tapes had only one vocal track on them," says Quinn, "so Keith had only one pass at them. You could also tell that they were track vocals because of the leakage you could hear. But they were good. Real good."

The first thing they did, says Lindsey, was strip the tapes of the rhythm section and everything else but Whitley's vocals. "Then we spent hours and hours, just sitting and listening," says Quinn. "You listen to what the song is and what you hear the song wanting to be. Some songs scream for strings, they want strings real bad. Some songs want mandolin, some want fiddle. We spent hours and hours just listening and figuring what we wanted to do with each song."

The sessions, Lindsey says, "were like a homecoming. All the musicians knew Keith, and it was a special occasion. Some of them said it was a labor of love."

There was at times, both men say, a certain presence was felt by everyone in the Masterfonics studio, and even outside it. "Big time," says Quinn. "I was sitting at my house one night talking to Ron Oates on the phone. Ron was playing piano and synthesizer on the album, and we were discussing the songs we were gonna put strings on. The weather was good, there

(Continued on page 37)

Beach Boys Said To Plan Country Set; Will Hoover's Colorful "Picks"

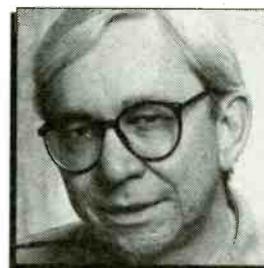
GOIN' COUNTRY: Bruce Johnston showed up at the final Harlan Howard birthday bash here and said the Beach Boys are mulling over the idea of recording an album with a number of country artists. Other attendees included Donna Summer, Steve Earle, Kris Kristofferson, Chet Atkins, and Tenn. Gov. Don Sundquist.

PLECTRUM PLETHORA: In the running for music book of the year has to be "Picks! The Colorful Saga Of Vintage Celluloid Guitar Plectrums." Author Will Hoover, an ASCAP writer and former Epic recording artist and now a newspaper columnist in Honolulu, has taken what you might imagine to be a mundane subject and made it fascinating. Well, as fascinating as guitar picks can be, that is. "What initially intrigued me about picks," Hoover says, "was that they were made of a really fascinating material and that you could stash 500 of them in a common sandwich bag. Try that with any other collectible. Besides, I was pushing 50 and wanted to be the world's foremost authority on something, and guitar picks were the only subject I could find that wasn't taken." Hoover brings disturbing news that there is a celluloid crisis, causing one of the Big Three of pick manufacturers—Jim D'Andrea USA—to quit making celluloid flat picks. A second, Pick Boy of Japan, has reduced its celluloid line, and the biggest firm—D'Andrea—is increasingly using other plastics. Another manufacturer, Fender, has been phasing out its celluloid picks since 1993. Celluloid is made in only two places on earth, neither in the U.S. Plastics manufacturers here won't touch it because the manufacturing process is so dangerous. It's made primarily of cellulose nitrate and camphor and is highly flammable. Celluloid is the pick of choice, as you know, because of its beauty, strength, and "memory"—its ability to regain its original shape after being bent. Hoover is full of such news. Did you know, for instance, that there's a huge collectors' demand for the right picks? And, naturally, there are also counterfeit pick makers. And you'll greatly enjoy the saga of Luigi D'Andrea, the giant of pick manufacturers. An immigrant from Italy, D'Andrea was living in New York's Little Italy when he stumbled across a sidewalk distress sale by a powder-puff maker. Intrigued by the compacts, he bought a sheet of "tortoise shell" celluloid, a mallet, and several dies. His goal was to corner the powder-puff market. It didn't work out. His 9-year-old son noticed that D'Andrea's heart-shaped powder puff decorations

looked something like his cousin Primo's mandolin picks. The light went on above D'Andrea's head, and he took a box of hearts to G. Schirmer and Co. and made his first sale for \$10. The rest is pick history. The book "Picks!" will be published in October by Miller Freeman Books of San Francisco.

NEWS UPDATE: Alison Krauss opens for Bob Dylan Sept. 27 in Fort Myers, Fla., Sept. 28 and 29 in Miami, and Sept. 30 in Tampa... Steve Winwood is finishing a Latin-tinged album here... Neil Diamond has finished cutting 20-some songs here for his first album of original songs since 1991. He has written with Raul Malo and other prominent local writers and cut duets with the likes of Malo, Waylon Jennings, and Chet Atkins. There is a possible January release set... Chubby

Checker has proclaimed that he is now a country singer and is all over town with his new album, "Texas Twist"... A big cyberhowdy to Jerry Jeff Walker, who is now on the Internet at <http://www.io.com/ccamden/jjw>. For a different winter getaway, he's touting his third annual Belize Gonzo Getaway, Jan. 22-27 at the Victoria House on Ambergris Cove on the island of Belize. Meanwhile, he's



by Chet Flippo

hooked up in a sponsorship deal with Miller beer... Mary Chapin Carpenter has left her Takoma Park, Md., management firm, Studio One Artists, after 12 years and is now managed by Borman Entertainment of Los Angeles. Borman also manages Dwight Yoakam and Faith Hill.

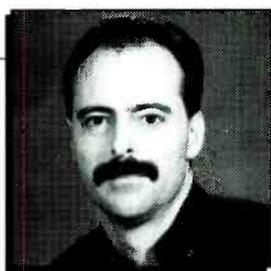
HOW LIKE A SERPENT'S TOOTH: George Jones' two sons are suing him for back royalties they claim he owes them as a result of his 1968 divorce from their mother, who died in 1991.

THE NEXT time somebody tells you there's no such thing as a spontaneous hit, just mention two words: Dolly Parton. Her album, despite being one of her most uneven ever, is a hit. Her single, despite the fact that it was first a hit for her 21 years ago (and a hit for Whitney Houston in 1992), is a hit all over again. All of this has happened without a label push. As they say, this album wasn't released: It escaped.

A PERFECT FIT: Fruit of the Loom will mount two Country Comfort tours next year. The underwear company will sponsor tours by Alan Jackson and Alabama.



COUNTRY CORNER



by Wade Jessen

TIM MCGRAW'S "I Like It, I Love It," controls the No. 1 slot on Billboard's Hot Country Singles & Tracks for a second week, capturing that position after just six weeks of monitored airplay. Meanwhile, McGraw's retail single remains at No. 1 on Top Country Singles Sales, outpacing the No. 2 entry on that list by around 24,000 units, more than a 3-1 margin.

John Brown, promotion VP for Curb, says McGraw has been performing the song in concert for more than a year, which may partially account for the immediate energy at retail and radio. The song will appear on McGraw's third album, "All I Want," available at retail Sept. 19. McGraw will host a radio album premiere of the set the evening prior to its release. The satellite-delivered show has been made available on a nonexclusive basis to stations worldwide and will be followed by a weekend product giveaway. Brown thinks the additional airplay generated by the promotion may hold the song in the upper portion of the chart.

DUET TO IT: Dolly Parton teams with Vince Gill for the highest charting album track (excluding holiday cuts) on Billboard's Hot Country Singles & Tracks in more than a year. "I Will Always Love You," taken from Parton's Columbia set, "Something Special," jumps 53-42 on our airplay list. WQYK Tampa, Fla., was among the first stations to air the cut, where music director Jay Roberts reports that it is the station's most requested song.

The last country album track to receive airplay of this measure was "I Can't Tell You Why," Gill's contribution to the multi-artist set "Common Thread: Songs Of The Eagles." That cut peaked at No. 42 Dec. 11, 1993. Parton took "I Will Always Love You," to No. 1 on two separate occasions: after her highly publicized split with duet partner Porter Wagoner in 1974, and with an updated version of the song on the 1982 soundtrack for "The Best Little Whorehouse In Texas." Whitney Houston's version of the song was a huge pop hit three years ago. Parton's album stays at No. 11 on Top Country Albums and contains updated versions of the hits "Jolene" (1973) and "The Seeker" (1975).

KEEP THE FAITH: Faith Hill wins Greatest Gainer honors on Top Country Albums for her sophomore Warner Bros. set, "It Matters To Me" (6-5), with an increase of more than 1,000 units over the previous week. The lead single from that set, "Let's Go To Vegas," bullets at No. 12 on the airplay list and at No. 11 on Top Country Singles Sales.

Our percentage-based Pacesetter nod goes to Terri Clark's self-titled Mercury package, which jumps 46-31 on the country scorecard, moves 21-15 on the Heatseekers chart, and debuts on The Billboard 200 at No. 194. David Lee Murphy's "Out With A Bang" (MCA) reaches Heatseeker Impact status, moving 120-98 on the big chart, and bullets at No. 13 on Top Country Albums.

GOTTA HAVE IT: Traditional country kingpin George Strait (MCA) is the subject of an elaborate four-disc boxed set titled "Strait Out Of The Box." The package includes a sampling of Strait's early recordings for Houston-based D Records and hit retail outlets Sept. 13. The set highlights many of Strait's radio hits, including the new single "Check Yes Or No," which debuts at No. 63 on Billboard's Hot Country Singles & Tracks. Strait teams with Asleep At The Wheel on the Bob Wills classic "Big Ball's In Cowtown" and with Frank Sinatra on "Fly Me To The Moon."

Mercury's 'Counting' On Wesley Dennis New Single Is Focus Of Radio And Club Promotions

BY DEBORAH EVANS PRICE

NASHVILLE—Though country radio has been slow to embrace traditionalist Wesley Dennis, Mercury Records has so much faith in his hit potential that it's running two special promotions—one geared toward radio and the other to country dance clubs—to raise awareness of the artist.

"This is the third single. This record is too good. We've got to break this, whatever it takes. It deserves that," says Kim Markovchick, Mercury's director of marketing. "It's a great record. Whatever it takes, that's what we're doing right now."

Dennis appreciates Mercury's efforts to promote the record. "They are really behind me and not letting up for one second," he says.

Part of Mercury's efforts to draw attention to Dennis' current single, "Who's Counting?," involves a special promotion with 200 of the country's top dance clubs. "We're giving the clubs the tools to create their own promotion," Markovchick says. "We're going to send out T-shirts, cassette singles, 'Who's Counting?' buttons, autographed posters, and CDs."

The promotion will run Sept. 20-Oct. 7, with clubs competing against each other to see who can set up the best promotion. Participating clubs will send in wrap-ups from their promotions. The clubs with the best promotions will be eligible to win cash prizes or trips to next year's Country Dance Music Seminar.

Markovchick says Mercury worked with Wynn Jackson, head of the Nashville-based company Country Club Enter-

prizes, to select the 200 participating clubs and help coordinate the campaign. The clubs involved in the promotions are in major markets and generally seat between 500 and 1,500 people.

"This is perfect for dance clubs," Markovchick says of the single and the promotion surrounding it. "Since we've run into the wall at radio—we've done OK, but haven't had that big hit single we all want—this is an alternative way to get Wesley out there and make sure the consumer is hearing about him. [We're] giving them some samples of the music so they will go out and buy more."

The other promotion Mercury is holding surrounding "Who's Counting?" is a special contest for radio that is set to run in three stages, with three grand prizes.

(Continued on page 37)

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

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

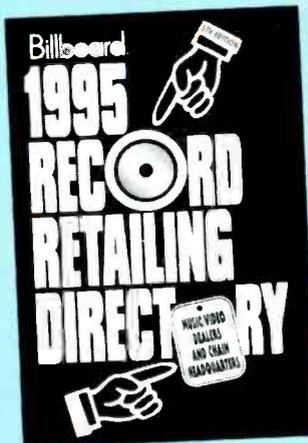
- | | | |
|--|---|---|
| 24 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM | 4 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL | 21 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM |
| 43 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL | 26 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) | 56 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) |
| 70 ANY GAL OF MINE (Not Published) | 1 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM | 29 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI) |
| 32 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM | 69 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 8 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM |
| 51 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) | 13 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM | 3 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Anderson, BMI) WBM/HL |
| 79 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL | 34 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM | 11 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Milene, ASCAP) WBM |
| 38 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM | 6 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | 23 SOMETIMES SHE FORGETS (WB, ASCAP) WBM |
| 14 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL | 51 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL | 40 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL |
| 15 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL | 22 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL | 5 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL |
| 55 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) | 19 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM | 41 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI) |
| 73 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI) | 42 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM | 45 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM |
| 63 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) | 75 KISSES DON'T LIE (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Bantry Bay, BMI) | 16 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM |
| 10 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL | 31 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM | 25 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenates, BMI) HL |
| 68 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL | 12 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL | 57 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI) |
| 17 DUST ON THE BOTTLE (N2 D, ASCAP) | 35 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomasawak, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL | 65 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 50 EVERY LITTLE WORD (Careers-BMG, BMI/Songs Of PolyGram, BMI/foreshadow, BMI) | 37 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 74 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM |
| 64 FEEL LIKE MAKIN' LOVE (Badco, ASCAP) | 52 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM | 54 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM |
| 72 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM | 18 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL | 53 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Bufalo Praine, BMI/Showbilly, BMI) |
| 44 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM | 20 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM | 48 WHO NEEDS YOU A BABY (Lon James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP/Kim Williams, ASCAP/D.L., ASCAP) |
| 9 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL | 2 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 66 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI) WBM/HL |
| 33 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL | 7 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM | 27 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM |
| 46 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 36 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM | 47 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM |
| 62 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM | 67 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI) | 30 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL |
| 39 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM | 58 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI) | 49 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP) HL |
| 61 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM | | |
| 60 IF IT WERE ME (PolyGram Int'l, BMI/St. Julien, BMI/Mighty Nice, BMI) HL | | |
| 28 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, | | |

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	31	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS 10 weeks at No. 1	THE WOMAN IN ME	1
2	2	2	8	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
3	4	4	39	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
4	3	3	24	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/15.98)	JOHN MICHAEL MONTGOMERY	1
*** Greatest Gainer ***						
5	6	—	2	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
6	5	6	3	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
7	7	5	31	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
8	8	7	87	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
9	9	8	11	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5
10	12	—	2	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
11	11	42	3	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	11
12	13	10	77	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
*** Heatseeker Impact ***						
13	17	17	17	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	13
14	10	9	12	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
15	14	11	50	BROOKS & DUNN ▲ ⁴ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
16	15	13	8	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	6
17	19	18	12	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	17
18	16	12	4	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
19	18	15	72	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
20	20	16	66	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
21	22	20	51	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
22	21	14	4	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
23	24	21	84	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
24	23	19	63	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
25	26	22	12	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
26	31	38	66	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
27	27	28	36	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
28	25	23	11	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
29	28	24	34	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
30	29	27	27	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
*** Pacesetter ***						
31	46	55	5	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	31
32	30	26	44	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
33	36	29	49	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
34	32	31	50	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
35	37	37	33	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	34	25	27	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
37	35	30	70	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
38	43	36	102	REBA MCENTIRE ▲ ⁶ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
39	33	32	33	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
40	41	33	85	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
41	38	39	84	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
42	42	40	26	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
43	44	34	156	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
44	40	41	72	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
45	39	35	16	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
46	48	47	55	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
47	47	45	21	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
48	53	51	31	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
49	51	46	30	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
50	49	44	59	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
51	54	56	13	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
52	45	43	24	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
53	50	48	50	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
54	52	49	85	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
55	57	53	56	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
56	55	52	167	MARY CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
57	56	54	60	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
58	61	58	213	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
59	58	50	49	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
60	62	59	153	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
61	65	68	133	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
62	59	63	65	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
63	66	64	50	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
64	72	71	3	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	64
65	60	57	15	JAMES HOUSE EPIC 57501/SONY (7.98 EQ/11.98) HS	DAYS GONE BY	48
66	64	69	13	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
67	63	65	7	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
68	67	61	6	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
69	70	67	148	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
70	71	66	96	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
71	73	62	51	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
72	69	60	60	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
73	74	70	10	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	48
74	75	75	104	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
75	RE-ENTRY	152	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3	

○ 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 SEPTEMBER 23, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 195 weeks at No. 1	GREATEST HITS	227
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	41
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	225
4	5	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	79
5	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	227
6	4	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	33
7	8	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	18
8	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	227
9	9	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	8
10	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	59
11	11	GEORGE STRAIT ▲ ³ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	225
12	13	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	212
13	16	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	6

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	99
15	17	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	19
16	15	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	15
17	19	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	42
18	20	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	49
19	18	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	34
20	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	65
21	—	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	11
22	21	ALABAMA ▲ ⁴ RCA 7170* (9.98/13.98)	GREATEST HITS	200
23	—	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	30
24	—	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	22
25	14	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	20

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

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING SEPTEMBER 23, 1995

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 150 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	3	7	I LIKE IT, I LOVE IT J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	◆ TIM MCGRAW (C) CURB 76961	1
2	5	10	9	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	2
3	6	11	16	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	3
4	9	13	9	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	4
5	3	5	20	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	3
6	8	12	12	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	6
7	2	2	12	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	2
8	10	38	3	SHE'S EVERY WOMAN A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	8
9	15	17	12	HALFWAY DOWN E.GORDY,JR. (J.LAUNDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	9
10	12	14	11	DON'T STOP D.COOK (C.RAINS,T.SHAPIRO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	10
11	4	1	20	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.ewing,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	1
12	14	15	8	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	12
13	16	19	9	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	13
14	19	21	11	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	14
15	17	18	11	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
				*** AIRPOWER ***		
16	21	22	10	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSEY,D.LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	16
				*** AIRPOWER ***		
17	25	32	7	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54944	17
				*** AIRPOWER ***		
18	23	31	5	NO MAN'S LAND S.HENDRICKS (J.S.SHERILL,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	18
19	7	8	16	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) EPIC 77946	7
20	13	6	17	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	1
21	27	27	9	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	21
22	24	24	8	I WANNA GO TOO FAR G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	22
23	26	30	6	SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	23
24	29	33	9	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	24
25	28	26	15	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	25
26	31	34	9	I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	26
27	30	37	7	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY NASHVILLE ALBUM CUT	27
28	32	35	7	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	28
29	18	4	13	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
30	22	16	16	YOU'RE GONNA MISS ME WHEN I'M GONE S.HENDRICKS,D.COOK (R.BROOKS,D.COOK,R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2831	1
31	11	9	14	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
32	33	28	20	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
33	36	39	8	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	◆ SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	33
34	20	7	17	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	3
35	41	48	4	LIFE GOES ON C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	35
36	57	—	2	ON MY OWN T.BROWN,R.MCINTIRE (B.BACHARACH,C.SAGER)	◆ REBA MCINTIRE (C) (V) MCA 55100	36
37	35	23	19	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	44	52	4	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	38
39	38	40	20	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	1
40	46	50	6	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	40
41	42	47	7	THAT ROAD NOT TAKEN J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	JOE DIFFIE (V) EPIC 77978	41
42	53	—	2	I WILL ALWAYS LOVE YOU S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	42
43	39	42	18	AND STILL T.BROWN,R.MCINTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCINTIRE (V) MCA 55047	2
44	48	51	4	GO REST HIGH ON THAT MOUNTAIN T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	44
45	47	55	4	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	45
46	45	49	6	HERE COMES THE RAIN O.COOK,R.MALO (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	45
47	43	44	20	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	2
48	67	—	2	WHO NEEDS YOU BABY J.STROUD (C.WALKER,R.BOUDREAU,K.WILLIAMS)	◆ CLAY WALKER (C) (V) GIANT 17771	48
49	49	54	5	YOUR TATTOO B.CANNON,N.WILSON (KOSTAS,J.TEMPCHIN)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	49
50	51	53	5	EVERY LITTLE WORD A.REYNOLDS,J.ROONEY (M.HUMMON,H.KETCHUM)	HAL KETCHUM (V) MCG CURB 76965	50
51	52	56	6	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	51
52	56	68	3	LOVE LESSONS T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	◆ TRACY BYRD (C) (V) MCA 55102	52
				*** Hot Shot Debut ***		
53	NEW	1	1	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	53
54	55	67	3	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	◆ LEE ROY PARNELL (V) CAREER 1-2862	54
55	58	72	3	BILL'S LAUNDROMAT, BAR AND GRILL B.BECKETT (M.GERMINO,J.A.STEWART)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	55
56	63	73	3	SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77900	56
57	NEW	1	1	TROUBLE T.BROWN (T.SNIDER)	◆ MARK CHESNUTT (C) (V) DECCA 55103	57
58	61	62	6	RAIN THROUGH THE ROOF J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 2101	58
59	65	—	2	ANYTHING FOR LOVE D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	◆ JAMES HOUSE (C) (V) EPIC 77982	59
60	59	66	4	IF IT WERE ME S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	RADNEY FOSTER (C) (V) ARISTA 1-2861	59
61	50	46	14	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	46
62	73	—	2	HONKY TONK HEALIN' B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL (V) WARNER BROS. 17785	62
63	NEW	1	1	CHECK YES OR NO T.BROWN,G.STRAIT (D.A.WELLS,D.H.OGLESBY)	◆ GEORGE STRAIT (V) MCA 55127	63
64	72	71	4	FEEL LIKE MAKIN' LOVE J.CRUTCHFIELD (P.RODGERS)	PHILIP CLAYPOOL (C) (V) CURB 76966	64
65	62	59	17	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
66	74	—	3	WHO'S COUNTING K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	◆ WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	66
67	64	60	12	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
68	54	45	15	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23
69	70	70	4	I'M LISTENING NOW J.SCHERER,P.WORLEY,R.WALLACE (E.HILL,B.REGAN)	◆ RON WALLACE (C) (V) COLUMBIA 78021	69
70	68	61	7	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	56
71	66	57	11	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACAULAY)	◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	49
72	60	58	19	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	19
73	NEW	1	1	BORN IN THE DARK J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	73
74	71	65	20	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
75	NEW	1	1	KISSES DON'T LIE R.BENNETT (G.DUCAS,M.P.HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58464	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



FOR WEEK ENDING SEPTEMBER 23, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	5	I LIKE IT, I LOVE IT CURB 76961 3 weeks at No. 1	TIM MCGRAW
2	2	2	13	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
3	3	3	13	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	4	4	7	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
5	5	5	13	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
6	6	6	13	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
7	7	7	8	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
8	10	10	6	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
9	9	9	12	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
10	8	8	13	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
11	12	12	5	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
12	11	11	11	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
13	13	13	4	DUST ON THE BOTTLE MCA 54944	DAVID LEE MURPHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	13	ANGELS AMONG US RCA 62643	ALABAMA
15	19	—	2	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
16	18	18	7	DON'T STOP COLUMBIA 77954	WADE HAYES
17	15	16	4	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
18	16	17	12	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
19	17	20	4	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN
20	21	14	13	BOBBIE ANN MASON COLUMBIA 77903	RICK TREVINO
21	NEW	1	1	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
22	20	19	13	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES
23	NEW	1	1	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
24	NEW	1	1	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
25	25	—	2	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE

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.

Selena Impossible To Forget

SELENA, UP CLOSE: Nearly six months after the death of Selena, there seems to be no abatement in activity surrounding the Tejano/pop superstar. On Nov. 15, EMI Latin is slated to release "Selena Remembered," a longform video biography of Selena containing seldom-seen footage of her personal and professional life. "Selena Remembered" features interviews with family members, EMI executives, and labelmates **Alvaro Torres** and **the Barrio Boyzz**.

Last week, EMI Latin released "Techno Cumbia" and the title track to Selena's blockbuster album "Dreaming Of You." The first two singles from "Dreaming Of You"—"Tú Sólo Tú" and "I Could Fall In Love"—ran 1-2 on Billboard's Hot Latin Tracks for five successive weeks. "Tú Sólo Tú" logged



by John Lannert

nine weeks at the top of Hot Latin Tracks. Further, "I Could Fall In Love" reached the top 10 of the Hot 100 Airplay chart.

And as many of you know, Q Productions, owned by Selena's father, **Abraham Quintanilla**, is executive producing a biopic of Selena with **Esparza/Katz Productions**. Noted director **Gregory Nava** will helm the film. Selena's brother, **Abraham III**, better known as **A.B.**, will produce an original

soundtrack for his **Phat Kat Groove Productions**.

A.B. says the soundtrack will contain rerecorded versions of Selena's Spanish- and English-language hits, plus new English-language material, such as "Oh No," a cumbia-flavored song written by A.B. and Selena.

Finally, an authorized biography of Selena is due in March 1996. Co-written by **Victor Villaseñor** and the **Quintanilla** family, the book will be published by **Delacourt Press**. A bilingual collector's edition will also be published.

STATESIDE BRIEFS: WEA Latina has snared up a couple of Recording Industry Assn. of America certs for **Luis Miguel's** "Segundo Romance" (platinum) and **Maná's** "Donde Jugarán Los Niños?" (gold). Also, AFG Sigma nabs its first RIAA award for **Los Temerarios'** "Tu Última Canción" ... WEA Latina's Mexican rock act **Café Tacuba** won best Latin video at the MTV Music Awards for "La Ingrata." In other MTV news, MTV Latino has been picked up by Argentina's Multicanal cable system for launch in 16 cities in Argentina.

Tejano notable **Emilio** is slated to release his first country album, "Life Is Good," on Capitol Nashville/EMI Latin. The album's leadoff single, "It's Not The End Of The World," is climbing Billboard's Hot Country Singles & Tracks chart ... "Macarana (Bayside Boys Mix)" reached No. 49 on the Hot 100 this week.

ARGENTINA NOTAS: Almost two decades after its formation, cult boogie/blues act **Memphis La Blusera** is final-
(Continued on next page)

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Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	11	SELENA EMI LATIN	TU SOLO TU J.HERNADEZ (F.VALDEZ LEAL)
2	2	3	6	LOS TIGRES DEL NORTE	GOLPES EN EL CORAZON TN. INC. (R. VALENCIA)
3	3	4	6	M. A. SOLIS Y LOS BUKIS	SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
*** AIRPOWER ***					
4	NEW	1	1	LUIS MIGUEL WEA LATINA	SI NOS DEJAN L.MIGUEL, K.COBRIAN (J.A.JIMENEZ)
5	4	2	13	SELENA EMI LATIN	I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
6	6	11	3	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S.GEORGE, M.ANTHONY (R.AMADO PEREZ)
7	11	—	2	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J.GONZALEZ (PASTUDILLO, R.VELA)
8	7	7	6	BANDA ZETA FONOVISA	REVENTON UNISEX ZE LUIS (ZE LUIS)
9	5	5	6	CARLOS VIVES POLYGRAM LATINO	LA TIERRA DEL OLVIDO C.VIVES, R.BLAIR (C.VIVES, J.BENAVIDES)
10	9	—	2	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
11	8	10	7	BANDA MACHOS FONOVISA	MI CHICA IDEAL J.A.FABO (H.ORTIZ)
*** AIRPOWER ***					
12	15	—	2	CRISTIAN MELODY/FONOVISA	VUELVE ME A QUERER J.AVEDANO LUHRS (J.AVEDANO LUHRS)
13	NEW	1	1	RICKY MARTIN SONY	TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA)
14	20	—	2	THALIA EMI LATIN	PIEL MORENA E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
15	19	—	2	GLORIA ESTEFAN EPIC/SONY	ABRIENDO PUERTAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
16	12	19	7	LOS CAMINANTES LUNA/FONOVISA	EL DINERO A.DE LUNA (P.GARZA)
17	13	8	18	LA MAFIA SONY	NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
18	23	32	5	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E.GARCIA (M.MARROQUI)
19	10	14	7	ANA BARBARA MUSIVISA/FONOVISA	LA TRAMPA A.PASTOR (F.BARRIENTOS)
20	14	17	9	LOS DEL RIO ARIOLA/BMG	MACARENA LOS DEL RIO (A.ROMERO MONGE, R.RUIZ)
21	16	15	6	LOS CANTANTES MONTANO	EL VENAO C.VALOY (R.ORTIZ)
22	NEW	1	1	INTOCABLE EMI LATIN	LA MENTIRA J.L.AYALA (NOT LISTED)
23	17	6	11	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
24	NEW	1	1	JERRY RIVERA SONY	AHORA QUE ESTOY SOLO C.SOTTO (M.LAURET)
25	NEW	1	1	EXTERMINADOR FONOVISA	EL MENEITO U.OSWALD (O.B.THOMSON JR.)
26	25	35	4	ALEJANDRO FERNANDEZ SONY	COMO QUIEN PIERDE UNA ESTRELLA PRAMIREZ (H.ESTRADA)
27	27	39	3	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A.PASTOR (P.CALDERON)
28	36	—	2	EMILIO CAPITOL NASHVILLE/EMI LATIN	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON, L.BOONE, E.CLARK)
29	18	12	11	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C.PORTER, E.NAZARIO (L.A.MARQUEZ)
30	NEW	1	1	EL GRAN COMBO COMBO/FONOVISA	NO DIGAS QUE NO R.THIER, F.MIRANDA (YOVIEDO BRACHA)
31	38	—	2	OLGA TANON WEA LATINA	UNA NOCHE MAS O.TANON (R.VASQUEZ)
32	NEW	1	1	JULIO IGLESIAS SONY	BAILA MORENA R.ARCUSA (R.LIVI, R.FERRO)
33	21	25	12	BRONCO FONOVISA	OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA)
34	30	29	6	LAURA FLORES FONOVISA	PORQUE SE QUE ME MIENTES M.A.SOLIS (M.A.SOLIS)
35	39	—	2	GARY HOBBS EMI LATIN	TU ME HACES SENTIR G.HOBBS (C.CASTILLO)
36	26	16	7	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO PRAMIREZ (M.URBETA)
37	NEW	1	1	PIMPINELA POLYGRAM LATINO	PASE LO QUE PASE J.GALAN, L.GALAN (J.GALAN, L.GALAN)
38	28	20	12	PEDRO FERNANDEZ POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
39	RE-ENTRY	4	4	MICHAEL SALGADO JOEY	CRUZ DE MADERA J.S. LOPEZ (L.MENDEZ ALMEGOR)
40	40	—	2	MOJADO FONOVISA	TU PIERDES MAS L.LOZANO (E.CHAVEZ MARQUEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	53 STATIONS
1 CRISTIAN MELODY/FONOVISA VUELVE ME A QUERER	1 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	1 LOS TIGRES DEL NORTE FONOVISA GOLPES EN EL...
2 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	2 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	2 SELENA EMI LATIN TU SOLO TU
3 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	3 LOS CANTANTES MONTANO EL VENAO	3 M. A. SOLIS Y LOS BUKIS FONOVISA SERA MEJOR...
4 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	4 EL GRAN COMBO FONOVISA NO DIGAS QUE NO	4 MAZZ EMI LATIN ESTUPIDO ROMANTICO
5 SELENA EMI LATIN I COULD FALL IN LOVE	5 OLGA TANON WEA LATINA UNA NOCHE MAS	5 BANDA ZETA FONOVISA REVENTON UNISEX
6 THALIA EMI LATIN PIEL MORENA	6 JOHNNY RIVERA SONERSONY DEJAME...	6 JUAN GABRIEL ARIOLA/BMG CANCION 187
7 WILKINS RCA/BMG QUE HAS HECHO DE MI	7 HECTOR TRICOCHE RODVEN MUJER PROHIBIDA	7 BANDA MACHOS FONOVISA MI CHICA IDEAL
8 PIMPINELA POLYGRAM LATINO PASE LO QUE PASE	8 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	8 LUIS MIGUEL WEA LATINA SI NOS DEJAN
9 DONATO & ESTEFANO SONY Y BAILO	9 INDIA SOHO LATINO/SONY O ELLA O YO	9 LOS CAMINANTES LUNA/FONOVISA EL DINERO
10 CLAUDIO RODVEN TU ERES MI REFUGIO	10 TITO NIEVES RMM/SONY NO ME QUEDA MAS	10 LA MAFIA SONY NADIE
11 PORTO LATINO RODVEN DIVINO AMOR	11 TITO ROJAS M.P. ESPERANDOTE	11 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA
12 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	12 JAILENE EMI LATIN SOY UNA DAMA	12 EXTERMINADOR FONOVISA EL MENEITO
13 LUIS MIGUEL WEA LATINA SI NOS DEJAN	13 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	13 INTOCABLE EMI LATIN LA MENTIRA
14 ALVARO TORRES EMI LATIN AL ACECHO	14 SELENA EMI LATIN I COULD FALL IN LOVE	14 EMILIO CAPITOL NASHVILLE/EMI LATIN IT'S...
15 ALEJANDRO SANZ WEA LATINA LA FUERZA DEL...	15 GIRO SONY SI TU SUPIERAS	15 ANA BARBARA MUSIVISA/FONOVISA LA...

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.

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Higher Octave

SEPTEMBER 23, 1995

Craig Chaquico



Grammy Nominated
Acoustic Planet

Indie label Higher Octave Music is **HOT!** They have dominated the guitar scene with Ottmar Liebert (record 271 weeks on the New Age chart!). Craig Chaquico and Neal Schon. Don't miss Lara & Reyes (see review below), 3rd Force and Shahin & Sepehr.

New releases this month from Jonathan Cain of Journey and Jon Anderson of YES...

New Higher Octave Releases

Street Date: September 26

Jonathan Cain "Piano With A View" (7079)
Elegant...romantic... evocative. Journey's famed keyboardist and songwriter ('Faithfully,' 'Open Arms') expresses a lifetime of passionate instrumental music.

Jon Anderson "Angels Embrace" (7080)
The latest solo project by Jon Anderson, celebrated founder and vocalist of rock group, Yes. "Angels Embrace" includes healing instrumentals, Celtic chanting and distinctive vocals.

Higher Octave Retail Promotions

- CUSCO "Apurimac II" (7067)**
Best Buy
• National Insert
• Around The World Endcap
- Shahin & Sepehr "e" (7076)**
Best Buy
• National End Cap
- Barnes & Noble**
• National Listening Wall
- Tower Records**
• Key Store Listening Post
- 3rd Force "Force Of Nature" (7077)**
Best Buy
• National Listening Post
- Barnes & Noble**
• National In-Store Play Program

Tour Info

- Lara & Reyes**
Sept. 28-Oct. 1 Fairmont Hotel, S.F., CA
- Oct. 6 Majestic Theatre, San Antonio, TX with Julio Iglesias
- Oct. 26 Hyatt Hotel, S.F. CA. KKSF AIDS Sampler Release Event
- Craig Chaquico**
Oct. 6 Mountain Winery, Saratoga, CA
- Oct. 7 Coach House, San Juan Capistrano, CA
- Oct. 8 Catalina Jazz Festival, Catalina, CA
- Oct. 15 Catalina Jazz Festival, Catalina, CA
- Jonathan Cain**
Oct. 8 Catalina Jazz Festival, Catalina, CA

Review

Lara & Reyes "Guitarras Hermanas" (7074)
"There may be something a little more than vaguely familiar about the seamless acoustic blend of "sister guitarists." First, there's the subtle rhythmic variations within an infectious flamenco framework. Then those lightning fast note races, with both participants running literally neck and neck, as well as other, more loping statements with jungle soundscapes and relaxed imagery. Just don't tell Strunz & Farah that these new kids in town are primed to take over their gig."

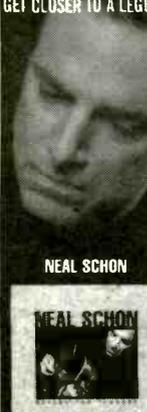
- BY JONATHAN WIDRAN OF JAZZIZ MAGAZINE

Ottmar Liebert



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Artists & Music

Monte Video Sweeps MTV Brasil Awards

BY ENOR PAIANO

SÃO PAULO, Brazil—Singing idol Marisa Monte dominated MTV Brasil's first Music Video Awards, as the video to her hit "Segue O Seco" triumphed in five categories during the ceremony held here Aug. 31 at the Memorial da América Latina.

"Segue O Seco" was named videoclip of the year and best video, música popular Brasileira. The video also won in the director, editor, and photography categories. "Segue O Seco" is contained on Monte's 1994 EMI Brasil-Odeon album "Rosa E Carvão," released in the U.S. as "Rose And Charcoal" on Metro Blue/EMI.



MONTE

Monte's labelmate Paralamas notched two trophies, for best pop video and best video, audience choice, for its clip of "Uma Brasileira," recorded with Sony star Djavan.

Brazil's rock pioneers Rita Lee, now signed to EMI, and Raúl Seixas, who died in 1989, were honored for their careers with videos.

Hosted by TV Globo comedian Marisa Orth, MTV Brasil's awards show featured performances by Monte; Paralamas with labelmate Carlinhos Brown, who wrote "Segue O Seco" and "Uma Brasileira;" Warner rock icons Titãs; and Sony stars Skank and Chico Science, the latter of whom performed with Warner legend Gilberto Gil.

Roadrunner's thrash mavens Sepultura closed the program, with all of the invited performers joining the group on stage for a *batucada*, or jam session.

The best video, audience choice, was chosen by 18,000 MTV Brasil viewers. All of the other awardees were selected by a panel of 100 journalists and industryites. Paralamas appeared Sept. 7 at MTV's Video Music Awards in New York.

Here is the list of winners with their respective record labels:

- Best video, rock:** "Bea-A-Bá," Raimundos (Banguela/Warner).
- Best video, pop:** "Uma Brasileira," Paralamas (EMI).
- Best video, MPB:** "Segue O Seco," Marisa Monte (EMI).
- Best video, rap:** "175 Nada Especial," Gabriel O Pensador (Sony).
- Best video, new band:** "Sobre O Tempo," Pato Fu (Plug/BMG).
- Best direction:** "Segue O Seco," Claudio Torres, José Henrique Fonseca.
- Best photography:** "Segue O Seco," Breno Silveira.
- Best editing:** "Segue O Seco," Sergio Mekler.
- Best democlip:** "Leaving It All Behind," the Teahouse Band (unsigned).
- Videoclip of the year:** "Segue O Seco," Monte.
- Best video, audience choice:** "Uma Brasileira," Paralamas.

LATIN NOTAS

(Continued from preceding page)

ly reaping commercial rewards. The band's sixth album, "Memphis En Vivo" (DBN), was certified platinum for selling more than 60,000 units. In addition, the group sold out five shows in August at the 5,000-seat Obras stadium in Buenos Aires... Last month, highly regarded singer/guitarist Carca introduced his latest album, "Miss Universo" (Estupendo), by playing to a full house at Buenos Aires nightclub Morocco. Guest appearances were made by Sr. Flavio of Sony stars Los Fabulosos Cadillacs and Adrián Dargelos of Sony's hot rock act Babasónicos... "Dale Aborigen" (Del Cielito), the latest album by legendary punk band Todos Tus Muertos, features a track, "Máte," that has been nominated for MTV's best Latin video award. On Aug. 19, the band concluded its Mexican tour with a performance at Festival for Chiapas, along with Red Hot Chili Peppers, Suicidal Tendencies, and Primus.

concert news dominates the local scene. First, Alan Parsons is slated to perform Oct. 21 in Santiago. The show is being promoted by La Gargola... After promising to perform in Chile in late October, Sony megastar Julio Iglesias has decided to cancel the engagement. Apparently, local promoters said they could not fill a Santiago arena, so Iglesias passed. His latest album, "La Carretera," has gone gold (15,000 units sold) in Chile.

BMG Argentina stars Soda Stéreo are scheduled to play Santiago in late November in support of the band's recently released "Sueño Stéreo"... Warner Mexico's Chilean idol act La Ley has launched a six-country tour to back its latest release, "Invisible," which has struck platinum (25,000 units sold) in Chile.

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

CHILE NOTAS: As spring approaches,

VERONICA

(Continued from page 27)

"We wanted to have an extensive street campaign to establish a presence for her before serving R&B/mainstream and CHR radio with promotion CDs on Aug. 21," says Murray. CDs of "Without Love" were also serviced to college, clubs, mix shows, and other outlets

about the same time. On Aug. 24, BET and the Box were serviced with the video.

The clip aired along with other videos on conference monitors outside panel sessions during the Vibe Music Seminar held in New York in late August.

Billboard FOR WEEK ENDING SEPTEMBER 23, 1995

Top New Age Albums™			
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL
			ARTIST
1	1	78	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116
			★★ NO. 1 ★★ 71 weeks at No. 1
2	2	28	LIVE AT RED ROCKS ● GTS 4579
3	3	198	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.
4	4	9	AN ENCHANTED EVENING DOMO 71005 HS
5	5	126	IN MY TIME ▲ PRIVATE MUSIC 82106
6	6	20	BY HEART WINDHAM HILL 11164
7	7	14	VIVA! EPIC 66455
8	9	46	FOREST ● WINDHAM HILL 11157
9	8	276	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026
10	10	2	BELOVED NARADA 64009
11	12	72	CELTIC TWILIGHT HEARTS OF SPACE 11104
12	11	22	QUEST OF THE DREAM WARRIOR NARADA 64008
13	16	48	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS
14	17	106	HOURS BETWEEN NIGHT + DAY EPIC 53804
15	18	32	EUPHORIA (EP) EPIC 66862
16	15	49	MANDALA DOMO 71001
17	14	68	MONTEREY NIGHTS GTS 4570
18	13	7	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422
19	20	9	HEART & SOUL TIME LINE 09
20	21	23	BEYOND THE THUNDER HIGHER OCTAVE 7073
21	22	88	NARADA DECADE NARADA 63911
22	23	15	I LOVE YOU PERFECT SILVA AMERICA 1015
23	25	46	WINTER SONG GTS 4572
24	24	24	TYRANNY OF BEAUTY MIRAMAR 23046
25	RE-ENTRY		BETWEEN FATHER SKY AND MOTHER EARTH NARADA 63915

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

Classical KEEPING SCORE



by Heidi Waleston

CRANKY AT THE TIMES: The New York Times elected to kick off—or rather, kick—Classical Music Month recently with a snide “Critic’s Notebook” that characterized just about everyone involved as a bunch of self-congratulatory marketing phonies without budget, taste, or understanding. Indeed, one could get the impression that the estimable Allan Kozinn, a usually thoughtful critic, thinks that promoting classical music is actually a bad idea and that he is—to borrow the

Claude Rains line from “Casablanca”—“Shocked! Shocked!” to discover that classical record labels are in business to make money.

Kozinn expends much of his vitriol on the labels’ year-round efforts at non-core classical marketing efforts, taking shots at compilation discs like the “Mad About” series or “Baroque At Bath-time,” giving classical CDs titles, pop-fashion (horrors!), or putting a gauzily photographed post-coital couple on a disc that includes Tchaikovsky’s “Romeo And Juliet.”

What’s the big deal? The marketing isn’t corrupting the performances, and Tchaikovsky and Bach can survive a little tackiness in the interests of experimentation. It’s music, after all, not religion. The labels in question are not limiting their output to such activities, and the back-catalog exploitation (which is often designed for the wallpaper listener rather than the convert), helps finance the pure frontline product for the cognoscenti. But then, perhaps, vituperators against attempts to popularize classical music would prefer it to remain a closed little world, accessible only to those who have logged the requisite hours of listening, reading, and study. If no one else gets in, the club remains exclusive.

Classical Music Month should have more money to spend. With a real budget, some big sponsors, an ad agency, better graphics, TV time, a classy national spokesperson who can appeal to a wide audience, and real events, not just piggybacks on existing ones, classical music could make a real PR impact, providing serious

ammunition for a campaign to get music back on the radar screens of local school principals and superintendents, to say nothing of parents. In the meantime, so what if the logo only has four lines? It’s a start. As Alicia Silverstone might put it, the guys at the Times should get a life.

ALOST LADY: Geoffrey Simon, conductor and artistic director of the 4-year-old indie label Cala, has a new discovery for us: the forgotten composer and violinist Maddalena Lombardi Sirmen (1745-1818). Cala (which is distributed by Allegro) has put out Sirmen’s six string quartets, played by the *Allegri String Quartet*.

According to Sirmen’s contemporary champion, **Elsie Arnold**, these engaging two-movement pieces, which were first published in 1769, were probably written when the composer was under 20 and a student at one of the famous Venetian *oespedali*, orphanages that specialized in music instruction. They were therefore written just as the idiom of the string quartet was beginning to emerge.

Sirmen, who was also a violinist, studied with Tartini. She left the orphanage at 21 to begin a career as an itinerant musician—and was obliged to marry before the orphanage would let her go. She had considerable success as a violinist early in her career, but later moved into singing, as the fashion in violin playing changed, and auditors expected a performer to “play like a man.” Little is known about the last 30 years of her life.

Sirmen also wrote six violin concertos, six string trios, and several violin duets. As for future Sirmen recordings on Cala, Simon reports that he has seen a score for one of the violin concertos, and it “looks interesting.”

Cala, which has its main production facility in London, recently joined forces with another label, United. Among its current offerings is “The London Cello Sound”—the 40 of four London orchestras playing bionic arrangements of such works as “The Swan” and *Rachmaninoff’s* “Vocalise.”

IN MEMORIAM: The Czech conductor Václav Neumann died in Vienna Sept. 2. He was 74. Chief conductor of the Czech Philharmonic from 1968 until 1990, he embodied the spirit of Czech music.

His large discography, primarily on Supraphon but on other labels as well, includes the complete symphonies of *Martinů*, *Dvořák*, and *Mahler* and recordings of Czech opera, including *Dvořák’s* “*Russalka*” and *Janáček’s* “*The Cunning Little Vixen*” and “*From The House Of The Dead*.”

NEW ALBION'S NEW AGE SPIRIT

(Continued from page 13)

otherwise make recordings, such as John Adams and Ingram Marshall. The label also endeavored to document the compositions of new music’s spiritual father, John Cage, as well as such giants in the West Coast sound as Morton Feldman and Lou Harrison.

The major-label classical music industry at the time of New Albion’s inception was “stuck in this necrophilia of the 19th century,” according to Reed, and was not interested in contemporary composers—especially those outside the European tradition.

“But I tried to make records that I thought were interesting and hoped that if we kept at it long enough a greater public would come around,” Reed says. “Eventually, with the success of [Henryk] Górecki [on Nonesuch] and Arvo Pärt [on ECM New Series], people realized that contemporary composition didn’t have to be dry and pedantic—it could be emotionally involving and invigorating to listen to.”

Several of New Albion’s most accessible, moving albums are also some of its best sellers. Benefiting from com-

parisons with Górecki’s “Symphony No. 3,” Japanese composer Somei Satoh’s haunting “*Toward The Night*” has become New Albion’s most popular release, having sold more than 15,000 copies, according to the label. The luminous “*She Is A Phantom*,” by influential California pianist/composer Harold Budd and the ensemble *Zeitgeist*, has sold nearly 10,000 copies, the label reports. Befitting New Albion’s credo of “new music from the 14th century to the end of time,” early-music group Ensemble PAN’s “*The Island Of St. Hylarion*,” an intoxicating album of 15th-century Cypriot music, has also sold more than 10,000 copies, according to the label.

New Albion is the first American label distributed by Harmonia Mundi, which administers the cream of English and European independent classical labels, including the Harmonia Mundi France imprint, *Hyperion*, *Opus 111*, *Astrée*, and *Travelling*. Harmonia Mundi’s interest in New Albion stems from the label’s strong identity and the strength of its body of work, according to Harmonia Mundi’s

Juan Gomez. “We take on labels in which we’re optimistic about the catalog,” Gomez says. “And everyone at Harmonia Mundi has followed New Albion closely. We see them as kindred spirits.”

Besides contemporary composers, the more than 70-title New Albion catalog includes such past moderns as Virgil Thomson, Olivier Messiaen, and Karlheinz Stockhausen. But entries by iconoclastic saxophonist/composer Anthony Braxton, the late nuevo tango master Astor Piazzolla, and Mexican maestro Silvestre Revueltas form an equally vital part of the New Albion canon.

The eclectic but enticing nature of New Albion’s roster is exactly what leads the label’s titles to succeed at a retailer like the Musical Offering in Berkeley, Calif., according to the shop’s owner and manager, Joseph Spencer.

“Our ordering here is based on what people who work in the store like, and we like what New Albion does,” Spencer says. “It’s not bang-and-squeak” (Continued on page 111)

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	39	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
2	2	79	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
3	3	54	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	8	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
5	5	261	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	6	3	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00)	THE LILY AND THE LAMB
7	15	7	MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
8	7	16	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
9	8	52	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
10	13	31	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
11	9	27	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
12	14	13	VARIOUS ARTISTS RCA 68261 (9.98/15.98)	OUT CLASSICS
13	RE-ENTRY		NEW EUROPEAN STRINGS(SITKOVETSKY) NONESUCH 79316 (10.97/15.97)	BACH: GOLDBERG VARIATIONS
14	10	30	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
15	12	24	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	14	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
2	2	16	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
3	NEW		KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98)	SO MANY STARS
4	3	20	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
5	7	4	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
6	4	85	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
7	5	12	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
8	6	89	JOHN WILLIAMS/IZTHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
9	8	44	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
10	9	130	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
11	10	84	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	11	14	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
13	12	19	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
14	15	3	BOSTON POPS (WILLIAMS) SONY CLASSICAL 52290 (9.98 EQ/15.98)	STAR WARS-THE TRILOGY
15	RE-ENTRY		THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	3	26	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	NEW		VARIOUS ARTISTS PILZ RECORDS 449084 (5.99)	ROMANTIC PIANO MUSIC
3	NEW		VARIOUS ARTISTS PILZ RECORDS 449085 (5.99)	MEDITATION: VOL. 1 & 2
4	NEW		VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM
5	4	61	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
6	NEW		VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
7	NEW		VARIOUS ARTISTS PILZ RECORDS 449055 (5.99)	TCHAIKOVSKY: SLEEPING BEAUTY
8	NEW		VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9
9	11	2	YEHUDI MENUHIN SERAPHIM 68538 (5.90)	VIVALDI: THE FOUR SEASONS
10	NEW		VARIOUS ARTISTS PILZ RECORDS 449051 (5.99)	BACH: WELL TEMPERED PIANO
11	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 49050 (9.98/13.98)	BEETHOVEN: PIANO SONATAS
12	1	57	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
13	6	24	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
14	NEW		VARIOUS ARTISTS PILZ RECORDS 449063 (5.99)	HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC
15	NEW		VARIOUS ARTISTS PILZ RECORDS 449062 (5.99)	CHOPIN: WORLD FAMOUS PIANO MUSIC 1 & 2

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



by Jim Macnie

JAZZ ON THE WING: Joshua Redman may have recorded his new album in a basement, but his music is going to be heard in the sky.

"Spirit Of The Moment: Live At The Village Vanguard" is part of a Warner Bros. marketing campaign that avails the label's jazz artists to travelers on United Airlines during the year's peak travel periods. Throughout November and December, when much of the citizenry is in motion for Thanksgiving and Christmas celebrations, the Warner Bros. Jazz Airspace will be open for business on a single channel of United's in-flight audio program. "Do you love this?" laughs Marylou Badeaux, product manager for Warner Bros. Jazz. "For two hours a channel will be all ours!"

The program will include cuts from **Foreplay's** "Elixir," the **Yellowjackets'** "Dreamland," pianist **Brad Mehldau's** "Introducing Brad Mehldau," organist **Larry Goldings'** "Whatever It Takes," **Michael Franks'** "Abandoned Garden," and **Redman's** live double disc and selections from the "Warner Jams All-Stars" record.

"Jazz is a tough genre to sell," says Badeaux. "Traditional jazz doesn't get much radio at all, and the airplay contemporary jazz gets is still limited compared to pop. So the question is 'How do you reach the buyers?' We believe they are upscale. In flight, you're looking at a demographic that is perfect for us, both age-wise and money-wise."

The key fourth-quarter releases found a home because Badeaux herself was a frustrated jazz lover in motion much of the time. "A couple of months ago, I was on two or three airlines within a four-day stretch, and in every case I noticed that Warners—not only jazz, but

in general—didn't have much representation on the in-flight music. Then I noticed that there was a channel totally devoted to **Linda Ronstadt**, and [I think], 'Wait a second, we could do this.' As a team we're looking for novel ideas for marketing, and it's really starting to flow."

Also in play this fall is an extensive campaign that places the music of Warner artists behind the counter of 100,000 U.S. post offices. It parallels the much-heralded release of the Postal Service's jazz stamp series, which includes images of **Jellyroll Morton**, **Charles Mingus**, **John Coltrane**, **Charlie Parker**, **Coleman Hawkins**, and others. Warner and the feds are offering a chance for fans to see artists including Redman, Goldings, Mehldau, **Kenny Garrett**, and **Wallace Roney** perform the music associated with the legends on the stamps. "A portfolio of 10 stamps is sold around the country," explains **Jeff Levenson**, vice president of Warner Jazz. "When someone buys [the portfolio], a CD of our artists paying tribute to the heroes is included. Joshua does 'Body and Soul,' Larry does **Errol Garner's** 'Misty,' etc. It's a no-retail, limited-edition item."

Further, says Levenson, "if people dig the music, they're advised in the package that the 'Warner Jams' disc is available in stores, and that many of the participants have new records out."

Also at work seducing listeners is an electronic press kit scheduled to show in the post office lobbies. This video is rife with performances of the tribute cuts and the "Jams" tracks. Journalist **Ira Gitler**, Village Vanguard owner **Lorraine Gordon**, and musicians **David Sanborn** and **Milt Jackson** help explain the essence of jazz. It's personalized at each turn; for example, venerable trumpet master **Doc Cheatham** talks about **Louis Armstrong**. The narrative highlights the legends, young artists, and stamp series: cross-marketing manna. Tower Records will have the same electronic press kit playing in many of its stores.

Chances are good that come Jan. 1, more than a few of the uninitiated will know the names of Josh Redman and John Coltrane. A victory for jazz? I think so.

'HEIGH HO! MOZART' DWARFS OTHER SETS

(Continued from page 14)

bum placed in two endcaps: one in a section called "In A Lighter Vein" and another in the children's section. Jahn says he is on his second order of "Heigh Ho! Mozart" and attributes the album's appeal to the fact that "it's the kind of thing that adults can enjoy, as well as kids."

According to Lutz, the allure of "Heigh Ho! Mozart" will last beyond the run of "Pocahontas" and the upcoming Christmas season. "The timelessness of the tunes means the album will be a catalog evergreen," he says.

This month, Delos releases a companion handbook to "Heigh Ho! Mozart" that serves as a primer for the music and as a guide to music-themed activities parents or teachers can do with children.

The book covers three of the album's songs—"Colors Of The Wind," "Heigh Ho!," and "Beauty And The Beast"—and explains basic musical elements such as melody, rhythm, and dynamics. The suggested activities range from drawing to dancing to telling stories inspired by the music.

By Christmas, Delos plans to have mass merchants carry a 6-inch by 12-inch blister pack that includes the CD or cassette and the guidebook. Next year, an expanded version of the study guide will accompany a sequel album to "Heigh Ho! Mozart."

The man responsible for recasting the Disney tunes into classical pastiche is British arranger and conductor **Donald Fraser**, whose credits include

arranging and executive producing vocalist **Jessye Norman's** "Christmastide" album, as well as conducting and producing the choral album "The Bells Of St. Genevieve."

In rearranging the Disney tunes, Fraser looked to specific examples of the composers' art as templates. In the case of "Winnie The Pooh," he looked to Prokofiev's "Peter And The Wolf" and "Cinderella." With "Little April Shower" from "Bambi," it was Handel's harpsichord suites and "Queen Of Sheba." For "With A Smile And A Song" from "Snow White," it was a prelude and mazurka from Chopin, and for "I Wanna Be Like You" from the "Jungle Book," it was Villa-Lobos' *Bachianas Brasilerias* and *Chôro No. 1* for guitar.

In addition to being an homage to Disney and the great composers, Fraser's work on "Heigh Ho! Mozart" was a learning experience, he says: "It was quite fun, and it has done me a lot of good. It was like taking a course—I had to study all the composers so closely."

According to Fraser, his biggest challenge for the album stemmed from arranging the tunes without their accompanying lyrics. Without the words, the melodies became less structured and more difficult to reharmonize.

The only song to appear with lyrics is "The Second Star To The Right," which Fraser transcribed for choir in the manner of 16th-century English composer **Thomas Tallis**. Arranging that piece was special, Fraser says. "I feel like I

have a close relationship with [lyricist] **Sammy Cahn** now."

Some of the album's performers, such as pianist **Carol Rosenberger** and the **Los Angeles Guitar Quartet**, pitched in with the arrangements for their particular instruments.

Other Delos artists contributing to the album include the **Shanghai Quartet**; flutist **Eugenia Zuckerman**; harpsichordist **Anthony Newman**; violinist **Paul Barritt**; the **Miller Brass Ensemble**, directed by **Vincent Cichowicz**; the **Voices of Ascension**, directed by **Dennis Keene**; and the **English Chamber Orchestra**, conducted by **Fraser**.

Fraser is currently holed up in **Edward Elgar's** former residence, **Brinkwell's House** in southern England, working on the sequel to "Heigh Ho! Mozart" at the desk where the great English composer wrote his famous *Cello Concerto*. The second album should include "Davy Crockett" done as **Aaron Copland's** "Whistle While You Work" as **Beethoven**, and "Kiss The Girl" as **Sibelius**. Other tunes will be treated after **Bach**, **Schubert**, **Berlioz**, **Mendelssohn**, and **Gregorian** chant.

Fraser says that while the work is enjoyable, he feels a special obligation to surpass his previous achievements. "Disney is as much a part of my culture as it is any American's," Fraser says. "I remember waiting in line as a child to see 'Lady And The Tramp,' and I recall a friend and I loving 'Peter Pan' so much that we hid out in the theater afterward so we could see it again."

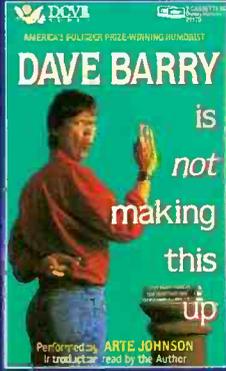
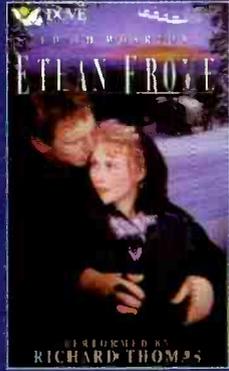
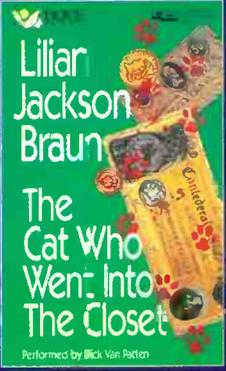
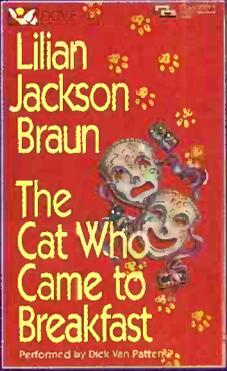
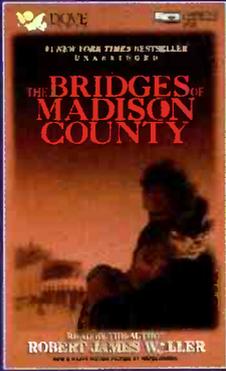
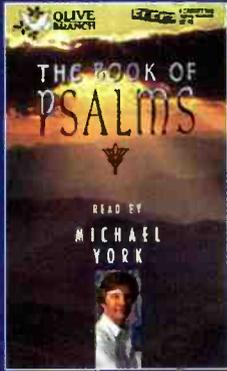
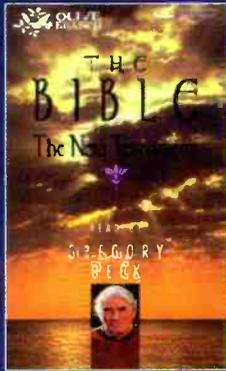
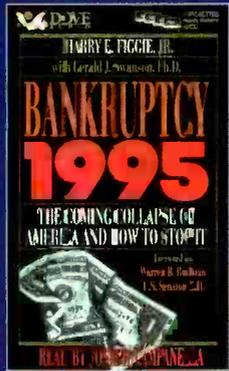
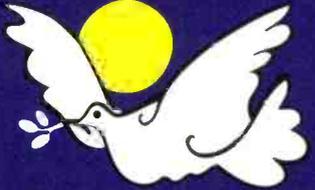
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	15	SOUNDTRACK MALPASO 45949/WARNER BROS.	15 weeks at No. 1 THE BRIDGES OF MADISON COUNTY
2	3	63	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	2	24	DAVID SANBORN ELEKTRA 61759/VEEG	PEARLS
4	NEW ▶		GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
5	4	21	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
6	5	23	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
7	6	18	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
8	7	2	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
9	9	12	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW
10	8	17	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
11	10	19	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
12	12	101	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
13	22	95	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
14	14	5	JOHN MCLAUGHLIN VERVE 7467	AFTER THE RAIN
15	13	91	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
16	17	76	ETTA JAMES PRIVATE 82114	MYSTERY LADY
17	19	6	JOHNNY HARTMAN IMPULSE! 152/GRP	UNFORGETTABLE
18	11	3	THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907	PARKER'S MOOD
19	15	11	JIMMY SMITH VERVE 7631	DAMN!
20	18	2	CHICK COREA STRETCH 1117/GRP	TIME WARP
21	RE-ENTRY		GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS*
22	20	117	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
23	16	15	ANTONIO CARLOS JOBIM VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
24	NEW ▶		THE MCCOY TYNER TRIO IMPULSE! 171/GRP	INFINITY
25	21	86	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	3	FOURPLAY WARNER BROS. 45922	3 weeks at No. 1 ELIXIR
2	2	145	KENNY G ▲ ARISTA 18646	BREATHLESS
3	3	10	THE JAZZMASTERS JVC 2049	THE JAZZMASTERS II
4	6	33	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
5	5	12	WAYMAN TISDALE MOJAZZ 0552/MOTOWN	POWER FORWARD
6	4	14	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING
7	7	50	PHIL PERRY GRP 4026	PURE PLEASURE
8	8	3	J. SPENCER MOJAZZ 0551/MOTOWN	BLUE MOON
9	10	6	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 34167/R.S.	THE RITE OF STRINGS
10	9	16	URBAN KNIGHTS GRP 9815	URBAN KNIGHTS
11	14	4	KEIKO MATSUI WHITE CAT 77727/UNITY	SAPPHIRE
12	12	71	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
13	11	20	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE
14	15	2	JAZZ CRUSADERS SIN-DROME 8909	HAPPY AGAIN
15	16	16	HERBIE HANCOCK MERCURY 2681	DIS IS DA DRUM
16	18	34	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
17	13	5	YELLOWJACKETS WARNER BROS. 45944	DREAMLAND
18	17	16	MARCUS MILLER PRA 60501	TALES
19	20	22	NELSON RANGELL GRP 9814	DESTINY
20	NEW ▶		RICK BRAUN BLUEMOON 92559/AG	BEAT STREET
21	19	44	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
22	21	26	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
23	22	69	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
24	24	7	MARION MEADOWS RCA 66623	BODY RHYTHM
25	23	75	INCOGNITO VERVE 2036	POSITIVITY

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

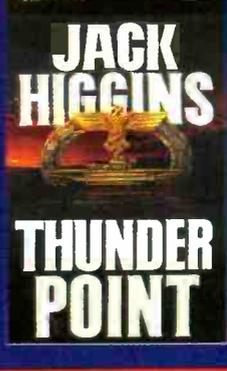
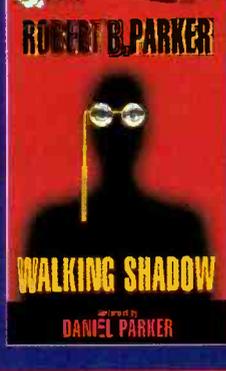
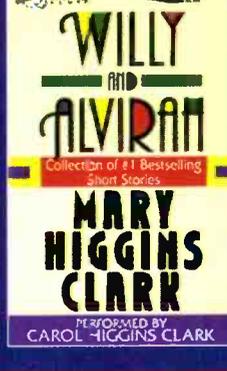
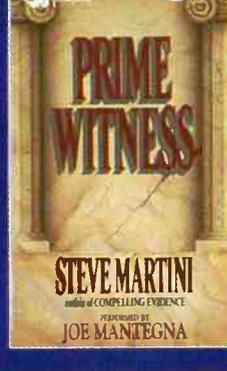
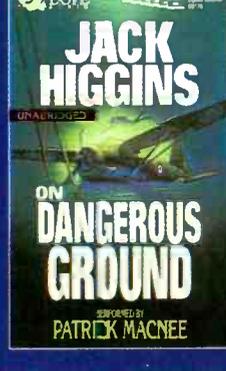
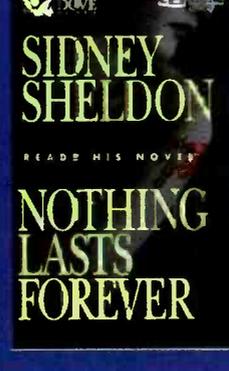
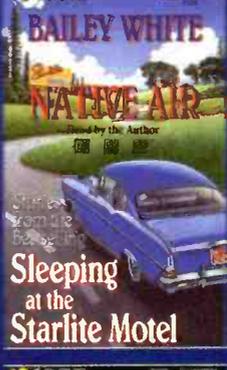
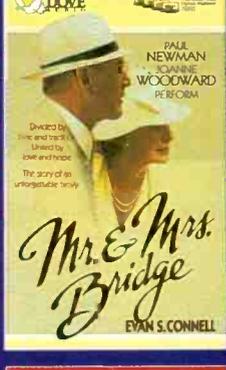
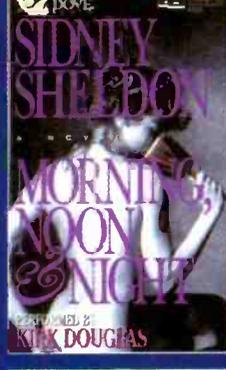
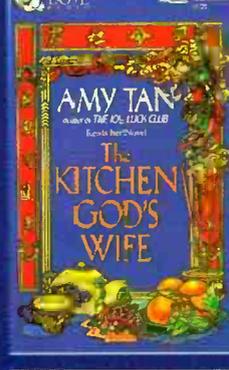
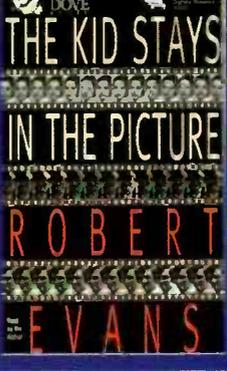
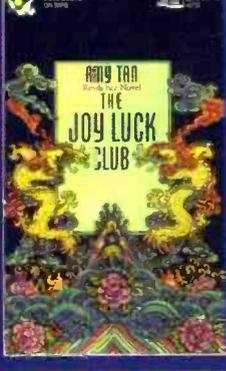
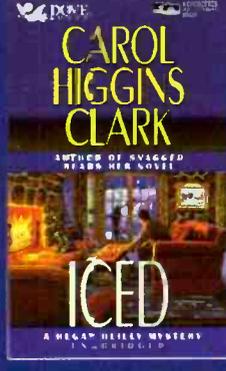
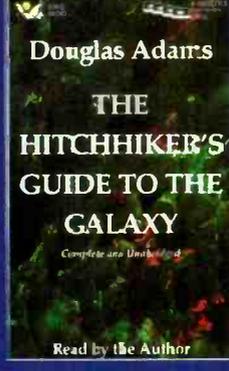
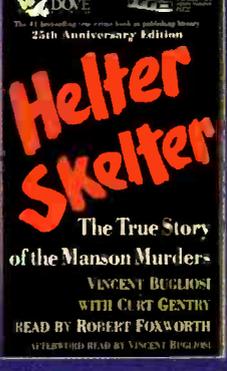
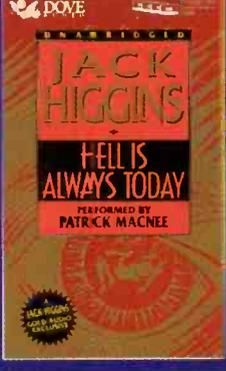
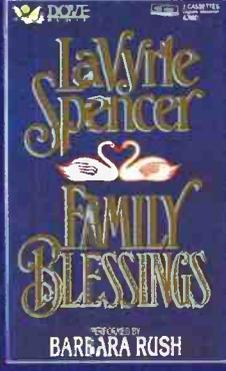
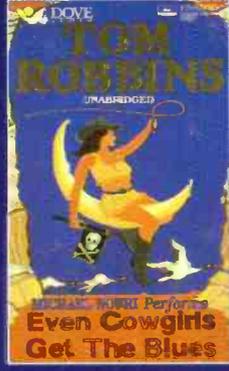
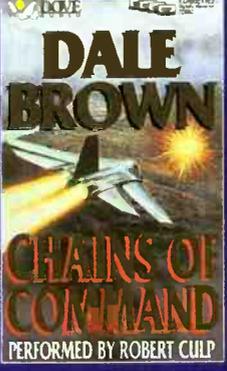
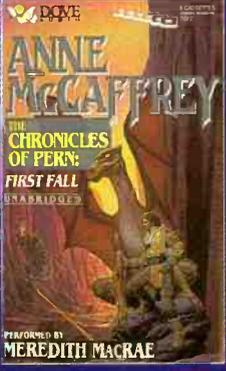



DOVE
AUDIO
10TH ANNIVERSARY

**THE BEST
AUTHORS**

**THE BEST
READERS**

**THE BEST
SPOKEN
WORD**



How Michael Viner Converted A Garage And A Backgammon Victory Into A Pioneering Audiobook Empire

BY CHRIS RUBIN

Once upon a time, books were just that—books, wherein countless words were printed upon page after page. But in these high-tech, high-stress times, many people seemingly no longer have time to read anything other than the morning paper. So the technology that was first used to make books accessible to the visually impaired and other handicapped persons has now been embraced by the mainstream, who have decided they often would rather have their books read to them than read them for themselves.

Dove Audio, one of the pioneering firms in the audiobook field, celebrates its 10th anniversary this year, and its history, successes and upcoming ventures reflect the trends of the industry as a whole.

Now a publicly traded company, Dove Audio began, like

many once-small ventures, in the owners' garage, which they converted to a recording studio. But the seed money came from a backgammon game, in which founder Michael Viner won \$8,000 from his friend, best-selling author Sidney Sheldon. Rather than accept his winnings, Viner suggested that Sheldon partner with him and his wife, actress Deborah Raffin, in an audiobook venture. And Viner and Raffin, who were familiar with audiobooks from a handicapped relative who enjoyed them, also convinced the best-selling author to sign over rights to a couple of his books, which were among the imprint's first releases.

With Viner's background in the music and film businesses (he produced Sammy Davis' "Candy Man" and worked with such artists as Frank Sinatra, George Burns, Hank Williams

Jr. and others) and Raffin's stellar career as an actress on the stage and screens big and small (the miniseries "Haywire" and "The Last Convertible"), they looked at audiobooks with a different—and more entrepreneurial—eye.

"Audiobooks," Viner explains, "had previously been done mostly in excerpts, and for the blind. We brought the medium into the 20th century."



Michael Viner

Others in the entertainment industry didn't see the potential in the medium, at first, Viner recalls. "Most people looked a little askew at us."

But Viner saw beyond the initial market for which they were created. "We had a relative who was handicapped, and we had bought audiobooks for him. I enjoyed them personally, so we asked some of our friends, like Sidney Sheldon, if their stuff was available on tape—and it wasn't."

Raffin's Hollywood career gave the fledgling entrepreneurs unusual access to stars, including Michael Douglas, Ben Kingsley, Tom Cruise, Robin Williams and many others. The celebrity readers on Dove's audiobooks are one of the company's specialties. "We go quite a ways to have what we think is the best group of readers anywhere," Viner says proudly.

HAWKINGS' TIMELY HIT

The first group of audiobooks to come out of Dove included works by Sidney Sheldon and Norman Cousins, as well as Charles Dickens' "David Copperfield" read by Paul Scofield, and Julie Andrews reading her own children's story. The first "huge seller" for the imprint, says Viner, was Stephen Hawking's "A Brief History Of Time," read by radio host Michael Jackson, which sold over a quarter of a million copies.

Ten years down the line, that early best seller has been eclipsed by "The Bridges Of Madison County," read by the author, Robert James Waller, which Viner predicts will sell half million copies.

When they were starting out, Viner and Raffin relied on friends as readers; these days, the celebrities are knocking on their door to be included. One book, which benefited Paul Newman's Hole In The Wall camp, had Newman and his wife Joanne Woodward, Robin Williams, Cicely Tyson and others reading parts of it.

Today, Dove has over 1,000 titles in its catalog, almost all of which are still in print. International sales are increasingly important to the company, and many titles are recorded in a variety of foreign languages, including Spanish, Chinese, Italian, Swedish and French. On books Viner deems "major," Dove will simultaneously put out both abridged and unabridged versions, as well as a Spanish-language edition.

THE POPE'S BLESSINGS

One of Dove's newest divisions is Olive Branch, which is responsible for putting out CD and cassette versions of religious material, including the Bible. Grant Gibbs, who runs Olive Branch, says Dove selected Gregory Peck to read the 12-cassette, 17-CD version of the New Testament, which was produced by Peck's son Stephen. The other current release is a recording of The Book Of Psalms, read by British actor Michael York. And arriving in the fall will be "World Religions" read by the author, Dr. Elizabeth McNamer, "The Wisdom Of John Paul II," read by Kevin McCarthy, and "Blessings," written and read by the multilingual Pope himself in English, Latin, Italian, German, Spanish, Portuguese and French.



Strictly For Kids

Dove's children's division offers youngsters America in the first-person and a hip Snow White

BY MARIA ARMOUDIAN

Three years ago, Dove Audio launched its children's-audiobook division, headed by Deborah Raffin, actress and Dove co-founder. This year, the children's department has expanded to include print books.

"We started the print division based on some wonderful material that was offered," says Raffin. "I just thought some of them would make terrific books."

The print and audio sections will collectively publish 23 to 30 books per year—eight to 10 print books and 15 to 20 audio books. "By choice, we don't want to go too quickly," says Raffin. "It's substantially smaller than the other divisions at the moment, and I don't want to overextend. I want to be able to present quality and unusual material."

Raffin and staff release books that mostly have name recognition; for example, "Audrey Hepburn's Enchanted Tales." The Grammy Award-winning audiobook will be released in print this fall. Around the same time, Dove will release a book by Larry King and his daughter entitled "A Day With Dad," based on the story of their relationship during his divorce.

"The left side is her point of view as child, and the right side is his point of view," explains Raffin.

"I AM AMERICA"

Many of the print books will be or have been offered on tape or as packages such as read-alongs. The latter items feature celebrity readers, sometimes singers and actors, sometimes politicians. Mary Sheldon's "I Am America," for instance, is designed to teach young children about America in the first-

person. In that project, a series of former Presidents and actors read about the states and recite the Pledge of Allegiance.

Other interesting projects include a new, in-house-developed version of Snow White, read by Sharon Stone. With the Snow White story as the core, the character is more "hip" and the story more "quirky" and "fun," says Raffin.

"My approach has always been to attract the child visually and to attract the mother and grandmother by a well-known [personality]," Raffin explains. "I look for that with both authors in the print division and readers in the audio division. You may not think of Sidney Sheldon or Larry King as children's writers, but you're familiar with them in other ways. It makes the books intriguing."

The big names give the books a greater chance in the face of tons of competition, according to Raffin. Name recognition gets the books past the buyer and on to the readers and listeners.

MEDIA AWARENESS FOR KIDS

Another common thread runs through most of the material Raffin chooses. The books not only entertain children, they also educate them or help to build self-esteem. She, in fact, serves on the board of directors for the Scott Newman Foundation, a program that educates children about the media and its effect on them.

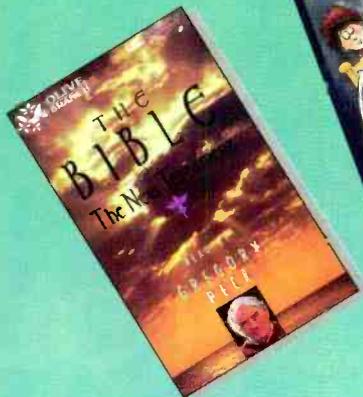
"Although this program began by teaching about drug awareness, now they teach children how to determine the media's signals and choose what's best for them," she observes. ■



Deborah Raffin

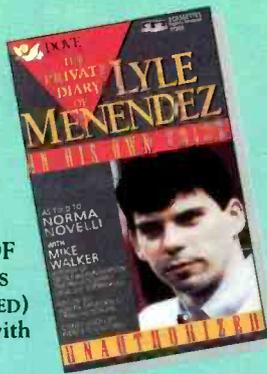
THE BEST IN SPOKEN WORD

NEWT GINGRICH'S BEDTIME STORIES FOR ORPHANS
 Authors: Cathy Crimmons and Tom Maeder
 Performed by: Arte Johnson
 1 Cas. Approx. 1 Hour
 ISBN 0-7871-0577-5 \$9.95

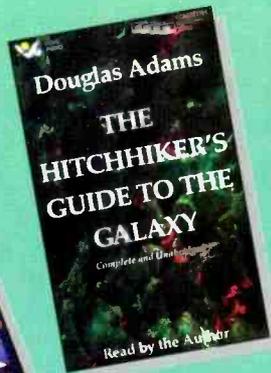


THE BIBLE: THE NEW TESTAMENT
 Read by: Gregory Peck
 12 Cas. Approx. 18 Hrs.
 ISBN 1-55800-983-3 \$39.95

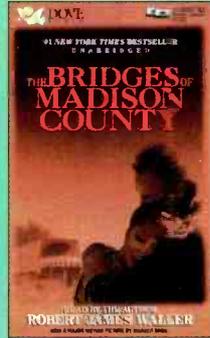
THE PRIVATE DIARY OF LYLE MENENDEZ: IN HIS OWN VOICE (UNAUTHORIZED)
 As told to Norma Novelli with Mike Walker
 2 Cas. Approx. 3 Hrs.
 ISBN 0-7871-0448-5 \$17.95



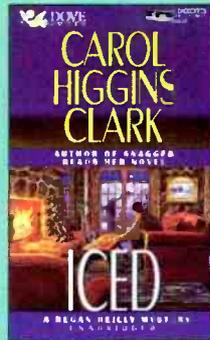
THE HITCHHIKER'S GUIDE TO THE GALAXY
 Author/Reader: Douglas Adams
 4 Cas. Approx. 6 Hrs.
 ISBN 1-55800-273-1 \$24.95



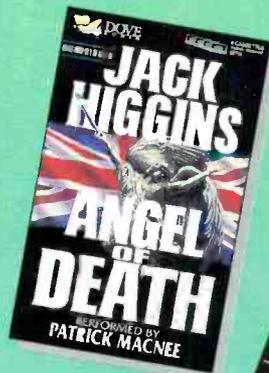
THE BRIDGES OF MADISON COUNTY
 Author/Reader: Robert James Waller
 2 Cas. Approx. 3 Hrs.
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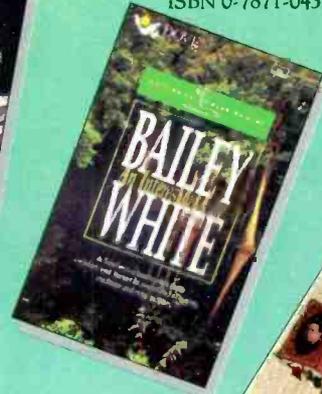
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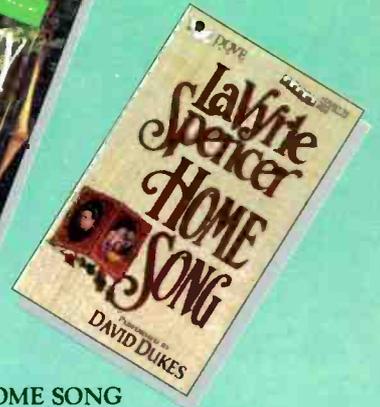
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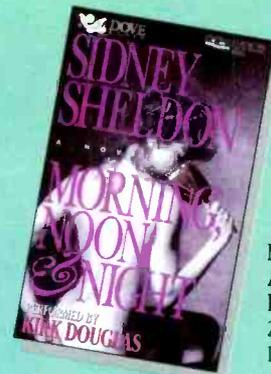
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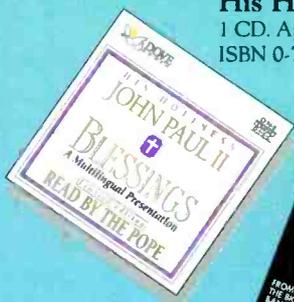
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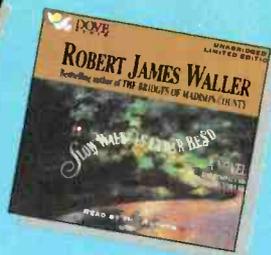
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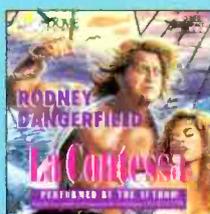
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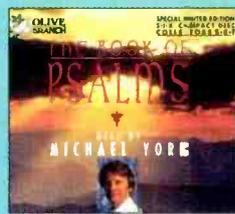
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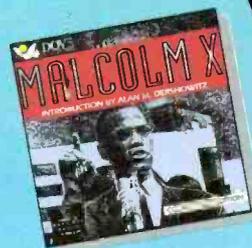
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 Author/Reader: Rodney Dangerfield
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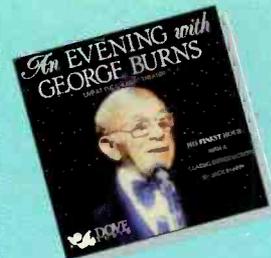
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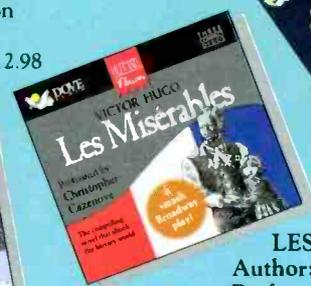
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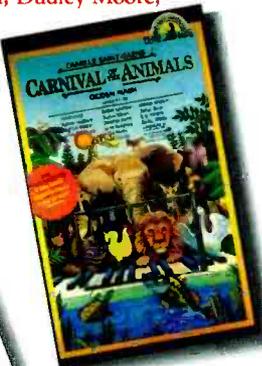
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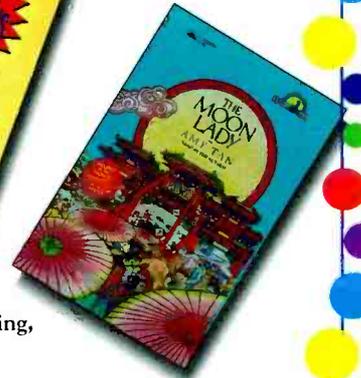
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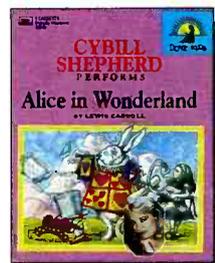


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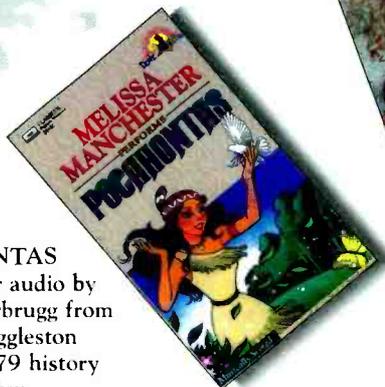
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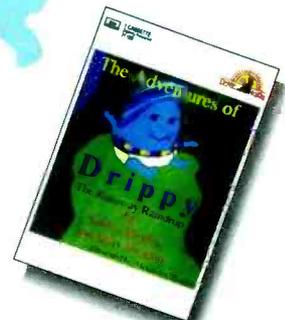
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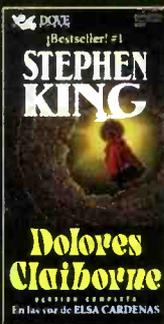
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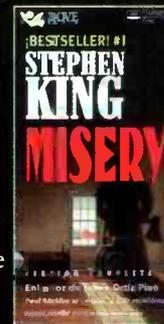
Performed by: Marisa DeLeon
A game played between husband and wife begins when Jessie is innocently handcuffed to the bedposts. Then, in one horrible act, her husband Gerald is dead.



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MISERY

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Performed by: Eduardo Monsalvo
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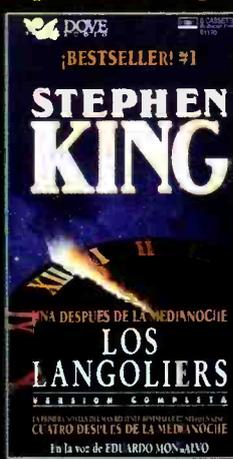
EL POLICIA DE LA BIBLIOTECA

Performed by: Victor Civeira
In an innocent small-town library, Sam Peebles confronts an evil entity with a demonic power. Cross into the world of the unseen, and meet the Guardian of the Library.
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Performed by: Jaime Ortiz Pino
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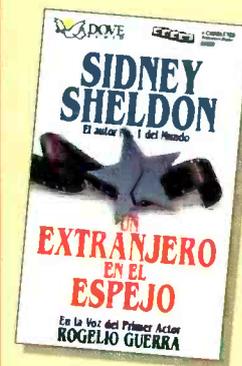


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DOVE AUDIO

10TH

ANNIVERSARY

AUDIOBOOK EMPIRE

Continued from page 44

Sandra Gilbert, responsible for Dove Audio's sales division, says The Bible has been Dove's number-one title in terms of dollars generated and tenth in overall unit sales. "There has been increased activity in religious product due to new roads of distribution," Gilbert says, and sales of the Bible are already reported to be well in excess of \$1.5 million.

Due to that phenomenal response, Olive Branch is presently working on putting out The Old Testament, and is planning on soon releasing a Spanish-language version of the New Testament.

New media require new marketing strategies, and Gilbert, who worked in the music industry in the '60s and '70s, says, "Today is a very different atmosphere. Marketing is more targeted. Before, the records would come out like a shotgun effort, but now it's very niche-oriented, with a tighter list of who to send product to. You don't send the Bible to Top 40 stations." Dove is looking into new outlets for its Olive Branch religious product.



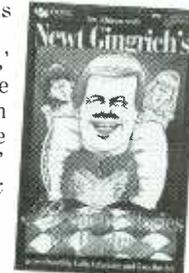
FILM AND VIDEO

With successes like the Bible, the O.J. Simpson-related books and the Stephen Hawkings title over the last decade, Dove has rapidly expanded from its husband-and-wife founders to include 42 employees and several divisions, from audiobooks to print books to music to video and television-production and development deals at the studios. Dove also recently purchased the Skouras' prestigious film library, numbering over 80 titles.

"I didn't imagine this kind of growth," says Viner. "We had some good fortune, like the Faye Resnick book, 'Nicole Brown Simpson, A Private Diary Of A Life Interrupted,' and 'Diary Of An O.J. Juror,' both of which spent time on the *New York Times* bestseller list.

"The last few years, our numbers have increased at least 25% per year," says Viner. He and Raffin work well together, with carefully delineated duties. Raffin focuses on children's and interactive and in-house video production, while Viner devotes most of his time to "grown-up" titles and television movies. "We both work about 18-hour days," Viner says.

The couple had previous experience working together on TV movies and miniseries, including "Sands Of Time" and "Windmills Of The Gods," which she starred in and he produced.



PUBLISHING THE OLD-FASHIONED WAY

Dove began publishing books, the old-fashioned kind, earlier this year, with titles like "Jackson Family Values," and expects to put out 40 to 50 titles per year, many of which will also be released as audiobooks. And coming out this fall are Amy Tan's "The Seven Sacred Fences" and Sidney Sheldon's "Morning, Noon And Night."



Dove is constantly looking for new avenues of growth and expansion. The addition of CDs as a format for audiobooks may bring new customers into the market. So far, Dove has put out about 100 of its titles on CD.

But Viner looks toward the international market for important future sales. "It's just starting, it's the greatest area of growth." Dove has deals in the works with Telavisa in Mexico and Carlton Communications in England.

Whatever new avenues open up in this still-young field, Dove is almost certain to be among the first to pursue them. George Hodgkins, president of the Audio Publishers Association, sees Dove as "one of the more aggressive companies in the promotion of spoken audio recordings." And that isn't likely to change any time soon. ■



... and many more

New Film Division Plans To Issue Four To Six Theatricals, Six To Eight Direct-To-Video Titles Per Year

BY MARIA ARMOUDIAN



Dove International president Tom Skouras

In July of this year, Dove Audio took on a whole new shape. The company that had until then specialized in audiobooks established a new film division, Dove International, bought an 80-to-95 title film library from Skouras Pictures and hired Tom Skouras to be its new president.

Some of the titles purchased are "My Life As A Dog," "Comfort Of Strangers" and "Apartment Zero."

"This [[Dove International] leads Dove into becoming a leading independent in the new-media arena," remarks Tom Skouras, the new division's president. "Now we're involved with printed-book and audiobook publishing, movies-of-the-week and selling films all over the world. It becomes an attractive media to bring in other

companies."

The new division will initially release four to six independent movies theatrically and six to eight direct-to-video titles each year. And although Dove International will do some financing, it will primarily purchase completed films, rather than produce the films itself.

POTENTIAL GOLDMINE

Dove International has already purchased its first five films for international distribution. It's currently staffing the company, looking at potential acquisitions and preparing for its first theatri-

Continued on page 52

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Dove's New Music Division Has Jazz, Blues And Barking Beatles On Its Schedule

BY CHRIS RUBIN

Dove Audio, which has made its name and fortune putting out audiobooks for the last decade, is now officially entering the music field. Clive Fox, director of sales and promotion, heads up the company's music and video operations. Putting out music represents something of a career full-circle for him.

Though he's been working with audiobooks for some time now, Fox and company co-founder Michael Viner date back together to their days at a record label. "Viner and I come out of the record business initially. We were at MGM Records in the '70s. I ran the independent-label division, and Michael had a label [Pride] that we distributed. Michael has always been interested in expanding Dove into the music business."

The very first release from the music division of Dove Audio, "Live From The Pound: The Beatle Barkers," features dogs barking out the hits of the Beatles in a parody of the Fab Four's "Live At The BBC." The title has garnered international media attention, and Fox expects it to become a best-seller world-wide.



Classic jazz from Fitzgerald, Basie, Horne and Charles

HAWKINS, HORN AND HOWLIN' WOLF

While Dove will ultimately put out many kinds of music and more than a few parodies, their primary initial foray will be in the jazz arena.

"We acquired masters from the classic jazz era," Fox explains, "from various producers and estates—recordings by Ella

Continued on page 52

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ROM And New Media: Dove Spreads Its Wings Interactively

BY TRUDI MILLER ROSENBLUM

After establishing itself in the audiobook, book publishing, movie, music and children's fields, Dove is about to spread its wings further by moving into CD-ROM and interactive media.

The company's new division, Dove Multimedia, "made great sense for us because we already have the visual and the audio in so many cases," says Deborah Raffin, co-founder and VP of Dove Audio and president of Dove Multimedia. "If we're developing a book project, we already have the illustrations, and we have the audio for the audiobook. The majority of our contracts include the right to any form of media we like. So multimedia is a very logical next step for us."

Dove's first multimedia title is a CD-ROM version of its audiobook "The Psalms," read by Michael York. The CD-ROM, due out in late fall or early winter, is produced in conjunction with Timberwolf, a new company that is supplying the technology for the project.

In selecting this spiritual title as Dove Multimedia's first foray, Raffin explains, "I wasn't interested in competing with all the sophisticated wonderful games that are out there. I decided to try something for a more mature audience, a broader audience."

The title contains Michael York's reading of the Psalms scored with classical music, with the text on the screen. There is also historical comment in both text and audio, with explana-

Another title, appropriate for both children and adults, is "I Am America," based on Dove's upcoming audiobooks. Written by Mary Sheldon and Bob Van Dusen, the title will feature such celebrities as Ben Vereen, Betty White, Rita Moreno and Harvey Fierstein, each reading about a state in first-person narrative ("I am New York," "I am Georgia") with lively facts and historical information. In addition, the Pledge of Allegiance is read by Presidents Reagan, Bush, Ford and Carter and their wives. The title includes plentiful illustrations

and photos of the states, along with games, quizzes, music and on-screen text.

Dove also has its own version of "Snow White," written by Richard Hack and read by Sharon Stone, which will come out as a book-and-tape combo on Dove Kids later this year, and is being developed simultaneously as an interactive CD-ROM. "It's a fun, wacky, off-center version" of the familiar fairy tale, Raffin says.

TAKING IT SLOWLY

While developing these multimedia titles, Dove is moving slowly and carefully. "Interactive media is certainly the future, and we want to be part of it," says Raffin. "But at the same time, we don't want to rush in and overextend ourselves. At this stage, a lot of people are racing just to get multimedia product out there. I don't want to do that. When people see Dove Multimedia, I want them to think 'quality.' So I'm taking it slowly, preparing for the future, experimenting to see what kind of material works best in multimedia form, and what is the best way to package and present the material. I want to maintain the quality that's driven our company from day one." ■



Readers Sharon Stone, Betty White



tions of events taking place during the historical period in which the psalms were written, along with on-screen text and approximately 400 photos of sacred places around the world, from all cultures and denominations.

"We tried to make it as universal and inspira-

tional as possible," Raffin says. The title also includes questions and answers about the psalms, a glossary of terms and beautiful nature scenes to complement the inspirational words.

QUIZZES AND "CLICKABLE" THINGS

Children's titles in particular lend themselves to the multimedia format, Raffin says, and Dove has many children's CD-ROMs in the works. "The possibilities are endless as to what they can learn," she notes. "The children's CD-ROMs we have planned are all read-alongs, with games and quizzes to help them absorb and comprehend what they read, fun 'clickable' things that entertain and educate."

Dove is currently developing Camille Saint-Saens' "Carnival Of The Animals" on CD-ROM. "We'll have various actors, country-music stars, film stars and comedians, and each one will read every animal," Raffin explains. "The user has the choice of who he wants to hear for each animal. The musical compositions are by Saint-Saens, but depending on who the user selects as the reader, the music is done in a comic style or a country style appropriate to that reader." Dove is in discussions with Philips to develop that title.

Congratulations

Deborah and Michael

on

Dove's

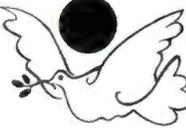
10th Anniversary!

Mimi and Al Bussen



Tin Man Enterprises, Inc., St. Louis, MO

Member APA

DOVE AUDIO

10TH ANNIVERSARY

NEW FILM DIVISION

Continued from page 49

cal release, scheduled for mid-November, a young-adult themed film called "Inside The Goldmine." The film was directed and lead by Josh Evans and co-stars Drew Barrymore.

"The 'alternative' or 'specialized' market is open to all sorts of films," says Skouras. "We won't limit the company to the obvious, intellectual films. We have to market across the board, like any studio. Now, we're looking at a range of films— animated and children's films, Generation X and thrillers and intellectual, arty types of films."

SELL-THROUGH DOCUMENTARY

The book connection has already created movies-of-the-week for Dove Audio. Some of those titles will be good for home video as well, according to Skouras.

"We have already announced a Jurors documentary, which, although it is great for television, is a terrific sell-through product," he says.

The new division was a aural step for Dove, according to Skouras, as it was an extension to what Dove Audio was already doing with books and movies-of-the-week.

"We're continuing to create an important American independent distribution company," explained Skouras. "We will be an all rights distributor, handling TV, home video, theatrical rights, etc."

What's most important about the new development, notes Skouras, is where the combination can lead. "The idea in the independent entertainment field is to get bigger and to have strategic alliances," he says. "It allows you to do more creative financing and makes you more important in the markets you serve. The new combination becomes an attractive media to bring in other companies." ■

NEW MUSIC DIVISION

Continued from page 50

Fitzgerald, Count Basie, Lena Horn, Miles Davis, Louis Armstrong, Coleman Hawkins and others, which are not out on any other labels."

The new label will soon expand into the blues as well, Fox says. "We're about to pick up a line of classic blues titles, including releases by Howlin' Wolf, Lightnin' Hopkins and Ray Charles."

And Dove will eventually move into contemporary music, too, with recordings by new artists coming out some time in 1996. Fox says, "We'll be releasing new artists next year."

"We felt that we have enough product to get started between the jazz catalog and audiobooks," says Fox, adding that his division plans for about 50 releases before the end of year, made up of 30 of the top-selling audiobooks on CD and about 20 musical releases. Fox personally selects all the music titles that will be issued by his division. "I'll take the credit for them," he says.

MUSIC FOLLOWS WORDS

The move into music coincides nicely for Dove with the addition of audiobooks in the CD format and an aggressive push into new outlets. Best of all for the company, the venture into music may, in the long run, help get their audio product into music stores. "Through our distributor, INDI, we are attempting to get our audiobooks on CD into the music accounts. Our spoken-word product is already there, and now we are supplying our distributors with the audiobooks," Fox says.

In some ways, putting out music will be far simpler than marketing the audiobooks the company is known for. Fox says, "We're limited with audiobooks, in how we can promote the product, to print advertising. The beauty of the music business is that you've got radio that exposes your product."

The infrastructure is already in place at Dove, a multifaceted company that has moved from its initial venture in audiobooks to video and television production. And in a clever bit of corporate synergy, Dove will be pushing its upcoming music titles not only into traditional music outlets, but also into non-music stores that already carry its audiobooks. As the largest independent audiobook-company, Dove is already a well-established vendor with Barnes & Noble, Crown and Borders through its audiobook accounts. Now that those chains have added music sections, Dove will be moving those titles into those outlets as well. ■

Penguin USA congratulates
Dove Audio and Books



on their
10th Anniversary.

Here's to the next 10 years
of continued
growth and success.



Songwriters & Publishers

ARTISTS & MUSIC

Sibling Songwriters Stay In Tune

R&B Acts Drawn To Jerry, Katreese Barnes

BY HAVELOCK NELSON

NEW YORK—Crash-collision collages and slavish sound schemes may be key elements in black pop these days, but the reflective human touch of sibling songwriters Jerry and Katreese Barnes has not gone unnoticed.

Besides being covered by such stylish singers as Roberta Flack, Chaka Khan, Tony Terry, and the late Phyllis Hyman, the duo's compositions have also inspired rappers. Specifically "Sugar Free," which dates back to 1985, was sampled by Grand Daddy I.U., Neneh Cherry, and, more recently, AZ, whose single "Sugar Hill" is currently a hit on Billboard's Hot R&B Singles and Hot Rap Singles charts. The original composition was performed by the Barneses in the '80s when they were part of Juicy.

Though they haven't had to deal with the situation yet, Katreese says, "I've questioned what I would do if someone samples one of our songs and totally bastardizes the lyrics. You'd get this \$100,000 check in the mail. I would give half of it to some positive charity."

The two BMI writers also operate their own publishing company, Jareese Music in the U.S., with international

administration by MCA Music. Born 11 months apart, the siblings say they resolve their creative differences like



Jerry and Katreese Barnes

lawyers. "When we get into debating whether something works or doesn't, you'd better present something on the table that has meat," says Jerry.

Their roots are in blues-based music. "To me, blues is feeling and emotion on a high level, anything from Aretha

Franklin to John Coltrane," says Katreese. During their teens, they both started developing a cross section of musical influences. Funk foot soldier James Brown, Motown boys-to-men the Jackson 5, and slick soulsters like Rufus featuring Chaka Khan provided the impetus for the two to become musicians.

After playing in a couple of bands (including Juicy and the Third Generation Band, which had one album out on Arista), opening for top acts, and performing other people's material, the Barneses grew into songwriting.

"Deodato, who produced all three Juicy albums, helped that growth," says Jerry. "He emphasized structure and commerciality so much it stayed with us. We learned a lot of the basics of pop songwriting from working with him."

After Juicy got released from Epic, the Barneses, who were living in New York, moved back to North Carolina, their home turf. There they chilled and concentrated on composing. "Isolation is an incredible thing, because it makes you either crumble or manifest something," says Jerry.

Meetings with Roberta Flack and Chaka Khan during the making of the last Juicy album paved the way for their current career as writers. Their first songwriting credit was on Khan's "The Woman I Am" album. "We had lost touch with Chaka, and when she was recording that record we reached her," Katreese remembers. "We gave her a tape with 20 tunes, everything we thought she could do. She ended up doing 'Give Me All,' a song we reworked from the Juicy days. Even though it wasn't a single, so many people in the industry gave it love and started calling us for material."

Next the Barneses placed two songs with Roberta Flack and one, "When A Man Cries," with Tony Terry.

Typically, their tunes have experiential roots. Speaking about the genesis of "When A Man Cries," Katreese says, "We were having friction with our father. He was still managing us [since

(Continued on page 55)



You Gotta Be With Us. Writer/producer Ashley Ingram has made a global co-publishing arrangement with BMG Songs, the U.S. wing of BMG Music Publishing Worldwide. She co-wrote and produced several tracks on Des'ree's platinum 550 Music/Epic album "I Ain't Movin'," including her hit song "You Gotta Be." Shown, from left, at BMG Songs' Los Angeles offices are Danny Strick, BMG Songs senior VP and GM; Debby Dill, BMG Songs senior director of creative affairs; Ingram; Ken Kushnick, Ingram's manager; and Nick Firth, president of BMG Music Publishing Worldwide.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"WON'T GET FOOLED AGAIN"

Written by Pete Townshend
Published by Fabulous Music Ltd.

When the Who's Pete Townshend wrote this rock classic, he probably never envisioned it being covered by a teenage contemporary Christian act. The song peaked for the Who at No. 15 on Billboard's Hot 100 Singles chart in 1971 and is enjoying a revival on "R.P.M.," the second Star Song album by the Brothers.

The Brothers, a Georgia-based trio consisting of older brother Solomon Olds and twins Jacob and Joshua, say they hope their rendition of "Won't Get Fooled Again" will give listeners a different perspective on the tune. "For all the secular guys who've ever heard that song, we let them know we are Christian," Solomon says. "It opens their eyes a lot more."

Even though the song charted years before the siblings were born, Solomon says they are familiar with the Who's version. "It's kind of a rebellious tune. It's pretty cool. But I kind of like our version. When we do it on stage, we can minister to people.

For hard rockers who really like that stuff, it makes them more receptive to what we're all about, which is telling the word of Jesus Christ."

Joshua and Jacob feel the song has an important message that speaks to a wide audience. "It says, 'We won't get fooled again.' If there's any kind of temptation coming up, we're going to be ready," Joshua says. Jacob agrees and notes that the song gets great responses at the group's live performances.

"It ministers to people," Jacob adds. "In the Christian world, it says we won't get fooled again by Satan."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	• Artis Ivey, Jr., Larry Sanders, Doug Rasheed • T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP	
HOT COUNTRY SINGLES & TRACKS		
I LIKE IT, I LOVE IT	• Steve Dukes, Jeb Stuart Anderson, Markus Hall • Emdar/ASCAP, Texas Wedge/ASCAP, Rick Hall/ASCAP	
HOT R&B SINGLES		
YOU ARE NOT ALONE	• R. Kelly • Zomba/BMI, R. Kelly/BMI	
HOT RAP SINGLES		
GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	• Artis Ivey, Jr., Larry Sanders, Doug Rasheed • T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP	
HOT LATIN TRACKS		
TU SOLO TU	• Felipe Valdez Leal • Peer Int'l/BMI	

Hal Leonard's Music Interactive The 'Ultimate' Musician's Network

PRINT THIS, CYBER THAT: The music print community's involvement in the Internet, among other new technology initiatives, continues.

The newest player is Hal Leonard Publications, the biggest music print company of 'em all, while the venerable JW Pepper and Son Inc., which serves the education market in mail-order and retail, has something going in this area, too.

Hal Leonard has acquired a "substantial" (read: majority) interest in Boston-based Baudway Communications.

One immediate result is the creation of what Hal Leonard president Keith Mardak describes as the "ultimate musician's network," to be called Music Interactive, which will aid in browsing, learning, searching for, and buying music and musical instruments.

"Music Interactive has actually been around for almost a year, under the original name of MW3... Having already signed some of the biggest

musical instrument manufacturers, such as Washburn and Kaman, Baudway Communications is now the provider of choice for most of the nation's top music retailers, suppliers and publishers, including Hal Leonard," says Mardak.

For those who'd like to check out the World Wide Web sites, they are <http://www/halleonard.com> and <http://www/mw3.com>.

In addition to its Internet activities, Mardak says that Hal Leonard has been doing extensive research in electronic publishing of printed music. "Our plan is not merely to print out sheets from a computer, but rather to significantly enhance the way traditional printed music is exposed to the public." This will involve combining the latest Internet technologies with various forms of new media platforms, such as CD-ROM, to create a standard for electronic sheet music called Digital Music Print. "DMP," says Mardak, "will answer many of the questions concerning music publishers today, such as quality, security, and proper accountability."

Mardak, Daniel Kastner, president of Baudway Communications, along with Hal Leonard executives Chris Albano, VP of new media, and John

Cerullo, VP of product development, will be making the rounds to demonstrate all of this cyberspace stuff.

JW Pepper and Son Inc., one of Hal Leonard's top customers, has formed the Pepper Music Network as an online catalog of music scores of all publishers; online ordering is available with a password, but the catalog may be browsed by anyone.

According to the company's Charles Slater, the catalog is available in several sections; for example, Music for the Home, Music for Worship, and Music for the Educator. "Within these categories may be found choral music, marching band, concert band, orchestra, piano, chamber music, study scores, vocal and opera, and much more. Special features include a complete list of Broadway show vocal scores and vocal selections."

Slater adds, "It is actually a multimedia catalog, with several hundred sound clips and score excerpts, which may be accessed by mouse click."

In addition to the Pepper Music Network has developed a site for the Music Publishers' Assn. of the U.S., which includes a listing of U.S. music publishers. The Pepper Music Network is located at <http://www/jwpepper.com>, while the MPA site, also available as a link from Pepper's site, is at <http://host.mpa.org/mpa>. JW Pepper, which is based in Valley Forge, Pa., operates 13 retail locations in the U.S.

GETTING THERE: Here are the Internet addresses for some companies recently profiled by Songwriters & Publishers: Songwriters Collaboration Network, <http://www.earthlink.net/songmd>; Internet Music Shop, <http://www.musicales.co.uk/>; and Schirmer/AMP home page, <http://www.schirmer.com/>.

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

1. "Pocahontas," soundtrack.
2. Nirvana, "MTV Unplugged In New York."
3. Megadeth, "Youthanasia."
4. Indigo Girls, "Swamp Ophelia."
5. Stevie Ray Vaughan, "Soul To Soul."

For Mercenary Audio, It's Still An Analog World Boston-Area Firm Offers Broad Range Of Audio Services

BY PAUL VERNA

When the analog ship goes down in the stormy ocean of digital audio, one of the last people standing on the deck will be a Boston-area eccentric who calls himself Fletcher.

"Digital is a four-letter word," says Fletcher, who operates a diverse pro audio company called Mercenary Audio. "Digital is a binary form. That's not audio, that's accounting. I'm not an accountant. Could you imagine an album like [the Rolling Stones'] 'Let It Bleed' cut digital? You'd miss the point."

To ensure his readers *don't* miss the point, Fletcher adds that Stones albums like "Let It Bleed" and "Exile On Main Street" "wouldn't work if they were cut on 48-track digital with an SSL. Those albums smell like bourbon and heroin, and you just can't get that vibe off digital."

True to his word, Fletcher and his firm specialize in providing a wide range of analog audio services, from producing and engineering records to helping build a new generation of multitrack recorders to customizing racks full of vintage gear for such top producers as Michael Beinhorn and Michael Brauer.

In the latter category, Mercenary Audio recently entered into a joint venture with Greendell, N.J.-based JRF Magnetics and Beinhorn to create what they claim is the world's first 2-inch, 8-track analog recorder. The device—a converted Studer A-800 8-track—was used by Beinhorn to record drums and other instruments on the upcoming Epic Records album by Ozzy Osbourne (Billboard, July 22). Beinhorn also used a Studer A-800 16-track modified to record eight tracks. Both machines can run at either 15 or 7.5 inches per second, and both have a time-code track embedded between audio tracks 4 and 5.

According to Beinhorn, Fletcher, and others who have heard the Osbourne masters, the modified 8-track machine gives drums otherwise unattainable sonic dimensions. Speaking of the track width of the altered machine, Fletcher says, "It's the quarter-inch track of the apocalypse."

Encouraged by the success of the Beinhorn modifications, Fletcher is considering a similar conversion on an Otari MTR-90 machine. He adds that a handful of top-name producers have expressed an interest in the track width and slow tape-speed capacity of the 2-inch 8-track. Mercenary Audio,

also a sales organization, has undertaken the marketing of the modified 8-tracks, according to Fletcher. "Something tells me that after the Ozzy record comes out, whether or not people like Ozzy, they're going to be blown away," he says.

Mercenary's work with Beinhorn does not end with the modified 8-track. The company is also responsible for customizing the producer's rack of vintage equipment, which includes Neve and Helios modules, Siemens/Telefunken mike preamps, Pye limiters, RCA tube limiters, Trident and Pultec outboard equalizers, and more. Mercenary has built a power distribution and ventilation system for the entire rack system, ensuring that it operates at optimum temperatures.

"Wherever Michael goes, his equipment can interface with the equipment in the studio," says Fletcher, summing up the functionality of the custom rack. "The object is that his equipment can roll into a studio and be set up to whatever ground scheme, with no ground loop, in 45 minutes, with access to everything for service, and redundant systems in place, assuming there will be failures."

Without an organized, streamlined system, Beinhorn's rack could take up



Mercenary Audio president Fletcher, shown guarding his arsenal of high-end analog gear.

AUDIO TRACK

NEW YORK

AT THE MAGIC SHOP, EMI artists the Fun Lovin' Criminals tracked their self-produced, major-label debut with engineer Tim Latham and assistant Juan Garcia. Also at the Magic Shop, producer John Agnello mixed a Capitol project for Triple Fast Action; producer Jerry Harrison worked with newcomers Please on a sound-track project; and Yo La Tengo worked on a Valerie Pictures soundtrack with producer/engineer Roger Moutenot and assistant Joe Warda. . . . At Baby Monster, local band Soul Coughing worked on its second album, to be released on Warner Bros., with Ian Bryan engineering.

LOS ANGELES

A&M RECORDING artist Seiko mixed an upcoming project with producer Jorge "G Man" Corante and mixer Rob Chiarelli at Amerycan Studios in North Hollywood, Calif. . . . Lionel Richie set up shop at the Record Plant to work on an upcoming PolyGram project. Among the producers on the project were James Carmichael and David Foster; engineers included Milton Chan, Humberto Gatica, and Fred Law. Assistants were Robbes Stieglitz and James Saez.

NASHVILLE

AT WOODLAND DIGITAL, Andy Williams overdubbed with produc-

er Don Boyer and engineer John Mayfield for a Word Records/Unison release; Bryan White did tracks and overdubs with producers Kyle Lenning and Billy Joe Walker and engineer Alan Schulman for an Asylum project; Full Moon Rodeo worked on an upcoming release with producer/engineer Eric Paul; and Cooter Brown tracked with the production team of Jim Cotton and Joe Scaife and engineer John Kelton for a Warner Bros. release. Also at Woodland, RCA recording artist Aaron Tippin worked with producer Steve Gibson and engineer Schulman; Steve Azar worked on a River North project with producer Joe Thomas and engineer Rick Fritz; Andy Griffith recorded overdubs for an upcoming Sparrow project with producers David Huntsinger and Steve Tyrell and engineers Dan Rudin and Lynn Fuston; and Karla Bonoff & the Dirt Band worked on their MCA project with producer Michael Omartian and Terry Christian. . . . At the Music Mill, Ken Mellons overdubbed for an Epic release with producer Jerry Cupit and engineers Ron Treat and Terry Bates; Martina McBride overdubbed and mixed her upcoming RCA project with the production team of Paul Worley and Ed Seay and engineers Seay, Clarke Schleicher, Dennis Burnside, and Bates; and Cooter Brown did overdubs with producer/engineers Joe Scaife and Jim Cotton and engineer Randy Clark for a Warner Bros. release.

OTHER LOCATIONS

THE CHICAGO RECORDING CO. has been busy with several high-profile projects lately. The ever-prolific Pearl Jam tracked new material with producer Brendan O'Brien and engineer Nick DiDia for an upcoming release on Epic Records; Smashing Pumpkins were in working on a double-CD release for Virgin Records with producer Flood and engineers Alan Moulder and Chris Shepard; Michael Jackson worked with producer/songwriter R. Kelly on the track "You Are Not Alone" from Jackson's current Epic album, "HIStory: Past, Present And Future—Book 1"; and Kelly also worked on his own project for Jive Records with Peter Mokran. Also, basketball-star-turned-recording-artist Shaquille O'Neal tracked a contribution for Jackson's album with engineer Hank Neuberger; the Jesus Lizard tracked for an upcoming album with producer Dave Sardi; up-and-coming producer Brad Wood mixed a Sunnyday Real Estate project for Sub Pop Records; Slayer mixed live tracks for a promo EP; local heroes Cheap Trick recorded their contribution to a planned John Lennon tribute album; and *enfant terrible* indie producer Steve Albini recorded the band Silkworm.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

to six hours to set up, according to Fletcher.

Besides what he describes as the "ongoing project" of working on Beinhorn's rack, Fletcher and Mercenary Audio buy, refurbish, and sell vintage audio equipment; run a studio out of their Foxboro, Mass., warehouse; operate a studio design and construction business in which Fletcher's wife, Sue—an acoustician with a degree in architecture from MIT—is an integral part; and run a production company that has yielded two major-label signings and is fast on its way to a third, according to Fletcher.

"My wife and I work as a team," says Fletcher. "Because I've been living in the studios for 20 years and she has design experience, we are able to create control rooms that are very even-sounding throughout the room and are set up to flow logically for engineers."

Among the firm's recent design projects are War Zone in Chicago, the studio owned by industrial/hardcore act Die Warzau.

"We try to limit ourselves to doing one control room every year," says

Fletcher. "It's very time-consuming. We pay an inordinate amount of attention to detail."

For all the meticulous work that goes into control-room design, tracking rooms happen "by accident," according to Fletcher. "One of the things I try to avoid doing is messing with the studio room. If there's a good brick wall in there, I leave it. Great rooms occur in nature; they're very rarely designed. By contrast, control rooms are always designed."

A case in point is the tracking room at Mercenary headquarters (dubbed Dancing Bovine Krak Haus & Grille, for reasons too long to explain here), which is a 3,500-square-foot warehouse with 18-foot ceilings and no acoustical treatment other than boxes full of gear that prevent unduly long reflections.

Fletcher's preferred recording method is to have everyone in the band play at the same time in the big room, baffling off the instruments but allowing for "leakage balances."

"There's a certain level of bleed I need to get from the guitar in the drum kit," he says. "That's why those

(Continued on next page)



Tommy And Co. Tommy James and company take a break from recording his upcoming release, "A Night In Big City," for his Montclair, N.J.-based label, Aura. Shown at Taylor Made Studios in North Caldwell, N.J., standing from left, are Aura department heads Tom Senif (art direction), Mike Carden (sales and promotion), Bernie Horowitz (marketing), Billy Cataldo (promotion), Perry Cooper (publicity), and Ira Leslie (retail sales). In the front row, from left, are engineer Glen Taylor, James, and co-producer and Aura A&R VP Jimmy "Wiz" Wisner.



Meat Loaf Heats Up Again. MCA Recording star Meat Loaf takes a break from sessions at the Power Station in New York for his upcoming album, "Escape From Hell," which features Duran Duran's Warren Cuccurullo on guitar. Shown, from left, are Loaf, Cuccurullo, and producer Ron Nevison.

MERCENARY AUDIO

(Continued from preceding page)

Led Zeppelin guitar sounds were so immense, because they bled into the drums. The old Olympic room they did it in was massive but dead at the same time, so you got a lot of air movement without excessive reflection."

That vaunted B Room at London's storied Olympic studio is where Zep- pelin, the Stones, and other legendary British rock bands cut their seminal works. It also happens to be the studio from which Beinhorn and Brauer obtained their Helios modules, accord- ing to Fletcher.

For Brauer, Fletcher managed to cram four Helios modules into a one- rack-space chassis with an internal power supply, which he says is "like taking 20 pounds of stuff and putting it in a 10-pound sack."

Mercenary also specializes in refurb- ishing vintage mikes and reselling

them. The company works on Neu- mann, AKG, and lesser-known brands, replacing worn components with high- quality parts of the same type as the original, to avoid changing the sound of the unit.

"If there was a certain type of capacitor when it came in, there is one when it leaves," says Fletcher. "We don't try to clean up the audio at all; that's not the intent."

Mercenary was established in the late '80s, when Fletcher—a longtime musician, live sound engineer, and col- lector of gear—ran out of money and decided to try to sell some of his equip- ment. In the process of trying to sell a pair of LA 3A units (which were even- tually purchased by the Power Station in New York), Fletcher discovered a network of studio professionals who needed vintage gear that he either pos- sessed or knew where to find.

Taking the name he used as a billing handle as an independent engineer, Fletcher incorporated as Mercenary Audio and quickly diversified into pro- duction, design, equipment restoration, and custom work. Fletcher says the company is headed toward manu- facturing high-quality gear.

"We're starting on that learning curve," he says. "We hope to have 75% of our work in manufacturing by 2000. We want to start making pieces that are vintage circuits, but mixing and

matching the finer qualities of two or three boxes that'll run together into one box."

Mercenary Audio consists of founder, owner, and self-described "sales weasel" Fletcher; Sue Fletcher; Joe Cuneo, the other "sales weasel"; senior-level technician Burt Price; midlevel techs Scruffy and Fred Bor- toletti, who operate Mercenary's installation service, called the Termi- nator; Jack Ives, who runs Mercenary Ironworks, the company's metalworks division; and Don Bailey, who does shipping, receiving, and inventory tracking.

With so much audio expertise—and privileged access to the secrets of top studio professionals—it's no accident that Fletcher is an accomplished pro- ducer himself. Through Mercenary's production company, he has produced and engineered albums for local acts Swinging Steaks and the Joneses, who subsequently signed to Capricorn/ Warner Bros. and Atlantic Records, respectively.

His most recent production is rock band Black Number Nine, a Stones- inspired outfit that is being pursued by three major labels, according to Fletcher. Given his production track record and his uncompromising dedi- cation to excellence in all endeavors, it seems only a matter of time before Fletcher scores with his latest project.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 16, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	GANGSTA'S PARADISE Coolio Feat. L.V./ D. Rasheed (MCA)	YOU ARE NOT ALONE Michael Jackson/ R. Kelly M. Jackson (Epic)	I LIKE IT, I LOVE IT Tim McGraw/ J. Stroud B. Gallimore (Curb)	AND FOOLS SHINE ON Brother Cane/ M. Frederiksen Brother Cane (Virgin)	EVERYBODY BE SOMEBODY Ruffneck Feat. Yavahr/ D.S. Richardson D.A. Jenkins S.B. Wilson (MAW)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHICAGO RECORD- ING COMPANY (Chicago, IL) Bruce Swedien Peter Mokran	LOUD (Nashville) Julian King	TRICLOPS SOUND (Atlanta, GA) Jeff Tomei	STARDUST (Montclair, NJ) Shaheer Wilson
RECORDING CONSOLE(S)	Trident Vector	Neve VR 72 with Flying Faders	SSL 4000E	Neve 8088 MK II	Trident Series 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR-900	Studer A800 MK II	Saturn 624
STUDIO MONITOR(S)	Echo Custom Sounds	Lakeside with TAD	Yamaha NS10M	Tannoy System 10 DMT/ Yamaha NS10M	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 467	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Kevin Davis	RECORD ONE (Los Angeles, CA) Bruce Swedien	LOUD (Nashville, TN) Chris Lord-Alge	LARRABEE WEST (Los Angeles) Tim Palmer	STARDUST (Montclair, NJ) Shaheer Wilson
CONSOLE(S)	SSL 4000G	SSL 8000 G Plus with Ultimotion	SSL 4000E	SSL 4000G	Trident Series 24
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800 MK III/ Sony 3348	Otari DTR-900	Studer A800	Saturn 624
STUDIO MONITOR(S)	Custom Vincent Van Hoff	Oceanway Custom	Yamaha NS10M	Custom Augsperger	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MAS- TERING Herb Powers	BERNIE GRUNDMAN Bernie Grundman	MASTERING LAB Doug Sax	FUTURE DISC Eddy Schreyer	EUROPDISK Don Grossinger
PRIMARY CD REPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	EMI Manufacturing	Europadisk Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	EMI Manufacturing	Europadisk Manufacturing

© 1995, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

newslines...

EUPHONIX INC. has filed a registration statement with the Securities and Exchange Commission for an initial public offering of 1.875 million shares of its common stock, of which 1.25 million will be newly issued common stock and 625,000 will be sold by existing shareholders of the company. The Palo Alto, Calif.-based console manufacturer expected the offering price to be between \$8 and \$9 per share. The offering was made through an underwriting group managed by Unterberg Harris of New York and Piper Jaffray Inc. of Minneapolis.

RUMBO RECORDERS of Canoga Park, Calif., just completed a redesign of its Studio A. The new design features two new isolation booths, a Neve V 60-input console with Flying Faders, and a private lounge. Studio A is one of three rooms at Rumbo.

JAREESE

(Continued from page 53)

they started in the business], and we wanted to move on. We never saw him as an emotional person, but one day he came in from going into town with a tear in his eye. He had tried to save this woman's brother with CPR, but couldn't revive him."

Another song that transforms a personal experience into a public display is "Accept Me," a song one of Katreese's ex-boyfriends inspired. "He told me I was too fat," she says. The funky track is part

of a demo tape the Barneses are shopping as Jareese, a combo that gigs regularly at the Manhattan nightclub the Five Spot.

Jerry says the talent for adapting personal stories for mass consumption comes from "listening to quality songs."

And he says the pair tries to get into the spirit of every artist they work with. "Bring- ing out the essence of a singer is becoming a dying art form these days," he says. "We're trying to pump new life into it."

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LIFELINES

BIRTHS

Boy, Austin Michael, to **Michael and Paula Jean Kline**, Aug. 21 in Burbank, Calif. Father is a recording artist for Anthony Avenue Records.

Girl, Elizabeth Perri, to **Michael and Amy Gabriel**, Aug. 16 in Greenwich, Conn. Father is senior director of financial management for EMI Records Group North America.

Boy, Brian Patrick, to **Patricia and Eddie Lehe**, Aug. 22 in Whitestone, N.Y. Mother is assistant to the VP of finance and administration for Famous Music Publishing in New York.

Boy, Zachary Tyler, to **Steve and Monica Wood**, Sept. 9 in Shamong, N.J. Father is the personal manager of Peter Frampton.

DEATHS

Douglas Alan Stegmeyer, 43, of an apparent self-inflicted gunshot wound, Aug. 24 in Syosset, N.Y. Stegmeyer was a bass guitarist best known as a member of Billy Joel's band from 1973-1988. He toured with Joel and performed on his albums "Turnstiles," "The Stranger," "52nd Street," "Glass Houses," "The Nylon Curtain," "An Innocent Man," "Songs In The Attic," and "The Bridge." Stegmeyer also recorded and/or toured with Hall & Oates, Debbie Gibson, Phoebe Snow, Graham Parker, Bob James, and Karen Carpenter. He is survived by his mother, Peg, a singer and pianist who teaches music; his brother, Al; his sister, Susan; and his brother-in-law, Kevin Ege. He was preceded in death by his father, Bill, a renowned clarinet and saxophone player who toured with Glenn Miller and was musical arranger for the Sid Caesar, Jackie Gleason, and "Your Hit Parade" television shows.

Difosco ("Dee") Ervin, 63, of heart failure, Aug. 27 in Las Vegas. Ervin began his career 40 years ago as a singer and songwriter. He went on to write and produce songs for Ray Charles, Isaac Hayes, Nancy Wilson, Stanley Turrentine, Tom Jones, the Whispers, and many others. He also spent 10 years as national contracts administrator for Musician's Union Local 47 and held music industry administrative positions at Motown Records, ABC Dunhill, and Tangerine Music. He is survived by three sons, Michael, David, and Peter. Donations in his memory may be made to the American Heart Assn., the United Way, or the T.J. Martell Foundation.

Chuck Greenberg, 45, of an apparent heart attack, Sept. 4 on Santa Cruz Island, Calif. Greenberg was leader and producer of the band Shadowfax, which won a Grammy Award in 1988 for the album "Folksongs For A Nuclear Village" and was nominated in 1992 for the album "Esperanto." Described alternately as "new age fusion" and "world beat jazz," Shadowfax combined a variety of ethnic rhythms and instruments with traditional Western jazz styles. Greenberg formed Shadowfax in 1974 with guitarist G.E. Stinson, bassist Phil Maggini, and drummer Stu Neivitt. During the next 20 years, the band

recorded 10 albums and a greatest-hits package. Greenberg also recorded a 1991 solo album, "From A Blue Planet." The band's latest album, "Shadowfax Live," was recorded earlier this year in Santa Cruz, Calif., and was released in July. A video of that live performance is due for release in September. Greenberg is survived by his wife, Joy; three sons, Maceo, Gian, and Greg; his mother, Janice Stein; his brother, Robert; two sisters, Susan Kortokrax and Jeanette DiGiulio; his sister-in-law, Jill; his brother-in-law, Donald Stegman; and several nieces and nephews. Donations for Greenberg's children may be sent to the Chuck Greenberg Memorial Fund, c/o Steven R. Lowy Esq., Lowy & Zucker, 8444 Wilshire Blvd., 8th Floor, Beverly Hills, Calif. 90211.

John ("Jack") Vigliatura, 22, **William ("Bill") White**, 23, and **Timothy Bender**, 23, in a car crash, Sept. 8 in Sunberry, Ga. Vigliatura and White were singer and bassist, respectively, of the Gainesville, Fla., rock band For Squirrels. Bender was the group's manager. Two other band members, Thomas ("Jack") Greigo and Travis Tooke, were critically injured. The band was returning to Gainesville from New York following a four-week tour when Vigliatura, who was driving, lost control of the van. A blown-out tire may have been the cause. The band had just recorded its first album for 550/Sony, "Example," which was due to be released in October. Previously, the band released an independent album, "Baypath Rd."

Paul Handleman, 85, of heart failure,

Sept. 11 in Los Angeles. Handleman was a co-founder, chairman, and CEO of the Troy, Mich.-based Handleman Co., the country's largest rackjobber of records, tapes, and CDs, with annual sales exceeding \$1.2 billion. The company started in Detroit during the Depression as a consumer products wholesaler. In 1953, at a time when there was hardly any distribution in the music business, Handleman began

supplying music products to supermarkets and drugstores, developing more than 8,000 accounts in three years. In the mid-'50s, discount stores began to emerge, and by the end of the decade, Handleman shifted its emphasis almost entirely to mass merchandisers. In 1962, Handleman added a record distribution business to its rackjobbing operation by purchasing ARC/Jay Kay. In 1963, Handleman stock went public. Under Paul Handleman's guidance, the company experienced its largest percentage increases in earnings growth and shareholder value. He retired from daily management in 1974 but continued as a director until a few years ago. He was involved in many charitable causes, including the Allied Jewish Campaign—Israel Emergency Fund, and was honored with the Israel Prime Minister's Medal. He is survived by two sons, David and Philip; a daughter, Sarah Kostovic; a son-in-law, Alex Kostovic; a daughter-in-law, Mary; two grandchildren, Sonja and Natasha Kostovic; three brothers, Joseph, David, and Moe; and a sister, Cecilia Wade. He was preceded in death by his wife, Sonia.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

HELLO & GOODWORKS: The Songwriters' Hall of Fame is hosting a gala evening Oct. 14, at which attendees will see a performance of "Hello, Dolly!," featuring **Carol Channing**, who originated the lead role in the hit musical, at the Neil Simon Theater in New York, to be followed by an award presentation, supper, and dancing event at the Supper Club, where Channing will be awarded the first Ethel Merman Award for a classic performance in a classic musical. Presenting the award will be **Kitty Carlisle Hart**, chairperson of the New York State Council for the Arts. The event will benefit the Songwriters' Hall of Fame, which is a unit of the National Academy of Popular Music. For ticket info, call 212-206-0621.

WMG'S READING PROGRAM: Warner Music Group, as it has been known since 1991, is once again involved in parent Time Warner's volunteer literacy program, Time to Read. Along with standard TTR reading materials, WMG'S TTR sites use open-

captioned music videos, artist bios, song lyrics, press articles, and CD liner notes of WMG recordings artists, such as **Hootie & the Blowfish**, **Seal**, **R.E.M.**, **Faith Hill**, and **Da Youngsta's**. WMG established its first TTR site at the Wadleigh Alternative Arts School Community in New York. The program involves 17 students between 12 and 18 and 22 tutors—employees from WMG's record labels (Warner Bros., Elektra Entertainment, and Atlantic) and its music publishing unit (Warner/Chappell). Students from the school meet their tutors once a week for hourlong sessions at 75 Rockefeller Plaza in New York. Contact: **Fiona McRobert** at 212-704-4458.

HENDRIX SCHOLARSHIP: The Jimi Hendrix Foundation and Berklee College of Music report a grant from the foundation to Berklee in the amount of \$50,000. The scholarship represents the initial step in a relationship between the Los Angeles-based educational foundation and Boston-based Berklee. The grant is being



I Want Candi. Veteran soul singer Candi Staton, center, socializes with WDAS Philadelphia PD Joe "Butterball" Tamburro, left, and WDAS GM Kernie Anderson backstage at the R&B station's 16th annual Unity Day Concert, which drew more than 250,000 attendees.

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.

SEPTEMBER

Sept. 18, **Hollywood In Cyberspace**, conference on online services and interactive media and how they can benefit the entertainment industry, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

Sept. 18, **Songwriter's Pro Workshop And Panel**, sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-1121.

Sept. 18-22, **International Bluegrass Music Assn. Trade Show And Convention** (including the **International Bluegrass Music Awards Show** on Sept. 21), Ramada Resort and Convention Center, Owensboro, Ky. 502-684-9025.

Sept. 21, **"Chasing And Collecting Your Money"**, seminar on royalty compliance presented by the Los Angeles chapter of NARAS, A&M Sound Stage, Los Angeles. 310-392-3777.

Sept. 22-24, **International Bluegrass Music Assn. Bluegrass Fan Fest '95**, English Park, Owensboro, Ky. 502-684-9025.

Sept. 23, **17th Annual Georgia Music Hall**

OCTOBER

Oct. 1-8, **International Assn. Of African-American Music Foundation Global Conference To London** (including the **U.K./U.S. Symposium** at Kensington Town Hall Oct. 7), various locations, London. Dyana Williams, 610-664-1677.

Oct. 2, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-742-5000.

Oct. 2, **"Getting Songs Into Soundtracks,"** panel presented by the Los Angeles Music Network, the Derby, Los Angeles. 818-769-6095.

Oct. 3, **"R&B And Rap Night,"** seminar and tape showcase presented by the San Francisco chapter of NARAS, Geoffrey's Inner Circle, Oakland, Calif. 415-749-0779.

Oct. 4, **Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 5, **SESAC National Performance Activity Awards**, Springhouse Golf Club, Nashville. 615-320-0055.

Oct. 5-8, **Audio Engineering Society 99th Convention**, Jacob Javits Convention Center, New York. 212-661-8528

Oct. 5-9, **Third Annual "How Can I Be Down?" Hip-Hop Conference**, sponsored by Peter Thomas Entertainment with panels by the Rap Coalition, various locations, Miami Beach, Fla. 212-229-5273.

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. 7-10, **American Academy Of Children's Entertainment Educational Conference**, Orange County Convention Center, Orlando, Fla. 914-993-9200.

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, Belgium. 011-32-3-455-6944.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 20-22, **Women In Music Business Assn. Second Annual Convention**, Loews Vanderbilt Plaza, Nashville. 615-251-3101.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sony Music Makes Strides Abroad

Expansion Rife In Asia-Pacific Market

BY MIKE LEVIN

HONG KONG—Seven months after reassembling its Asian operations in Hong Kong, Sony Music has dumped its reputation as a regional nonstarter.

Sources say the company has doubled its Asia-Pacific market share so far in 1995 to about 6%, behind PolyGram, EMI, and Warner Music, and Sony executives say they have a few more surprises in store.

A year ago, the company was not considered in the same league as its major competitors. Occasional international hits had only limited support, and domestic repertoire was virtually nonexistent.

Noticeably absent were an operations strategy focused on local artists and marketing plans coordinated with releases. As one rival executive puts it, Sony "wasn't much more than a glorified licensing office."

Sony's first move toward rectifying this was to find a new regional director to replace outgoing Patrick Hurley. Martin Davis was snared from EMI's Asian headquarters as senior VP, Asia. EMI has been the region's most successful label since 1993, and Davis was expected to bring some of its momentum.

"We had no balanced roster to sustain big [international] sellers. Until now, Sony has been Mariah Carey, Michael Jackson, and Michael Bolton, and then not much else," says Davis. "Development [of established Western and new domestic artists] wasn't happening."

Even before Sony moved into its new offices in Wanchai in February, Davis gathered up the label's loose ends by vertically integrating the chain of command. The result was a system that passed down strategy to the affiliates rather than simply offering Western product and advice.

In October, when Sony opens its affiliate in the Philippines, it will have an eight-country regional network. Regularly scheduled marketing meetings have plugged each territory into Hong Kong's strategy.

This new coordination has convinced more of the label's Western acts to tour. U.S. rockers Firehouse, a previously little-known act here, posted six-figure sales of "Firehouse 3" following a six-city promotional tour at Hard Rock Cafes. A full concert tour will take place in October.

There are also plans to produce an Asian-oriented bonus CD for Julio Iglesias' new album and to mix Eastern and Western artists in concert promotional tours.

For marketing manager, Asia, Andy Yavasis, the strategy "has had a knock-on effect with a staff that is essentially very young. Development is working, because they've had time to see how

New S. African Division Signs 1st Act

BY ARTHUR GOLDSTUCK

JOHANNESBURG—Sony Music International's new South African division officially opened its doors Sept. 1

Sony Music

with the news that it had signed its first local act.

Jennifer Jones, an experienced club artist who burst into the mainstream this year with stirring performances at the opening and closing ceremonies at the Rugby World Cup Finals here, has signed a multiple-album deal with Sony Music Entertainment South Africa.

According to managing director Guy Henderson, she will enter the studio at the end of September, and the new company's first local recording will be released early in 1996.

"A number of artists are talking to us," Henderson says in his first interview as head of the new company, "but a couple of other record companies are also in the hunt for them, so we can't reveal names. By the first quarter of next year, we'll have five or six local artists on our roster. We're not stealing artists from major labels and offering them big fees; that's not our style. But if they come across of their own accord, that's fine."

Henderson, who headed Sony operations at the Gallo Group under the banner of Gallo Record Co., which held the Sony license until Aug. 31, has brought over most of the GRC team. Duncan Gibbon remains A&R and marketing director, Josh Georgiou is Epic label manager, Samantha Powell remains Columbia label manager, and Mandla Malambe is R&B and jazz label manager.

But for the first time at a major record company in South Africa, several key positions will be held by black managers. Besides Malambe, Lindelani Mkhize of PolyGram (formerly of the Teal label) will come in as head of the new local record-

ing division, and Lazarus Serobe will become business affairs legal manager.

"Lindelani has a good reputation in the industry for finding artists and hits, and he and Lazarus will both become very prominent in this market in the years to come," says Henderson. The appointments also underline the new team's commitment to developing a South African company rather than merely managing imported labels.

Sony Music Europe senior VP Tony Woolcott says Sony decided to move on South Africa because many of the uncertainties following the election of the ANC government on April 27, 1994, had disappeared. Woolcott says he expects the company to gain a 12%-15% local market share, representing up to \$20 million worth of business yearly.

(Continued on page 64)



History Preserved. EMI Electrola is making a new contribution to the cultural landscape of Cologne, Germany, with the EMI Electrola Collection.

Housed in the company's former vinyl plant in Cologne, the collection documents the history of recorded music. The exhibits have been collated from commercial and private sources and include original Edison phonographs, Parlophon talking machines, and a vinyl press. Pictured at the opening of the collection, from left, are Cologne's lord mayor, Norbert Burger, and Helmut Fest, managing director of EMI Electrola and president of EMI Music, Germany, Switzerland, Austria.

Top Spanish Act Returns

Chrysalis' *El Ultimo De La Fila* Issues 7th Set

BY HOWELL LLEWELLYN

MADRID—El Ultimo De La Fila, Spain's most successful pop/rock outfit, has had the music industry burning with interest since the early September release of its comeback album. After a 31-month layoff, the band's seventh album, "La Rebelión De Los Hombres Rana" (The Rebellion Of The Frogmen) was released Sept. 4 and has sold 228,000 copies, according to Chrysalis, the band's new label. Rush reorders are now being placed for the CD at EMI's manufacturing plant in the Netherlands.

Previous albums have sold approximately 2 million units in Spain. According to Carlos Sanmartin, director of Chrysalis, "This will be the No. 1 of the autumn and Chrysalis' first No. 1."



EL ULTIMO DE LA FILA

Chrysalis Spain was set up under the EMI umbrella last fall, and until El Ultimo's recent sideways move from EMI-Odeon to Chrysalis, the label had two acts, singer/songwriter Javier Alvarez and Nacho Garcia Vega, formerly of Nacho

(Continued on page 64)

(Continued on page 64)

Ireland Extends C'right Protection

DUBLIN—The tide of copyright reform rolling across Europe has reached Ireland.

The Irish government has extended the period of copyright protection by 20 years, to 70 years, the new European Union norm. The move is in line with the provisions of an EU directive issued October 1993.

The extension has been welcomed by the Irish Music Rights Organization. "Composers, authors, and publishers of music are delighted with the government's action in extending the length of copyright in Ireland," says IMRO chairman Brendan Graham. "This action rightly recognizes the value of copyright and, in particular, music copyright, as one of Ireland's greatest national assets."

KEN STEWART



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RIAA - ENHANCED CD (EXPANDED SECTION)

AD CLOSE: OCT. 10

ISSUE DATE: NOV. 4

Billboard's expanded section explores the new format of enhanced CDs and how it will effect major and independent record labels, developers of enhanced CD products and manufacturers of CD-ROM software and hardware. In addition, this section will examine the artists' interest in this exciting topic, and the diversity of new products to arrive this fall. Coinciding with this special section will be RIAA retail and consumer information dedicated entirely to this new technology.

Contact

Deborah Robinson
212-536-5016



DEF JAM-10TH ANNIVERSARY

AD CLOSE: OCT. 10

ISSUE DATE: NOV. 4

Billboard chronicles the 10-year evolution of Def Jam in its November 4th issue. Features will include an interview with Def Jam founder Russell Simmons, coverage of acts that Def Jam helped break, and other ancillary properties that the company is involved with, including Phat Fashion. Be a part of this celebratory salute to this highly successful label.

Contact

Ken Piotrowski
212-536-5223



MIDEM 30TH

AD CLOSE: OCT. 17

ISSUE DATE: NOV. 11

Midem's music market has become "THE" annual meeting venue for the music industry, bringing members of the music industry together from all over the globe. With over 2,696 companies and 9,740 international registrants, it has certainly earned its reputation as an exciting, informative event where deals are "done". Billboard's Spotlight will provide a review of the evolution of Midem, as well as a preview of its future.

Contact

Gene Smith
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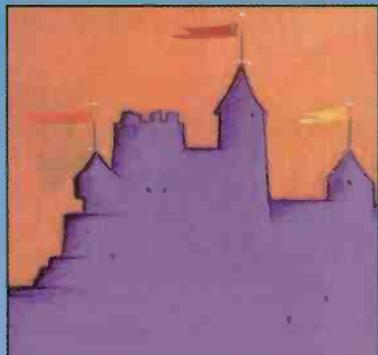
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WORLDWIDE SPECIALS & DIRECTORIES 1995



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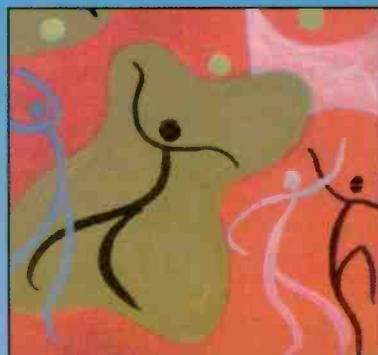
AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

Billboard's November 18th issue explores the regional markets of Germany, Switzerland and Austria. This spotlight will include featured articles on the top five artists, composers and producers in the German market (based on first half-'95 analysis) and the role German publishing companies played in orchestrating the top hits of the year. In addition, look for an annual review on business and creative developments taking place in Switzerland and Austria.

Contact

Christine Chinetti
44-171-323-6686



WORLDWIDE DANCE

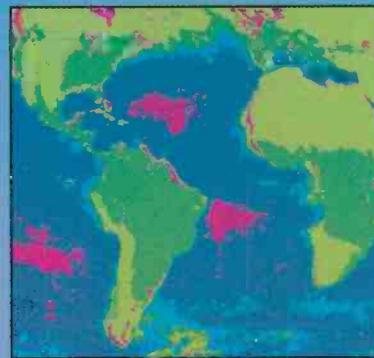
AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

The beat goes on in Billboard's November 18th issue. A guide to the worldwide club scene, this annual spotlight offers a comprehensive run-down on what's spinning in the cutting-edge clubs of different locales (including England, Italy, Spain and the States). From the places you'd expect to the most remote venues, this issue will be a clip and save reference to the world's most prominent dance community happenings.

Contact

Ken Piotrowski
212-536-5223



DIRECTORIES

INTERNATIONAL BUYER'S GUIDE

AD CLOSE: OCT. 4

PUB. DATE: DEC. 13

A global directory of record labels, home video companies, audio book publishers, music publishers, wholesalers, accessory manufacturers, raw materials, CD replicators, and tape duplicators (to name a few listed categories), the IBG is the bible of "who to call" and "where to find it" for smart industry professionals worldwide.

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International

BMG Using New Marketing Strategies

Midprice Campaign Starts

■ BY JEFF CLARK-MEADS

LONDON—BMG Entertainment International is using price as a weapon in trying to break its artists.

The company's entry into the midprice music sector (Billboard, Sept. 16) will have the bonus of bringing artists to new markets at a price more likely to produce impulse buys.

BMG's midprice campaign—running since Sept. 4 under the banner of "Stop! Great Music—Great Price!"—will have 30 established albums at its core. Backed by TV, radio, and press advertising, it is being mounted in every record-buying territory worldwide, with the exception of North America.



Says Klaus Schmalenbach, BMG's VP of strategic marketing, "Not every artist in the campaign is a big name in every territory. In this way, we're trying to build a platform for artists, trying to establish artists in each region."

Schmalenbach emphasizes the global nature of the campaign by saying, "What you see in Brazil will be what you see in Indonesia will be what you see in Europe." He adds that the company is still discussing its strategy for North America and that he hopes the territory can eventually be included in the "Great Music—Great Price" initiative.

He says that 30 albums will be added to the international core of the campaign at each of its three stages between now and next spring, with local and regional companies supplementing that with their own titles.

Schmalenbach says that BMG has decided to follow the other majors into the midprice market for a number of reasons: "to maximize the company's profitability and that of the artists; to establish ourselves as a major midprice competitor; and to give value for money."

He believes that BMG's new midprice titles will appeal to "those replacing vinyl, those collecting for the first time, and impulse buyers."

Schmalenbach says that it is hard to define midprice in an international context and that pricing will vary according to local market conditions and the exchange value of currencies.

He adds that he hopes retailers will pass on the benefit of lower wholesale prices to consumers.

The first phase of the campaign includes albums by Snap, M People, Crash Test Dummies, Lisa Stansfield, Haddaway, Eurythmics, and Eros Ramazzotti.

Direct Mail Pays Off In U.K.

■ BY DOMINIC PRIDE

LONDON—BMG U.K.'s pioneering use of direct mail to stimulate retail interest is already paying dividends, according to the company.

Tom Curran, BMG's head of direct marketing, says the major has nearly 1 million active record buyers on its database and the operation is now "as much a part of the marketing mix as press or promotion."

One year ago, BMG branded its direct mail operations as BMG InterAct in an attempt to build a closer relationship with its consumers, although BMG has been using direct marketing for four years.

The technique is particularly helpful in stimulating retail demand among lapsed buyers and consumers older than 35, who often do not feel at ease in record shops, says Curran.

As a matter of routine, BMG uses mailings and other incentives to encourage buyers into specific stores for individual releases.

Customers are added to BMG's database when they fill in reply-paid cards that are in the CDs they buy. The customers are then sent a questionnaire, requesting information about their lifestyles, buying habits, and musical tastes.

This allows BMG to send customers information about the act whose music they have just bought, such as tour dates and future releases. However, InterAct differs from other labels' schemes in that it allows BMG to also introduce consumers to additional acts that it believes they might like, rather than providing information solely on acts the consumer has already bought. "We gave the service a brand name to make it stand out from other labels' efforts; to emphasize that they were dealing with an organization that would listen to them," says Curran.

BMG is able to target specific geographic areas, narrowing buyers down to particular streets or suburbs and working out their nearest retailer. The computer software that BMG has developed uses the postal code information to place buyers on detailed maps, which give a graphic representation of an area's buyers and outlets.

Those who have signed up for BMG InterAct also receive privileges, such as bonus samplers, private in-store playbacks, exclusive competitions, and discount-

(Continued on next page)

Virgin Italy Enjoys Turnaround

■ BY MARK DEZZANI

MILAN—Virgin Italy is aiming to become a reference point for new Italian music, according to managing director Riccardo Clary one year after he took over the reins of the troubled record label.

"The company was in crisis a year ago, but in the past 12 months we have had a 50% turnover of staff, established an A&R and promotions office in Rome in addition to our Milan base, and have signed several new acts. We are also operating at a profit," says Clary, adding that the turnaround is the result of "a management and attitude change."

Clary, who rose through the ranks at WEA, where he started as radio promotions manager followed by a stint at BMG in marketing, replaced Luigi Mantovani, who moved to EMI Chile last year.

Virgin Italy lost domestic star Edoardo Bennato to parent company EMI last year, and international star Riccardo Cocciante is renegotiating his contract, but he is rumored to be moving to Sony, which already distributes the artist

throughout the rest of Europe. Clary says he is building a roster of new talent and describes his A&R policy as "aggressive and transgressive—we are not afraid to take on young artists experimenting in new and more difficult genres."

"Our objective is to establish a reputation for developing exciting new artists and to become a reference point for new music," he says, adding that he believes the current new wave in Italian music will endure. "Italy is experiencing a period of transition, and a lot of new talent will emerge in the next few years."

So far, Clary has signed rappers Frankie Hi-NRG, whose single "Libri Di Sangue" was a critical and minor sales success on BMG last year, and Papa Ricky, who has enjoyed cult success on the indie label Century Vox.

In addition, Virgin has the new-wave band Ustmamo, whose outrageous costumes and offbeat melodies have caught media attention and whose self-titled debut sold 6,000 copies. The group, who hail from Regio Emilia, is in the studio recording the follow-up, which is due for release this fall.

Clary has also signed two unknowns: "Marina Rei is our first attempt at doing something more rhythmic. Her music is funky al'Italiano with provocative, often

aggressive lyrics, while Max Gasse is a rock-oriented singer/songwriter who creates strange and paradoxical music and lyrics."

Rei's new single, "Noi," due in September, follows her debut, "Sola," which was released in May to sporadic airplay. Gasse's first album, "Contro Un'onda Del Mare," is due out in October.



He's The Man. Australian recording star Rick Price, right, gets reacquainted with Sony Music Singapore managing director Terence Phung. Price was visiting to promote his second album, "Tamborine Mountain," which includes a bonus track for the Singapore market.

PolyGram Eyes Thailand Deal

BY GARY VAN ZUYLEN

BANGKOK, Thailand—PolyGram Far East appears ready to take an equity position in Thailand through longtime licensee Far East Bangkok Enterprises (FEBE).

FEBE GM Gerry Sim says he expects the international label to purchase part of his company before the end of the year but gives no details on the percentage or value of the deal.

Sim feels an investment of at least \$5 million would be needed to be competitive with local and major record companies already in the market. PolyGram Far East president Norman Cheng says it is too early to comment about a potential partnership.

FEBE is moving into domestic

repertoire to solidify its relationship with PolyGram, as well as reorganizing its retail operations. The Thai company currently distributes only international repertoire but has just signed

PolyGram

its first local artist, male model Jay Monton, whose first album is now out.

Although Monton has no previous singing experience, Sim feels his modeling exposure is enough to guarantee him a following in the pop mainstream.

FEBE's top priorities are teenage idols and good producers. "This is a very complex process in Thailand, and you need the producers before you'll

get the artists," says Sim.

FEBE has closed all six of its Music City retail outlets, citing management problems, poor locations, and a desire to "take a breather from retail," according to Sim. All six may be reopened as PolyGram showrooms.

FEBE also co-owns four stores with retail group the Mall but does not feel that cassette market pricing can support a current boom in outlets throughout Bangkok.

PolyGram works on a year-to-year contract with FEBE and moves approximately 100,000 units a month through the licensee, including acts such as the Scorpions, Bon Jovi, and Boyz II Men. FEBE is also the licensee for Dutch indie Toco International.

DIRECT MAIL PAYS OFF IN U.K.

(Continued from preceding page)

ed concert tickets.

At the company's annual sales conference in Bournemouth, England, Sept. 7, Curran and direct marketing manager Beverley Dean presented the first year's results, with Dean interviewing two consumers who were part of InterAct.

"We are trying to keep a two-way relationship going between BMG and the consumer," said Dean. "We want

to keep people interested in music for as long as possible."

Curran explained at the conference, "Customers have learned that it is a two-way relationship, and the more information they send, the more relevant information we send them."

"What we're doing is giving people the confidence in their decisions. People will go into a record shop

when they know what they want. The people we're aiming at don't browse; there are time constraints, and perhaps they have kids with them."

Curran declines to say how much BMG spends on this aspect of marketing, but says the company sees results from it.

"These people are taste makers and influencers," says Curran. "What we believe is happening is that once these people feel comfortable with their choices, they start to act as opinion formers, and they tell their friends. As we know, word-of-mouth is the best form of advertising."

Use of reply-paid cards has been a key weapon in the armory of many labels for several years. However, other companies have used direct mail on an artist-by-artist basis or for the whole of a label, rather than across the whole company. BMG's operation is used to market artists on RCA, Arista, deConstruction, and other labels that have deals with a BMG company.

Retailers are watching the situation with caution. At present, direct mail is being used to drive customers into stores, but many are fearful that BMG could be gathering information to sell directly. Apart from the fact that sales that bypass retail do not qualify for the charts, Curran says there are other reasons that BMG is not going to cut out the stores: "The kind of consumers we are targeting want instant gratification. The best way of resolving that is to go out and buy the record as soon as they hear about it. You can't do that by post. It has to be through a record store."

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Brussels To Get Megastore It Will Be Virgin's First In Belgium

BRUSSELS—Virgin Retail is set to make its Belgian debut in November with the opening of a Megastore in the center of Brussels.

The debut is somewhat later than planned, though. Virgin had originally intended to open here two years ago on the site of the former La Gaité club; the site is now occupied by the Free Record Shop's flagship store in the city. Virgin's plans for the La Gaité site were turned down by the Brussels authorities.

The Megastore Virgin is opening on the first floor of the prestigious Anspach gallery shopping mall. Virgin intends to add to its Belgian presence with a store in Antwerp in the spring.

The Brussels store was developed in conjunction with the owner of the gallery, the Interparking Group, at a cost of \$3.2 million.

"The whole site was completely rebuilt for Virgin," says Virgin Retail International promotion manager Charles Cunningham Reid, "and now we have a totally glass-fronted building that is probably the biggest display window in Europe."

The 1,500-square-meter Megastore contains not only the group's established products but also a ticket sales office and a broadcast studio for radio programs. The store will be run by Titus Kroon, former manager of the Virgin Megastores in Amsterdam and Frankfurt.

Virgin Brussels was introduced to its potential customers via a one-hour radio show on 21, the French-language state radio station. Pierre Dubois, 21 producer, says, "The show served as a recruitment tool during which we had the opportunity to present Virgin

Megastore, Titus Kroon, and job profiles for some 35 staffers to the audience. Reactions were tremendous."

Asked about how Virgin will sit in a market where Benelux chain Free Record Shop and giant French home-entertainment retailer FNAC are already well-established, Cunningham Reid says Virgin will have an advantage through its greater international experience. "I believe we will be offering a lot of product that probably the other stores aren't," he says.

Adds Kroon, "Recruiting the best possible staff and taking care of the consumers will be our priorities." The Brussels store will be open seven days a week.

Virgin says it intends to establish partnerships with more Belgian radio stations and is also negotiating with French music-TV channel MCM Euro-musique, which broadcasts to the French-speaking region of Belgium.

Kroon describes the company's relationship with 21 as one of "mutual promotion and reinforcement on various levels." Asked for details on this and projected relationships with other stations, he says it would be unwise for him to reveal the overall nature of his plans at this stage.

Virgin Retail Spain has opened four new sales areas at airports in Spain (Madrid) and Portugal (Lisbon, Oporto, and Faro) as the company continues to seek suitable premises for Megastores in Madrid and Lisbon. Virgin has two stores in Spain, at Barcelona and Seville. The company is hoping for revenues of \$1.6 million (200 million pesetas) at the Madrid airport location in the first year.

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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 9/18/95	
THIS WEEK	LAST WEEK	SINGLES	
1	4	HELLO, AGAIN MY LITTLE LOVER	TOY'S FACTORY
2	2	LOVE LOVE LOVE DREAMS COME TRUE	EPIC
3	1	SEESAW GAME MR. CHILDREN	TOY'S FACTORY
4	NEW	DONNA IKOTO SMAP	VICTOR
5	7	FEEL LIKE DANCE GLOBE	AVEX TRAX
6	6	SORAWO MINAYO SHARANQ	BMG VICTOR
7	5	TOTSUZEN FIELD OF VIEW	ZAIN
8	3	SAYONARA HA IMAMO... ZARD	B-GRAM
9	NEW	KOINO WANA SHIKAKENASYO	FUNK THE PEANUTS EPIC/SONY
10	9	ANATA DAKAWO SOUTHERN ALL STARS	VICTOR
ALBUMS			
1	NEW	LENNY KRAVITZ CIRCUS	TOSHIBA EMI
2	3	SCATMAN JOHN SCATMAN'S WORLD	BMG VICTOR
3	5	ANNRI OPUS 21	FOR LIFE
4	1	RYOUKO SHINOHARA LADY GENERATION	EPIC
5	NEW	TOSHINOBU KUBOTA SUN SHINE, MOONLIGHT	SONY
6	NEW	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL	BMG VICTOR
7	8	DIANA KING TOUGHER THAN LOVE	SONY
8	4	KYOUSUKE HIMURO SINGLES 1988-1994	TOSHIBA EMI
9	2	MAKI OHGURO LA.LA.LA.	B-GRAM
10	7	L'ARC-EN-CIEL HEAVENLY	KIHOON SONY

CANADA		(The Record) 9/4/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MACARENA LOS DEL MAR	QUALITY
2	2	TOTAL ECLIPSE OF... NICKI FRENCH	CRITIQUE
3	3	YOU'RE ALL I NEED... METHOD MAN	DEF JAM/SONY
4	4	LICK IT ROULA	SOS
5	6	SCREAM M. JACKSON & J. JACKSON	EPIC/SONY
6	5	THINK OF YOU WHIGFIELD	FUTURETEL/QUALITY
7	7	ONE MORE CHANCE THE NOTORIOUS B.I.G.	ARISTA/SONY
8	8	SHY GUY DIANA KING	COLUMBIA/SONY
9	9	THIS IS HOW WE DO IT MONTELL JORDAN	PMP
10	10	HUMAN NATURE MADONNA	MAVERICK/WEA
11	11	HAVE YOU EVER REALLY... B. ADAMS	A&M/PGD
12	12	YOUR LOVING ARMS BILLIE RAY MARTIN	WARNER BROS/WEA
13	13	HOLD ME, THRILL ME... U2	ATLANTIC/WEA
14	14	THIS AIN'T A LOVE SONG BON JOVI	MERCURY/PGD
15	15	PIPE DREAM YAKOO BOZ	QUALITY
16	16	SQUARE DANCE SONG BKS & ASHLEY	MAcISAAC A&M
17	17	SOMEDAY I'LL BE... BON JOVI	MERCURY/PGD
18	18	ANOTHER DAY WHIGFIELD	FUTURETEL/QUALITY
19	NEW	GANGSTA'S PARADISE COOLIO FEATURING L.V.	MCA/JNI
20	20	DON'T TAKE IT PERSONAL MONICA	ARISTA/SONY
ALBUMS			
1	2	VARIOUS ARTISTS DANGEROUS MINDS	ATLANTIC/WEA
2	1	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	ATLANTIC/WEA
3	3	LIVE THROWING COPPER	MCA/JNI
4	4	A. MORISSETTE JAGGED LITTLE...	MAVERICK/WEA
5	5	TLC CRAZYSEXYCOOL	LAFACE/SONY
6	6	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
7	7	SEAL SEAL II ZTT	
8	15	SOUL ASYLUM LET YOUR DIM...	COLUMBIA/SONY
9	16	VARIOUS ARTISTS CLUB EURO 2	ARIOLA/SONY
10	9	COLLECTIVE SOUL COLLECTIVE...	ATLANTIC/WEA
11	8	SOUNDTRACK BATMAN FOREVER	ATLANTIC/WEA
12	12	SHANIA TWAIN THE WOMAN IN ME	MERCURY/PGD
13	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC/SONY
14	13	VARIOUS ARTISTS TOWER OF SONGPOST	A&M/PGD
15	10	BON JOVI THESE DAYS	MERCURY/PGD
16	NEW	SILVERCHAIR FROGSTOMP	EPIC/SONY
17	17	ANNIE LENNOX MEDUSA	RCA/BMG
18	NEW	COLIN JAMES BAD HABITS	WEA
19	18	FOO FIGHTERS FOO FIGHTERS	CAPITOL/CEMA
20	NEW	OUR LADY PEACE NAVEED	EPIC/SONY

GERMANY		(compiled by Media Control) 9/12/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BOOM, BOOM, BOOM OUTHERE BROTHERS	ZYX
2	2	I WANNA BE A HIPPI TECHNOHEAD	INTERACTIVE
3	4	A GIRL LIKE YOU EDWYN COLLINS	VIRGIN
4	3	SCATMAN'S WORLD SCATMAN JOHN	RCA
5	17	EIN SONG NAMENS SCHUNDER ARZTE	METRONOME
6	5	ALICE (WHO THE X IS ALICE?) GOMPIE	ARIOLA
7	9	WATERFALLS TLC	ARIOLA
8	6	WISH YOU WERE HERE REDNEX	ZYX
9	7	ENDLESS SUMMER SCOOTER	EDEL
10	8	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN	ARIOLA
11	12	YOU ARE NOT ALONE MICHAEL JACKSON	EPIC
12	10	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS A&M
13	11	SHY GUY DIANA KING	SONY
14	18	EXPERIENCE RMB	URBAN MOTOR
15	13	NEVER FORGET TAKE THAT	RCA
16	NEW	SIE IST WEG FANTASTISCHEN VIER	SONY
17	14	KLEINE MAUS DAS MODUL	MOTOR MUSIC
18	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN	ARIOLA
19	15	ARE YOU READY TO FLY DUNE	URBAN MOTOR
20	16	HOLD ME, THRILL ME... U2	ISLAND/ATLANTIC
ALBUMS			
1	1	PUR ABENTEUERLAND INTERACTIVE	
2	2	DIE SCHLUMPFTE TEKKNO IST COOL—VOL. 1	EMI
3	3	KELLY FAMILY OVER THE HUMP	KEL-LIFE
4	8	TLC CRAZYSEXYCOOL	ARIOLA
5	4	BON JOVI THESE DAYS	MERCURY
6	7	GREEN DAY DOOKIE	REPRISE
7	6	LA BOUCHE SWEET DREAMS	ARIOLA
8	9	EDWYN COLLINS GORGEOUS GEORGE	VIRGIN
9	5	ROLLING STONES VOOODO LOUNGE	VIRGIN
10	15	MARLA GLEN THIS IS MARLA GLEN	ARIOLA
11	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
12	12	SCATMAN JOHN SCATMAN'S WORLD	RCA
13	13	OFFSPRING SMASH	EPITAPH
14	11	NEIL YOUNG MIRROR BALL	WARNER
15	18	SELIG HIER	SONY
16	16	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE	ZYX
17	14	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT	ARIOLA
18	17	TAKE THAT NOBODY ELSE	RCA
19	19	PINK FLOYD PULSE	EMI
20	NEW	INDIANS SACRED SPIRIT	VIRGIN

FRANCE		(SNEP/FOP/Tite-Live) 9/9/95		
THIS WEEK	LAST WEEK	SINGLES		
1	1	YEHA NOHA INDIENS SACRED SPIRIT	VIRGIN	
2	3	SCATMAN'S WORLD SCATMAN JOHN	BMG	
3	2	POUR QUE TU M'AIMES... C. DION	COLUMBIA	
4	5	SHY GUY DIANA KING	COLUMBIA	
5	4	SIMPLE ET FUNKY ALLIANCE ETHNIK	DELABEL	
6	9	YOU ARE NOT ALONE MICHAEL JACKSON	EPIC	
7	10	MELODY TEMPO HARMONY	BERNARD LAVILLIERS & JIMMY CLIFF	BARCLAY
8	7	HAVE YOU EVER REALLY... B. ADAMS	POLYDOR	
9	12	GENERATION OF LOVE	MASTERBOY	BARCLAY
10	8	ODE TO MY FAMILY CRANBERRIES	ISLAND	
11	16	'74-'75 CONNELLS	EMI	
12	6	SCATMAN SCATMAN JOHN	BMG	
13	14	NO NO NO (NO LIMIT) LES SCHTROUMPFS	FTD	
14	17	PUSH THE FEELING ON NIGHTCRAWLERS	BARCLAY	
15	11	THIS AIN'T A LOVE SONG BON JOVI	MERCURY	
16	13	THE BOMB! BUCKETHEADS	EMI	
17	15	HOLD ME, THRILL ME... U2	ISLAND/ATLANTIC	
18	20	NE M'OUBLIE PAS JOHNNY HALLYDAY	MERCURY	
19	NEW	LA FIEVRE SUPREME N.T.M.	SONY	
20	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS	BMG	
ALBUMS				
1	2	CELINE DION D'EUX	COLUMBIA	
2	2	CRANBERRIES NO NEED TO ARGUE	ISLAND	
3	3	INDIENS SACRED SPIRIT CHANTS ET DANSES	DES INDIENS D'AMERIQUE	VIRGIN
4	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC	
5	5	JOHNNY HALLYDAY LA LORADA	MERCURY	
6	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	WEA	
7	11	MANO SOLO LES ANNEES SOMBRES	EASTWEST	
8	7	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE	COLUMBIA	
9	10	LES SCHTROUMPFS LA SCHTROUMPF PARTY (YO!!!)	FTD	
10	6	SOUNDTRACK GREASE	POLYDOR	
11	8	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN	
12	9	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH	COLUMBIA	
13	16	BERNARD LAVILLIERS CHAMPS DU POSSIBLE	BARCLAY	
14	20	MAXIME LE FORESTIER PASSER MA ROUTE	POLYDOR	
15	12	NOA ACHINOAM NINI	GEFFEN	
16	16	PINK FLOYD PULSE	EMI	
17	NEW	LENNY KRAVITZ CIRCUS	VIRGIN	
18	15	SCATMAN JOHN SCATMAN'S WORLD	BMG	
19	NEW	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT...	WEA	
20	14	BON JOVI THESE DAYS	MERCURY	

NETHERLANDS		(Stichting Mega Top 50) 9/16/95		
THIS WEEK	LAST WEEK	SINGLES		
1	1	HET IS EEN NACHT	GUUS MEEUWIS & VAGANT ARCADE	
2	4	STARS CHARLY LOWNOISE & MENTAL	THEO POLYDOR	
3	NEW	YOU'VE GOT A FRIEND	RENE FROGER & FRIENDS OPG	
4	NEW	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID TOWN	
5	2	PASSIE CLOUSEAU	EMI	
6	NEW	HET BUSIE KOMTZO	HOLLENBOER BUNNY MUSIC	
7	5	WATERFALLS	TLC	BMG
8	3	KISS FROM A ROSE	SEAL	WARNER
9	6	YOU ARE NOT ALONE	MICHAEL JACKSON	SONY
10	7	JE HOEFT NIET NAAR HUIS VANNACHT	MARCO BORSATO	POLYDOR
ALBUMS				
1	1	CLOUSEAU OKER	EMI	
2	3	RENE FROGER LIVE IN CONCERT	DINO	
3	2	BERT HEERINK STORM NA DE STILTE	CNR	
4	6	TLC CRAZYSEXYCOOL	BMG	
5	4	CELINE DION THE COLOUR OF MY LOVE	SONY	
6	7	ANDRE RIEU STRAUSS & CO.	MERCURY	
7	8	LIVE THROWING COPPER	MCA	
8	5	VAN DIK HOUT VAN DIK HOUT	SONY	
9	NEW	YOUP VAN 'T HEK SPELEN MET JE LEVEN	CNR	
10	NEW	ROLLING STONES JUMP BACK (BEST OF)	VIRGIN	

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6	NEW	HET BUSIE KOMTZO	HOLLENBOER BUNNY MUSIC	
7	5	WATERFALLS	TLC	BMG
8	3	KISS FROM A ROSE	SEAL	WARNER
9	6	YOU ARE NOT ALONE	MICHAEL JACKSON	SONY
10	7	JE HOEFT NIET NAAR HUIS VANNACHT	MARCO BORSATO	POLYDOR
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3	2	BERT HEERINK STORM NA DE STILTE	CNR	
4	6	TLC CRAZYSEXYCOOL	BMG	
5	4	CELINE DION THE COLOUR OF MY LOVE	SONY	
6	7	ANDRE RIEU STRAUSS & CO.	MERCURY	
7	8	LIVE THROWING COPPER	MCA	
8	5	VAN DIK HOUT VAN DIK HOUT	SONY	
9	NEW	YOUP VAN 'T HEK SPELEN MET JE LEVEN	CNR	
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4	NEW	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID TOWN	
5	2	PASSIE CLOUSEAU	EMI	
6	NEW	HET BUSIE KOMTZO	HOLLENBOER BUNNY MUSIC	
7	5	WATERFALLS	TLC	BMG
8	3	KISS FROM A ROSE	SEAL	WARNER
9	6	YOU ARE NOT ALONE	MICHAEL JACKSON	SONY
10	7	JE HOEFT NIET NAAR HUIS VANNACHT	MARCO BORSATO	POLYDOR
ALBUMS				
1	1	CLOUSEAU OKER	EMI	
2	3	RENE FROGER LIVE IN CONCERT	DINO	
3	2	BERT HEERINK STORM NA DE STILTE	CNR	
4	6	TLC CRAZYSEXYCOOL	BMG	
5	4	CELINE DION THE COLOUR OF MY LOVE	SONY	
6	7	ANDRE RIEU STRAUSS & CO.	MERCURY	
7	8	LIVE THROWING COPPER	MCA	
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9	NEW	YOUP VAN 'T HEK SPELEN MET JE LEVEN	CNR	
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NETHERLANDS		(Stichting Mega Top 50) 9/16/95		
THIS WEEK	LAST WEEK	SINGLES		
1	1	HET IS EEN NACHT	GUUS MEEUWIS & VAGANT ARCADE	
2	4	STARS CHARLY LOWNOISE & MENTAL	THEO POLYDOR	
3	NEW	YOU'VE GOT A FRIEND	RENE FROGER & FRIENDS OPG	
4	NEW	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID TOWN	
5	2	PASSIE CLOUSEAU	EMI	
6	NEW	HET BUSIE KOMTZO	HOLLENBOER BUNNY MUSIC	
7	5	WATERFALLS	TLC	BMG
8	3	KISS FROM A ROSE	SEAL	WARNER
9	6	YOU ARE NOT ALONE	MICHAEL JACKSON	SONY
10	7	JE HOEFT NIET NAAR HUIS VANNACHT	MARCO BORSATO	POLYDOR
ALBUMS				
1	1	CLOUSEAU OKER	EMI	
2	3	RENE FROGER LIVE IN CONCERT	DINO	
3	2	BERT HEERINK STORM NA DE STILTE	CNR	
4	6	TLC CRAZYSEXYCOOL	BMG	
5	4	CELINE DION THE COLOUR OF MY LOVE	SONY	
6	7	ANDRE RIEU STRAUSS & CO.	MERCURY	
7	8	LIVE THROWING COPPER	MCA	
8	5	VAN DIK HOUT VAN DIK HOUT	SONY	
9	NEW	YOUP VAN 'T HEK SPELEN MET JE LEVEN	CNR	
10	NEW	ROLLING STONES JUMP BACK (BEST OF)	VIRGIN	

AUSTRALIA		(Australian Record Industry Assn.) 9/17/95		
THIS WEEK	LAST WEEK	SINGLES		
1	1	KISS FROM A ROSE	SEAL	WARNER
2	2	ALICE, WHO THE F..K IS ALICE	STEPPERS	FESTIVAL
3	4	INSENSITIVE	JANN ARDEN	A&M
4	3	EXCALIBUR	F.C.B.	COLOSSAL
5	5	UNDER THE WATER	MERRIL BAINBRIDGE	GOTH/ BMG
6	7	YOU OUGHTA KNOW	ALANIS MORISSETTE	WARNER
7	8	YOU ARE NOT ALONE	MICHAEL JACKSON	EPIC
8	6	SOMEBODY'S CRYING	CHRIS ISAAK	WARNER
9	9	LET HER CRY	HOOTIE & THE BLOWFISH	WARNER
10	10	RIGHT TYPE OF MOOD	HERBIE	BMG
11	16	SCATMAN—REMIXES	SCATMAN JOHN	BMG
12	NEW	TRY ME OUT	CORONA	COLUMBIA
13	11	LIGHTNING CRASHES	LIVE	MCA
14	13	NEVER FORGET	TAKE THAT	BMG
15	14	COLORS OF THE WIND	VANESSA WILLIAMS	BMG
16	NEW	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS	A&M
17	12	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON	COLUMBIA
18	NEW	LOVE & DEVOTION	REAL MCCOY	BMG
19	15	I BELIEVE	BLESSID UNION OF SOULS	EMI
20	18	ALBUMS		
1	1	CELINE DION THE COLOUR OF MY LOVE	EPIC	
2	2	LIVE THROWING COPPER	MCA	
3	4	TINA ARENA DON'T ASK	COLUMBIA	
4	3	CHRIS ISAAK FOREVER BLUE	WARNER	
5	NEW	GARBAGE GARBAGE	MUSHROOM/FESTIVAL	
6	5	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	EMI
7	7	MERRIL BAINBRIDGE THE GARDEN	GOTH/ BMG	
8	6	URGE OVERKILL EXIT THE DRAGON	GEFFEN/MCA	
9	10	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	WARNER	
10	11	COLD CHISEL CHISEL/YOU'RE THIRTEEN...(LIVE)	WARNER	
11	9	JEFF BUCKLEY GRACE (TOUR PACK)	COLUMBIA	
12	8	D.I.G. SPEAKEASY	IDIPOLY	
13	NEW	SEAL SEAL	WARNER	
14	12	REAL MCCOY ANOTHER NIGHT	BMG	
15	NEW	SEAL/SEAL (1ST AND 2ND ALBUMS)	SEAL	WARNER
16	13	SCREAMING JETS THE SCREAMING JETS	ROOART/ WARNER	
17	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL	WARNER	
18	NEW	NATALIE MERCHANT TIGERLILY	WARNER	
19	16	DOORS THE BEST OF THE DOORS	WARNER	
20	18	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC	

AUSTRALIA		(Australian Record Industry Assn.) 9/17/95		
THIS WEEK	LAST WEEK	SINGLES		
1	1	YOU ARE NOT ALONE	MICHAEL JACKSON	EPIC
2	NEW	STAYIN' ALIVE	N-TRANCE FEAT	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/1/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
2	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	2	SHY GUY DIANA KING WORK/COLUMBIA
4	4	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA
5	8	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
6	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	NEW	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
8	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
9	NEW	I WANNA BE A HIPPIY TECHNOHEAD MOKUM/WEDEL
10	9	NEVER FORGET TAKE THAT RCA
1	2	ALBUMS MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	1	BON JOVI THESE DAYS MERCURY
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	6	PUR ABENTUEERLAND INTERCORD
5	8	GREEN DAY DOOKIE REPRISE
6	NEW	LEVELLERS ZEITGEIST CHINA
7	5	DIE SCHLUMPFTE TEKKNO IST COOL VOL. 1 EMI
8	7	OFFSPRING SMASH EPITAPH
9	4	PINK FLOYD PULSE EMI
10	NEW	LA BOUCHE SWEET DREAMS MCI

IRELAND (IFPI Ireland) 9/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
2	2	ROLL WITH IT OASIS CREATION
3	3	SO GOOD BOYZONE POLYDOR
4	4	WATERFALLS TLC LAFACE/ARISTA
5	9	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
6	6	NEVER FORGET TAKE THAT RCA
7	7	KISS FROM A ROSE SEAL ZTT/WEA
8	8	'74-'75 CONNELLS LONDON
9	5	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
10	NEW	SCATMAN'S WORLD SCATMAN JOHN RCA
1	1	ALBUMS BOYZONE SAID AND DONE POLYDOR
2	2	MARY BLACK CIRCUS DARA
3	4	BLUR PARKLIFE FOOD/PARLOPHONE
4	6	SOUNDTRACK PULP FICTION MCA
5	NEW	VARIOUS ARTISTS BEST ROCK BALLADS IN THE WORLD...EVER! VIRGIN
6	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 31 EMI/VIRGIN/POLYGRAM
7	NEW	MORRISSEY SOUTHPAW GRAMMAR VICTOR
8	5	SCOOTER BEAT GOES ON CLUB TOOLS
9	8	OASIS DEFINITELY MAYBE CREATION
10	NEW	MICHAEL O SUILLEABHAIN BETWEEN WORLDS VENTURE

BELGIUM (Promuvi) 9/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA
2	3	SHY GUY DIANA KING SONY
3	4	I WANNA BE A HIPPIY TECHNOHEAD EDEL
4	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
5	10	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
6	5	CONQUEST OF PARADISE VANGELIS EASTWEST
7	8	NEVER FORGET TAKE THAT RCA
8	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
9	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
10	6	ALS HOUSEGRAMER BEN IK GEBOREN EDDY WALLY TELSTAR
1	1	ALBUMS CELINE DION D'EUX COLUMBIA
2	6	WILL TURA BLOED ZWEET ENTRANEN TOPKAPI
3	2	DIE SMURFEN SMURFENPARTY EMI
4	5	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
5	4	LES INDIENS SACRED SPIRIT VIRGIN
6	5	GERT & SAMSON SAMSON VOL. 5 PHILIPS
7	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	7	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
9	10	OFFSPRING SMASH EPITAPH
10	NEW	LEVELLERS ZEITGEIST CHINA

AUSTRIA (Austrian IFPI/Austrian Top 30) 8/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ECHO
2	2	MIEF DIE DOOFEN BMG
3	5	SEX ON THE PHONE E-ROTIC EMI
4	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
5	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
6	6	SCATMAN'S WORLD SCATMAN JOHN BMG
7	4	SELF ESTEEM OFFSPRING EMI/EPITAPH
8	10	KLEINE MAUS DAS MODUL POLYGRAM
9	7	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
10	NEW	THIS AIN'T A LOVE SONG BON JOVI POLYGRAM
1	2	ALBUMS DIE SCHLUMPFTE TEKKNO IST COOL EMI
2	1	DIE DOOFEN LIEDER DIE DIE WELT NICHT BRAUCHT BMG
3	3	OFFSPRING SMASH EMI/EPITAPH
4	4	BON JOVI THESE DAYS MERCURY
5	5	GREEN DAY DOOKIE WARNER
6	9	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
7	6	KELLY FAMILY OVER THE HUMP MUSICA
8	8	DIE SCHROEDERS FRISCH GEPRESST WARNER
9	7	NOCKALM QUINTETT STERNENHIMMELGEFUHL KOCH
10	10	PINK FLOYD PULSE EMI

DENMARK (IFPI/Nielsen Marketing Research) 9/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	DUB I DUB ME & MY EMI-MEDLEY
2	2	SHY GUY DIANA KING SONY
3	4	YOU ARE NOT ALONE MICHAEL JACKSON SONY
4	3	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
5	5	WATERFALLS TLC BMG
6	NEW	A GIRL LIKE YOU EDWYN COLLINS EMI
7	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
8	9	BOOM BOOM BOOM OUTHERE BROTHERS SCANDINAVIAN RECORDS
9	NEW	NEVER FORGET TAKE THAT BMG
10	NEW	HIT THE ROAD JACQUES VARIOUS EMI
1	1	ALBUMS DODO & THE DODO'S STORSTE HITS REPLAY
2	6	DR. HOOK GREATEST & LATEST ELAP/MC
3	7	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
4	9	CAROLINE HENDERSON CINEMATAZTIC BMG/ARIOLA
5	3	DIANA KING TOUGHER THAN LOVE SONY
6	4	POUL KREBS SMA SENSATIONER PLADECOMPAGNIET
7	10	CELINE DION THE COLOUR OF MY LOVE EPIC
8	NEW	KIM LARSEN GULD OG GRONNE SKOVE EMI
9	NEW	GREEN DAY DOOKIE WARNER
10	8	OLIVIA NEWTON-JOHN BACK TO BASICS 71-92 POLYGRAM

NORWAY (Verdens Gang Norway) 9/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	A KIND OF CHRISTMAS CARD MORTEN HARKET WARNER
2	2	BE MY LOVER LA BOUCHE MCI/FMP
3	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND
4	5	MIN HVITE/MAGE ADRIAN BENEDICTE & NORDIN SVEN EMI
5	4	ALICE (WHO THE X IS ALICE?) GOMPIE ARCADE
6	NEW	BOOM BOOM BOOM OUTHERE BROTHERS SCANDINAVIAN
7	6	YOU SUCK MURMURS AMERICA MCA
8	7	SHY GUY DIANA KING COLUMBIA
9	NEW	KISS FROM A ROSE SEAL WARNER
10	8	'74-'75 CONNELLS EMI
1	1	ALBUMS VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
2	2	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
3	5	D.D.E. 'DET E' D.D.E.-DET...BESTE FRA NORSKE GRAM
4	7	CARLENE CARTER LITTLE ACTS OF TREASON WARNER
5	3	JOHN LENNON JOHN LENNON COLLECTION EMI
6	4	MIKE & THE MECHANICS BEGGAR ON A BEACH OF GOLD VIRGIN
7	9	FRANK ZAPPA STRICTLY COMMERCIAL—THE BEST OF FRANK ZAPPA RYKODISC
8	NEW	GRETHE SVENSEN YOUR BEAUTY BMG
9	NEW	SECRET GARDEN SONGS FROM A SECRET GARDEN POLYGRAM
10	6	LOUIS ARMSTRONG PURE GOLD BMG

PORTUGAL (Portugal/AFIP) 9/12/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	2	VARIOUS ARTISTS NUMERO 1 SONY
3	7	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
4	4	VARIOUS ARTISTS DANCE POWER 95 VIDISCO
5	5	BON JOVI THESE DAYS MERCURY
6	3	VANGELIS 1492 THE CONQUEST OF PARADISE EASTWEST
7	10	CELINE DION D'EUX COLUMBIA
8	6	VARIOUS ARTISTS RADIATIVIDAD BMG ARIOLA
9	9	VARIOUS ARTISTS MAXIPOWER 2 POLYSTAR
10	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

HONG KONG (IFPI Hong Kong Group) 9/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	KELLY CHAN WHATEVER WILL BE, WILL BE (D.S.T.) GO EAST
2	4	SAMMI CHENG AND THEN CAPITAL ARTISTS
3	NEW	AARON KWOK NON-STOPPING WIND WARNER
4	1	AMANDA LEE SECRET NTR/ROCK IN
5	9	CHRISTINE NG DON'T WANT TO LOSE LOVE EMI
6	6	LINDA WONG PERSONALITY OF LINDA POLYGRAM
7	5	JACKY CHEUNG ALLERGY WORLD POLYGRAM
8	3	ANDY LAU REAL FOREVER MUSIC IMPACT
9	NEW	WU CHEIN LIEN HAVE ONE'S MIND ALL IN A TANGLE SONY
10	NEW	UKULELE YESTERDAY, TODAY, FOREVER EMI

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: British multimedia act **Towering Inferno** stunned concert-goers in Berlin with the German debut of its audio-visual extravaganza "Kaddish" (Island Records). Audiences filed out of both performances at the Haus Der Kulturen Der Welt in eerie silence, having experienced a propulsive fusion of avant-garde jazz, heavy metal, and folk song accompanied by filmed visuals that included gigantic images of burning swastikas and Stars of David.



Named after the Jewish prayer for the dead, "Kaddish" is the brainchild of British composers/musicians **Andy Saunders** and **Richard Wolfson**. A passionate response to the Holocaust from two secular Jews, it also serves as a powerful comment on continuing European wars, particularly that in Bosnia. This Eastern perspective was represented by two Hungarian vocalists, folk singer **Márta Sebestyén** (of Hungarian band **Muzsikás**), and poet **Endre Székárosi**, whose emotive contributions humanized the relentless rumble of the music. "Kaddish" is a brave and timely work that links art, politics, and history to broader issues of social conscience. Performed in Berlin, where relics of Nazi and Soviet totalitarianism are still in evidence, it proved an astonishing

spectacle. Germany's parliament building, the Reichstag, is a stone's throw from the venue, and many of the prewar buildings nearby are still scarred by bullet marks from the final battles of 1945. The **Towering Inferno** concerts were timed to coincide with Germany's Anti-War Day Sept. 1, an occasion that was marked by protests against the Bosnian war and previews of a major exhibition of totalitarian art at the **Martin Gropius Museum**. Clearly, the Germans continue to appraise their past, and **Towering Inferno's** message—that fascism and inhumanity still exist—made for a supremely disquieting experience. **LOUISE GRAY**

AUSTRALIA: Just how much help can a band expect to receive from its heroes? When Melbourne punk/pop band **Bodyjar** wrote to American power trio **All** requesting a copy of the chord sequences of its songs, the Americans responded by giving **Bodyjar** the support slot on an Australian tour last year and producing the band's debut album, "Take A Look Inside" (Shagpile/Shock), which was recorded in a series of 16-hour sessions over just four days. "We knew they'd give us a good sound," says **Bodyjar** bassist **Grant Relf**, "because we've heard every recording they've done, and they're perfect. We left everything to their discretion, because we trust them totally." The album has gained attention in Japan, where it is released on **Real Cool Records** (an indie arm of **Teichiku Records**). Thanks to enthusiastic promotion there, including 1,500 video plays on large screens around Tokyo in the first month, sales have been sufficient to warrant a three-city tour of Japan, scheduled for October. **Bodyjar** is currently working on a new album set for domestic release at the end of the year and in Japan in early 1996. "We started out wanting to play the music we wanted to listen to," says guitarist **Can Baines**. "Even though we may never be totally satisfied, the fun is trying to reach there." **CHRISTIE ELIEZER**

IRELAND: It took the husband-and-wife duo of **Arty McGlynn** and **Nollaig Casey** two years to write and record "Causeway" (Tara), an impressive collection of tunes based on a blend of traditional folk and jazz influences. The album was inspired by one of Northern Ireland's top tourist attractions, a formation of hexagonal columns of rock known as the **Giant's Causeway**. Casey (fiddle and vocals) is from West Cork, where she grew up playing piano, uilleann pipes, tin whistle, and violin. Upon leaving university, she joined the **RTE Symphony Orchestra**, and was later a member of **Planxty**, one of the country's finest traditional groups. McGlynn (guitar), from Omagh, County Tyrone, was strongly influenced by traditional music too, but was even more affected by jazz guitarists such as **Wes Montgomery** and **Barney Kessel**. McGlynn has toured and/or recorded with **Van Morrison**, **Rod Stewart**, **Liam O'Flynn**, the **Indigo Girls**, and **Elvis Costello**. His debut solo album, "McGlynn's Fancy" (1979), may well have been the first time that guitar playing in an authentic Irish traditional style was captured on record. As a producer, he has made discs with **Four Men & A Dog**, **Frances Black**, **Christie Hennessy**, and **Sean Keane**. **KEN STEWART**

U.K.: The new single by **Gota & the Low Dog** is "Hey Bulldog" (RPL), a cover of a lesser-known **Beatles** song from the film "Yellow Submarine." Available in a variety of mixes for club and radio, it signals a change of direction for the band led by **Gota Yashiki**, the London-based, Japanese drummer and multi-instrumentalist who has worked with **Simply Red**, **Soul II Soul**, and **Sinead O'Connor**, among others (Billboard, Home & Abroad, Sept. 2). Whereas last year's album, "Somethin' To Talk About," (released under the moniker **Gota & the Heart Of Gold**) had a funky, soulful feel, the band's new album, "Live Wired Electro" (RPL), due for release Oct. 16, has shifted toward a '70s-influenced, funk-rock sound. The excitement level was high at the group's live gig launch at London's **Hanover Grand**, thanks to assured performances by vocalist **Warren Dowd**, hard-rocking guitarist **Kenji Jammer**, and laid-back bassist **Yolanda Charles**. "Good Time Here" was reminiscent of vintage **Santana**, while the instrumental numbers "Give It A Try" and "Live Wired Electro" bore a passing resemblance to the rock/brass fusion of **CCS** and **Herbie Hancock** in jazz/funk mode. In a much different vein was "Mother Earth," a moving, eco-conscious ballad that must be a prime contender for a future single. **KWAKU**



EXPANSION RIFE IN ASIA-PACIFIC

(Continued from page 57)

good ideas can produce sales."

Sony can now also claim a domestic roster with 14 new signings in six months, including Taiwan's Harlem Yu and South Korea's Blue, both multi-platinum sellers. Artists including Yu, who came from PolyGram, say they were attracted to Sony because it had fewer superstars to cater to. Davis will soon add a regional Chinese-repertoire manager.

The biggest surprise so far has been in Thailand, where a local production manager with an accounting background took to the studio and turned into one of the year's breakthrough artists.

Nakarin Kingsak's U.K.-alternative-inspired "Kaipung" debut homed in on fans bored with mainstream pop and immediately earned air time by mixing infectious melodies with tight rock, folk, and pop themes. Sales since May are approaching 400,000 units.

Thailand managing director Peter Gan wanted to establish Sony's credibility by placing an artist with grassroots appeal among the country's pop idols, similar to Warner's success with Carabao. Although Gan calls the 28-year-old Kingsak "the best lyricist I've ever heard," the alternative project took some selling.

Davis admits to thinking the album would fall flat, but he is now so confident about the crossover potential that he plans to redo the Thai lyrics in English and aim for a regional release.

It would be a major gamble. Only PolyGram has tested domestic cross-border repertoire, with Filipino Regine Velasquez, and that album was supported by a duet single with Chinese superstar Jacky Cheung. But with Asian A&R responding to non-traditional trends, Sony is willing to take the chance.

"There are pockets for alternative music growing all over Asia, because kids are searching out new music. So far, English has been a common denominator," says Yavasis.

No one at Sony thinks cross-border domestic repertoire will rival top national artists, but its marketing costs are much less than those of pop campaigns. Davis and Yavasis are convinced that this repertoire could be an important piece of the regional A&R puzzle, especially as the majors try to grab bigger market shares in such places as Taiwan and South Korea.

Sony got into the domestic game too late to compete immediately with the power of PolyGram and EMI, and it will have to make use of its Japanese-repertoire links and growing presence in China, through a Beijing licensing office run by its Taiwan subsidiary, to increase its status.

"I don't think we'll ever get that big, because we aren't, in ourselves, a profit-and-loss center. We want a strong presence and space to evolve with Sony Pictures and hardware," says Davis.

NEW S. AFRICAN DIVISION SIGNS 1ST ACT

(Continued from page 57)

Henderson adds, "The most important thing from Sony's point of view was the development of a South African recording division. The primary interest under the Gallo company was Sony's international license, but that is well-established and the focus of the new company will be firmly on the local division. Sony is very interested to see what we can produce for the international market.

"I've seen how difficult it is to release South African artists internationally when you're just a licensee. Our close relationship with Sony all round and our ability to play and promote South African artists through that channel will give a distinct advantage to artists that sign for Sony. Our artists will have a better chance of being released in the international markets, but there will be no free lunches: If something is not good enough, it won't go."

The fact that an artist of the caliber of Jennifer Jones was not signed to any record company before underlines the slack that had crept into the local recording industry, and it will quickly be taken up by the returning multinationals.

One of the highest TV viewing audiences in South African history saw her perform her rendition of "The Day The World Began" before the World Cup rugby final between South Africa and New Zealand in June; the United Nations featured her life story in a documentary on the lives of people in underdeveloped countries for this year's 50th anniversary celebration; and she has received rave reviews for her guest vocals on other artists' albums.

Henderson says, "She has a tremendous vocal range and she's very versatile, which is excellent in that we can get something attuned to this market and

we can adapt it to the international market. Her manager, Christian Syren, has done a superb job in building her career, and he is part of the deal with her."

Not only local artists will feel Sony's impact. The new South African affiliate's close relationship with Sony Music means more international artists will come here on promotional tours, Henderson points out. "South Africa falls under Sony Music Europe, and European promotional tours will in the future include South Africa. Artists that were not available to Gallo, as a licensee, in the past will now be able to come out on behalf of Sony. It will be a great boost for us."

Woolcott says the decision was made to have the South African company report to Europe, as "the cultural affinity is probably closer to Europe than it ever could be to Hong Kong. The history of the country speaks for itself. . . . And it's just as easy to get to Johannesburg from London as Hong Kong."

Sony's most successful artists in South Africa have been Mariah Carey, Bruce Springsteen, Michael Jackson, Luther Vandross, Pink Floyd, and Michael Bolton.

"Our thrust on the international side will be the development of strategic marketing areas where we will be able to take advantage of Sony's catalog through non-traditional approaches to the market," Henderson says. "At the more esoteric end of the market, the public may have access to what was not available before. But, for the most part, we're focusing on making more of the catalog available."

Woolcott adds, "We want to make sure there is the same range of titles on offer in Johannesburg as in a European city, such as Frankfurt or Paris."

Sonic Unyon Stays True To Its Artists

3 Musicians Find Success With Their Own Label

■ BY LARRY LeBLANC

TORONTO—Aggressive grass-roots marketing and a superb catalog of 20 cutting-edge alternative records is bringing the 2-year-old, Burlington, Ontario-based Sonic Unyon label enormous respect and attention here.

"There's not a bad title they've put out," says Steve Jordan, an A&R representative for Warner Music Canada. "Each record is distinct from what else is out there, but also distinct from each other. Being both artist-driven and artist-run is their strength."

"Sonic Unyon's my favorite label," says Jeff Rogers, manager of Crash Test Dummies and Rusty. "The product they're releasing is so cool."

In their mid-20s, Sonic Unyon's three principals—Mark Milnes, Sandy McIntosh, and Tim Potocic—oversee a roster that includes their own band, Tristan Psionic, as well as Treble Charger, Shallow, SIAN-spheric, Kittens, Gorp, and Smoother. The label also handles distribution of Canadian act Hayden and select titles by such Canadian grass-roots alternative labels as lunamo and murderrecords.

"We've got Treble Charger and we're distributing Hayden ['Everything I Long For' on Harwood Records], which are two of the hottest independent acts in Canada, but we're still scraping by," says Potocic, laughing. "We haven't had one paycheck in two years."

"We now get a lot of demos and invitations to shows," says Milnes. "Many groups think we have a lot of money, but everything we've earned we've put back into the company. Maybe that's why it's grown faster than other labels. Also, living in Ontario, there's a market here to sell to. It's more difficult for someone in Saskatoon [Saskatchewan] to start a label."

Tristan Psionic guitarists Milnes and McIntosh formed Sonic Unyon in 1993 in order to release their band's music. Drummer Potocic joined six months later.

"There was no other real option to putting a record out other than putting it out ourselves, and American [independent] labels like Merge, Sub Pop, and Frontier were really big inspirations," says Milnes. "We thought we'd put the band's cassette out and then wait to put out a second one. We then released stuff by other bands because we thought [major] Canadian labels weren't going to sign bands we liked," such as Shal-



TRISTAN PSIONIC

low and Sponge (now named Smoother).

"Outside of [Sony Music Canada] with Junkhouse, I never saw any [major label A&R reps] in Hamilton [Ontario] until we started up," Milnes says.

The label's unusual name originated with a Guitar Player magazine interview with Kevin Shields. It described My Bloody Valentine's guitarist "peeling back the layers of his sonic onion."

After issuing two cassettes—Tristan Psionic's "Pslop" and Sponge's "Trend Bender," both of which were sold only to Record World, Cheapie's, and Dr. Disc retail outlets in nearby Hamilton—the label then issued the compilation "Not If I Smell You First?" in early 1994. Featuring tracks by Tristan Psionic, Shallow, Gleet, Sponge, hHead, NC17 (later renamed Treble Charger), the release turned out to be the fledgling label's turning point.

"When we did the compilation, we knew we were going to try to get more serious about the label, but we didn't expect it to turn into this," says Potocic. "Since then, it's been so overwhelming we don't have [personal] lives any more."

To the consternation of several Canadian major-label A&R reps, Sonic Unyon scooped up Treble Charger last year. Interest in the band had become heated within the Canadian music industry after the band's independently released "NC17" album on Smokin' Worm Records, which Sonic Unyon had distributed, topped Canadian indie charts for much of 1993.

"A lot of [music industry] people got ticked off about us doing that, but it's up to the band to not sign with a major label if they didn't feel they were ready to," says Potocic.

Adds Milnes, "We knew we couldn't compete against these major labels, but we had set up distribution for our tapes and our CD ["Feves: The Sounds Of Tristan Psionic"] was coming out just before their 'Treble Charger' CD and we figured we

could work both."

Sonic Unyon's key support bases have been at Canadian university and college radio stations and independent music retail accounts.

"College radio in Canada is great," says Potocic. "We release a record and they play it. With the big [commercial radio] stations, it's like banging your head against the wall to get attention. We're only now starting to get a bit of airplay. At least retail people have a clue of what's selling and what's cool."

Potocic maintains that major labels tend to overlook smaller independent stores where "there's a huge market." He adds, "We get our product into those stores because we'll do it on consignment. Some [retail] chains, like HMV, we now bill directly, but there are still some chains which are still on consignment, like Sunrise Records. Cargo Records also helps us with stores we can't get into [directly], like A&B Sound."

"Quebec is our worst province," he continues. "Nobody wants to take anything from us, not even on consignment. The big HMV store in Montreal won't give us the time of day. I know we could sell a lot of product there."

While Potocic and Milnes stress they have many friends working at major labels, they don't see the possibility of a distribution tie-in with a Canadian-based multinational.

"All the major labels have asked us what they can do for us, but we're really not interested right now," says Potocic. "We've got other priorities now, and we'd want to retain as much control as possible. There's still a lot of record store accounts in Canada we have to get into, and we want to get into the United States. We have to sell our records there to survive. It'd give us more credibility to go into the United States as Sonic Unyon, not Sonic Unyon/Warner Bros. or whatever."

MAPLE BRIEFS

RUSS HERGERT has been named national manager of dance promotion at Virgin Music Canada. Helen Bezakaczko has been named production manager at Attic Records.

VANCOUVER-BASED Zulu Records has signed a distribution agreement with London-based Plastic Head to handle U.K. distribution of Zulu's catalog.

MCA RECORDS CANADA has reissued 11 catalog titles by veteran Toronto-based act Triumph in digitally remastered form. The titles are available with original front covers and added lyrics and liner notes.

EL ULTIMO DE LA FILA

(Continued from page 57)

Pop, one of the leading bands of the '80s.

El Ultimo De La Fila (which means "last in line") has its own label in Barcelona, Perro Records, and the internal EMI change came about because the current Chrysalis team had already handled Perro Records' distribution and marketing from EMI in Madrid.

El Ultimo's last album, "Astronomia Razonable" (Reasonable Astronomy), was released in February 1993, spent 86

weeks in the charts, and sold 620,000 units, says the label. The previous album, "Nuevo Pequeño Catalogo De Seres Y Estades" (New Small Catalog of Beings and States), sold 500,000 units, and only the semi-retired pop trio Mecano has sold more records here.

El Ultimo De La Fila is promoting the album with the biggest tour in Spain this year, a 44-concert affair.

The Netherlands



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The Netherlands



The Dutch Music Trade

Cutting-Edge Artists And Booming Business Keep Holland A Few Steps Ahead

BY THOM DUFFY

Waltzes from Johann Strauss, hit covers from the Smurfs, Italian pop songs sung in Dutch—all have contributed to a surge in domestic repertoire, which has highlighted business in the Netherlands in the past year.

André Rieu with his adaptations of Viennese waltzes, children's television host Irene Moors and her albums with "De Smurfen," and pop singer Marco Borsato with his Dutch versions of Italian ballads have helped confirm the creativity and commercial strength of Holland, the world's ninth-largest music market.

INCREASED PERCENTAGES

In the first half of 1995, total unit sales of albums and singles rose 9.8% over the same period of 1994, according to the industry trade body NVPI. Wholesale value of albums and singles shipped in the first half of 1995 reached 260.1 million guilders (\$156 million), a 5.9% increase over the first half of 1994. While domestic repertoire in recent years usually has accounted for 15% to 18% of the Dutch market, its share rose to 25% in mid-1994.



Jazz veteran Hans Dulfer

Executives concede that domestic repertoire sales have been boosted by a handful of hit acts: Rieu, the Smurfs, Borsato, Paul De Leeuw and René Froger, among others. But many agree that a pride in native culture is rising in Holland—as elsewhere in Europe—partly as a reaction to the homogenization of the European Union and political changes across the Continent.

"I don't think you're looking at a clear structural development," says Ted Sikkink, managing director of Warner Music Benelux. Yet Sikkink and others recognize various factors influencing the recent Dutch pop boom, such as the growing listenership of Radio Noordzee Nationaal, which was launched on cable in 1992 to promote Dutch-made music and moved to a terrestrial frequency in April 1994. Sikkink adds that Warner Music, which moved out of domestic repertoire in 1988, may eventually re-enter that segment of the market.

"This is very unique at this moment," says Theo Roos, president of PolyGram Holland and VP of artist development. PolyGram Continental Europe, discussing the rise in domestic repertoire. PolyGram markets both Rieu on Mercury Records and Borsato on Polydor.

"Local repertoire has always been a stable part of our turnover," says Hennie

van Kuijeren, managing director of EMI Music Holland, whose company struck gold with Irene Moors & De Smurfen. "This [rise] is a reaction to the strong position of international repertoire," and perhaps resistance to an overload of American culture—"the McDonalds effect," says Van Kuijeren.

GLOBAL VIEW

Yet, this interest in domestic repertoire has not changed Holland's longstanding role of developing its own acts for the international market and helping to launch international artists into Europe.

"The Dutch traditionally have been the traders of the world and

have an open attitude," says Bert Meyer, managing director of Zomba Music in Holland, which licensed the Swedish techno-country act Rednex for the world through its offices in the Netherlands.



Irene Moors & De Smurfen

Among the many Dutch artists gaining international acclaim in recent years are Candy Dulfer on BMG, who has sold 2 million albums worldwide; her father, jazz veteran Hans Dulfer, on EMI, who solidified his popularity in Japan with a summer club tour; alternative rockers Bettie Serveert, who were licensed from Dutch indie Brinkman Records to Matador Records in the U.S.; rock-rappers Urban Dance Squad on Virgin; and European hitmakers Ten Sharp on Sony.



Dance hit Technoheads

Helping to promote Dutch music in the international marketplace are organizations such as the Dutch Rock Music Foundation and Conamus, which is affiliated with the authors-rights societies Buma/Stemra.

Holland "really is a springboard for a lot of acts," says Maria Jiménez, international manager for Conamus. "There are fewer acts who are just replicas of American or English groups."

At the same time, many of the music companies in Holland—including the Dutch affiliates of Warner and MCA; the European bases of EMI, Zomba and Play It Again Sam; and the worldwide headquarters of Roadrunner—are largely involved with promotion and development of international repertoire from their offices in the Netherlands.

Holland's role as an international business hub is recognized by Play It Again Sam, which distributes product through its partners and affiliates across Europe for numerous independent labels. "Once we have the repertoire, we can do the job as well as



Bettie Serveert was licensed to U.S.

VITAL STATISTICS

Population	15 million
Exchange rate	100 Dutch guilders = \$60.60
Per capita sales (value)	\$41.1
Per capita sales (units)	2.5 units
CD player household penetration	127.3%
Value added tax on records and tapes	17.5%

MID-YEAR SALES GROWTH 1994-1995

Total album and singles unit sales, first half 1994	17,808,971
Total album and singles unit sales, first half 1995	19,549,169
Percentage change	+ 9.8%
Total wholesale value, first half of 1994	245.5 million guilders (\$147.3 million)
Total wholesale value, first half of 1995	260.1 million guilders (\$156 million)
Percentage change:	+ 5.9%

Source: NVPI (Member companies: Arcade, BMG, Dureco, Edel, EMI, MCA, PolyGram, Sony, PolyGram, Warner)

any major," says PIAS managing director Wally Middendorp.

BATTLING PIRATES

Holland confronts a growing problem with CD piracy and has long suffered from imported product that undercuts the prices of albums sold by the Dutch record companies. The labels want new legislation to stem imports from outside the European Union and take steps to build retailer loyalty to their own product. BMG in the Netherlands, for example, as part of a multinational effort, this month launched its Stop!

Scratch 'N Cut retail campaign to promote its midline catalog.

While the Dutch market enjoyed steady growth for years, driven by the introduction of the CD, now "we're back to a

SALES AWARD LEVELS

Platinum album	100,000 units
Gold album	50,000 units
Platinum single	75,000 units
Gold single	50,000 units

MARKET SHARES

PolyGram	23.6%
Sony	19.0%
BMG	14.4%
EMI	14.3%
Warner	11.4%
CNR	5.8%

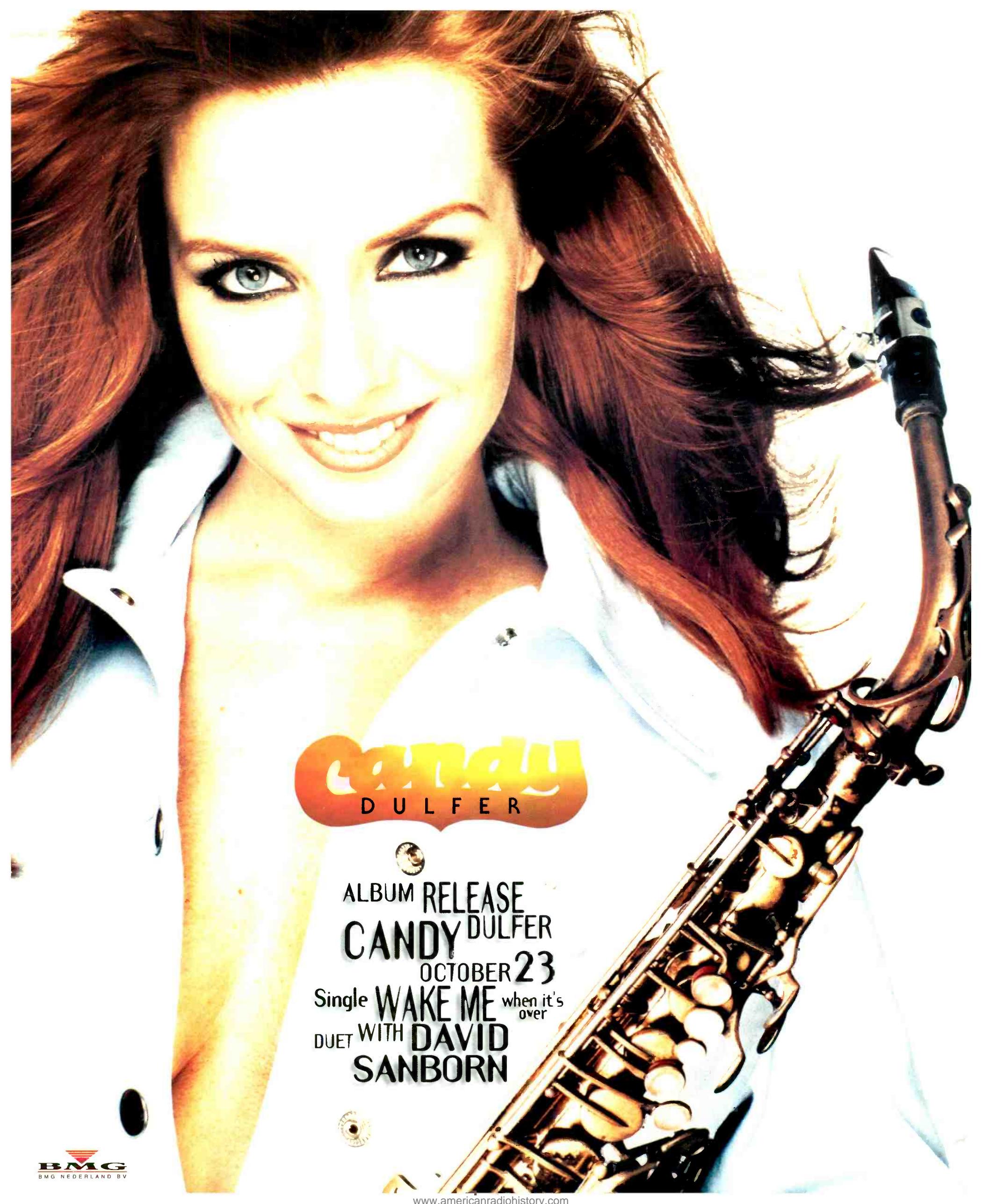
Source: NVPI figures for 1994. (PolyGram share includes Mercury, Polydor and Movies Select Audio; BMI share includes Dino Music; EMI share does not include Virgin's share of 3.3%.)

MUSIC RETAILERS

Specialty record shops	300
Department stores	80
Hypermarkets	35

Source: Music & Media

Continued on page 70

A close-up portrait of Candy Dulfer, a woman with long, wavy reddish-brown hair and blue eyes, smiling warmly. She is wearing a white button-down shirt. A golden saxophone is positioned diagonally across the right side of the frame, partially overlapping her hair and shoulder.

Candy
DULFER

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The Netherlands

Exports And Expats

Holland's Artists And Labels Actively
Affect Both Domestic And
International Markets

BY THOM DUFFY

As diverse and dynamic as any market in Europe, the Netherlands offers an array of artists to watch. Here's a selective sample of the talent that has been climbing the pop charts in Holland in recent months, including Dutch superstars, domestic hitmakers and international artists broken in the market by companies based in the Netherlands.

ANDRÉ RIEU Mercury/PolyGram

"Sixty thousand people going mad" is how Theo Roos, president of PolyGram Holland and VP of artist development, PolyGram Continental Europe, de-



scribed the reaction of an Amsterdam football-stadium crowd this summer to a half time performance by Holland's most unlikely pop star, Dutch violinist and conductor André Rieu. His album "Strauss & Co." has sold more than 700,000 units (seven times platinum) since its release in September 1994. It topped the Dutch album chart for 19 weeks and has helped lead the domestic-repertoire boom in the Netherlands. "Strauss & Co." also has broken on the German album charts, and TV exposure is seen as key to marketing Rieu in the GSA territories, as well as elsewhere in Europe. The album also has been released in South Africa, the Philippines and Malaysia.

CANDY DULFER BMG/Ariola

"We have a new Candy Dulfer album this October," says Dorus Sturm, managing director of BMG Ariola Benelux, announcing the return of one of the most successful international artists to emerge from the Netherlands in the '90s. The as-yet-untitled new album follows the success of Dulfer and her band Funky Stuff with "Saxuality" and "Sax-A-Go-Go," both of which were released through Arista Records in the U.S. and achieved worldwide sales exceeding 2 million. The



daughter of renown Dutch jazz musician (and EMI artist) Hans Dulfer, Candy Dulfer has recorded with her own heroes—Prince, Van Morrison and Archa Franklin, among others. She has a publishing deal with BMG Publishing, is booked by Wayne Forte's Entourage Talent and renewed her recording contract with BMG last year in preparation for her return this fall.

PAUL DE LEEUW Sony

There is no shortage of acts on the roster of Sony Music Holland who have achieved international recognition,



and this year brings new releases from the likes of Golden Earring, Ten Sharp and a best-of set from the Nits. But within the Dutch market, Paul De Leeuw is one of the company's undisputed superstars, having sales of more than 1 million units to his credit. His 1994 album, "ParaCDmol," was a Top 10 hit for weeks through early this year. "He is huge," says Paul Hertog, managing director of Sony Music Holland, who reports that De Leeuw has a movie project in the works.

MARCO BORSATO Polydor/PolyGram

With his hit album "Marco," Marco Borsato has given European pop culture-crossing a new twist by choosing reper-

toire from Italian superstars such as Zucchero and Eros Ramazzotti—and singing their songs in Dutch. Collaborating with Robert Long, a Dutch songwriter living in Italy, Borsato adapted Zucchero's "Domenica" and Ramazzotti's "Terra Promessa." But it was the



Dutch single "Dromen Zijn Bedrog (Dreams Are Lies)" that topped the Dutch singles chart for more than 14 weeks and sold a quarter-million units, igniting additional sales for the album.

CLOUSEAU EMI Music

"Everyone thought that Clouseau was over," says Hennie van Kuijeren, managing director of EMI Music Holland of the Dutch-Belgian act with a multi-album history. "It's always difficult to go back to your roots." Although Clouseau made



a bid in the past for wider international success with English-language albums, it never accomplished with those discs what it has done this summer with its domestic-language release "Oker," which has hit No. 1 on the Dutch album chart. What is the group's ongoing appeal? "I think it's the songwriting," says Van Kuijeren. "It's very romantic."

Continued on page 71

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for the country's music companies.

The seizure by police this summer of a shipment of 90,000 illegal CDs with a retail value of 2.25 million guilders (\$1.4 million) highlighted the piracy issue, which has drawn the attention of the NVPI, the national Dutch IFPI group and its member companies. Those pirated CDs would have been sold at 25 guilders (\$15) apiece, well below the full retail price for

albums, the Dutch market is seeing compilation albums released without legitimate approvals or clearances, thus allowing the pirates to sell more-attractive hit collections than any record company could assemble. "They don't pay any copyright or royalty fees, so they can undercut our prices and still make money," says Van Kuijeren.

OUTSIDE COMPETITION

The Netherlands also has been particularly susceptible for years to the sale of cheaper, legitimately manufactured product, imported from outside its borders. Since the country is a member of the 15-nation European Community, Dutch music companies cannot legally prevent retailers or wholesalers from purchasing international repertoire from wherever it may be obtained, at the least cost, within the EU (Billboard, Aug. 5).

"We have a major, major import problem," says Ted Sikkink, managing director of Warner Music Benelux, "and [within the EU] there's not much you can do about it. Few companies can now claim to be the exclusive supplier of their repertoire in a given market."

While parallel imports within the EU cannot be legally stopped, those from other markets—including the U.S.—would be prohibited under pending Dutch legislation. Exceptions would be made for the importation of product that is otherwise unavailable in the market.

Companies releasing product unique to the Dutch market don't face as serious a problem with imports as the majors with their international repertoire. "Our product is just not available in other markets," says Andre de Raaff, president of the Arcade Music Group, referring to his company's top-selling Dutch compilation albums.

However, record executives say their task is to convince retailers that the sale of imported product obtained from companies outside Holland hurts the Dutch record companies and retailers alike in the long run.

"We base our marketing spending [which benefits retail] on our turnover," says Dorus Sturm, managing director of BMG Ariola Benelux. "If we don't have the turnover, we can't have the marketing." ■

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High Prices And Penetration Make Netherlands Market A Target For Pirates And Parallel Imports

BY THOM DUFFY

Despite the overall health of the Dutch market, the perennial problem of parallel imports and a rising tide of pirated CDs cause concern

legitimate albums on the Dutch market.

Compact-disc plants in Eastern Europe are believed to be the source of the pirated product. But why is Holland increasingly the first market of choice for the CD pirates?

"CD prices are high, and CD penetration



EMI's Hennie van Kuijeren

is high, so we are suffering more than other markets," says Hennie van Kuijeren, managing director of EMI Music Holland. "It is really a serious threat to our business. And this is probably something that will spread over Europe in a couple of years."

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DUTCH MUSIC

Continued from page 66

hit-driven market," says Paul Hertog, managing director of Sony Music Holland. And the speed with which acts can break on the singles chart can be challenging.

"It's frightening how fast it goes," says Stefan Köster, international marketing manager at Roadrunner Records.

FAST DANCING

Nowhere is that more true than in the dance genre. Many of Holland's independent labels are well-established in the volatile scene: CNR Records (2 Brothers On The 4th Floor), Toco International (2 Unlimited), Ala Bianca (T-Spoon) and High Fashion/Red Bullet (Capella). Others are expanding their presence in the dance scene. Roadrunner, with its Deep Blue imprint, has current hit act Technohead; Dureco launched its Blueprint label in January under Artur Prait, director of marketing and artist development.

The success of dance singles has, in turn, fueled the compilation-album business, which has been a mainstay for the Arcade Music Group. Titles such as "Mega Dance," "The Golden Love Songs" and "Yabba Dabba Dance" have sold more than 100,000 units each, according to Andre de Raaff, president of



Ten Sharp cuts across Europe.

the Arcade Music Group.

If Dutch music fans have been quick to seize upon the latest sounds, they also have been ahead of the rest of Europe in embracing new entertainment media. The rate of CD-player ownership and household cable penetration in the Netherlands is one of the highest in Europe. This has raised expectations for the performance of such new media as CD-i, developed by Philips in the Netherlands. In 1994, Philips staged a major retail promotion in which some 600,000 CD-i discs were given away to establish a link with audio retailers and music fans.

"Holland is, in many ways, a very liberal country, and people are interested in new things," says PolyGram's Roos. "A lot of the changes that will take place in Europe will find Holland a few steps ahead." ■

ARTISTS

Continued from page 68

DOG EAT DOG Roadrunner/Edel

"It's a perfect example of what this company stands for," says Roadrunner international marketing manager Stefan Köster, describing the border-crossing success the Dutch company has achieved with the rock 'n' rap band Dog Eat Dog from Brooklyn, N.Y. Building on live appearances and hit-single action with "No Fronts," Dog Eat Dog has exceeded European sales of 200,000 units for its album "All Boro Kings." The

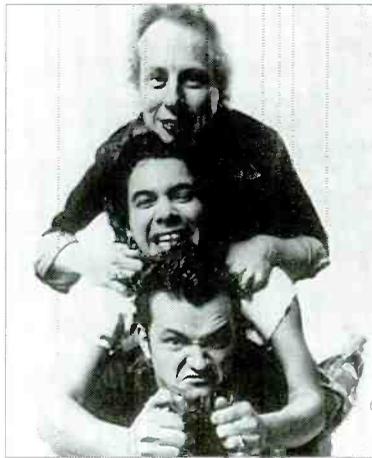


album remains Top 30 in Holland, following the summer release of "No Fronts: The Remix," an inspired collaboration with Run-DMC's Jam Master Jay. "All Boro Kings" also has reached Top 20 in Belgium, Switzerland and the Czech Republic, and Top 30 in Germany.

THE PILGRIMS Van Records

"The first thing that struck me was the voice of the singer [Reniet Vrieze]; his

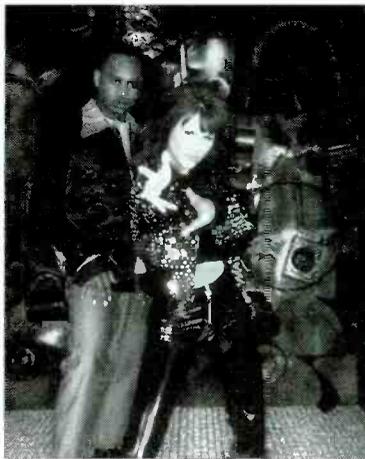
vocals are so great," says William Haighton, founder of independent Van Records, recalling why he signed the Pilgrims after the band's split from Sony Music Holland. The group is one of the first on Van's roster to get a U.S. release following the five-year-old company's



move into the international licensing marketplace. "The world is now our playground," says Haighton. The Pilgrims' powerfully melodic rock 'n' roll style on the Van debut album, "Hurrah," appealed also to Steve Popovich, who licensed the act—along with Van labelmates The Watchman ("Peaceful Artillery") and The Rest ("Domestic Affairs")—to relaunch his famed Cleveland International label in the U.S.

CAPELLA High Fashion/Red Bullet

Publishing and record deals for the Benelux brought Italy's Capella and their Top 10 single "Move It Up" into the hit-



making ranks of High Fashion Music, a joint-venture between Willem van Kooten of Red Bullet, one of Holland's oldest independent record companies, and Jochem Gerrits, former manager for Van Kooten's publishing company, Nanada Music. "As a publisher, sometimes you know what's going on even faster" than the record companies, says Eelko van Kooten, A&R executive with Red Bullet/Nanada Music. With extensive international licensing deals, Red Bullet can claim Benelux success with numerous acts, including Tag Team, 2 In A Room and The Artist Formerly Known As Prince.

LOIS LANE CNR/Arcade

"I signed them as a publisher 10 years ago, when I was with Warner Basart," says Andre de Raaff, now president of the Arcade Music Group, recalling how he spotted the talent of Lois Lane, led by sisters Monique and Suzanne Klemann. The group has scored a techno-tinged

summer hit single with "Tonight" on Arcade's CNR Music label. "I felt they were making international-quality music, and the girls had something special in their vocals and looks," says De Raaff. A collaboration with Prince on Lois Lane's 1992 Polydor album, "Precious," raised expectations. But with the new Top 30 album, "Fireflight" on CNR, the group



proves it needs no pop Superman in order to claim a place on the charts.

OFFSPRING Epitaph/Play It Again Sam

"Our whole catalog has increased sales 400% or 500% since we opened," says Jay B. Ziskrout of the success Epitaph



Records has enjoyed since Ziskrout launched its European operation in Amsterdam in mid-1994. The prime beneficiary of that move, of course, is label standard-bearer Offspring, whose hit album "Smash" has sold more than 1 million units in Europe, where it is distributed by Play It Again Sam. The band is managed by Rebel Waltz, booked in Europe through ITB and published through Gamete Music. Epitaph's next move, under newly announced president, Hein van der Ree, will be to manufacture its product in Europe and expand the pan-European marketing staff of its Amsterdam office.

REDNEX Jive/Zomba

"I wanted to be more active in licensing repertoire," says Bert Meyer, managing director of Zomba Music in Holland, recalling how the company's office in



Laren became an A&R source for Zomba worldwide. "We were going for the hits wherever we found them." That has turned out to be a remarkable understatement. Zomba signed the Swedish techno-country novelty act Rednex through its Dutch office, and its debut

Continued on page 73

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The Netherlands

More Radio And Video Venues Likely To Shift The Music-Marketing Focus

BY THOM DUFFY

The media channels for marketing music in the Netherlands are in a state of expansion and transition, with developments such as the move by public broadcaster Veronica this month to the commercial sector and the relaunch of Hitradio 1224 as Hitradio Veronica.

RADIO FREQUENCIES

The shift by Veronica, a dominant pop broadcaster in Holland, follows the move from cable delivery to new terrestrial commercial frequencies last year of Radio 10 Gold, Radio Noordzee, Classic FM and Holland FM (which was subsequently rechristened Hitradio 1224). Two more cable-delivered outlets—hit format Radio 538 and adult-contemporary Sky Radio—also won their battle for over-the-air frequencies earlier this year.

Music executives see radio in Holland following the path of the medium in the U.K., as the growth of

commercial stations creates new opportunities to target a specific music audience.

"The more the better," says Paul Hertog, managing director of Sony Music Holland. "Each will have its own identity."



BMG Ariola's Dorus Sturm

DUTCH VIEWING

With one of the largest rates of cable penetration in Europe, Holland has been ripe for its own music-video outlet and in May the Arcade Music Group launched Music Factory, a pop video channel. One of Holland's most notable new music outlets, Music Factory announced last month that it now reaches 1 million homes—20% of the nation's cabled households. It aims for 2 million by

the end of this year.

"It was important to be on the market early this year, because it is quite a fight to get on the cable," says Andre de Raaff, president of the Arcade Music Group.

Music executives see radio in Holland following the path of the medium in the U.K., as the growth of commercial stations creates new opportunities to target a specific music audience.

"The total capacity in Holland is 5 million homes, and that is what we eventually aim for."

Distinguishing itself from MTV Europe through its support for domestic Dutch pop repertoire, Music Factory and its potential impact has been compared to that of the music-video channel Viva in Germany.

"I am absolutely in favor of having a Viva-like situation in Holland, because the Dutch market is so different from [what's shown on] MTV Europe," says Dorus Sturm, managing director of BMG Ariola Benelux.

If Music Factory does become as important to selling pop acts in Holland as Viva has become in Germany, "we will have to change our attitude in spending our marketing money," says Tony Berk, president of Dino Music, acknowledging the cost of music videos.

"There are not a lot of Dutch artists making videos yet," agrees De Raaff.

Although Music Factory's parent, Arcade, is one of the largest music companies in the Netherlands, other labels are likely to seek marketing and promotional alliances with the music video channel.

"One of the things to do is to try to be a partner with these guys," says Artur Praet, director of marketing and artist development for Dureco in Holland and managing director of Dureco in Belgium. "If you can't beat them, join them."

Music Factory will operate independently of Arcade's labels, says De Raaff. "We are open to every collaboration with every company." ■

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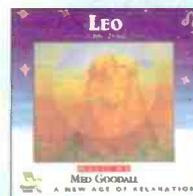
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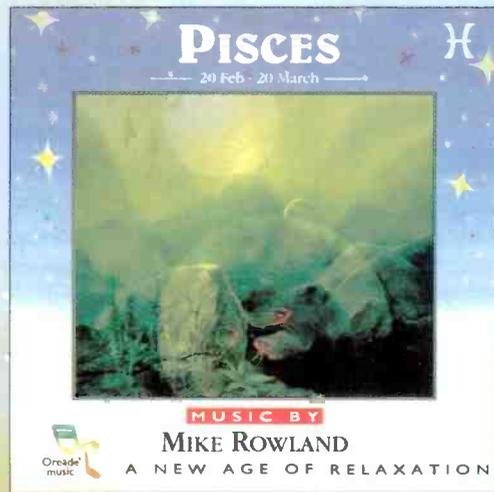
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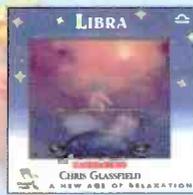
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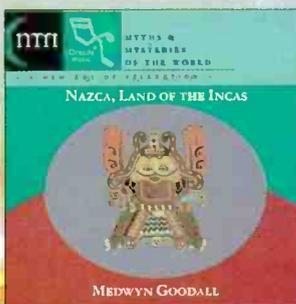
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ARTISTS
Continued from page 71

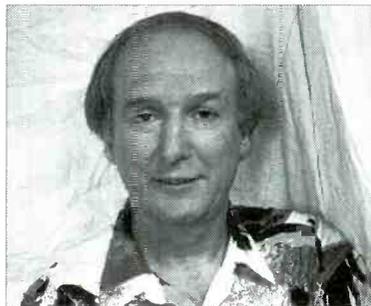
single, "Cotton Eyed Joe," went to No. 1 in the U.K., Germany, Norway, Denmark, Switzerland, Sweden, Austria, Finland and Holland—as well as Top 30 in the U.S. The single has sold 3 million units, and the album, "Sex & Violins," has sold 1 million copies worldwide, according to Zomba's Jive label. The latest single from Rednex, "Wish You Were Here," has hit Top 10 on the Music & Media Hot 100 Singles chart.

LIVE
MCA Music
"We released the Live album ["Throwing Copper"] in July 1994 with shipments of 200 copies, because no one knew of the band here yet," says Kees van Weijen, managing director of MCA Music in Holland. Since then, MCA's newly launched Dutch affiliate has brought the American band up to 70,000 units in the market through a combination of tour appearances, radio promotion and enthusiasm from the new



MCA team. "I always felt that when you believe in an act, you should stick with it," says Van Weijen, whose company is now turning the same attention to another MCA-affiliated act. "Weezer is definitely an act we're going to break in a big way," says Van Weijen. With GRP repertoire also under its domain, MCA Holland released a "Sounds Of '95" sampler of the label's acts during this summer's North Sea Jazz Festival.

GOMPIE
RPC Entertainment/Dureco
"Rob Peters is a very nice and very clever guy," says Dureco executive Artur Prait, whose company struck a distribution deal for the Benelux with Peters, president of independent RPC Entertainment and creator of the hit single "Alice, Who The X Is Alice?" The rude



and offbeat version of the 1976 Smokie hit, "Living Next Door to Alice" was cut by veteran Dutch singer/guitarist Peter Koelewijn and session musicians under the name Gompie. It held the No. 1 spot in the Netherlands for a month this summer and was licensed for various international territories by three other Dutch companies: Arcade, Dino and Toco International. Aiming to prove—as

Rednex has done—that a hit single can yield a hit album, a full-length disc is forthcoming. The title: "Who The X Is Gompie?"

RENÉ FROGER
Dino Music
"We've been working with René Froger going back six years," says Tony Berk, president of Dino Music, of the Dutch artist whose current album, "Live In Concert," has hit No. 1 and gone platinum-plus in his home market—with



sales exceeding 100,000 units. "And we'll do another 300,000 copies before Christmas," says Berk, who describes marketing plans to extend Froger's reach into Germany, Switzerland and Austria, and other European markets. "I firmly believe that, within a year, René will be broken in those territories. He stands for strong songs and MOR pop songs, which I believe are still 60% to 70% of the market. He has a very believable character, and people believe what he's singing about." ■

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Co-op Cash Continues To Flow Despite Objections From Labels

BY DON JEFFREY

NEW YORK—Record company executives have to laugh when they hear the term “co-op advertising.” As one says, “We’re the only ones co-operating.” Indeed, labels often pay 100% of the cost.

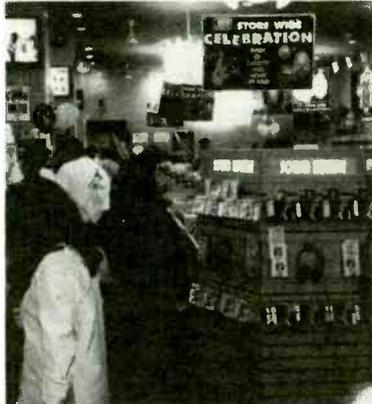
Co-op programs between labels and music retailers—which amount to sharing the cost of print and broadcast advertising—now include such in-store marketing enticements as endcaps and other prominent positioning, discount pricing, and listening stations.

But as the programs have expanded, so have the retailers’ demands. The labels say the costs of the in-store programs are becoming too high, with the price they pay retailers to market just one title in one chain approaching \$100,000.

Retailers argue that co-op programs require them to give up profit because they are discounting product in the stores without a corresponding drop in the wholesale price of the music.

The merchandisers also say labels have to share the blame for the increase in co-op costs simply because they have been unwilling to say no to increasing demands for more money. For example, four major record companies, looking to have their product placed in the windows of a store in heavily trafficked Rockefeller Center in New York, agreed to pay operator Trans World more than \$1 million—10 times what the previous occupant, the Musicland Group, was getting. When word of that got out, positioning costs escalated.

Nevertheless, some labels are saying that the current system of advertising their products may not be the best de-



J&R Music World in downtown New York features a recent storewide promotion in which certain titles were endcapped, sale-priced, and put on listening posts. (Billboard photo)

But labels still have to ante up the substantial dollars needed to get their titles positioned prominently on the walls or windows or in racks where they will be seen easily by customers.

Label sources say it costs \$40,000 to nearly \$100,000 for “price and positioning” for just one title in large national chains, such as Trans World, Blockbuster Music, and Musicland. The higher amount would be for the crucial Christmas selling season. Other big chains and rackjobbers charge between \$15,000 and \$35,000.

Labels acknowledge that retailers are using co-op dollars to shore up sagging profit margins caused by price wars. One label executive says, “That’s the only way they feel they can make money: selling space in the store.”

As a result, label executives say that they have had no choice but to go along with the escalating expenses if they want their products displayed where consumers will readily see them and at a price (usually \$12 or \$13) that they will find attractive.

Generally, labels spend between 4% and 6% of their marketing budgets on co-op advertising. Label sources say that retailers and wholesalers usually receive co-op dollars that average about 3% of their purchases. Big chains can receive 6%-7%.

Some retailers have noted the labels’ complaints about rising costs and taken steps to ease the burden.

Barbara Lewis, VP, advertising and promotion for Warehouse Entertainment, says, “We’ve been trying to offer different vehicles at different price points. And it seems to be getting good response. There’s not just one price line, like there used to be for inserts, radio, and endcaps. Now there are different types.”

With the labels picking up the tab, the “co-operative” part of co-op becomes the retailer’s commitment to or-

(Continued on page 83)

PGD President Caparro Not Satisfied With Second Place

BY ED CHRISTMAN

LAGUNA NIGUEL, Calif.—Although PGD emerged this year as the second-largest U.S. music distributor, company president Jim Caparro kicked off the company’s annual sales conference by challenging staffers, “Could we have done better?”

At the meeting, held at the Ritz-Carlton here, Caparro began his opening speech by noting that the company had enjoyed a remarkable run over the last five years, with annualized growth of sales and operating profits each at 16%.

But ultimately, he said that the company could have done better.

“Our results are great; there is no doubt about it,” he said. “You should all be proud of them, because you made them happen.”

In acknowledging the accomplishments, Caparro praised the PolyGram family of labels, which includes A&M, Island, Motown, Def Jam, Polydor, and Mercury, for the repertoire they have given PGD. All but the latter two labels have been acquired in the past six years.

In the speech to the company’s national staff, branch managers, sales managers, and national account sales representatives, Caparro said that the company’s results “have satisfied corporate management, satisfied Wall Street, and impressed our industry. We are here today being the talk of the industry and the envy of our competitors. Yet your job is to push ahead and not become complacent.”

He noted that PolyGram has become a sexy company on Wall Street; earnings per share have grown 16%, while share price has gone from \$16 to \$62 over the past five years. But, he asked, is PGD a sexy company on the streets?

In some ways, he said, PGD still resembles the old PolyGram. “While it is changing, it is not changing fast enough for my taste,” he said. “That is why we value aggressiveness so much at PGD: Each branch has to behave as an inde-

pendent business, fighting not only to survive but also to kill. Budgets are only a point of reference; success is what counts. Breaking new artists, beating competition, and getting your equal fair share is what will make your branch sexy.”

In the meantime, Caparro said, he was pleased with some of the changes



CAPARRO

implemented since the last summer sales meeting, held in Short Hills, N.J. (Billboard, Sept. 17, 1994). In an interview with Billboard, he pointed out that in addition to developing artists, the company

has worked hard at squeezing incremental revenue out of its business. For instance, the company hired John Esposito, who formerly headed up the music and video division at Nobody Beats the Wiz, as VP of catalog sales, which has given a consistent focus to PGD’s promotion and exploitation of catalog.

Another area that has shown advancement, according to Caparro, is special markets, including licensing, custom packages, and premiums. “In just a two-year period, our revenues and profits have doubled,” he said.

In his speech, he said that special market sales should exceed \$50 million by the end of next year.

On the video front, Caparro said that the company has grown to be the “ninth largest video distributor and . . . expects to be in the top five in two years.”

He said that in 1997, PGD will become the sole video distributor for all PolyGram pictures, and that by then the company expects video sales to exceed \$200 million.

In addition, the company has entered an agreement to become the sales agent and distributor for all Philips Interactive Media product, beginning next

(Continued on page 81)

NOTES FROM THE UNDERGROUND

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PRIORITY RECORDS

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Repo Records Fights Back—With Personality Retailer Specializes In Used Vinyl, Kiss Memorabilia

■ BY KENNETH JOHNSON

CHARLOTTE, N.C.—In this rapidly growing city, where Best Buy and Media Play moved in faster than a Charlotte Hornet to the basket, one colorful three-store operation, Repo Records, is keeping the landscape from becoming a total warehouse wasteland.

With a batch of hilarious and infamous local television ads featuring such notables as Mojo Nixon, the Rev. Billy C. Wirtz, and Jim Rose, plus Charlotte's largest collection of used LPs and Kiss memorabilia, Repo has carved a unique niche as the store with the coolest personality, while prospering in the city's dog-eat-dog market.

"While other stores have as fine a selection and staff as knowledgeable, there's something, um, wired about the ambience here that's hooked right into the heart of rock'n'roll," said the alternative weekly paper Creative Loafing in naming Repo its critic's pick for best indie store in its recent "best of" issue.

Repo Records grew out of owner and founder Jimmy Parker's per-



sonal LP collection. The Charlotte native worked for record distributors in Atlanta in the '70s, in addition to DJing in that city's clubs. He quickly amassed a truckload of vinyl. "I went yard-sale shopping a lot, and I knew a lot of people in Atlanta that were dumping their record collections, and I'd go to their houses and load up. For about a year I had a room in my house where I stored nothing but records. I didn't even know what I was going to price them at. I didn't have a clue."

Parker packed up his LPs and moved back to Charlotte in 1988. With help from his mother, who has owned a used paperback bookstore in the city for 13 years, Parker opened Repo Records with \$3,000, a calculator and tax chart, 600 CDs, and 10,000 of his own LPs. The store was christened Repo after a discussion with a friend.

"One of my friends said, 'Hey, you like that movie "Repo Man" so much,' and . . . as soon as he said that, I thought, 'That's it—Repo Records.' I liked the rhythm and the sound of it," says Parker, who has since be-

come known around town simply as Jimmy Repo.

The flagship store moved to its current home, a 1,800-square-foot building at 2516 Central Ave., in 1990. Parker opened Repo CDs in an 800-square-foot building at 1225 Tyvola Road in 1991. Repo Cheapo opened its doors in a 1,500-square-foot building at 1609 Central Ave. in 1993.

Combined sales for the three stores last year were \$1.25 million, according to Parker, although the three new Best Buys and three new Media Plays have cut into this year's figure by about \$300,000 so far, he says. The stores carry a total of 35,000 new CDs, 4,000 new cassettes, and more than 50,000 used LPs. New CDs account for 50% of the stores' sales; LPs, 18%; 12-inch singles, 15%; and used CDs, 12%. The rest goes to cassettes and other music-related items.

The flagship store always did well with the alternative and modern rock crowd, but the chains have managed to lure away a good chunk of that base. "At first it didn't matter that much. And I thought I'd always keep my alternative crowd, the people who would buy Weezer and Portishead and so forth. And they were the first people to leave me, and they haven't returned," Parker says. "My R&B and rap trade is now my bread and butter."

Hot titles these days include the soundtracks to "The Show" and "Dangerous Minds." Blues Traveler's "Four" and the Dave Matthews Band's "Under The Table And Dreaming" continue to be strong sellers throughout the three shops. Metal and jazz are big sellers at the Repo CDs store, while classic rock vinyl and punk and alternative rock do well at Repo Cheapo.

In addition to the different sales patterns, each Repo store has its own distinct vibe, with the funky Repo Cheapo easily being the hippest place in town to shop.

Looking for that Kiss "Destroyer" jigsaw puzzle? Like to get your hands on some old Ace Frehley publicity stills? Repo Cheapo is the place
(Continued on next page)



PARKER



Repo Records is a three-store music retailer in Charlotte, N.C. (Photo: Ken Johnson)



Megastore By The Bay. Conducting the ceremonial ribbon-cutting at the opening of the Virgin Megastore in San Francisco last month were Cyndi Lauper and Ian Duffell, president of Virgin Retail Group North America. The company, which operates more than 60 Megastores worldwide, says this was its biggest opening ever. More than 25,000 people shopped in the store, and 15 bands performed on the roof.

newsline...

RENTRAK, the pay-per-transaction home video supplier, has extended a longterm deal to supply videocassettes and Sega video games to Moovies, a video retailer that recently completed an initial public offering of stock. Rentrak owns a stake valued at \$1.7 million in Moovies, which operates 87 stores.

ORION PICTURES, the beleaguered movie and home video company, says it has received a commitment from its bank to provide \$185 million in financing for a merger with three other companies controlled by Orion's majority owner, John Kluge. The new company will be called Metromedia International Group. Financing consists of a \$135 million secured term loan and a \$50 million revolving credit facility.

READER'S DIGEST ASSN., the worldwide direct marketer of books, magazines, music, and home video, has elected Kenneth A. Gordon, 58, president/COO and a member of the board of directors. Gordon joined the Pleasantville, N.Y.-based company in 1960. The former president, James P. Schadt, remains chairman/CEO.



HALLMARK HOME ENTERTAINMENT announces pre-order sales of 102,000 units for the video and laserdisc release of the Oscar-nominated film "The Madness Of King George," the highest number for any Hallmark release so far. The Los Angeles-based company is the exclusive domestic video distributor for the Samuel Goldwyn Co., which produced the movie.

RECOTON, a manufacturer of consumer electronics accessories, has completed the purchase of STD Holdings Ltd., a Hong Kong-based manufacturer and marketer of multimedia and computer accessories, including video game joysticks. The acquisition "will provide Recoton with a Hong Kong base for research and development and distribution facilities, and a mainland China manufacturing operation," according to a statement.



ACCLAIM ENTERTAINMENT, a Glen Cove, N.Y.-based video game developer, is backing up its new "Batman Forever" video games, based on the Warner Bros. film, with a \$10 million marketing campaign.

TWENTIETH CENTURY FOX ENTERTAINMENT has launched a World Wide Web site on the Internet to promote its upcoming release of Lucasfilm Ltd.'s "Star Wars Trilogy" on home video. The site includes film clips, contests, and an interview with filmmaker George Lucas. In other news, Zanart Entertainment, a designer of collectible prints, in a promotion with Lucasfilm, will provide a catalog with information on Zanart's "Star Wars" prints in the packaging for the Fox video release.



MUSICLAND STORES' board of directors authorized the company's KSOP (a combined 401(k) pension plan and an Employee Stock Ownership Plan) to purchase an additional 50,000 shares of Musicland's common stock, which brings the total to 1.05 million shares. The authorization came at a time when the company's stock is trading at a relatively low price, closing at \$9.50 a share at press time.

EXECUTIVE TURNTABLE

DISTRIBUTION: RED Distribution in New York names **Barry Roberts** director, urban marketing and promotion, and **Frank Falkow** New York sales manager. They were, respectively, Northeast regional marketing and promotion manager for Elektra Records and purchasing manager at Universal One-Stop.



ROBERTS



FALKOW



MAGUIRE



WINEBAUM

HOME VIDEO: **Dennis Maguire** is promoted to senior VP of sales and distribution for Buena Vista Home Video in Burbank, Calif. He was VP of sales and distribution.

The Video Software Dealers Assn. in Los Angeles appoints **Bart Story** research manager for the VidTrak program. He was director of market research for Video Store magazine.

Jodie Rinde is named manager of

special markets for Turner Home Video in Atlanta. She was manager of licensing for Storm Group.

Warner Home Video in Burbank, Calif., names **Gail Becker** director of publicity. She was director of communications for U.S. Secretary of Health and Human Services **Donna Shalala**.

ENTER*ACTIVE: **Jake Winebaum** is named president of Disney Online in

Burbank, Calif. He was president of Walt Disney Magazine Publishing.

Knowledge Adventure in Glendale, Calif., appoints **Larry S. Gross** president/CEO. He was VP of customer satisfaction.

David L. Dodge is appointed VP, software systems, for Time Warner Cable Full Service Network in Orlando, Fla. He was VP of engineering for Media Cybernetics.

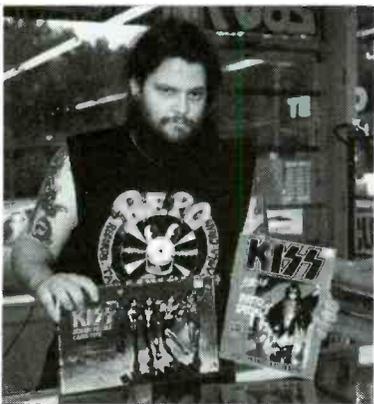
REPO RECORDS

(Continued from preceding page)

to go. The store specializes in Kiss memorabilia, from posters to T-shirts to magazines to more obscure items. Cheapo also features a nice collection of punk and modern rock 7-inch singles.

Then there are those 50,000 used LPs. The store stocks tons of \$1 LPs, plus better quality collectible albums that go for \$3.50 and more. You'll also find an array of T-shirts, postcards, wrestling and monster magazines, posters, used video tapes, patches, jewelry—and, yes, old 8-track tapes for sale.

Repo Cheapo has also become the stores' semi-official headquarters for in-store appearances by artists. It has hosted Bushwick Bill, local punk



Repo Cheapo's Jeff Clayton shows off some of the store's large collection of Kiss collectibles. (Photo: Ken Johnson)

band Antiseen (singer Jeff Clayton runs the store), and Trisha Campbell. "And 2 Live Crew was probably one of the weirdest ones I've had," Parker remembers. "The Charlotte police showed up with 25 policemen, and a SWAT team showed up in their van. We had maybe 30 people show up for autographs. There were more policemen there than fans. It was hilarious. I've got pictures of all the policemen standing out front. There were no parking places because there were so many cop cars there."

Repo Cheapo figures into Parker's future plans for the operation. He hopes to build an addition on the back of the flagship store and move Cheapo into that space.

"Eventually, I've got to combine the two stores. Cheapo is right across the street, and that's convenient, but it's a whole store with another water bill, another phone bill, another insurance bill . . ."

But don't look for any major changes in staffing. Parker says his longtime and knowledgeable staff members, such as Clayton, Tripp McNeill, and Jon Redmond (all musicians in Charlotte bands) are a key to Repo's continued success.

Another advantage the stores will always have, Parker pointed out, is their easy-access locations.

"I've gone to Wal-Mart. It's 50 steps to the door, another 25 steps to the music department, then you've got to find what you want," he says. "Then it's another 75 steps back to your car."

With Repo, "You park right out front here, you've got five steps to the door, you've got three steps in, your question's answered, the product's in your hand, and you might have to pay a dollar more."

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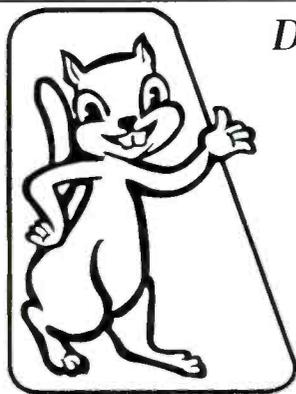
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Specialty Retailers Must Practice Survival Tactics

THE MUSIC-SPECIALTY retail sector is in its weakest state since the early '80s. A ferocious price war, coupled with an overabundance of record-store space, has even the most stout-hearted merchants feeling unsure about the viability of specialty outlets. The fallout has already begun with the recent filings for Chapter 11 reorganizations by Wherehouse Entertainment and Kemp Mill Music. The only question left now is how far will the fall be.

Consequently, two strategies have emerged among music retailers. One strategy, as championed by outfits such as the Musicland Group and HMV, is to continue to aggressively expand. Executives at those chains are gambling that their companies can withstand the downturn and are racing to attain dominant positions in the superstore sector. A key factor helping Musicland and HMV is the strategy embraced by many other chains: reduce costs, diversify product lines, and sit tight and hold on for dear life.

The strategy is motivated by the realization that between the loss-leader pricing employed by consumer electronics chains and the 10 CDs for a penny come-on tactics used by the record clubs, the CD has been effectively devalued in the minds of consumers. This will make discounting a fact of life for a long time to come.

Therefore, the main hope for relief, unfortunately, is that the overbuilt music-retail sector will reach equilibrium as record stores go out of business. Already, that process has begun. Kemp Mill is in the process of going from 35 stores to 10-15 outlets. The 340-unit Wherehouse Entertainment chain has announced it will close 28 stores and will likely reject more store leases before a reorganization plan is approved by the court.

This week word comes from the Midwest that Phar-Mor, the 103-unit, Youngstown, Ohio-based drug-store chain, is getting out of the music business. Phar-Mor, you might remember, was one of the main champions of loss-leader pricing before its Chapter 11 reorganization several years back. Executives at Streetsboro, Ohio-based Arrow Distributing, the rackjobber supplying the chain, referred questions to Phar-Mor, where no one was available to comment. In fact, **Lori Porter**, who had been overseeing Phar-Mor's music and video efforts, has left the chain.

RETAIL'S DOWNSIZING so far is largely due to factors going on inside its own arena. But with everybody and his brother looking for ways to direct-market music to consumers, you can be sure that eventually that distribution channel will begin to extract its pound of flesh from the retail sector. So far, direct mar-

keting has been a growing force in music sales, but other than record clubs, it has had little impact on music retailing.

But forces are at work to change that. Already, Speer Communications is amassing an arsenal of music and other entertainment properties such as MOR Music TV and Intouch, which will serve as cornerstones in its thrust to become a force in direct-marketing entertainment software (Billboard, Aug. 6).

Meanwhile, MCI, the giant telecommunications company, is readying its entry into the direct-marketing wars. In a venture that includes Album Network, MCI has created a company called Diamond Creative Partnership, which is gearing up to

launch a massive consumer advertising campaign, supposedly in mid-October. That multimillion-dollar campaign is said to be patterned after the com-

pany's successful 1-800 Call Collect initiative, which is credited with reviving the collect call business.

Creative Partnership, which already has its buying squad in place, is said to be setting up a warehouse for the 5,000 SKUs it plans to carry as its initial core business. The company also is said to be talking to a couple of the giant one-stops in order to choose a fulfillment house so that it can offer an expanded inventory.

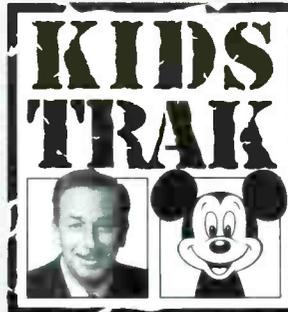
Meanwhile, the company has been making the rounds at labels, laying out its game plan and trying to line up cooperative-advertising dollars.

MCI executives were unavailable to comment, but as part of its move into direct marketing, the company announced in June that it was adding videos, books, music, and computer software to the products already sold through its MCI site on the Internet.

MAKING TRACKS: Track hears that **Lou Mann**, senior VP of consumer marketing group at Capitol, was named GM of the label... **Phil Blume**, formerly VP of sales at AEC Music Distribution, joins Arista Records as senior director of sales marketing... **Nick Torrente**, formerly national sales manager at Essex Entertainment, joins the Eclipse Music Group as national sales director... **Paul Ramey**, formerly director of jazz at RCA, has left the label and seeks opportunities. He can be reached at 201/327-8126.

JAZZY PROMOTION: Tower Records/Video has signed on to help the Warner Bros./U.S. Postal Service's cross-promotion of the "Legends Of Jazz." That promotion, anchored around a series of stamps featuring such renowned jazz artists as **Jelly Roll Morton** and **Louis Armstrong**, was launched Sept. 1 (Billboard, Aug. 19). For its part, Tower will play a "Legends Of Jazz" video and an electronic press kit in stores.

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Christmas is Here!

IT'S NEVER TOO SOON to celebrate the holidays, and with the re-release of *Navidad en las Americas*, the party has already begun.

As a top 10 performer on the Billboard Latin Top 50 in 1994, *Navidad* returns this year with four singles to be released to radio for the first time ever. A unique album of Latin American culture and music, this compilation features a distinguished array of recording artists including Celia Cruz, José Feliciano and Juan Gabriel.

Navidad en las Americas



NUNCA ES TARDE PARA celebrar las fiestas de Navidad, y con el relanzamiento del álbum *Navidad en las Americas*, la fiesta ya ha comenzado.

Siendo ya uno de los 10 primeros en el Billboard Latin Top 50 en 1994, *Navidad en las Americas* vuelve este año con el lanzamiento por radio de cuatro 'singles' por primera vez. Un singular álbum de cultura y música latinoamericana; ésta compilación presenta un grupo distinguido de artistas que incluye: Celia Cruz, José Feliciano y Juan Gabriel.



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Sony Acts Putting A Stop To Computer Burnout Artist-Based Screen Savers Feature Full Motion, Audio

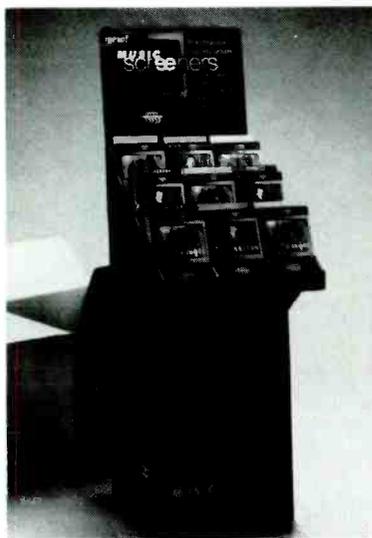
BY CATHERINE APPLEFELD

Sony Music Entertainment is vaulting into the computer age with a line of screen savers that puts its artists in a new light and provides retailers with a new product category to peddle.

Screen savers typically provide onscreen images when computers are turned on but not in use, in order to save the monitor from burning out. Once the domain of flying toasters and other rudimentary images, the category has grown to include everything from cartoon characters to working clocks. Sony is the first music company to dive in with a robust campaign of artist-based screen savers that provide full motion as well as audio elements.

Sony's Music Screeners line, which it developed together with Minneapolis-based software firm Windows Painters Ltd., boasts acts from all of the company's labels. The Sept. 5 launch features 21 titles representing a rainbow of artists, including Alice In Chains, Michael Bolton, Gloria Estefan, Toad The Wet Sprocket, Stevie Ray Vaughan, and Michael Jackson, who debuts with three different titles. Sony will follow up in November with 10 additional screen savers and in February with several more, according to Fred Ehrlich, senior VP/GM of new technology and business development.

"The computer world is expanding so rapidly," Ehrlich says of the company's move into the realm of 3.5-inch diskettes. "If you look at the computer penetration in homes and businesses, there



Sony's Music Screeners display.

are 50 million-plus Windows computers in existence." Music Screeners currently are Windows-based only, with Macintosh versions to come in about six months, according to Ehrlich, who adds that eventually the product will be migrated onto CD-ROM.

Each Music Screener, which carries a series code price of \$12.98, contains one 30- to 40-second videoclip that can be configured in various ways, including as part of a game. A "virtual carousel" feature allows consumers to intermingle up to five screeners at once. Sony is eyeing distribution at music and computer stores, as well as mass merchandisers.

"Our hope is that it will drive business on each side," Ehrlich says. "It adds the excitement of bringing music-related artists into computer software stores, which will bring additional people in. And it will drive computer-related consumers into music stores."

To assist merchants in moving the product, the company has created two versions of a cardboard standee that can hold either 30 or 108 screen savers, which Sony is shipping to retailers along with the product. The larger standee is geared to music stores, where John Murphy, Sony senior VP of sales and branch distribution, anticipates strong sales. "I think sales will be a little stronger on the music side, because the product is music-based and because of the support the music retailers are giving it," he says.

Retail reaction ranges from excitement to guarded optimism. "We are delighted to have an opportunity to sell something that will appeal so greatly to our core demographic," says Lew Garrett, VP of buying and merchandising at the 400-unit Camelot Music chain. He says Camelot will stock the screen savers in the standee in all of its stores.

Tower will also carry the Music Screeners in all of its stores, according to Stan Goman, senior VP at the 100-unit chain.

"We're going to put it in and give it a try," he says, adding that the chain likely will bring down the price. "I think it is a little expensive for an impulse item, at \$12.98."

PGD PRESIDENT

(Continued from page 77)

year.

In its core music business, PGD has acted to revitalize the singles market by announcing its intention to aggressively pursue the CD-single business. As its first move, it has lowered CD-single pricing to \$3.49 list, down from \$4.99. It also has initiated a program to maximize opportunities for developing artists.

As it makes its moves, PGD must remain sensitive to the retail environment. "Our customers have been telling the industry very clearly what the current state of affairs is, and it's not a pretty picture. We would be foolhardy not to listen and not to act."

Although Caparro didn't specify what future actions PGD would take, the company has taken a hard line on the loss-leader pricing policies practiced by consumer electronic chains. Indeed, that approach has helped to twice earn the company the coveted top distributor of the year award handed out annually by the National Assn. of Recording Merchandisers.

Caparro acknowledges that PGD tries to be customer-friendly, but said, "That doesn't mean the most generous; it means the most open-minded." He added, "Instead of having an egotistical attitude toward others' opinions, we acknowledge that we don't have all the ideas. We have been active in listening to our customers. When it comes to formulating account policies, we like to look for win/win situations."

As a consequence of PGD's proactive stance, the company more often than not takes the lead in addressing industry issues.

(Continued on page 102)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 4 weeks at No. 1	147
2	3	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	216
3	2	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	224
4	4	GRATEFUL DEAD ▲ ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	117
5	5	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	105
6	6	VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	17
7	8	ELTON JOHN ▲ ¹² ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	215
8	7	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	20
9	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	227
10	11	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	11
11	13	BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	42
12	12	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	43
13	16	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	176
14	15	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	227
15	10	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	222
16	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	132
17	14	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	225
18	18	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	210
19	19	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	203
20	22	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	24
21	21	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	227
22	23	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	213
23	20	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	224
24	24	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	5
25	25	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	215
26	31	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	27
27	28	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	194
28	36	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	45
29	26	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	32
30	33	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	71
31	37	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	19
32	34	AEROSMITH ▲ ⁸ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	214
33	29	U2 ▲ ¹⁰ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	180
34	27	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	31
35	32	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	26
36	30	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	227
37	49	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	104
38	45	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	20
39	43	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	194
40	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	60
41	41	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	203
42	35	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	204
43	—	GLORIA ESTEFAN ▲ ² EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	11
44	40	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	121
45	42	GRATEFUL DEAD ▲ ² ARISTA 8452* (7.98/11.98)	IN THE DARK	5
46	46	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	190
47	44	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	190
48	38	EAGLES ▲ ¹⁴ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	130
49	47	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	94
		EARTH, WIND & FIRE ▲ ⁴	BEST OF EARTH, WIND & FIRE VOLUME 1	

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.



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Merchants & Marketing

Beatles Are A Bunch Of Looney Tunes Kid Rhino Heavily Promotes 'Bugs & Friends' Set

WHAT'S UP, DOC: Kid Rhino has kicked off its biggest retail and media promotion to date for the new release "Bugs & Friends Sing The Beatles," featuring Looney Tunes versions of Fab Four classics. "Bugs & Friends," aka the Furry Four, are Bugs Bunny, Daffy Duck, Elmer Fudd, and Taz (Tazmanian Devil), who perform kid-friendly Beatles favorites like "Hello Goodbye," "She Loves You," "Penny Lane," "Yesterday," and "Fool On The Hill."

Kid Rhino senior director Torrie Dorrell says trade ads began in June. The next step is a purchasing and merchandising incentives program for retail. "We're doing merchandising and display contests for retail," says Dorrell, "with awards including limited-edition lithographs of album art." The lithographs and Furry Four baseball caps are also available for retailers to offer in consumer contests.

"Borders Books & Music is putting a framed lithograph in the front of the store," says Dorrell, "along with a ballot box and endcap." As for the retail display contests, she notes that a die-cut album flat with a detachable figure of a mop-topped Bugs should spur extra creativity. "Most of my ad dollars," Dorrell notes, "are allocated for co-op rather than consumer advertising."

Also in the pipeline is a music video



by Moira McCormick

for the album track "It Won't Be Long," which Dorrell says is taken from existing Looney Tunes footage. "It's being serviced to video programmers like VH1 and news shows that air music videos, like 'Entertainment Tonight.'"

Though the album was in development "even before there was a Kid Rhino," says Dorrell, its eventual release was timed to coincide with the fourth-quarter Beatles blitz planned by Capitol around the upcoming album "The Beatles Anthology."

Bob Emmer, an executive VP of Rhino Entertainment who co-executive-produced "Bugs & Friends" with Robin Frederick, says the concept of pairing Bugs Bunny and the Beatles "seemed a natural way to introduce the Beatles to young kids... I always considered the Warner Bros. characters the icons of cutting-edge animation, analogous to what the Beatles are to pop music."

The project's biggest challenge, says Dorrell, was "searching for the right voice actors who could combine the character voice with singing." Plus, the songs had to be arranged in such a way as to lend themselves to humorous spoken bits, as well as allowing the Warner Bros. crew to remain in character. An example is "Hello Goodbye," which Bugs and Daffy turn into a "Who's On First?" type of routine. "It was a great labor of love," says Emmer.

RAVE-INIA: As Child's Play is based in Chicago, here is a bit of hometown boosterism regarding the superb annual



"Bugs & Friends Sing The Beatles," a Kid Rhino release.

Having attended three consecutive summers' worth of these series, Child Play has seen attendance bloom and the series itself increase the number of dates by half; it is now one of the biggest such series in the country. This year, we caught exuberant sets by Ella Jenkins, Tom Chapin (both sellouts), Rory, Parachute Express, and Al Simmons. A total of nine acts appeared, including Fred Penner and Craig'n Co. As in past years, the kids' concerts were sponsored by Kraft Foods.

Ravinia talent coordinator Mervon Mehta notes the importance of live shows in a computer and video age. "We want to have children get used to living, breathing human beings as performers."

children's concert series that concluded Sept. 2 at the venerable outdoor venue Ravinia in suburban Highland Park.

Billboard®

FOR WEEK ENDING SEPTEMBER 23, 1995

Top Kid Audio™

			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	2	READ-ALONG ▲ WALT DISNEY 60258 (6.98 Cassette)	POCAHONTAS
2	2	3	VARIOUS ARTISTS CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
3	3	3	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
4	4	3	VARIOUS ARTISTS CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
5	5	3	VARIOUS ARTISTS FEATURING LEBO M ● THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871 (10.98/16.98)	
6	6	3	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
7	7	3	BARNEY ▲² SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
8	10	2	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
9	9	2	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
10	8	3	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
11	14	2	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
12	11	2	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
13	12	2	READ-ALONG THE LION KING: FAR FROM THE PRIDE LANDS WALT DISNEY 60257 (6.98 Cassette)	
14	13	2	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
15	15	2	MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
16	17	2	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
17	16	3	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED
18	18	2	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
19	19	2	CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
20	22	2	MY FIRST READ-ALONG WALT DISNEY 60261 (5.99 Cassette)	BAMBI: A LITTLE SPRING SHOWER
21	20	2	CEDARMONT KIDS CLASSICS BENSON 221 (3.98/6.98)	LULLABIES
22	23	3	SING-ALONG WALT DISNEY 62140 (5.98 Cassette)	NURSERY RHYME SONGS
23	24	3	VARIOUS ARTISTS WALT DISNEY 60838 (9.98/13.98)	TRAVEL SONGS
24	21	3	CEDARMONT KIDS CLASSICS BENSON 4055 (3.98/6.98)	HYMNS
25	NEW ▶		MY FIRST READ-ALONG WALT DISNEY 60260 (5.99 Cassette)	ALADDIN: HERE COMES A PARADE!

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

Blue Jackel Label Debuts With Boxed Set Of Brazilian Song

O GRAN AMOR: Not many independent labels make their bow with an ambitious and elaborate four-CD boxed set. But that's what Bethpage, N.Y.-based Blue Jackel Entertainment will do Oct. 17, when it releases "Brasil: A Century Of Song."

Blue Jackel's Jack O'Neil doesn't come to such a mammoth undertaking unprepared: He is the former director of sales and marketing for Ellipsis Arts, the Roslyn, N.Y.-based firm that has had immense success with such formidable world music compilations as "A Global Celebration" and "Global Meditations."

O'Neil is partnered in Blue Jackel with his wife, **Nina Gomes**, herself a Brazilian native; writer **Larry Blumenfeld**; and **Fred Kelly**, former label manager at Island and Tuff Gong.

O'Neil, who left Ellipsis Arts in May, started working on "A Century Of Song" in February 1994. He and Gomes culled the four-CD, 65-track box from literally thousands of CDs. "There's so much material down there, it's just amazing," O'Neil says.

The music on the package, which dates back to 1939, was ultimately licensed from 22 different sources. Some of it was drawn from rare 78s in the collection of Gomes' late father, **Joao Luiz Gomes**.

"A Century Of Song" is broken down according to period and genre, with CDs devoted to folk and traditional music, carnival, the bossa nova era, and "MPB" (musica popular Brasileira, the nation's modern pop). Among the set's most noted artists are **Carmen Miranda**, **João Gilberto**, **Oscar Castro-Neves**, **Chico Buarque**, **Vinicius de Moraes**, **Baden Powell**, **Milton Nascimento**, **Jorge Ben Jor**, and **Marisa Monte**.

The timing for the project probably couldn't be better, since the bossa nova of **Antonio Carlos Jobim** is enjoying a resurgence (Billboard, July 15). O'Neil notes that the bossa on the Blue Jackel set "is not the watered-down version. Brazilian bossa is kind of different from what reached Amer-



by Chris Morris

ican shores."

Nascimento supplies a foreword to the box's 48-page book. "Everything that came in on the artists was in Portuguese," O'Neil says. "We used four different translators."

Blue Jackel, which is exclusively distributed by the REP Co., plans to release another Brazil boxed set in 1996. O'Neil says the company will also issue single-CD releases in the world music and jazz genres.

QUICK HITS: AEC Music Distribution will now distribute guitarist **Robert Fripp's** Discipline Records. The imprint releases records by various Fripp-led combos, including **King Crimson** and the **California Guitar Trio**. . . **Cooking Vinyl America L.P.**, a U.S. division of the English indie Cooking Vinyl, has signed an exclusive American distribution deal with Koch International. First releases under the pact will come in October: a debut album from **ALT**, a group featuring **Tim Finn** of **Split Enz** and **Crowded House**, **Liam O'Maonlai** of **Hothouse Flowers**, and **Andy White**, and new releases by English folk acts **Oyster Band** and **Bert Jansch**. . . Hard rock label **Energy Records** has signed an exclusive licensing deal with edel co. in Hamburg; the German label now has European licensing rights for all Energy acts.

FLAG WAVING: Memphis' **Big Ass Truck** is putting the funk in people's faces in a decidedly '90s fashion.

"There are so many bands aping their funk heroes," says guitarist **Steve Selvidge**. "We try not to be too

obvious."

On Oct. 17, West Somerville, Mass.-based **Upstart Records** will rerelease the sextet's self-titled debut album, originally issued in 1994 on the band's own **Inbred Music** imprint.

"**Big Ass Truck**" is a largely instrumental affair that smashes raw funk in the classic **Stax Records** style against wild samples encompassing vintage soul (**Smokey Robinson & the Miracles**, **Al Green**, the **MG's**, **James Brown**), TV commercials, and even albums by Pentecostal evangelists.

Selvidge says that **DJ Colin Butler** is an integral part of the band, which also includes drummer **Robert Barnett**, guitarist **Robby Grant**, bassist **Joe Boone**, and keyboardist **Chris Parker**.

"I don't see it as a novelty," Selvidge says of the hip-hop-oriented sampling and scratching. "I see it as another instrument. You'll see it a lot more [in music], as people see that it's not a gimmick."

Beyond its free-swinging instrumentals, the album also includes a couple of vocal numbers—the package-store ode "Malt Liquor Man," a wacky tale of intergalactic invasion titled "Sharin' The Sherbert"—that are reminiscent of the eccentric excesses of such **Bluff City** precursors as **Mud Boy & the Neutrons**.

This is hardly surprising, since Selvidge's father **Sid** was a longtime member of the **Neutrons**, as well as a notable folk-blues soloist and indie-label operator (his **Peabody Records** originally released **Alex Chilton's** bizarre classic "Like Flies On Sherbert"). The elder Selvidge may be heard on **Upstart's** compilation "It Came From Memphis" (Billboard, Sept. 9), which is being released simultaneously with "Big Ass Truck."

Big Ass Truck's debut also has another connection to Memphis musical history: It was co-produced at **Sam Phillips Recording** by **Roland Janes**, the guitarist on a number of memorable **Sun Records** sides.

The band has already recorded a second album, to be released by **Upstart** in February and tentatively titled "Kent." Selvidge can't really say why the album bears that name, though he does note that "[MG's guitarist] **Steve Cropper** smoked **Kent** cigarettes."

The group plans to go on an extended tour early next year to support the second album. For now, it is playing regional dates in the Southeast; Selvidge says, with some pride, that **Big Ass Truck** recently opened for none other than **KC & the Sunshine Band**. How apropos.



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CO-OP CASH CONTINUES TO FLOW

(Continued from page 77)

der a certain number of units of a particular title and to position the title in a window, on a hit wall, or in a rack.

Endcaps and front endcaps "work very well," says **Robin Tacconelli**, director of sales and marketing administration for **MCA Records**, "especially in larger chains where the store is massive. If the endcap is right there, the consumer notices it quite often." She adds, "They're very expensive, but they definitely makes sense."

But there is more science in positioning than simply putting up a label's newest release in a prominent place. For **Steve Heldt**, VP of sales for **Elektra**, the key is "timing, having it in the endcap when you have the largest saturation of videoplay and airplay."

The listening station, according to executives, is a more effective and updated version of in-store play, because it puts the control in the hands of the consumer.

"With developing artists, you have to have them in every listening station you can," says **Tacconelli**. For a new artist,

such as **Vanessa Daou**, who has not received much airplay, "listening stations are the only way," adds **Tacconelli**.

Some chains, such as **Blockbuster Music**, are taking the listening-station concept a step further. In a marketing move that appeals to label sales people, **Blockbuster** has been putting an advance copy of a new album in the listening post on the Friday before its official release; albums are usually released on Tuesday. "You can't buy it, but you can test it out," says one executive.

As for media co-op, industry insiders are divided on its effectiveness.

For most, television is the best route to sales, because it reaches the largest audience. And, if the ads are on national music video networks, they reach the right target audience. But the cost is often prohibitive.

Radio has been making a comeback as a channel for co-op ads, some sources say. But they agree that radio is best used when there is a "story" to promote; that is, when a new single from an album has been added or is climbing

the charts.

Print remains the low-cost means of media advertising, and for many retailers and labels it works to let consumers know what's new and on sale in the stores. Ads are placed in fliers, daily and weekly newspapers, and Sunday supplements.

Labels also buy ad space in retailers' in-house magazines. The biggest of these are **Tower's Pulse** and **Musiland's Request**.

"They're a viable component [of co-op]," says **Caparro**, "but the overriding motivation seems to be to create another profit center."

Spec's tried an in-house publication but decided to fold it. **Clifford** says, "We felt it was a better use of our dollars to reach people outside the store."

Clifford also points out that it is not just the labels that pay to market music. He says that **Spec's** pays for ads in local papers and for in-store events. And, he points out, "Advertising rates are going up. It's costing us more money to buy the media."

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The Enter*Active File

MERCHANTS & MARKETING

Graphix Zone Links With Hancock & Joe

BY MARILYN A. GILLEN

LOS ANGELES—Software publisher Graphix Zone, producer of titles featuring Bob Dylan and the artist formerly known as Prince, is going straight to the source for development of its latest music CD-ROMs, which take a turn in a new genre direction.

The Irvine, Calif.-based company has formed a strategic alliance with Hancock & Joe Productions, which is jointly owned by Joe Manolakakis and multiple-Grammy-winner Herbie Hancock, to collaborate on a series of CD-ROMs, the first of which will explore the history of jazz from its roots to its current offshoots.

Those current flowerings, of course, include Hancock himself, whose myriad accolades include an Academy Award for the score to "Round Midnight," in which he also acted. Most recently, he won

a best-jazz-album Grammy for "A Tribute To Miles."

"We want to tell the story of jazz not as a documentary, but with a much more holistic type approach to history," says Hancock.

"I always hated history in school, but that was because it

ven or a Mozart, may have been a catalyst for what they've done."

The partnership's "jazz history" title, still unnamed, will strive to "get into the times, as well as into the music," Hancock says.

Chuck Cortright, president/CEO of Graphix Zone, says production will be a true joint effort between Hancock & Joe Productions, which will set up an office and studio within the Graphix Zone headquarters, and the Graphix Zone staff, which numbers 60 people.

"It's one thing to have Herbie Hancock, this stellar artist, as the basis for a music title," says Cortright. "I mean, that's great in itself. But we've got Herbie bringing not just his music, but his knowledge and his contacts and his technical savvy to these projects."

The titles also will tap into some new technologies, Cortright says.

The first in a series of CD-ROMs will explore the history of jazz

wasn't living history. When we're taught history, we only get taught the events. We don't get taught the story behind it. We don't get taught how other events in history, in the daily life of a Beetho-



HERBIE HANCOCK

Among them: Kaleida Labs' "ScriptX" multimedia programming tools and SRS Labs' 3-D Sound technology, which will be used from inception to finish, Cortright adds. Other innovations are expected, as well.

"By merging our passion for music together with the new technologies we'll co-create with Graphix Zone, we hope to integrate completely new art forms into multimedia," Manolakakis says.

The company is targeting early summer '96 for release of the jazz-history CD-ROM.

Future musical collaborations, meanwhile, can be expected as the result of another Graphix Zone initiative—the recent hiring of Kip Konwiser as head of business development.

"Basically I'm their liaison with the music and film worlds," says Konwiser, an entertainment-industry veteran with 10 years of film, TV, and music-writing and production experience.

"I'm working to bring in key people in their fields of the caliber of Herbie Hancock to collaborate on projects."

A filmmaker deal is expected to be announced soon.

Ellington Archives Form CD-ROM Set

DUKE ELLINGTON IS GOING DIGITAL, in what looks to be a definitive interactive exploration of the musician's life and work. A new four-CD/one CD-ROM boxed set, now in production and targeted for a March/April '96 release, is a cooperative venture between the Smithsonian Institution's National Museum of American History and New York-based CD/CD-ROM production company DIGI-ROM.

Harry Hirsch, DIGI-ROM president, had already worked with Mercer Ellington, Duke's son, on developing Ellington masters over the years, and he decided last year that the time was right for a comprehensive exploration of the artist. He turned, of course, to the Smithsonian. "It has an endless library of Duke archives—we're talking about 4,000 slides and movies clips of him at the Cotton Club revue, and movie clips from all his younger years," Hirsch says. "It is a true treasure trove."

It also has John Edward Hasse, curator of the Smithsonian Institution's National Museum of American History and author of "Beyond Category: The Life And Genius Of Duke Ellington," which will serve as a "script" of sorts for the CD-ROM, Hirsch says. Hasse will be key in the project, which will include more than four hours of music, along with video, photos, MIDI sections, a time line, and much more.

Talks are ongoing to select a distributor for the project.

Further collaborations with the Smithsonian on other "definitive" musicians are planned, Hirsch says.

COMPUSA HAS PASSED on stocking "Phantasmagoria," the vividly imagined—and graphically rendered—new interactive horror flick from Sierra Online. Seems the live-action CD-ROM, which includes the proverbial buckets o'blood (Billboard, Sept. 9), was deemed too violent. Wal-Mart temporarily held off putting the game on shelves, pending a review of the title, but ultimately went ahead, as did other major chains surveyed. The M-rated game (intended for people over 17) includes a parental lock-out feature, which screens out some of the more graphic material.

AND SPEAKING OF vividly rendered, Nintendo says that more than 150,000 copies of its "Killer Instinct" video game were sold on its first day of release, Aug. 30. The opening numbers surpass that of Nintendo's previous pacesetter, last year's monster seller "Donkey Kong Country," which pioneered the Advanced Computer Modeling production approach also used in "Killer Instinct." The success was probably predictable: The arcade game on which the home game is based has registered more than 50 million plays to date, according to Nintendo—a lot of quarters. The company predicts sales of more than 2 million "Killer Instinct" home games by year's end, proving there's still some life left in 16-bit systems.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

Digital Mafia Targets African-American Market Enhanced CDs, Games, Web Site Focus On Rap, R&B

BY MARILYN A. GILLEN

LOS ANGELES—A new company, Digital Mafia, is targeting what it sees as an underserved African-American marketplace via a joint venture with New York's Rev Entertainment that will create enhanced-CD titles and online sites for rap and R&B audiences.



The venture's first project, according to the company, is development of a CD Plus title for rap act Bone Thugs-N-Harmony, which is due out in January through the band's label, Ruthless Records.

In addition to working with outside labels on a project-by-project basis to develop enhanced CDs and Web sites, Digital Mafia plans to eventually release its own titles, according to founder Darien Dash.

"We have a roster of artists right now that we are developing and some top producers that are working with us, such as Clark Kent and Skee," Dash says.

"Our ultimate intention is to become an independent record label, but we are not seeking traditional means of distribution. We plan to tap alternative channels, which I think will really establish us as an original company."

Dash cites plans to bundle titles with CD-based game systems, for instance, as well as with computer hardware.

No matter how it ultimately reaches the market, all Digital Ma-

fia product will focus on urban music, he says.

"Our mission statement is to expand the software and hardware infrastructure within the black community," says Dash. "I believe wholeheartedly that software drives hardware sales, and that without some very good content in the marketplace for the minority community, specifically for black-music fans, they won't have any impetus to want to go out and buy computer hardware."

Dash cites research showing that while African-American households make up 11% of U.S. households overall, only 5% of the U.S. households with multimedia computers (computers with CD-ROM drives) are African-American.

Rather than being daunted by those numbers, Dash is encouraged. "It shows that there is a true interest—that 5% is more than a half-million households," he says.

"And there is also a great opportunity to [expand] that market. I don't think the computer penetration is [low] in minority communities because there is a lack of resource or a lack of interest, I think it's because not enough attention has been paid."

Rev Entertainment, which is working on outside music projects for companies including Sony Music, Viacom New Media, and Atlantic Records, brings its proprietary enhanced-CD development engine to the Digital Mafia venture, as well as its technical and creative savvy.

"We're working together on a lot of fronts, both creatively and technically," says Rev CEO Todd Fearn. "It's fair to say we are bringing [Dash's] company in under the Rev umbrella."

SPA Reports Strong Digital Sales In '95

LOS ANGELES—1995 got off to a flying start, digitally speaking, according to the latest sales figures from the Software Publishers Assn.

For the first quarter of 1995, total software sales of SPA reporting companies were \$249.6 million, a 186% increase over the \$87.3 million reported for the first quarter of '94. Unit sales for the quarter were 6.86 million, a 125% increase. "Windows" sales dominated, accounting for 69% of total sales. Outside equipment manufacturer, or "bundled," sales declined as a share of units shipped, from 46% in first quarter '94 to 32%

in '95, illustrating the increasing strength of retail channels in CD-ROM software sales, the SPA says.

Numbers are gleaned from aggregated sales information supplied by software companies participating in the SPA's CD Software Sales Program, which in the first quarter included Broderbund, Microsoft, Knowledge Adventure, Maxis, and Disney Interactive.

So-called "games and home creativity" software led the pack, the SPA says, as the largest-selling category in the first quarter, selling approximately 2.4 million units and ac-

counting for nearly \$56 million of the overall dollar total, a 140% jump from first quarter '94. Home education was second in units sold (1.9 million), followed by "content" (databases, reference works, books, and periodicals) with 1.3 million, and business at 243,000. "All other," a category that includes music-based CD-ROMs, racked up sales of more than 1 million units, for a dollar total of \$89.5 million.

"This quarter's growth is quite strong, especially coming off a record fourth quarter in 1994," says Ken Wasch, SPA president.

The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

Billboard continues the inauguration of its new Merchants & Marketing department with the third of four expanded sections addressing the rapidly changing music-retailing environment. This week, we examine software systems. The final section (Sept. 30) will cover distribution.

Retailers Find Benefits Of Computerization Outweigh The Costs And Headaches

BY ED CHRISTMAN

More than 10 years after the first music retailers computerized, some chains are still playing catch-up.

Among the large chains currently installing and fine-tuning a full point-of-sale/inventory-replenishment system are WaxWorks, Strawberries and Hastings Books, Music & Video. Also, chains that have installed systems over the last two years—like Camelot Music, Tower Records/Video, Blockbuster Music and Trans World Entertainment—continue to debug their systems in an effort to bring them up to speed.

In terms of computerization, music retail has long lagged behind other retail sectors. It wasn't until the early '80s that music retailers like Where-

house Entertainment, the Musicland Group and Spec's began to install POS. Since then, other merchants have slowly but surely followed in their footsteps, and those that don't have systems know they need them. In Beltsville, Md., Kemp Mill Music chain president Howard Appelbaum says that he intends to include a proposal for a POS system as part of the chain's Chapter 11 reorganization plan.

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STARTING FROM SCRATCH

In Amarillo, Texas, Hastings Books, Music & Video president John Marmaduke reports that his company "basically started with a clean sheet of paper and developed a whole client/server network with proprietary applications that ultimately will allow us flexibility in the way we buy, distribute and replenish."

In designing the system, he says, "We used Forgen, fourth-generation architecture system, but the areas that drive our business we have written ourselves." For hardware, the company is using IBM RISC 6000, with AT&T 3550 mini-computers functioning as servers.

The company has installed the system in all of its stores, but has only brought it up in about four of them, which will act as a test allowing them to "proof out the system," Marmaduke says. "We don't want to be debugging when it's fully operational."

The system will provide Hastings with "everything from accounting software and an executive-information system to a replenishment and distribution package," he says. Phase one of the project is about 90% complete. Already, the chain's 108 stores are all processing their perpetual inventory replenishment.

WORKING OUT THE KINKS

In Owensboro, Waxworks is struggling with its new system. It has been installed in all of the company's 48 Reel Collection stores, but it is only in a handful of the Disc Jockey stores. Chain president Terry Woodward says that the tests of the Disc Jockey systems has proven difficult. "We backed off on it and are doing some redesign," he says.

The Waxworks system is based on a POS package from a company called Synchronics, and the chain has been doing modifications in-house. For hardware, WaxWorks has purchased Intel 486 computers.

COMPUTER CONVERTS

Although chain executives now realize that the chains that best manage their inventory will be the ones to thrive in the current environment, it wasn't always that way. For example, Tower Records/Video's Russ Solomon resisted the computerization trend.

Although Solomon wasn't totally comfortable with the idea to computerize, he finally relented to the Tower executives who were pushing for it, prompting one Tower executive at the time to observe, "Now that Russ is on board, POS will finally happen."

But even though the system, which was generated internally, was installed in 1991, the chain continues to de-bug the system.

Camelot Music has been working on its own proprietary POS/inventory replenishment/distribution package since the end of the 1980s. About two years ago, that system was installed in its stores. But like other chains, Camelot found that installing the system is the easy part—bringing it up and getting all parts working correctly is what continues to confound executives at the chain.

Similarly, Trans World Music went through two tough years trying to master its system, and it's finally beginning to look like they have the situation under control, sources say.

At Blockbuster Music, chain executives continue to wrestle with technology as they try to get their systems to where they want them to be.

BELLS AND WHISTLES

HMV had its share of problems when it first entered the U.S., and part of those problems were due to the chain's systems, which initially didn't work properly. But eventually, "it was made workable here," says HMV president Peter Luckhurst. "Fine-tuning of the system was done in Europe. We have our own people on-staff writing programs. We are adding bells and whistles now."

On the other hand, some chain executives say that the installation of their systems went smoothly. Bill Tietelbaum, chairman of National Record Mart, says their systems were put in and brought up with only an occasional headache.

In Troy, Mich., Chuck Papke, VP

of retail operations at Harmony House, says the company computerized in 1992. "It took us about a year to get it all up and running," he says, "but things have been smooth since then."

The company began with a canned program and then had to do quite a few customizations to meet the chain's requirements. For hardware, the chain is using an IBM 4000.

The system includes auto-replenishment, although the chain only uses that component on catalog titles, and not for hit product. Papke reports that the chain upgraded the system.

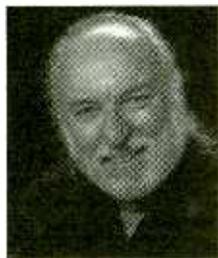
In Boston, Mike Dreese, president of 13-unit Newbury Comics, says that his chain installed inventory systems four years ago. "We wrote a system on a PC platform, and then we converted to IBM's A/S 400 mini-computer," he reports. Along the way, the company has added an accounting package and inventory-replenishment functions. The chain's returns process is done on a PC-based system that "we wrote ourselves," Dreese says. "It is proprietary, but it doesn't have much to do with the other system." ■



Hastings' Marmaduke



Waxworks' Woodward



Tower's Solomon



HMV's Luckhurst

Consumer-Friendly Software In-Store Databases Let Customers' Fingers Do The Walking To Access Music Information

BY TRUDI MILLER ROSENBLUM

Music software isn't just for retailer use. Several companies offer kiosks with music databases for customer use. Retailers report that these kiosks increase sales and customer satisfaction by helping consumers locate the music they want. Here is a rundown of firms that create these kiosks:

MUZE of Brooklyn, N.Y., offers a freestanding kiosk with a database of 120,000 albums, cross-referenced by performer, song title, key word in



song title, album title or specialized category. There are 28 specialized categories—including musical genre, format and record label—with each category broken into as many as 40 subsets to narrow and speed the search. Classical information is accessed by composer, conductor, ensemble, genre, soloist, label, instrument or key word in the title. The MUZE kiosk needs only an electrical outlet and can be integrated into a store's POS system to display current inventory. Stores pay \$5,500 to \$6,000 for the machine, plus \$1,000 a year for the monthly software updates. MUZE is found in 2,000 music retail stores, including Blockbuster Music, Peaches, Tower Records, Trans World, Best Buy and Harmony House. The company recently developed Muze For Books, a book database, and VUZE, for video titles. Future plans include an interactive database for multimedia and CD-ROM titles.

Intouch Group of San Francisco offers the i-station, a freestanding



kiosk that doubles as a listening post and database. The i-station has more than 45,000 albums and provides up to five 30-second digital samples for each of those albums, plus full-color music videos and reviews. Customers can select by artist, title, new-release list or Billboard charts. After the customer has listened to the song, the i-station asks him or her to rate it and even recommends similar artists the listener might enjoy. Customers need an i-card to use the system, and there

(Continued on page 86)



The Wizardy Of Oz Software AEROS Goes Above And Beyond Demands Of Retailers Down Under

■ BY CHRISTIE ELIEZER

SYDNEY—The Australian Electronic Retailer Ordering System (AEROS) has revolutionized and streamlined Australian music retail since February 1993. Developed in Australia by its five major-label shareholders—Sony, Mercury, Warner, EMI and BMG—AEROS was conceived to address the problems presented by selling music on a large continent with pockets of population divided by long distances.

From 47 stores online at its launch, the IBM-based program today is used by 600 outlets, including the Brash and Chandler chains. (Of Australia's 2,000 outlets that handle records, only half stock music product exclusively; others are drugstores, supermarkets and news agencies.)

Gone are the days of three- or four-thick catalogs that rapidly became out of date, when regional stores would get new-release lists five days late, and staff spent an entire day trying to get orders through to wholesalers.

24-HOUR SERVICE

Stores access product from all the leading distributors (the sixth, Festival, joined last November) and most of the independents, 24 hours a day, seven days a week. Customer queries are immediately answered by cross-referencing album or track titles, artist names, release date, catalog or

barcode number, format and wholesaler. Last November, AEROS claimed a world-first by including international catalogs from the five major labels.

The \$600 (US\$430) joining fee for retailers includes installation of easy-to-run software, while the \$400

AEROS was conceived to address the problems presented by selling music on a large continent with pockets of population divided by long distances.

(US\$290) annual subscription dues access latest state and national ARIA charts, releases, track listings and a free hotline.

"The possibilities are limitless," says AEROS marketing manager Greg Mullane. "What we have here is a quick communication line between wholesalers and 2,000 retailers. We're looking at adding news of promo tours, TV advertising, gigs—whatever

else it takes for a retailer not to lose a sale."

With competition growing from worldwide computer-based shopping, AEROS is seen as an important component in fast delivery. A number of retailers contacted by Billboard report that the system's efficient cross-referencing has substantially increased sales, particularly of back catalog. Instead of an order and supply once a week, retailers can do so three times a week because the system works at all hours.

"Outlets in far-flung places are on the same level as the big guys in the cities," adds Mullane. "Instead of lengthy waits and expensive long-distance calls, it's done in five or six minutes for the price of a local call."

AEROS' success has brought international recognition. France has bought the rights to its software, while the major labels in New Zealand are deciding on the software support system to be utilized for implementation there. Interest also has been expressed in Canada, the U.K. and the U.S., according to Mullane.

"AEROS has been a feather in the cap for the Australian music industry," he says. "The five major wholesalers not only sat down together, but they worked out a system that suited their needs as well as the retailers'. Everyone wins. I'd match it against any other system in the world—it's the only one of its kind that I know to be sold internationally." ■

An Issue Of Security Retailers Welcome The Day EAS Tags Will Be Applied At The Source

■ BY FRANK DICOSTANZO

Finally, after years of controversy, endless debate, policy statements, verbal commitments and now the last stages of field testing, it appears the battle over CD source-tagging may be coming to a close—with Sensormatic's acousto-magnetic Ultra Max System becoming the industry standard for anti-theft protection.

Although shoplifting is hardly a new issue for music retailers, the longbox-to-jewelbox changeover clearly created a security vacuum that electronic article surveillance (EAS) technology has rushed to fill.

Essentially, all EAS systems operate in a similar fashion. When a tagged item is passed through the detecting equipment, an alarm will sound if the source hasn't been deactivated at the checkout. The system's high visibility, given its use of tags, deactivation pads and entrance panels, also has been credited with helping deter theft.

With industry concerns that magnetic deactivation devices could potentially degrade prerecorded-cassette sound-quality, the source-tag issue continued to fester until the February NARM convention, when the decision was made to proceed with CD-only testing. NARM has maintained that Sensormatic acousto-magnetic technology be instituted as the source-tagging standard.

"Hopefully, by the first part of 1996, once the in-store testing is completed, we'll actually have source-tagged CD

product," confirms Jim Donio, NARM's VP of communications. He adds that CD-only testing has the full support of the six major music distribution companies: BMG, CEMA, PolyGram, Sony, UNI and WEA.

CONSIDERING THE SOURCE

The growing likelihood that a source-tagged product and a uniform anti-theft system that is acceptable to the industry may soon be implemented comes as good news to retailers.

Bob Douglas, VP of operations for HMV, which has used Sensormatic technology for four years, says, "We can't wait for [source tagging] to happen. It will save us processing time, and the fact that the tag will be part of the package clearly will be to our advantage." He also dismisses any concerns that cassettes may be harmed in the EAS process. According to Douglas, HMV, which tags its cassettes, has never received a returned tape due to sound degradation.

Chris Brown, director of source-tagging sales at Sensormatic, based in Deerfield Beach, Fla., points to the numbers when it comes to the issue of deactivation pads causing sound degradation. "We have over 40,000 of these deactivators installed around the world and have never received a complaint that it harms cassettes in any way," he says.

ON THE OTHER HAND

Dave Shoemaker, VP of Checkpoint Systems, Inc., based in Thorofare, N.J., takes issue with both CD-only testing and the belief that deactivation pads do

CONSUMER-FRIENDLY SOFTWARE

(Continued from page 85)

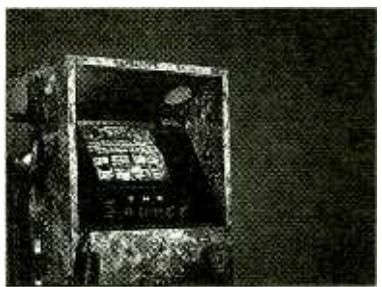
are currently 1.3 million i-card holders. The card provides the machine with demographic data each time it is used. Record companies analyze this data and use it to formulate marketing campaigns. Stores pay \$150 to \$250 a month for each i-station they lease, plus one monthly \$50 fee (no matter how many i-stations they have) for updates and technical service. The system is updated monthly. Intouch also has created an online presence on the Internet. The i-station is used in 300 stores, including Wherehouse, Strawberries, Camelot and HMV.

Trade Service Corporation of San Diego, Calif., has created a kiosk version of its Phonolog and Videolog reference catalogs. The touch-screen kiosk provides information on more

than 150,000 albums and more than a million song titles, with artist, composer, UPC catalog number, reviews and other cross-referenced release information. CD booklet cover art is provided for about 35,000 albums. The Trade Service kiosk can be ordered for music, video or both. A music sampling feature is also available. Stores can create customized screens, and the unit offers printout order forms for special orders. The unit is updated monthly by CD-ROM, and the company is moving toward modem updating. Stores pay \$3,695 to \$4,995 for the kiosk, plus a monthly fee of \$40 to \$99 for the updates.

Trade Service Corp. also has teamed with Billboard to produce The Billboard/Phonolog Music Reference Library on CD-ROM. This is a single CD-ROM disc that requires only a PC and CD-ROM player. It contains information on more than 90,000 albums and 1 million song titles, cross-referenced by artist name, album title, song title, composer, conductor, guest artist, genre, record label, instrument, orchestra or key word. The annual subscription price of \$620 includes quarterly updates, an instruction guide and a customer-service helpline.

Advanced Communication Design of Bloomington, Minn., has developed the Voice/Video Information Center (VIC) in alliance with Schwann Publications. Plans call for the VIC to begin shipping in September. VIC offers the Schwann database of more than 120,000 albums, plus the *CD Review Digest* database of 100,000 excerpts from music reviews. It can also double as a listening post with up to 70,000 music samples. Customers can browse by artist, album title, song title or composer. The machine also offers a special-order feature tied in to Valley Record Distributors by which customers can special order any title not in stock at the store. The machine is customized for the retailer in its appearance—it can be housed in a kiosk, a wall unit or an orb hung from the ceiling, and can be any shape or color. It is also customized in terms of the services it offers. Prices for the kiosk range from approximately \$3,000 for one unit with just the database components, to approximately \$14,000 for a network of six kiosks with all features, including music sampling and special ordering. VIC is a network system; one control unit in a back room drives all the VIC stations in the store. ■



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not degrade cassette sound-quality. The company offers a rival system that operates on radio-frequency technology. A transmitter sends a signal to a receiver, and the tagged item creates a circuit that is tuned to the same frequency. Unless the tag is deactivated at the checkout, an alarm sounds when the item is passed through the RF field. Shoemaker says the RF technology is superior because it's theoretically impossible for it to harm any magnetic products.

"It's hard to reconcile the ethics of an industry association that is moving forward with a technology that the labels have twice rejected on the basis of audio degradation," he says. He brands the CD-only proposal as essentially a "look the other way" strategy that still leaves retailers placing tags on their audiotapes rather than the labels themselves. "Because the retailer has to tag cassettes, the issue they rejected it for initially is still there," he insists.

Meanwhile, the first phase of the CD-only field testing, now successfully completed, involved Sensormatic shipping 10,000 tagged CD trays for UNI distribution of the MCA title "Tales From The Hood." The CDs were sold through the Camelot chain, where the tags were bulk activated at their distribution center.

TESTING THE TAGGING WATERS

According to Sensormatic's Brown, at least seven titles have been committed by a number of distributors to be source-tag tested in the next 30 to 60 days.

That second test phase began in mid-August and will involve multiple retailers and suppliers, explains NARM's Donio. Known collectively as the "ABC Test Group," it includes Anderson Merchandisers, Blockbuster Music and



This "Tales From The Hood" CD was tagged at the source.

Camelot. The CDs being tagged are Dolly Parton's "Something Special" (Sony) and Sawyer Brown's "Wantin' And Havin' It All" (WEA), followed by the September/October testing of a BMG title by Aaron Tippin and WEA titles by Little Texas and Ricky Skaggs.

"Early reports show the warehouse bulk-activation process went smoothly and the tags were functioning fine in the stores," notes Donio.

That's more good news for Sensormatic, whose music market share has grown by 400% since NARM first approved their system nearly two years ago, reports George Curnutte, director of marketing. Until then, he says, most chains and independent stores were "sitting on the fence" as to which technology to choose in order to be compatible with source-tagging.

While RIAA officially has no role at this juncture in the testing phase, states David Leibowitz, executive VP and general counsel, he does emphasize that the association "feels very strongly that the recommended technology by NARM should be applied only to non-magnetic media. We would be very troubled if a retailer placed tags on audiocassettes, but right now this is NARM's game and we're letting them play it." ■

Source Tagging

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Home Video

MERCHANTS & MARKETING

Wrestling Pinned As Video Contender New Players Enter Ring Vs. Coliseum

BY EILEEN FITZPATRICK

LOS ANGELES—For more than a decade, Coliseum Video has been the No. 1 supplier of wrestling videos, via its World Wrestling Federation line, but some real contenders have entered the ring to fight for their space on video-store shelves.

With Coliseum's catalog of 150 titles and sales of more than 10 million cassettes worldwide, according to the company, the contenders are facing an uphill battle. But that isn't stopping PM Entertainment, Turner Home Entertainment, and Vidmark Entertainment.

Although Turner has released World Championship Wrestling titles since 1987, within the last two years, its market share in the category has grown from 5% to nearly 50%, according to Turner director of sell-through Dan Capone.

"WWF and WCW are neck and neck," says Capone. Among labels distributed by Turner, WCW is the company's second most profitable line, ahead of videos from CNN and PBS.

This month, the Turner networks began airing weekly WCW matches to compete with the USA Network's WWF programming.

"Turner has always been around," says Coliseum president Howard Farber. "They just have gotten more aggressive, but I think it actually helps us."

Farber says nearly 80% of Coliseum's business comes from the international market, which the company began servicing two years ago.

Travel Video Supplier IVN Moves To CD-ROMs, Kid Vid

BY CATHY APPLEFELD

Having cornered the world, so to speak, with travel videos including Fodors, Rand McNally, and Lonely Planet, IVN Communications is filling in the blank spaces on its programming map.

Ten-year-old IVN, based in San Ramon, Calif., has moved into kid vid and CD-ROMs. Christening IVN's Learning Division, for example, is the live-action travelog "Where In The World: Kids Explore" series. The half-hour tapes carry a suggested list price of \$12.95.

The inaugural product of IVN's New Media division is a screen saver that shows images of people from around the world morphing into one another. It was developed with Berkeley Systems.

And IVN just released its debut CD-ROM title, "Trip Maker," a joint production with Rand McNally that allows consumers to create their own maps. The first title in a CD-ROM series based on the Frommers travel guides arrives in February.

"The critical issue for everyone who has a library of programming is how can you re-purpose and reuse it across multiple channels today," says COO Brooks

McChesney. "Rather than trying to be a full soup-to-nuts CD-ROM software developer—given the huge cost of developing CD-ROMs and the current low numbers in terms of unit sales—we decided to find brand-name partners who have the distribution and brand names and allow us to co-produce."

McChesney thinks the new products are a natural progression for IVN. "We started 10 years ago with the idea of being a special-interest programming company and quickly became involved with Reader's Digest, which never does anything without extensive research," he says. "They took a survey asking people what they would most like to watch after feature films, sports, and news. The answer overwhelmingly was travel."

IVN's first effort, a three-part, Reader's Digest-distributed series called "Natural Wonders," has sold more than 2 million copies via retail and mail order.

"We are migrating toward being a total nonfiction entertainment company, for which travel will remain one of the key legs," McChesney says.

Coliseum, Turner, and Vidmark have established their wrestling lines in the rental market before pricing the product for sell-through. Coliseum, in fact, didn't begin releasing its tapes as sell-through titles until six months ago, when it hired Warner-Vision Entertainment to represent the titles in the mass market.

According to WEA product manager Lee Steimmel, the \$12.95 product ships more than 100,000 units per title. "We've definitely met our goals plus

some," he says.

Newcomer PM Entertainment Group is entering the sell-through market with "Super Ladies Of Wrestling." The first title, "Out Of Control," arrives in stores Sept. 26, priced \$19.95.

"Trying to enter the sell-through with kids' product is like hitting your head against the wall," says PM senior VP Len Levy. "We chose this because there's nothing like it on the market."

Although wrestling has a fairly high awareness level, getting retailers to bring in the titles takes some extra marketing muscle.

(Continued on next page)



Longtime Support. Stars of the movie "Longtime Companion" reunited at the Virgin Megastore in Los Angeles to honor the Video Industry AIDS Action Committee's fund-raising success. VIAAC has collected and distributed more than \$1 million since its inception in 1990. The Longtime Entertainment Award, established by Vidmark Entertainment, which markets the video, was presented by, from left, actors Brian Cousins, Stephen Caffery, and Bruce Davison.

Rentrak Has Backer For Wal-Mart Push; Moovies Pasture To Extend Into Iowa

MONEY TALKS: Rentrak has a banker, and not a moment too soon. New York-based Oppenheimer & Co. will be needed to finance Rentrak's major expansion into Wal-Mart, according to trade observers. With the purchase of Supercenter Entertainment, Rentrak president **Ron Berger** "suddenly found himself holding a tiger by the tail," says one.

Wal-Mart is eager to expand its video rental and sale locations, now in 96 stores, and whoever runs those revenue-sharing concessions will need plenty of cash to stay abreast of growth plans while bringing current outlets into the black.

Entertainment One, 57% owned by Rentrak, is the sole concessionaire, joining 51 Wal-Mart units with Supercenter's 45. It anticipates opening another 33 sites in 1995. The two revenue-sharing systems are different, but Rentrak has no immediate plans to standardize operations. New stores will be equipped with its pay-per-transaction package.

Oppenheimer supposedly provides the deep pockets that weren't available to Supercenter. Earlier this year, the Dallas company attempted to sell full or partial interest in lesser Wal-Mart and Kmart units so it could afford to build better mass-merchant sites.

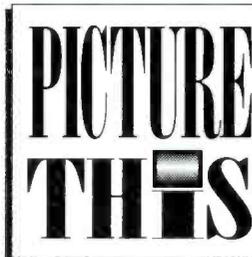
Sources indicate that Oppenheimer would serve another function as well—its Wall Street clout and reputation could help boost the price of Rentrak stock, which has been in the doldrums for months. "Rentrak needed a godfather, and it got one," a trade executive says.

MOOVING OUT: John Taylor likes his milk hot. Moovies, the newly public chain with a cow in its logo and Taylor as president, has signed a letter of intent to acquire MoveAmerica's 13 Movies To Go stores in the Des Moines, Iowa, area. The purchase would raise the number of Moovie outlets to 100; another deal said to be pending would bring in 10-12 more. Meanwhile, the chain has built and opened its first site in Mamaroneck, N.Y., near a Blockbuster unit that drove several independents out of business.

Moovies has been good "moos" to Wall Street, where its stock is trading well above the opening price; to Rentrak, which is a shareholder and holder of a chainwide PPT contract worth \$50 million; and to distributor Baker & Taylor Video. However, B&T's hold on Moovies' business may be tenuous. We're told that the deal is non-exclusive and expires next spring. Competition for

the account will be intense.

In fact, distributors are in the midst of a flurry of changes, prompted in part by retail consolidation. Ingram Entertainment, for example, has picked up Home Vision in Brunswick, Maine, another chain on the verge of going public, while losing Grand Union groceries to rival ETD in Houston. Trade sources estimate Grand Union purchases at \$5 million-\$6 million annually. Ingram's loss of Grand Union must be all the more galling after losing Blockbuster to ETD.



ON THE MOVE: Mindy Pickard leaves CBS/Fox Video to become marketing director of New York-based BMG Video, replacing Patti Bodner. Bodner came East earlier this year from New Line Home Video, decided Manhattan wasn't for her, and quickly returned to L.A. Pickard is the second

CBS/Fox marketing executive to join BMG in recent months; Kevin Conroy came over this spring to the music side. Reportedly, Pickard's CBS/Fox replacement is a former brand manager of Mountain Dew. CBS/Fox is intent on creating brand awareness for the BBC Video line, and soft-drink experience could help.

UST senior VP Jonathan Nelson became president of subsidiary Cabin Fever Entertainment in July in a management shuffle announced to the general press but not to the trades. Tom Molito was moved from the top spot to Cabin Fever executive VP, with emphasis on the "creative side," says a source. "In this case, it's not a step down. Tom is very well favored." Nelson brings bottom-line savvy and "that's what Cabin Fever needs," the source adds. "A good reason for the change is growth." Bob Bantle earlier resigned as senior VP and hasn't been replaced.

Bill McCarthy, a big sell-through advocate, has resigned as Pillsbury promotion director for a marketing post in the Minneapolis area. McCarthy has assembled numerous campaigns, the last for Turner Home Entertainment's "Swan Princess."

JUMPING THE GUN: The Sept. 11 Time magazine ran a two-page spread for the Toshiba/Time Warner digital videodisc—a year before its earliest commercial introduction. The ad was pitched toward computer applications, but art and text made the movie connection. A PC screen flashed "Hollywood," while the last sentence read, "Silicon Valley and Hollywood, here we come."

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
1	1	11	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	17	27	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
3	14	2	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
4	RE-ENTRY		STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
5	2	5	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
6	RE-ENTRY		RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
7	RE-ENTRY		THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
8	4	19	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
9	3	3	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
10	6	4	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
11	NEW ▶		A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
12	9	4	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
13	7	4	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
14	5	13	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
15	8	28	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
16	11	14	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
17	10	7	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
18	27	17	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
19	18	17	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
20	20	3	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
21	12	3	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
22	32	2	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
23	NEW ▶		FREDDIE THE FROG	MCA/Universal Home Video Uni Dist. Corp. 82368	Animated	1995	G	19.98
24	26	3	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
25	13	12	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
26	23	16	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
27	15	6	BORN TO BE WILD	Warner Home Video 14500	Wil Horneff Helen Shaver	1995	PG	19.99
28	28	9	BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
29	24	19	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
30	RE-ENTRY		THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
31	38	17	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
32	34	53	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
33	21	15	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
34	39	16	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
35	NEW ▶		REBA MCENTIRE: REBA LIVE	MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	1995	NR	19.98
36	25	7	LITTLE RASCALS COLL.: VOL. 13	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95
37	33	3	ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
38	19	9	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
39	16	4	BARNEY: MAKING NEW FRIENDS	Barney Home Video The Lyons Group 2006	Various Artists	1995	NR	14.95
40	30	4	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

BMG, Host Play College Ball; Galactic Sales Of 'Star Wars'

HOME TEAM ADVANTAGE: BMG Video is going to take a shot at selling college football and basketball tapes via an agreement with Host Communications.

Host, based in Lexington, Ky., hooks up corporate America to more than 50 universities across the country. The company has worked extensively with the National Collegiate Athletic Assn. Partner Program, the Southeastern Conference, and the Western Athletic Conference.

"Host is not just a licensor of college sports programs," says BMG Video GM Joe Shults. "It is the marketing arm of a college sports department and sells sponsorships.

They are really our entry into the university market."

The first offering of the new venture will be "The Great Days Of The Southwest Conference" and "Sooner Century." Each contains two cassettes, priced at \$14.98; they arrive in stores later this month.

A television direct response campaign will offer each set for \$24.98. Retail will only be able to sell the titles as single units.

Dr. Pepper Bottling Co. of Texas will tie in with the Southwest Conference video for a series of regional cross-promotions in Texas. The soft-drink manufacturer has just signed with BMG and Host for exclusive sponsorship rights for the Southwest Conference.

In addition to ad support from the sponsorship partner, BMG will purchase regional TV ads to further the consumer awareness. Shults says BMG and Host will jointly select and develop programs for the video series. The tapes will take a historical viewpoint rather than be a highlights compilation, Shults says, in order to appeal to alumni.

"This isn't for the 27-year-old male," he says. "This is nostalgia for the 38-plus crowd or the wife buying for her husband."

Shults won't discuss goals for the titles, but the Texas native says the Southwest Conference tape could sell more than 100,000 units in his home state.

"On other titles, it will be a subset of that," Shults says. "But we don't want to be in this to sell 5,000 units."

TO THE MOON: After a dull summer, retailers are finally getting some sales sizzle from an 18-year-old movie and its two sequels: the "Star Wars" trilogy. Retailers say sales are approaching new release numbers.

"In the first three days, we surpassed our first weeks' sales expectations," says Best Buy video merchandise manager Joe Pagano. "We had to

re-order on street date."

Bruce Pfander, 20th Century Fox Home Entertainment senior VP of marketing, says the

supplier has ordered more copies from its duplicator. "We had the ability to put out 8 million for the Aug. 29 street," he adds. Sales after two weeks topped 9 million units.

Pfander says the trilogy is on track to sell-through about 80% of all units by mid-October: "Every one of our major accounts has reordered two or three times."

Some retailers seemed surprised that consumers were shelling out the extra dough for the collection, priced at \$49.

"The three-unit pack is actually selling better than the single titles," says Tower Video VP John Thrasher. "Right now, we'd just like to get more sleeves so we can make our own three-packs."

Using billboards and testimonial TV ads, Fox has put together one of the better catalog marketing campaigns. The repackaging alone is a real attention grabber.

Once new releases start hitting stores, Pfander says, "Star Wars" sales are going to slow down. But Kellogg's will kick in its cross-promotion for the holidays, and Fox will have another advertising hit before taking the original "Star Wars" on moratorium in January.

How many more "Star Wars" tapes can Fox sell? "The market has the ability to handle 12 million," says Pfander. "That would be a real up side, but it would also be rare to hit that number."



by Eileen Fitzpatrick

WRESTLING PINNED AS VIDEO CONTENDER

(Continued from preceding page)

"You need to get retailers to go to the events to get a true understanding of what the product is about," says Turner's Capone. "They have to see that wrestling is not in a dirty auditorium with people spitting on the floor."

Capone says that WCW is close to a theatrical event, rather than a low-grade boxing substitute. The cast of characters are the wrestlers themselves, including Sting, Vader, and a tag team called the Nasty Boys. Each show also has an elaborate pyrotechnics display. "It's the type of show that attracts

families," Capone says.

Family-friendly Blockbuster Video carries between 25 and 40 wrestling videos as part of its basic store inventory. Most are WWF or WCW titles, but it does carry UFC tapes in its rental section, according to a Blockbuster spokesman.

UFC, which is shown as a pay-per-view event, also has that "you have to see it to believe it" quality, Gold says.

For each of UFC's four annual fights, Vidmark invites local retailers and often

(Continued on page 102)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** NO. 1 ***		
1	1	5	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
2	2	6	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
3	4	4	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
4	6	4	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
5	13	3	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell
6	3	7	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
7	8	12	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
8	7	12	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
9	15	4	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
10	5	7	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
11	10	8	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
12	11	8	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
13	9	6	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
14	17	4	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
15	NEW		HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
16	14	7	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
17	22	22	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
18	20	2	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan
19	16	12	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
20	12	8	STAR TREK GENERATIONS (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
21	18	8	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
22	21	10	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
23	NEW		A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
24	NEW		THE HUNTED (R)	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone
25	26	6	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
26	19	6	IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
27	23	14	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
28	29	8	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
29	25	5	BYE BYE LOVE (PG-13)	FoxVideo 8751	Matthew Modine Randy Quaid
30	32	3	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
31	27	14	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
32	31	2	TOM & VIV (PG-13)	Miramax Home Entertainment Buena Vista Home Video 4441	Willem DaFoe Miranda Richardson
33	30	6	MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
34	35	7	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
35	33	3	TOP DOG (PG-13)	Live Home Video 69998	Chuck Norris
36	24	3	TANK GIRL (R)	MGM/UA Home Video 105118	Lori Petty Malcolm McDowell
37	NEW		TALL TALE: THE UNBELIEVABLE ADVENTURES OF PECOS BILL (PG)	Walt Disney Home Video Buena Vista Home Video 2755	Patrick Swayze Scott Glenn
38	34	7	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
39	38	13	JUNIOR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
40	36	11	LITTLE WOMEN (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

'Batman Forever,' 'Crimson Tide' To Overload Senses

BAT DISC: On Oct. 31, Warner lets fly "Batman Forever" (wide, AC-3, \$39.98) on laserdisc. The sensory overload of this latest Bat epic should come through loud and clear on disc, especially with Dolby Digital Surround sound.

THX TIDE: Another major release to watch for is Hollywood Pictures' "Crimson Tide" (Image, wide, AC-3, THX, extras, \$44.99). The submarine thriller with **Denzel Washington** and **Gene Hackman** is set for release Nov. 14. Both "Crimson Tide" and "Batman Forever" should sell in the 150,000- to 200,000-unit range on disc.

DISAPPOINTING Q2: Laserdisc software sales were flat in the second quarter of 1995, a marked slowdown from the booming growth enjoyed by the format during the first three months of the year.

About 1.81 million units were sold, a decline of 1.7% compared to the 1.84 million discs sold during the same period last year. How-



by Chris McGowan

ever, retail dollar volume increased 1.2% to \$76.1 million, vs. \$75.1 million for the same period in 1994.

DECENT FIRST HALF: Despite the lackluster quarter, double-digit laser software sales in January, February, and March (Billboard, May 20) ensured that figures for the first half of 1995 were still impressive.

Some 3.85 million units were sold, an increase of 4.5% compared to the same period in 1994, and the \$161.5 million in retail volume was a gain of 9.6% over the first half last year. The average disc price rose 4.9% to \$41.97.

THX ALIEN(S): FoxVideo's new laser editions of "Alien" (Image, wide, AC-3, THX, \$49.98) and "Aliens" (Image, wide, AC-3, THX, \$59.98) are due to hatch Nov. 15 and should generate monstrous sales.

VOYAGER'S Criterion Collection continues to add stellar releases to its burgeoning catalog of classic American and international movies on laserdisc. Many critics consider **David Lean's** "Great Expectations" (\$49.95) to be the greatest film adaptation of a **Charles Dickens** story. **John Mills** and **Alec Guinness** lead the outstanding cast, and **Guy Green** supplies the appropriate film-noirish cinematography.

Previously unavailable on home video in the U.S., **Orson Welles'** rarely seen "F For Fake" (\$49.95) adds to the master's *oeuvre* and takes us on a curious journey into the world of forgery.

Bertrand Tavernier's "Coup De Torchon" (wide, \$49.95) is based on

(Continued on next page)

Top Music Videos

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			*** NO. 1 ***			
1	1	13	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
2	2	12	VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
3	3	79	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
4	NEW		DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95
5	6	6	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
6	4	30	YOU MIGHT BE A REDNECK IF... △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
7	5	42	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
8	7	73	LIVE Curb Video 177706	Ray Stevens	LF	16.98
9	8	5	THE GRATEFUL DEAD MOVIE Monterey Home Video 133630	Grateful Dead	LF	39.95
10	13	46	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
11	11	54	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
12	9	8	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98
13	10	19	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
14	12	43	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
15	15	13	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
16	17	50	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
17	16	30	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
18	14	10	THIRD WORLD CHAOS Roadrunner Video 0994-3	Sepultura	LF	19.98
19	19	52	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
20	22	22	NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
21	21	12	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
22	26	40	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
23	18	45	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
24	27	34	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
25	28	32	SO FAR ● 6 West Home Video BMG Home Video 5701	Grateful Dead	LF	29.95
26	20	26	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
27	38	43	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
28	29	93	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
29	24	42	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
30	RE-ENTRY		SHINDIG PRESENTS: THE RIGHTEOUS BROTHERS Rhino Video WarnerVision Entertainment 1450	Righteous Brothers	SF	9.98
31	23	27	LIVE AT RED ROCKS ▲ Video Treasures 33003	John Tesh	LF	19.98
32	25	2	LIVE AT THE MOORE Columbia Music Video Sony Music Video 50127	Mad Season	LF	17.95
33	31	97	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
34	33	106	LIVE AT THE EL MOCAMBO ● Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
35	30	46	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
36	40	156	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
37	RE-ENTRY		SABOTAGE ● Capitol Video 77787	Beastie Boys	LF	16.98
38	39	43	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
39	34	41	ABBA GOLD: GREATEST HITS ● PolyGram Video 440085493	Abba	LF	19.95
40	32	88	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

LASER SCANS

(Continued from preceding page)

Jim Thompson's pulp novel "Pop. 1280" set in the American South, but transplants the action to colonial West Africa, with inspired and droll results.

Max Ophuls' "La Ronde" (\$49.95) whirled us through romantic intrigues transpiring in various Austrian bedrooms, with the director's usual dazzling sets and camera work. The excellent cast includes Simone Simon, Simone Signoret, and Jean-Louis Barrault.

BERGMAN ON DISC: Voyager keeps adding to its already impressive collection of movies by Swedish

director Ingmar Bergman. The latest releases are "Autumn Sonata" with Ingrid Bergman and Liv Ullmann (\$49.95), which features audio commentary by critic Peter Cowie; "Cries And Whispers" (\$49.95), which again features Ullman and includes English and Swedish soundtracks; and "The Silence" (\$49.95), the third installment in Bergman's trilogy on faith, meaning, and human frailty.

IMAGE's value-added laserdisc of Miramax's "Clerks" (wide, extras, \$39.99) includes expanded scenes, an alternate ending, and audio com-

mentary by director Kevin Smith. Image also recently bowed Orion's "Master Of The World" (wide, digitally remastered, \$39.99), which stars Vincent Price and Charles Bronson in a rousing Jules Verne sci-fi adventure.

COLUMBIA TRISTAR has just bowed Sam Raimi's "The Quick And The Dead" (wide, \$34.95), an original Western starring Sharon Stone, Gene Hackman, Gary Sinise, and Leonardo DiCaprio. This letterboxed version captures all the gunslinging action.

Billboard®

FOR WEEK ENDING SEPTEMBER 23, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	7	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
2	2	3	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
3	4	13	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
4	3	5	JUST CAUSE	Warner Home Video 13623	Sean Connery Laurence Fishburne	1995	R	34.98
5	RE-ENTRY		THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
6	RE-ENTRY		STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
7	RE-ENTRY		RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
8	6	9	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95
9	10	9	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
10	9	11	DISCLOSURE	Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
11	NEW ▶		CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
12	17	11	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98
13	21	31	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
14	11	17	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
15	7	11	DUMB AND DUMBER	New Line Home Video Image Entertainment 3004	Jim Carrey Jeff Daniels	1994	PG-13	39.99
16	16	25	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
17	5	5	IMMORTAL BELOVED	Columbia TriStar Home Video 74766	Gary Oldman Isabella Rossellini	1995	R	39.95
18	19	17	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
19	15	3	NELL	FoxVideo Image Entertainment 8737-85	Jodie Foster Liam Neeson	1994	PG-13	39.98
20	13	19	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
21	8	5	READY TO WEAR	Miramax Home Entertainment Image Entertainment 4438	Julia Roberts Tim Robbins	1994	R	39.99
22	12	5	IN THE MOUTH OF MADNESS	New Line Home Video Image Entertainment 2680	Sam Neill	1994	R	39.99
23	NEW ▶		ABSOLUTELY FABULOUS	BBC Video Image Entertainment 8289-80	Jennifer Saunders Joanna Lumley	1995	NR	99.98
24	14	7	LITTLE WOMEN	Columbia TriStar Home Video 01026	Winona Ryder Susan Sarandon	1994	PG	34.98
25	NEW ▶		HIGHER LEARNING	Columbia TriStar Home Video 73396	Omar Epps Kristy Swanson	1995	R	39.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Reviews & Previews



POP

► BRUCE ROBERTS

Intimacy
PRODUCER: Bruce Roberts
Atlantic 82766

Songwriter/producer—whose credits include the Barbra Streisand/Donna Summer duet “No More Tears (Enough Is Enough)” and recordings by Aretha Franklin, Elton John, k.d. lang, Bette Midler, Whitney Houston, and other superstars—steps to the plate with his first album of his own performances. He is joined by John on energetic lead single “When The Money’s Gone” and by such other luminaries as All-4-One, lang, and Luther Vandross on other cuts. The album is tailor-made for pop and AC radio, with crossover potential at rhythm-oriented outlets.

► VARIOUS RECORDS

Empire Records—Original Soundtrack
PRODUCERS: Various
A&M 31454 0384

Led by such modern-rock hits as the Gin Blossoms’ “Til I Hear From You” and Edwyn Collins’ “A Girl Like You,” and featuring previously unreleased material from the likes of Better Than Ezra, this Gen-X soundtrack could easily pick up where “Dumb And Dumber” left off. The bulk of it is made up of material culled from albums by Toad The Wet Sprocket, Evan Dando, Cracker, the Cranberries, and others, but the real revelation is the Daniel Lanois-produced track “Sugarhigh” by newcomer Coyote Shivers. Packed with street credibility.

LIZ CALLAWAY

The Story Goes On: Liz Callaway On & Off Broadway
PRODUCER: Bruce Kimmel
Varese Sarabande 5585

With a strong list of Broadway and cabaret credits, Liz Callaway follows up a Frank Loesser album of varied songs that showcase her sure show-music voice, which is also contemporary, in the best sense of the word. The 14 selections roam far and wide, presenting the familiar in a new light, such as the disco-ish “I’m Gonna Wash That Man Right Outta My Hair” and “I Got The Sun In The Morning,” which is done in a manner suggesting “Bidin’ My Time.” The opening number, “You There In The Back Row,” by Cy Coleman and Barbara Fried, is a dynamic salute to making it. Callaway also gets to the heart of a lovely song about new parenthood, “Stop, Time,” by Richard Maltby Jr. and David Shire, from their upcoming musical “Big.”

SPOTLIGHT



RED HOT CHILI PEPPERS

One Hot Minute
PRODUCER: Rick Rubin
Wamer Bros. 45733

L.A. rockers follow the multiplatinum “Blood Sugar Sex Magik” with an equally hit-worthy collection of stunning new tunes that shatter the boundaries between alternative rock, pop, rap, and funk. Foremost among them is lead single “Warped,” a touching confessional about addiction. Other choice cuts include “Aeroplane,” “Deep Kick,” “One Big Mob,” title track, and “Falling Into Grace.” Sophomore moments of gratuitous profanity—par for the course on a Chili Peppers album—are annoying, but detract little from overall quality of work. A feast for rock, modern rock, top 40, and hard rock programmers.

SPOTLIGHT



CECILIA BARTOLI

A Portrait
PRODUCERS: Rick Rubin
London 448 300

Cecilia Bartoli fans could quibble about the song selection on this “best of” compilation: Where are Vivaldi’s “Sposa Son Disprezzata,” Schubert’s “Mio Ben Ricordati,” or Mozart’s “Davide Penitente,” for instance? Even so, there is no denying this set’s wealth of charm and vitality. Culled from the mezzo’s previous London recital albums are Mozart and Rossini concert and operatic arias, Schubert songs in Italian, and heart-melting songs from 18th-century Italian composers such as Caccini, Parisotti, and Giordani. Despite lack of new material, album is sure to be a resounding hit, as its release coincides with a fall American tour.

SPOTLIGHT



MICHAEL BOLTON

Greatest Hits 1985-1995
PRODUCERS: Various
Columbia 67300

Even without five new chart-bound tracks, a Michael Bolton greatest-hits package would be a powerful force, laden as it is with such heavyweights as “Soul Provider,” “How Am I Supposed To Live Without You,” “Time, Love And Tenderness,” and “Said I Loved You . . . But I Lied.” The real story, though, is the new cuts, especially provocative single “Can I Touch You . . . There?,” a Bolton/Robert “Mutt” Lange collaboration. Other highlights include Bolton’s rendition of his “I Found Someone” (a hit for Cher), Diane Warren ballad “The River,” and “A Love So Beautiful.”

SPOTLIGHT



LENNY KRAVITZ

Circus
PRODUCER: Lenny Kravitz
Virgin 40696

Gifted rocker lets love rule on latest opus, whether it’s the carnal type suggested by the cover art (“Can’t Get You Off My Mind,” “Magdalene”), or the deeply religious kind (on such self-evident songs as “God Is Love” and “The Resurrection”). Beyond the juxtaposition of the sexual and spiritual, the album contains material that’s just plain good rock’n’roll, such as the ironically titled “Rock And Roll Is Dead” (a hit on rock radio) and ballad “Can’t Get You Off My Mind.” Early success of single portends continued commercial success for an artist whose stars are perfectly aligned.

R & B

► REGINA BELLE

Reachin Back
PRODUCERS: Various
Columbia 66813

Veteran artist is latest to ride the covermania wave, with 11 R&B remakes. Artist’s vocal interpretations and producers’ musical arrangements breathe new life into some classics—such as “Could It Be I’m Falling In Love,” “You Make Me Feel Brand New,” and “I’ll Be Around”—while not so much misfiring as simply not igniting on others. Still, set should appeal to nostalgic consumers searching for a new twist on R&B favorites.

DANCE

ELECTRIC SKYCHURCH

Knownones
PRODUCERS: James Lumb, David Delaski
Moonshine 80032

West Coast newcomers James Lumb and David Delaski are the masterminds behind this chilled ambient excursion. The requisite abundance of long and winding instrumental fare is offset by several fine, properly structured songs—most notably

“Hypnosis,” which features an angelic guest vocal by Karla Jackson. Lumb and Delaski prove adept at combining soothing and spacious melodies with subtle but insinuating percussion. The result is an album with as much potential for acceptance in new-age music circles as for club approval.

NEW AGE

NANCY RUMBEL

Notes From The Tree Of Life
PRODUCERS: David Dyesart & Nancy Rumbel
Narada Lotus 61050

Nancy Rumbel’s oboe and English horn are distinctive voices in modern instrumental music and are usually heard with her partner, guitarist Eric Tingstad. On her solo debut, she not only highlights her reeds but her collection of ocarinas. In Rumbel’s hands, the ocarina can emulate Native American flutes on one piece, pan pipes on another. Rumbel’s lush arrangements veer from the ethereal, East-meets-West cadences of the title track to the rollicking steel drums of “Passing Fancy.” The best tracks, however, stem from her classical background.

WORLD MUSIC

★ KEOLA BEAMER

Moe’uhane Kika—Tales From The Dream Guitar
PRODUCER: George Winston
Dancing Cat 08022-38006

Far from the stereotyped ukulele and pedal-steel sounds that pass for Hawaiian folklore, the Aloha State’s “slack-key” masters specialize in a brand of open, enchanting, mostly instrumental guitar music that carries with it a deep sense of soul and tradition. On his latest opus, Keola Beamer—one of the genre’s foremost practitioners—finds the meeting point between his Hawaiian heritage and modern influences. Produced by new age pioneer George Winston, the album should hit home among devotees of world music, new age, and Hawaiian folk. Distributed by Windham Hill.

COUNTRY

► DOLLY PARTON

Something Special
PRODUCERS: Steve Buckingham & Dolly Parton
Columbia 67140

It’s a bit distressing when the highlights of a new Dolly Parton album are new recordings of old material. In her case, fortunately, the songs are such gems that

they will always hold up—especially her transcendent duet with Vince Gill on “I Will Always Love You.” But her recent material pales here when contrasted with that duet and with such other older Parton compositions as “The Seeker” and “Jolene.” The new stuff is good. The old stuff is great.

GOSPEL

► THE SENSATIONAL NIGHTINGALES

Live—In The Spirit
PRODUCER: Joseph “Jo Jo” Wallace
Malaco 4474

Stalwarts of gospel quartet singing, the Nightingales continue to delight on their latest offering. Joseph Wallace’s production hits all the right notes, with touching ballads and swinging, uptempo numbers that require nothing more than the group’s righteous, four-man rhythm section and celestial harmonizing. The frolicsome “Hard Headed Jonah” and the earnest ballad “I Can’t Even Stand” go perfectly together and are but two of a number of solid radio shots. With equal servings of standards and comparably moving Wallace originals, “Live In The Spirit” affirms the joy and timelessness of old-school gospel.

CLASSICAL

THE ARTISTRY OF FERNANDO DE LA MORA
Orchestra Of The Welsh National Opera, Sir Charles Mackerras
PRODUCER: Robert Woods
Telarc 80411

A debut opera aria collection (hit tunes from “La Bohème,” “Faust,” “Werther,” et al.) from a young Mexican tenor who made his professional debut in 1987 with the San Francisco Opera. Fernando de la Mora has a big, handsome sound and the requisite high notes, making him a valuable commodity in opera houses and a potentially exciting artist. But lack of attention to phrasing coarsens his interpretations, and his French needs work.

VITAL REISSUES™

VARIOUS ARTISTS

It’s Hard To Believe It: The Amazing World Of Joe Meek
ORIGINAL PRODUCER: Joe Meek
COMPILATION PRODUCER: Rob Kemp
Razor & Tie 2080

To say that late British producer Joe Meek was an eccentric is a sweeping understatement. Obsessed with Buddy Holly, convinced that he could communicate with outer space, and intensely paranoid about people stealing

his recording “secrets,” Meek was the sonic genius behind such otherworldly early-’60s hits as “Telstar” by the Tornados and “Have I The Right” by the Honeycombs—plus obscure gems from such acts as Mike Berry & the Outlaws, Ricky Wayne & the Flee-Rakkers, and Screaming Lord Sutch & the Savages. Meek—who committed suicide in 1967—still commands a considerable cult, as the exhaustive essay and track listing by

Smithereens drummer Dennis Diken suggests. A delicious slice of esoterica.

PETULA CLARK

Blue Lady: The Nashville Sessions
PRODUCERS: Chips Moman, with additional tracks by Phil Gernhard and Tony Scott
Varese Sarabande 5610

“Blue Lady” is a fascinating mix of Los Angeles and Nashville. In 1975, Petula Clark (who would have a No. 20 country hit in 1982) went to Nashville to record

with legendary producer Chips Moman for ABC-Dunhill, but nothing was ever released. Here it finally is, with three singles from 1974 added on. The work with Moman is vintage Clark, with songs ranging from David Bacharach to Nashville cats Moman and Bobby Emmons. Clark switches effortlessly from “The Twelfth Of Never” to “It’s Midnight (Do You Know Where Your Baby Is).”

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John DiIiberto (new age).

Reviews & Previews



POP

★ **D'ANGELO** *Cruisin'* (3:58)
PRODUCER: D'Angelo
WRITER: not listed
PUBLISHER: not listed
EMI 58468 (c/o Cema) (cassette single)

It takes a moment to recognize this Smokey Robinson classic in the wildly imaginative hands of this incredible young talent. D'Angelo uncovers previously untapped nuances of the melody by molding a rhythm foundation with elements of classic funk, reggae, and jazz. The ultimate pleasure of this single, however, is the sensual falsetto vocal, which wafts alongside a limber guitar line with carefree ease. A wonderfully ambitious effort that deserves immediate attention from pop and R&B radio programmers.

★ **GOO GOO DOLLS** *Name* (4:04)
PRODUCER: not listed
WRITERS: J. Rzeznik, R. Takac
PUBLISHERS: EMI-Virgin/Full Volume/Scrap Metal, BMI
Metal Blade/Warner Bros. 7806 (CD promo)

After several years of practice, the Goo Goo Dolls deliver a home-run hit with this light modern rock single. Gentle guitar riffs coast over whispery vocals and heartfelt lyrics. The unforgettable pop hook and heavy MTV airplay will likely translate into instant acceptance at top 40.

XSCAPE *Who Can I Run To* (no timing listed)
PRODUCER: Jermaine Dupri
WRITERS: Simmons, Roebuck, Alston Jr.
PUBLISHER: Warner-Tamerlane, BMI
So So Def/Columbia 7214 (c/o Sony) (cassette single)

The latest single from the new-jill-swing quartet's current album, "Off The Hook," is a glistening rendition of a song made famous by the Jones Girls. As on the act's past hits, seamless harmonies are a major selling point, as well as diva-driven lead vocals. Producer Jermaine Dupri does an excellent job of capturing the old-school vibe of the original recording, while also bringing it squarely into the hip-hop soul sound of the moment.

BARRIO BOYZ *You're My Everything* (3:45)
PRODUCER: A.T.N.
WRITERS: L. Gomez, J.M. Scarano, N. Skorsky
PUBLISHER: Intersong U.S.A., ASCAP
SBK/EMI 10415 (c/o Cema) (cassette single)

Regular viewers of the Box are already aware of this romantic slow jam, which is now ripe for top 40 penetration. The Boyz match their smooth, videogenic image with warm and fuzzy harmonies that should hit a home run with teenage girls. Radio will probably like the jeep-ish shuffle groove of this sugary single, which would sit well next to Boyz II Men and the like.

GIOVANNI *Suffer Too Much* (no timing listed)
PRODUCERS: Gene LeFosse, Victor Calderon
WRITER: Giovanni
PUBLISHER: not listed
Sire 61794 (c/o Elektra) (cassette single)

The highly charismatic Giovanni follows "Girl In My Eyes" with another acoustic-based pop/rock ditty that shows off his boyish tenor, as well as his knack for writing simple but infectious hooks. A fine moment from the equally noteworthy debut album, "Only You."

2 UNLIMITED *Here I Go* (5:13)
PRODUCERS: P. Wilde, J.P. DeCoster
WRITERS: P. Wilde, J.P. DeCoster, A. Dels, R. Slijngaard
PUBLISHER: Any Kind, ASCAP
REMIXERS: Andy "X-Out" Janssens, Vismadi, Alex Natale
Critique/Radikal 15551 (c/o BMG) (cassette single)

One of the first act's to merge hi-NRG bounce with rave aggression may finally have the single that sends 'em all the way to the top of the pops. Male rapping and female vamping collide and happily coexist inside a storm of syncopated beats and blippy synth passages. An armload of solid remixes adds to the radio and club potential of this hit-worthy effort.

CYM LAJOY *Car Wash* (5:29)
PRODUCERS: Cym LaJoy, Percy Frye
WRITER: not listed
PUBLISHER: not listed
REMIXER: Ralph Rosario
Another View 9405 (CD single)

LaJoy seems to be having a good time belting this house music update of the Rose Royce chestnut. The song wears its age well, and LaJoy leaves you wanting to her more of her girlish voice. Ralph Rosario's bass-smart remix fattens the track up enough to hold hope for action at crossover radio level.

CHERRY LOLLIPOP *Ret 2 Partay* (4:42)
PRODUCERS: Randy Hall, Raymond Jackson
WRITERS: R. Hall, R. Jones, J. Dace, B. Dickerson, A. Jackson
PUBLISHER: not listed
REMIXER: Michael Yarn
By Design 1010 (CD single)

Charming new female vocal trio evokes colliding visions of the Emotions and Bananarama on this piano-driven dance/pop ditty. The groove is a tad too light and frothy at times, but the act's engaging harmonies more than compensate. Fine for crossover radio. Contact: 916-421-3825.

R & B

▶ **ISAAC 2 ISAAC** *Ol' Skool* (3:38)
PRODUCERS: Joseph Run Simmons, Gerald W. Isaac, Steve Isaac, Desmond Devine Houston
WRITER: G.W. Isaac
PUBLISHER: not listed
Mercury 1495 (c/o PolyGram) (cassette single)

Sibling vocal duo make an excellent first impression on this cut from the soundtrack to "The Show." The title kinda says it all, as Gerald and Steve Isaac melt their sweet harmonies over an old-fashioned soul groove that fondly harkens back to the '70s. The hook is warmly familiar, and the lyrics are pleasantly romantic. R&B radio programmers will likely be among the first to get the ball rolling behind this potential smash. Can't wait to hear more from this promising new act.

SOUNDS OF LIFE *Baby Love* (4:14)
PRODUCERS: Chris Robinson, Butch Stewart
WRITER: C. Robinson
PUBLISHER: Hit Tunes, BMI
Copia 784467 (CD single)

Sounds Of Life combine comfortable vocals with innovative orchestration to form cool and calming soul. The lazy lyrics will make most listeners want to curl up and cuddle. The radio edit omits the eye-opening rap, which disrupts the dream-inducing flow.

TGK *Avenue Ride* (no timing listed)
PRODUCERS: Paul Kyser, Stan Krause
WRITER: P. Kyser
PUBLISHERS: Jobet/Micro-Mini/Caribou, BMI
Trumpet/Catamount 156 (12-inch single)

TGK kicks up a crafty jam that balances a sweet R&B vocal with a bouncy production. Funk-fueled retro rhythms and soulful melodies tackle this top 40-friendly track, which is filled with both a male and female rap. Give it a spin. Contact: 201-653-5681.

COUNTRY

▶ **REBA MCENTIRE WITH TRISHA YEARWOOD, LINDA DAVIS & MARTINA McBRIDE** *On My Own* (4:17)
PRODUCERS: Reba McEntire, Tony Brown, M. Omartian
WRITERS: B. Bacharach, C. Bayer Sayer
PUBLISHERS: New Hidden Valley, ASCAP; Carole Bayer Sager, BMI
MCA 55100 (c/o Uni) (7-inch single)

McEntire invited three of country music's

finest female voices to join her on this remake of the Michael McDonald/Patti LaBelle pop chestnut. Though McEntire and her pals sing beautifully and gamely pump appropriate amounts of emotion into the lyric, it just does not come close to the smoldering intensity of the McDonald/LaBelle rendering. There is no denying that McEntire is one of the genre's most affecting and versatile singers, but this slick pop production sounds better suited to AC radio.

▶ **DOUG STONE** *Born In The Dark* (2:22)
PRODUCERS: James Stroud, Doug Stone
WRITERS: C. Hinesley
PUBLISHER: not listed
Columbia 78039 (c/o Sony) (7-inch single)

Though primarily known for his romantic ballads, Stone picks up the tempo on this feisty song about love and betrayal and delivers a truly noteworthy performance. The radio version of this single sounds great, but the CD format also features a "fun mix" that should be a big hit with dance clubs.

★ **VICTORIA SHAW** *(A Day In The Life Of A) Single Mother* (3:05)
PRODUCERS: Jim Ed Norman, Andy Byrd
WRITERS: V. Shaw, D. Child
PUBLISHERS: Minka/Maverick/WB/EMI-April/Desmobile, ASCAP
Reprise 17773 (c/o Warner Bros.) (7-inch single)

The new release from Shaw's outstanding debut album, "In Full Name," paints a portrait of single motherhood's joys and frustrations. Written by Shaw and veteran pop/rock tunesmith Desmond Child, the tune has a melody that is made for country radio and a lyric that is certain to be embraced by a large segment of the country listening audience. A good song and great performance that definitely deserve a shot on radio.

KIM RICHEY *Those Words We Said* (3:23)
PRODUCER: Richard Bennett
WRITERS: K. Richey, Angelo
PUBLISHERS: Mighty Nice/Wait No More/Bluewater, BMI; PolyGram International, ASCAP
Mercury 100 (c/o PolyGram) (CD promo)

This fine single is fresh and innovative, with a hauntingly hypnotic melody and a cut-to-the-heart lyric. Richey is proving to be one of the brightest new additions to the country music scene. She has a voice that resounds with honest emotion and a gift for writing songs that put a unique spin on universal emotions. This tune embodies those fine qualities and more.

WESLEY DENNIS *Who's Counting* (2:50)
PRODUCERS: Keith Steagall, John Kelton
WRITERS: R. Springer, T. Martin, R. Wilson
PUBLISHERS: EMI-April, ASCAP; Stroudacaster/Baby Mae, BMI
Mercury 1431 (c/o PolyGram) (CD promo)

Dennis has one of the finest traditional voices within the country community's current crop of newcomers—and he delivers the goods on this playful tune about a man tallying up the hurt in the wake of a soured relationship. Production by Keith Steagall and John Kelton is crisp and will work equally well on country airwaves or on the dancefloor.

DANCE

BABES IN TOYLAND *We Are Family* (6:43)
PRODUCERS: Tim Mac, Babes In Toyland
WRITERS: N. Rodgers, B. Edwards
PUBLISHERS: Bernard's Other Music/Sony/Sony/Warner-Tamerlane, BMI
REMIXERS: Arthur Baker, Ben Grosse
Reprise 43553 (c/o Warner Bros.) (12-inch single)

Rock outfit has a field day on this cheeky

cover of the Sister Sledge '70s classic. The vocals are loose and lots of fun, while a set of radio- and club-friendly remixes by Arthur Baker and Ben Grosse mine groove ground somewhere between edgy house and retro-disco. A viable single that will bring the band to a whole new audience—but what will their longtime fans think?

BYRD BARDOT *Bardot Swing* (5:10)
PRODUCERS: Jungle Crew
WRITERS: D. Thamm Jr., J. Suarez
PUBLISHER: Jungle Disco
REMIXERS: Jungle Crew
ZYX 7901 (12-inch single)

Dishy drag performer chats with sassy abandon over a thumping disco beat that is coated with swing-band horns. Bardot has been more verbally ruthless in the past, but he is totally amusing and ready for crossover radio play. If "To Wong Foo" connects with moviegoers, this will be the first in a new string of drag novelty items. Brace yourself. Contact: 516-253-0820.

AC

▶ **CHAKA KHAN** *Love Me Still* (3:26)
PRODUCERS: David Gamson, Chaka Khan
WRITERS: C. Kahn, B. Hornsby
PUBLISHER: not listed
MCA Soundtracks 3495 (c/o Uni) (cassette single)

This breathtaking combination of Khan's voice with Bruce Hornsby's piano-playing is among the sweetest surprises to be discovered on the must-hear "Clockers" soundtrack. Khan is at her most tender and affecting as she stretches out over Hornsby's spare and haunting melody. This is one of those singles that nearly every format should embrace, though it is likely to find its first home at AC radio.

▶ **JANE SIBERRY** *Lovin' Cup* (4:12)
PRODUCER: Jane Siberry
WRITER: J. Siberry
PUBLISHERS: MCA/Sold For A Song, ASCAP; Wing It, SOCAN
REMIXERS: Ben Grosse, David Travers-Smith
Reprise 7724 (c/o Warner Bros.) (CD promo)

Siberry's new album, "Maria," will get a boost of radio interest with the onset of this quietly funk and atmospheric track. Surrounded by jazzy horns, jumpy live drums, and rolling piano lines, Siberry has rarely sounded this lively and playful. The loose nature of the album version is sharpened in Ben Grosse's remix, which adheres to the concept of Siberry's composition while injecting smoother rhythm elements that could open doors at triple-A radio.

ROCK TRACKS

★ **TOENUT** *Mouthful Of Pennies* (2:52)
PRODUCERS: Steve Watson, Toenut
WRITERS: Toenut
PUBLISHER: MoNutony, ASCAP
Mute America 3-2 (CD single)

Mute bows its new U.S. imprint with a distinguished first single by Toenut. Rumbling guitars blend into a raging female rock vocal that will simultaneously woo and weaken your senses. The dreamy delivery quickly swirls into a sonic fury of melodic madness. Succumb to the sonic suffering and thrill, thrill, thrill. From the album "Information."

★ **THAT DOG.** *He's Kissing Christian* (3:31)
PRODUCER: not listed
WRITER: A. Woronker
PUBLISHER: This Old Man, BMI
DGC/Geffen 4747 (c/o Uni) (cassette single)

With its playful lyric, "come out wherever you are," this tasty modern rock mover could easily be interpreted as a cool gay anthem. Regardless of its intent, it is a melodic masterpiece filled with ambiguous lyrics, antsy vocals, and noisy guitars. Bark for it.

THE MORGANFIELDS *Up The Ladder* (3:20)
PRODUCER: not listed
WRITER: A. Piggins
PUBLISHERS: MCA/Watch The Watch, SOCAN
Thermometer 1960 (CD single)

This angry alterna-rock track is so bitter it almost leaves an aftertaste. Gritty guitars rage over revenge-filled lyrics that detail the ruthless trek to success by

social climbers without a conscience. Contact: P.O. Box 31731, Chicago, Ill. 60131.

GEOFF BERAN *Liz Phair Is My Sister* (no timing listed)
PRODUCER: not listed
WRITER: G. Beran
PUBLISHER: not listed
Night Of The Living 13 (7-inch single)

With tongue-in-cheek vocals that recall the cheeky charm of They Might Be Giants, Geoff Beran sings a saucy song to hum along to. Groovy guitar licks and psychedelic melodies make this retro-psychic rock track worth investigating. Contact: 804 N. Evans St., Bloomington, IL 61701.

HOARSE *Diamond* (no timing listed)
PRODUCER: not listed
WRITERS: Hoarse
PUBLISHER: Rugger Electrical Contracting, BMI
Lame 2 (7-inch single)

This Troy, Mich.-based trio makes a bright musical entry with its debut single on Lame Records. Thunderous guitars streak across straightforward rock melodies, as a wailing vocal joins the mix. Contact: P.O. Box 4333, Troy, MI 48099.

RAP

▶ **ERICK SERMON** *Bomdigi* (3:33)
PRODUCERS: Erick Sermon, Sugarless
WRITERS: E. Sermon, R. James, T. Gunn
PUBLISHER: not listed
Def Jam/REAL 7056 (CD single)

Sermon previews "Double Or Nothing" with a skittling hip-hop anthem that reaffirms his lyrical chops, as well as his savvy way with an ear-catching hook. Listen for sound bites from "All Night Long" by the Mary Jane Girls, which are cleverly placed but not a hinging factor of the single. Chew on the smoking remix, which has a vocal appearance by Tommy Gun.

BROTHER L.D. SX *Food For Thought* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Rough Hand 95149 (cassette single)

This religiously zealous track gives praise to Allah in a rough-edged rap attack. A steady backbeat pounds on while Brother L.D. SX hammers home his faith-filled message. An interesting listen.

MYSTIKAL *Y'All Ain't Ready Yet* (4:46)
PRODUCER: L. Edwards
WRITERS: M. Tyler, L. Edwards
PUBLISHERS: Zomba/Chin Checkin', ASCAP
Big Boy/Jive 42330 (12-inch vinyl single)

Mystikal takes a round-trip ragamuffin mind journey on this spacey track. The musician mixes reggae and Southern-style rap through lip-flippin' lyrics and hair-pullin' melodies. A bumbling bassline bounces over the chaotic musical orchestration. Strange soul.

WILLIE D. *Creepin'* (5:10)
PRODUCERS: Willie D., Derek Edwards
WRITERS: Willie D., Sho
PUBLISHER: Gat Ma' Olin, BMI
Wize Up 322 (c/o Ichiban) (12-inch single)

For those who like their rap on the gangsta-tough side, Willie D. definitely delivers. However, those who are offended by hlatant misogyny, abundant pot smokin', and glorified gun slingin' should avoid this streetwise track at all costs. From the album "Play Witcha Mama."

JAMMIN' G *Comin' Off* (3:50)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: Whooping Crane, BMI
StreetBeat 002 (CD single)

Rambunctious young Miami rapper flows with the ease and wit of a seasoned veteran on this hard-edged anthem. Jammin' G clearly understands that a hit single needs more than clever rhymes. To that end, he kicks a crazy-catchy chorus, lingering synth samples, and an armload of diverse remixes. In all, this is a package that is tough enough to work in da street, yet smooth enough to click at top 40 radio. Have a bite. Contact: 305-557-1914.

SINGLES: 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 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.)

Reviews & Previews



MUSIC

NEW ENGLAND FIDDLES

Multicultural Media
30 minutes, \$24.95.

The fiddle has held a precious place in American cultural history since colonial times, and this video—for fiddle-lovers only—is a touching tribute to the instrument and the region that has given it a distinct style and a succession of maestros. The video is overflowing with interviews with and performances by seven veteran fiddlers, including Joe Cormier, Ben and Wilfred Guilemette, Jerry Robichaud, and Harold Luce. They are shown playing in their homes as well as at regional gatherings and speak frankly about how the fiddle has enhanced their lives.

CHILDREN'S

CHICKEN MINUTE: COOP DE VILLE

Rhino Home Video
30 minutes, \$9.95.

The bayou is bustling again in the latest episode of this Cajun-flavored series that features a Southern-cooking chicken, a wily yet charismatic coyote, and other swamp-romp friends. Mama Chicken finds her feathers a little ruffled when Coop De Ville, an old rock'n'roll pal of her buddy Minute the coyote, breezes through town to relive some memories of the glory days as well as offer suggestions for some tantalizing chicken dishes. "Watch Thief," a tale of stolen time; "The Dam," a rising-tide story; and "Lovesick," in which Minute proves that beauty is in the eye of the beholder, are also new in the series.

THE ANIMAL SHOW STARRING STINKY & JAKE

PolyGram Video
30 minutes, \$9.95.

PolyGram adds to its toy chest of preschool video fare with this series produced in conjunction with Jim Henson Productions. "The Animal Show," a popular part of the Fox Children's Network television show, is a brilliant blend of recurring puppet characters and live-action wildlife footage, which the show's hosts introduce and explain. The first two video releases, "Gorilla & Rhinoceros" and "Lion & Zebra," shed light on these particular species, with an emphasis on environmental messages. Filled with jovial, original songs and solid information, this series is a real winner and a welcome addition to the children's video shelf.

THE MANNERS MONSTER

Manners Monster Productions
30 minutes, \$14.95.

An ill-conceived costumed cave man—appropriately named Rudy—makes a mockery of manners in a series of painfully unfunny skits that take place in what is supposed to be a chic French restaurant. The idea of helping children take to heart such situations as ordering a meal, cutting food, taking small bites, etc., is a good one, but the delivery runs amok. To prove his point about bad manners, the protagonist spits food, rams his friends into the table, licks his plate, and more. Cheesy celebrity impersonations round out the video, which, unfortunately, falls flat.

DOCUMENTARY

FROM HERE TO INFINITY

Paramount Home Video
70 minutes, \$14.95.

The word is synergy, and Paramount is working it to the max with this star-studded glance at the galaxy hosted by

"Star Trek" strong man Patrick Stewart. The imagery of the cosmos comes courtesy of computer-generated graphics and high-resolution imaging and technology. The fascination with the heavens is a natural for Trekkies and, the studio hopes, a newfound interest of "Apollo 13" fans. The program does a stellar job of simultaneously providing education and entertainment, with stunning visuals and informative narratives. As a bonus, video owners can mail in a prepackaged coupon and receive a free space poster. Sales prospects look bright.

SPORTS

MOUNTAIN BIKING MONTANA

Mikey D. Productions
55 minutes, \$19.95.

This video would be at home in the travel video section, but its focus on the sport of biking and its accompanying lingo make it a perfect match for the sports section. There are lots of enticing trail scenes, set to instrumental music, that advertise more than anything else the benefits of biking in Montana. The video journey spans trails from Helena to Glacier National Park and everything in between, and along the way the producers catch up with some of the area's best-known bikers, who provide local color, suggestions for best trails, and safety and courtesy tips (including not taking a herd of cattle by surprise with an off-trail ride-through).

DRILL FOR SKILL

Ryno Productions
30 minutes each, \$14.95 each, \$39.95 for three-video series.

Three-title series includes basketball instruction for the beginning, intermediate, and advanced player, respectively. University of Massachusetts head coach John Calipari takes the ball as host of the series, which includes primary instruction from high school coach John Miller and his son, former University of Pittsburgh basketball star Sean Miller.

Program includes some serious drills aimed at perfecting basic techniques, plays, and more. With summer sports camp now a fading memory and students gearing up in earnest for school athletics, this series' release is timely and should garner interest from parents, coaches, and players.

THE HITTER'S COMMANDMENTS

44 Sports II Enterprises
approximately 65 minutes, \$29.95.

With the glory of Oriole Cal Ripken's record-breaking game still resonating in the hearts of baseball fans, 44 Sports II releases this documentary-cum-instructional video for backyard batters. Among the heavy-hitters featured are Jay Johnstone, Tony Gwynn, Don Mattingly, Mike Piazza, and Kirby Puckett, with such greats as Lou Gehrig, Ty Cobb, Babe Ruth, and others making appearances via computer technology. The program is both informative and entertaining, making it perfect for lovers of the game of all ages and abilities. Attractive packaging should catch eyes at retail, and the who's who of baseball greats listed on the back sleeve should hit the sale home.



LE LOUVRE—THE PALACE & ITS PAINTINGS

BMG Interactive Entertainment/Montparnasse
Multimedia
Hybrid PC/Macintosh CD-ROM, \$49.95

To the blossoming category of art-based CD-ROMs comes at last the granddaddy of them all, in all appropriate digital glory. The officially sanctioned "Le Louvre," which has won raves in its European release, offers a "virtual tour" of what is arguably the world's most famous museum, and inarguably one of its most

demanding in terms of visitors' time and shoe leather. The creators of the CD-ROM apparently recognized that a truly fulfilling experience is, by necessity, a finely targeted one, and have honed down the palatial museum's offerings into a representative selection of 100 treasures covering all eras in the collection. Paintings, including the megastar "Mona Lisa," fill the computer screen, though users can also get a nose-to-the-canvas view via a zoom feature. (Don't try this for real.) Artist biographies, as well as a voice-over commentary, are included. The museum itself, as much a treasure as the paintings it houses, gets equal treatment through a separate tour option, which guides users through the former palace and its eight-century history. Altogether, the disc includes more than two hours of narration, 20 minutes of period-specific music, and days' worth of guided wandering. Streets Sept. 26.

BATTLE BEAST

7th Level
PC CD-ROM, \$49.99 expected retail

"Battle Beast" looks like a high-end cartoon and plays like a high-speed arcade game—a dual personality that its titular characters, who "morph" from cuddly pets to killer battle beasts, could surely relate to. Set in a future world plagued by a growing toad menace (don't ask), the game gives players a mission to battle toads and fellow beasts while advancing through nine distinct war zones, in which they can acquire special ammunition and various upgrades, on their way toward a final showdown with the evil Toadman himself. Available battle moves are wide-ranging and quick-changing (although keyboard users may find themselves doing digit contortions trying to execute some), and an "artificial intelligence" feature, which adjusts the competition based on a player's strategy, keeps things interesting. It's the vividly rendered, eye-popping animation, though, that stands out most starkly, making this "Beast" a true beauty.

IN PRINT

THE INNER WORLD OF JIMI HENDRIX

By Monika Dannemann
St. Martin's Press, \$24.95

When Jimi Hendrix died at 27 in September 1970, an image of him passed into history and has since been kissed with the imprimatur of repetition. It is an image Monika Dannemann believes is flawed, and one, she argues, that clouds a true understanding of the songs he left behind, much like a (misinterpreted) "Purple Haze."

On the 25th anniversary of his death, and with the printed blessings of Hendrix's family, Dannemann is out to set the record straight both about Hendrix and, it becomes clear, her relationship with him. "I believe it is my destiny to help reveal Jimi's personal and spiritual essence," writes Dannemann, Hendrix's fiancée at the time of his death.

This coffee-table book is decidedly not a bio (see "Electric Gypsy" instead) nor, emphatically, a musical critique (try, perhaps, "Crosstown Traffic"). It's a personal take on Hendrix, as viewed through a spiritualist lens held up to him by a lover with an agenda: to dispel the image of Hendrix as "wildman" drug user. Take it—or leave it—at that.

The full-page, full-color pictures throughout are her own—a series of

"interpretative" oil paintings inspired by, or even meticulously art-directed by, Hendrix himself—and the words are too, though they are his deepest thoughts, she says, as relayed to her during their brief but intense relationship.

"Jimi was strongly against war, violence, and aggression," Dannemann sums up neatly, for



instance, and illustrates that sentiment behind Hendrix's "Machine Gun" with a painting of Hendrix playing guitar while a battle rages around him.

The idea for that song, as she relates it, is less obvious: "He later told me that the idea for 'Machine Gun' came to him one morning when recalling an astral travel experience he had had during the night, when he had found himself next to a dying

and groaning soldier." (For Hendrix's impact on Vietnam's GIs, see Michael Herr's "Dispatches.")

In text accompanying a painting of Hendrix playing while a spaceship comes into view, Dannemann writes: "He was convinced that, in the near future, Galacticans from outer space, from another galaxy of great positive power, would come to our planet to help mankind in its struggle against evil."

Doves, sun rays, planets and galaxies—the stuff of off-the-rack dreams and new-age bookshops—are in great supply in the portraits, which are more subtle in their renderings of Hendrix himself.

Dannemann also takes the chance to offer her detailed account of Hendrix's death, which she says was misreported and implies may have been murder. Safe to say Hendrix's manager wouldn't be pleased with this book if he were alive to read it.

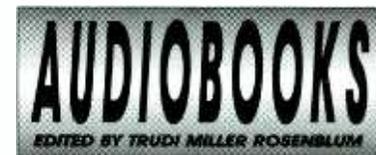
It is Dannemann's photographic account of Hendrix's final day, captured on a single roll of film shot in a backyard garden, that finally and deftly makes the argument laboriously posited and reposed in the hundreds of pages and paintings before. Here, standing in a bright fall sun, staring into the camera, is the Hendrix Dannemann says she knew.

MARILYN A. GILLEN

MR. BOSTON OFFICIAL BARTENDER'S AND PARTY GUIDE

Time Warner Electronic Publishing
PC Floppy Disks, expected retail under \$13

One pick from Time Warner's new 36-title "Quick Reads" series, streeting this month, illustrates both the appeal of the series and the mass-market target the low-price titles are aimed at. There are already more than 11 million copies of the series and the mass-market target the "Bartender's And Party Guide" in print, but the floppy version goes them all one better with the addition of reams of photos, a "party planner," and a print-out option, perhaps for taking to the liquor store. Best of all is a powerful search feature, which allows easy access to any of more than 1,200 entries. Additional books in the series, positioned as entry-level titles for multimedia newcomers and primed for sales in bookstores and other nontraditional outlets, are "Test Your Rock IQ," "Official Slacker Handbook," and "Bartlett's Book Of Love Quotations."



OUTRAGEOUS ACTS AND EVERYDAY REBELLIONS

By Gloria Steinem
Read by the author

Dove Audio
3 hours (abridged), \$17.95.

Tied into the new printing of this 1983 bestseller, which has a new forward and notes, this collection of essays remains as intriguing and insightful as its first publication. Steinem does a good job with the reading—with a one-to-one intimacy, she earnestly and articulately expresses her ideas. Essays include her witty description of her stint as a Playboy bunny, an intelligent argument on the difference between erotica and pornography, and a touching memoir of her mother. As she notes wryly in her introduction, the fact that these essays are still timely is in itself a sad commentary on how rooted sexism is in America.

THE FAN

By Peter Abrahams

Read by Joe Mantegna
The Publishing Mills

3 hours (unabridged), \$16.95.

Gil Renard is a modern-day Willie Loman: a failing salesman on the verge of being fired, divorced, lonely, and up to his ears in debt. The one bright spot in his life is baseball—particularly his idol, ballplayer Bobby Rayburn. But as Gil's life falls apart, his obsession with Rayburn becomes a dangerous madness.

Mantegna's tense, gritty reading is well-suited to the story. He does not always differentiate the voices enough (occasionally, it's not immediately clear which character is speaking), but he does a fine job of creating an atmosphere of suspense, pulling the listener in. In addition, "The Fan" is being made into a motion picture by the producer of "Forrest Gump," which bodes well for future sales.

TO BE A SLAVE

By Julius Lester

Read by Peter Francis James, Lynne Thigpen, and Michele-Denise Woods

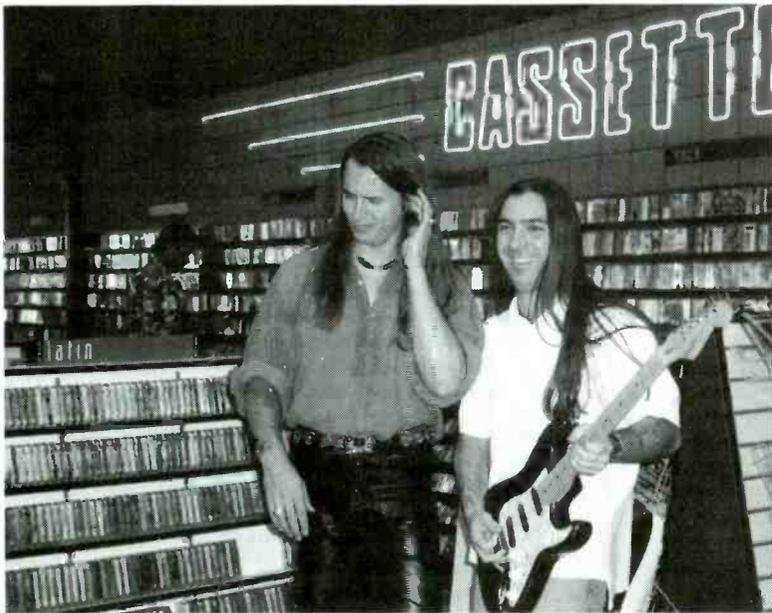
Recorded Books

4 four hours (unabridged), \$24.00.

A vivid and compelling history of slavery in America, aimed at young adults, this well-researched title includes testimony from former slaves and is a striking example of how audio can lend an extra dimension to a book. Listening to the skillful readers recreate the actual words of the slaves is like hearing ghosts from the past telling their stories as only they can. A powerful, unforgettable audio version of a book that was named outstanding book of the year by The New York Times and best book of the year by the School Library Journal.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



Swapping Licks. KATT-FM Oklahoma City sponsored an in-store performance by guitarist Ian Moore, left, at the local Blockbuster Music. From Moore's looks, KATT-FM jock Jack Daniels may need more lessons.

NAB Confronts Internet, Dereg Gen.-X Listeners, Crossover Also Issues

■ BY ERIC BOEHLERT

NEW ORLEANS—At this year's National Assn. of Broadcasters' annual fall confab, held Sept. 6-9 here, managers and owners looked anxiously to a future of deregulation and technological promise, while programmers wondered how much tighter the competition could become.

Regarding future developments, the world of the Internet was clearly front and center for many attendees, although not all were in agreement on the information highway's role for radio. The excitement that surrounded telemarketing, cable radio, and Radio Broadcast Data Systems a few years ago seemed to have gathered under the online banner in New Orleans.

At a panel discussion of radio's growing role on the infobahn, Dean Sakai, di-

rector of interactive marketing at KMPS/KZOK Seattle, noted that even though more than 600 stations in the U.S. have home pages on Internet's World Wide Web, it's still natural to feel "discomfort with change."

Rich Wood, director of the WOR Radio Network, said WOR went online to help develop an image for the station, keep in touch with listeners, and—one day—become a money-maker. The WOR Web site, up since this summer, gets 1,100 hits, or visits, each day.

Sakai detailed how KMPS has handed out customized "on-ramp" discs that provide access, for a monthly fee, to the Internet for listeners who are interested in the Internet but remain intimidated.

Peggy Miles, president of Intevox Communications, urged broadcasters to program their Web sites the way they do their stations, since consumers use computers differently throughout the day, just as they do their radios.

Also looking ahead, although not necessarily on the Internet, was Eric Rhoads, publisher of Radio Ink magazine. In a presentation that crystallized the breath-taking changes radio has undergone since the turn of the decade (duopolies, increasingly sophisticated satellite and automated technology, pending deregulation), Rhoads looked toward the second half of the '90s and forecast even more eye-popping movement: foreign ownership of stations; lower operational costs; more listeners working/listening from home during the day; and electronic rating devices that record actual listening, perhaps producing lower ratings than today's much-maligned listener-surveyed ratings.

On the downside, he said the continued consolidation of stations and growing automation could mean 30% fewer radio jobs in coming years.

From his crystal ball during the "Surfing The Future" panel, John Parikhal, CEO of Joint Communications, warned that many of those in a rush to get involved with digital and Internet action were getting too far ahead of themselves, or "too far in front of the wave." He warned about a possible social backlash

against the information deluge now being experienced. (During the country format pow-wow, while KMPS Seattle operations manager Becky Brenner was demonstrating the station's elaborate Web site at one table, George Roberts of WAXX/WAYY Eau Claire, Wis., observed that such extras "can distract from the real goal.")

Parikhal also predicted a fall-out among modern rock stations banking on a generation that is less in number than the baby boomers, or the "boomlet," which he describes as the next generation of radio listeners being projected to equal the numbers of the boomers. (At a different panel, Karen Richtie, author of "Selling To Generation X," described modern rock's potential audience as much larger—the 80 million people between the ages of 14 and 34.)

Likes Rhoads, Parikhal mentioned changes in the workplace and is concerned about tomorrow's pool of radio professionals. "We have a new kind of worker in the market today. They are knowledgeable, and the skills they have are highly portable," said Parikhal.

On the programming side, Jacobs Media modern rock consultant Tom Calderone stressed that stations move beyond simply new music and cement the format's growing appeal by delivering strong morning shows, not to mention constantly imaging the station through production. From album rock, KISW Seattle PD Steve Young talked up the advantages of a strong news team—not exactly a department synonymous with rock powerhouses. But Young stressed that if done properly (emphasizing lifestyle, music, and concert news), stations can turn information into a winner.

At the top 40 round-table discussions, KUBE Seattle OM Bob Case told his audience that while broadcasters continued to bemoan the top 40 format's lack of 25-54 numbers. "If you can get that with 12-plus . . . you're going to be a hero in your own company."

For their part, top 40/adult stations tried to decide how much of top 40/mainstream's playlist to deal with, as evi-

(Continued on next page)

Congressional Action Hot Topic At NAB Also, Infinity Settlement Spurs Enforcement Debate

■ BY BILL HOLLAND

NEW ORLEANS—As always, with an array of FCC officials making the annual pilgrimage to the National Assn. of Broadcasters convention, the city by the Potomac was on the minds of many radio players.

By far the biggest news affecting Washington was the announcement by NAB president/CEO Eddie Fritts that several public broadcasting entities had convinced lawmakers to introduce a bill to fund public broadcasting through a trust fund created by levying a 2% tax on the transfer for all commercial radio and television licenses and the proceeds of an auction of advanced television broadcast spectrum.

The proposed congressional plan, which was the brainchild of the Public Broadcasting System and National Public Radio, drew one of the strongest reactions from Fritts in recent memory. "[It] calls into question the entire pub-

lic-policy rationale for a public broadcasting system."

He warned that if public broadcasters "want to build their future almost entirely at the expense of commercial broadcasters, then perhaps we should just let them compete with us in a totally open market without benefit of subsidies."

Fritts said NAB would "vigorously oppose this proposal with every means at our disposal."

Compared to past appearances, FCC chairman Reed Hundt struck an usually strong figure at this year's NAB, staking out relatively well-defined, although not always well-liked, positions.

He wrapped criticism of some radio talk shows into his views on the "mergermania" that would follow complete deregulation of radio. Without some ownership caps, he said, he feared a lack of diversity of views on the airwaves. "In a real sense," he said, "the public depends on our government's commit-

ment to ensuring a diversity of voices over the public airwaves . . . If the [pending] Communications Act is rewritten to eliminate all radio ownership limits, I don't believe that's good for this industry or for this country."

Hundt, following the administration line opposing complete broadcast ownership deregulation, said he would "feel comfortable" with partial rules changes, such as raising the current national caps of 20 AM and 20 FM stations. "I also think there is room to raise the local caps of 2 AM and 2 FM stations, certainly in medium and large markets." Most major broadcast groups are lobbying for far more sweeping deregulation.

Hundt also expressed his view that the recent commission action authorizing the construction of digital satellite stations did not mean that the FCC had decided the digital radio race in favor of satellite over terrestrial stations.

At a separate session, FCC commis-

(Continued on next page)

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H58A

24-Hour Web Music Formats Roll Out

BY CARRIE BORZILLO

NETWORKS & SYNDICATION

LOS ANGELES—Continental Radio Networks, with the help of software developer Apollo Smart Systems, is rolling out two 24-hour syndicated music formats on the Internet's World Wide Web, available by the year's end for home users and radio stations.

Radio stations using real-time audio on the Internet isn't a new development; however, CRN claims to have the first 24-hour music formats—"Original Rock And Roll Oldies" and "New Standards"—offered in real-time with CD-quality sound without compression in a continuous audio feed via the World Wide Web.

Seattle-based Progressive Networks has been offering AM-like sound quality to individual broadcasters with its new software technology called RealAudio (Billboard, June 10, 1995).

In addition, Arroyo Grande, Calif.-based Xing Technology Corp. uses real-time audio software known as StreamWorks, which offers live, continuous audio feeds and claims FM-quality sound (Billboard, Sept. 2).

However, CRN president/CEO Frank Bresee claims to have an advantage with CRN's SmartAudio software, which uses a "more effective" soundcard, and the use of the CD-ROM drive, which "speeds up the receiving of the audio and keeps the feed continuous."

When asked how the soundcard and CD-ROM drive could deliver CD-quality sound without compression, Bresee said that the information was "proprietary" and that it requires a special CD-ROM disc "with an acceleration program."

"The reason we're using the 'net as an alternative delivery system," says Bresee, "is that at this point, if you receive a music format from anyone else, you have to buy a decoder box that goes at the end of the satellite feed in order to change formats or receive news or other features that will be available on CRN."

"To be more cost effective, and since most stations have computers in them," he continues, "we wanted to come up with a system that can be run in IBM and Macintosh-compatible formats with a CD-ROM drive, preferably in a Windows '95 operating system, and a simple soundcard, and that's what we've done."

The user also needs a 28.8-kilobyte modem, which may require stations to upgrade their systems, since most computers sold today are equipped with a

14.4-kilobyte modem.

In addition to SmartAudio, Valencia, Calif.-based Apollo Smart Systems developed two other programs—SmartRadio and SmartSpots—to make the job of a radio programmer easier.

Bresee says that SmartRadio replaces the four or five programs now needed for station operations, such as music scheduling, traffic, accounting, and payroll.

SmartSpots allows instant affidavits for commercials, cutting down on the time between the purchase of the spot and when the station gets paid for it. It also allows advertising agencies to buy spots up to an hour before air time and transfer audio to the station. If the spot is already in-house, it can be bought up to 15 minutes before air time.

Since commercialization on the Internet is discouraged, the formats for the home user will have a reduced commercial content feed.

"Each format will have an A and B feed," says Bresee. "The A feed is a reduced commercial content for home listeners worldwide. It will have a maximum of two commercials an hour. Because of the lack of commercialization on the 'net now, we wanted to keep it as pure as possible. The B feed is a standard broadcast feed, which will have national spots and windows for local spots."

Affiliate stations can take either the whole 24 hours of programming or specific dayparts and will be charged an upfront fee for the soundcard and CD-ROM disc. Home users may upgrade to CD-quality audio with a SmartAudio package available in retail outlets or directly from Apollo Smart Systems.

The prices weren't finalized at press time.

Ted McAllister, VP at E. Alvin Davis & Associates, says it's too early to determine if delivering 24-hour radio formats on the Internet is a commercially viable business opportunity.

"Right now there are stations on the 'net, so they can be on the cutting edge," says McAllister. "There's no doubt that down the road—and who knows how far that means?—radio's going to need a place on the information highway. It will be the delivery system for all entertainment. But is it too early now? Then again, what does it hurt to put it on there

now?"

On the programming end, "Original Rock And Roll Oldies" will feature songs from the '50s and '60s. "New Standards" will focus primarily on new traditional artists, such as Harry Connick Jr., and new material from the likes of Tony Bennett, mixed in with catalog material by Frank Sinatra and other artists.

"The 'New Standards' format is much younger than traditional adult standards formats, which are based in '40s and '50s music," says Bresee. "If a station is in a three-way AC battle, or if you're up against a traditional nostalgia station, this is a great way to draw a younger and upscale audience."

The radio stations taking the feed will also have access to CRN's music archives.

The lineup of jocks for the formats wasn't finalized at press time.

CONGRESSIONAL ACTION

(Continued from page 95)

sioner Susan Ness echoed Hundt's view that the FCC action did not indicate a prejudgment for satellite digital audio radio.

"In no way does the early application waiver for construction indicate an influence in the upcoming rule making [on satellite digital]," she said.

Hundt would not comment on another hot topic, the Sept. 1 \$1.7 million indecency settlement with Infinity Broadcasting. (Company chief Mel Karmazin later told attendees, "I gave the government what they wanted . . . money.") But Hundt's recent directive to staff to immediately process all other outstanding indecency complaints was a popular subject at several of the sessions.

FCC mass-media chief Roy Stewart revealed that there were 161 outstanding complaints, 52 of them against radio stations. Stewart said that his staff would be working "full-time to carry out the chairman's commitment."

On the "FCC Rule Enforcement" panel, FCC enforcement division chief Chuck Kelley told the attendees that 20 of the current cases were "midstream" and were "alive and proceeding forward." He said that "unfortunately, most of them are radio." Those complaints include those lodged against non-Infinity stations that have been cited for Howard Stern's shows. Some of them, he predicted, would be dismissed.

On other enforcement issues, Beverly Baker, chief of the FCC's Compliance and Information Bureau, relieved many station owners when she announced that the FCC had taken NAB's complaints to heart that many FCC fines were unfair and should be lowered.

"We are using the minimum [fine] necessary to foster compliance," she said. "That's my policy now." She warned, however, that the bureau would still take a hard look at dangerous violations. "The [FCC] does not have a sense of humor about violations, such as unlit towers."

Relief from equal opportunity rules, perceived by many in the industry as too rigid, is also on the horizon, especially for small-market broadcasters. Bill Kennard, FCC general counsel, said the commission is trying to work with small-market broadcasters who search for qualified employees in ways different from bigger-market stations. "I urge you to contact us and give us suggestions," Kennard said.

NAB CONFRONTS INTERNET, DEREG

(Continued from page 95)

denced at a format round-table discussion hosted by WPNT (FM100) Chicago PD Lorin Palagi. At that session, attendees found themselves split on two different records that, together, defined the format's current quandary.

One was Michael Bolton's "Can I Touch You . . . There?," which WKTJ Milwaukee PD Denny Clayton told his counterparts he could not commit to as a long-term record. But Bolton still had supporters at top 40/adult, including WSGI Naples, Fla., PD Chuck Gaffney.

Conversely, an equal number of PDs found themselves split on Collective Soul's "December," a rock-to-top-40-to-top 40/adult crossover that now seems to define the cutting edge of the format. "On one hand, [WPLJ New York's] Scott Shannon is playing it,"

said WMMX Dayton, Ohio's PD Jeff Ballentine. "On the other hand, it's about oral sex."

Meanwhile, mainstream R&B broadcasters were discussing the growing number of "flanker" formats on both sides. WVEE (V103) Atlanta PD Tony Brown, himself at the center of two flank attacks, bemoaned how hard it was being mainstream at a time when so much new product was from younger-skewing artists, such as R. Kelly or Brandy.

Despite that musical draw, WIZF Cincinnati co-owner Ross Love said he didn't expect to see as much R&B fragmentation outside the top 20 markets.

Additional reporting was provided by Mark Marone, Doug Reece, Sean Ross, and Phyllis Stark.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	13	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL 5 weeks at No. 1
2	2	2	16	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
3	3	5	18	AS I LAY ME DOWN COLUMBIA 77201	◆ SOPHIE B. HAWKINS
4	5	6	16	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
5	7	9	10	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
6	4	3	14	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
7	6	4	18	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	◆ THE REMBRANDTS
8	8	7	21	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
9	11	13	5	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
10	13	12	11	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
11	9	10	23	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
12	10	8	25	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
13	14	16	7	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
14	18	18	7	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
15	12	11	33	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
16	16	17	9	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
17	15	15	43	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
18	17	14	31	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
19	20	26	4	RUNAWAY A&M 1194	★★★ AIRPOWER ★★★ ◆ JANET JACKSON
20	22	32	3	FANTASY COLUMBIA 78043	★★★ AIRPOWER ★★★ ◆ MARIAH CAREY
21	21	24	6	ROLL TO ME A&M 1114	★★★ AIRPOWER ★★★ ◆ DEL AMITRI
22	19	21	12	KEEPER OF THE FLAME MERCURY 6862	◆ MARTIN PAGE
23	23	25	6	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
24	27	28	8	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
25	26	23	18	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
26	25	22	9	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
27	28	31	6	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
28	32	40	3	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
29	24	20	12*	MADE IN ENGLAND ROCKET 2092/ISLAND	◆ ELTON JOHN
30	29	30	15	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
31	31	36	4	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
32	30	35	3	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
33	34	—	3	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
34	RE-ENTRY	27		I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
35	38	—	2	THIS WARNER BROS. 17854	◆ ROD STEWART
36	36	29	17	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
37	37	33	11	SOLOMEONE TO LOVE Y&B 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
38	35	38	19	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
39	33	27	15	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	2	4	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
2	2	—	2	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
3	3	1	3	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
4	4	3	4	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
5	10	9	13	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
6	5	7	28	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
7	7	8	25	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO
8	9	6	11	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	◆ EAGLES
9	—	10	28	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
10	8	5	23	IF YOU GO SBK 58165/EMI	◆ JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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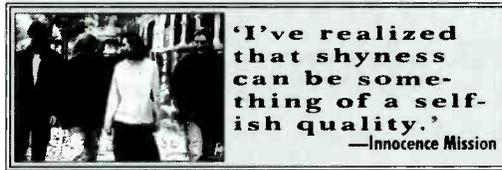
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BEING SHY AND A LITTLE AWKWARD, apprehensive of walking into a room full of people and longing to lurk in the corners, content and immune. These quiet emotions may not drive many rock'n'roll anthems, but they form the essence that elevates the Innocence Mission's "Bright As Yellow," which is No. 38 on the Modern Rock Tracks chart.

"It's just about the longing not to be self-conscious and shy," says Karen Peris, the Innocence Mission's soft-spoken singer/songwriter. "It's not even meant to be about an extreme or severe shyness, just a longing—I wish I had another way to describe it—to be not so self-aware and conscious. And [yellow] is a way to describe a quality I admire in people; the vivid sort of warmth. I admire people who can forget themselves in the company of others. And I think that some people are not able to show their warmth."

Peris counts herself among those folks. "I always think I'm too aware of myself. I guess that may be a universal feeling. But I know people who don't have that problem. I don't feel I have a fear of people—and I like to be around other people—but I think that if you can



be completely comfortable with everyone you meet, it just shows that you're not thinking about yourself. "And as I've gotten older, I've realized that shyness can

be something of a selfish quality. Just in looking at myself—and it seems to be something I need to write about—I just think that shyness can come out of too much self-awareness, and maybe if you could lose that, you could concentrate on what other people may need: to be a listener. If you weren't thinking about yourself, you could."

Despite her sometimes social reluctance, Peris remains comfortable as a performer. "I guess there's nothing I could write about that other people haven't already experienced. So you never feel like these [songs] are diary entries or anything like that. [Playing live] is a bit of an adjustment from writing songs at home, which is pretty solitary. It can be a shock sometimes. But I think I'd really be missing out on something if we didn't tour. . . . It's just nice to feel that people are sharing in the songs with us firsthand."

Billboard® FOR WEEK ENDING SEPTEMBER 23, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
★★★ No. 1 ★★★				
1	2	2	TOMORROW	FROGSTOMP SILVERCHAIR EPIC
2	1	1	AND FOOLS SHINE ON	SEEDS BROTHER CANE VIRGIN
3	3	3	YOU OUGHTA KNOW	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
4	5	8	ROCK AND ROLL IS DEAD	CIRCUS LENNY KRAVITZ VIRGIN
5	4	4	TIL I HEAR IT FROM YOU	"EMPIRE RECORDS" SOUNDTRACK GIN BLOSSOMS A&M
6	6	10	COMEDOWN	SIXTEEN STONE BUSH TRAUMA/INTERSCOPE
7	7	7	IN THE BLOOD	DELUXE BETTER THAN EZRA ELEKTRA/VEEG
★★★ AirPOWER ★★★				
8	NEW ▶	1	HARD AS A ROCK	BALLBREAKER AC/DC EASTWEST/VEEG
9	9	12	SMASHING YOUNG MAN	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
10	13	2	SIMPLE LESSONS	LUCY CANDLEBOX MAVERICK/WARNER BROS.
11	10	13	IMMORTALITY	VITALOGY PEARL JAM EPIC
12	15	16	WHITE, DISCUSSION	LIVE THROWING COPPER RADIOACTIVE/MCA
13	11	9	DECEMBER	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
14	19	20	JUST LIKE ANYONE	LET YOUR DIM LIGHT SHINE SOUL ASYLUM COLUMBIA
15	16	19	WARPED	ONE HOT MINUTE RED HOT CHILI PEPPERS WARNER BROS.
16	8	6	ALL OVER YOU	THROWING COPPER LIVE RADIOACTIVE/MCA
17	14	14	POSSUM KINGDOM	RUBBERNECK TOADIES INTERSCOPE
18	12	5	ONLY WANNA BE WITH YOU	CRACKED REAR VIEW HOOTIE & THE BLOWFISH ATLANTIC
19	17	15	A HIGHER PLACE	WILDFLOWERS TOM PETTY WARNER BROS.
20	20	22	CRUSH WITH EYELINER	MONSTER R.E.M. WARNER BROS.
★★★ AirPOWER ★★★				
21	28	35	NAME	A BOY NAMED GOO GOO GOO DOLLS METAL BLADE/WARNER BROS.
22	22	17	J.A.R.	"ANGUS" SOUNDTRACK GREEN DAY REPRISE
23	21	18	RUN-AROUND	FOUR BLUES TRAVELER A&M
24	24	10	ANTS MARCHING	UNDER THE TABLE AND DREAMING DAVE MATTHEWS BAND RCA
25	18	11	THIS IS A CALL	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
26	23	24	GOOD	DELUXE BETTER THAN EZRA ELEKTRA/VEEG
27	25	27	GALAXIE	SOUP BLIND MELON CAPITOL
28	33	2	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
29	30	29	NOT ENOUGH	BALANCE VAN HALEN WARNER BROS.
30	27	26	LITTLE THINGS	SIXTEEN STONE BUSH TRAUMA/INTERSCOPE
31	34	38	ELECTRIC HEAD PT. 2 (THE ECSTASY)	ASTRO-CREEP: 2000 WHITE ZOMBIE Geffen
32	31	30	MORE HUMAN THAN HUMAN	ASTRO-CREEP: 2000 WHITE ZOMBIE Geffen
33	26	12	MUDDY JESUS	MODERN DAY FOLKLORE IAN MOORE CAPRICORN
34	29	16	HOLD ME, THRILL ME, KISS ME, KILL ME	"BATMAN FOREVER" SOUNDTRACK U2 ISLAND/ATLANTIC
35	39	2	CUMBERSOME	AMERICAN STANDARD SEVEN MARY THREE MAMMOTH/ATLANTIC
36	35	36	SOLITUDE	HONOR AMONG THIEVES EDWIN MCCAIN LAVA/ATLANTIC
37	RE-ENTRY	23	RIVER OF DECEIT	ABOVE MAD SEASON COLUMBIA
38	NEW ▶	1	PEACE AND LOVE	MIRROR BALL NEIL YOUNG REPRISE
39	32	23	DOWNTOWN	MIRROR BALL NEIL YOUNG REPRISE
40	36	32	MISERY	LET YOUR DIM LIGHT SHINE SOUL ASYLUM COLUMBIA

Billboard® FOR WEEK ENDING SEPTEMBER 23, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
★★★ No. 1 ★★★				
1	2	3	COMEDOWN	SIXTEEN STONE BUSH TRAUMA/INTERSCOPE
2	1	1	TOMORROW	FROGSTOMP SILVERCHAIR EPIC
3	6	11	NAME	A BOY NAMED GOO GOO GOO DOLLS METAL BLADE/WARNER BROS.
4	7	8	LUMP	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
5	3	2	J.A.R.	"ANGUS" SOUNDTRACK GREEN DAY REPRISE
6	5	5	TIL I HEAR IT FROM YOU	"EMPIRE RECORDS" SOUNDTRACK GIN BLOSSOMS A&M
7	11	18	HAND IN MY POCKET	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
8	4	6	IN THE BLOOD	DELUXE BETTER THAN EZRA ELEKTRA/VEEG
9	9	7	WARPED	ONE HOT MINUTE RED HOT CHILI PEPPERS WARNER BROS.
10	10	9	GALAXIE	SOUP BLIND MELON CAPITOL
11	12	12	ROCK AND ROLL IS DEAD	CIRCUS LENNY KRAVITZ VIRGIN
12	8	4	YOU OUGHTA KNOW	JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
13	19	24	TIME BOMB	AND OUT COME THE WOLVES RANCID EPITAPH
14	18	25	A GIRL LIKE YOU	GORGEOUS GEORGE EDWYN COLLINS BAR NONE/A&M
15	20	2	SIMPLE LESSONS	LUCY CANDLEBOX MAVERICK/WARNER BROS.
★★★ AirPOWER ★★★				
16	25	31	POSSUM KINGDOM	RUBBERNECK TOADIES INTERSCOPE
17	14	16	CARNIVAL	TIGERLILY NATALIE MERCHANT ELEKTRA/VEEG
18	22	27	WALK THIS WORLD	OYSTER HEATHER NOVA BIG CAT/WORK
19	15	14	WEIRD-OUT	DYSLEXICON DANDELION RUFFHOUSE/COLUMBIA
20	17	19	AWAKE	WHOLESALE MEATS AND FISH LETTERS TO CLEO GIANT
21	21	15	WHITE, DISCUSSION	LIVE THROWING COPPER RADIOACTIVE/MCA
22	16	13	SAY IT AIN'T SO	WEEZER WEEZER DGC/Geffen
23	23	22	JUDY STARING AT THE SUN	HAPPY DAYS CATHERINE WHEEL MERCURY
★★★ AirPOWER ★★★				
24	27	26	JUST LIKE ANYONE	LET YOUR DIM LIGHT SHINE SOUL ASYLUM COLUMBIA
25	13	10	THIS IS A CALL	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
26	34	2	THE HEARTS FILTHY LESSON	OUTSIDE DAVID BOWIE VIRGIN
27	26	23	ANTS MARCHING	UNDER THE TABLE AND DREAMING DAVE MATTHEWS BAND RCA
28	28	21	MOLLY	ROTTING PINATA SPONGE WORK
29	30	30	ALL OVER YOU	THROWING COPPER LIVE RADIOACTIVE/MCA
30	NEW ▶	1	QUEER	GARBAGE GARBAGE ALMO SOUNDS/Geffen
31	24	17	I GOT A GIRL	I AM AN ELASTIC FIRECRACKER TRIPPING DAISY ISLAND
32	NEW ▶	1	I'LL STICK AROUND	FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
33	29	20	STUTTER	ELASTICA ELASTICA DGC/Geffen
34	35	2	DO YOU SLEEP?	TAILS LISA LOEB & NINE STORIES Geffen
35	31	28	RUN-AROUND	FOUR BLUES TRAVELER A&M
36	32	32	DECEMBER	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
37	NEW ▶	1	CAN'T WAIT ONE MINUTE MORE	SET YOUR GOALS CIV LAVA/ATLANTIC
38	33	40	BRIGHT AS YELLOW	GLOW THE INNOCENCE MISSION A&M
39	40	2	DOWNTOWN VENUS	JESUS WEPT P.M. DAWN GEE STREET/ISLAND
40	NEW ▶	1	BREAKFAST AT TIFFANY'S	HOME DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE



HITS! IN TOKIO

Week of September 3, 1995

- ① Scatman / Scatman John
- ② Rough 'N' Smooth / C. J. Lewis
- ③ Rock And Roll Is Dead / Lenny Kravitz
- ④ Shy Guy / Diana King
- ⑤ I'll Be There For You / The Rembrandts
- ⑥ Waterfalls / TLC
- ⑦ Jealousy / Charles & Eddie
- ⑧ Love Enuff / Soul II Soul
- ⑨ Caribbean Blue / Big Mountain
- ⑩ Could It Be I'm Fallin' In Love / Regina Belle
- ⑪ Hey! Get Out Of My Way / Cardigans
- ⑫ Love Love Love / Dreams Come True
- ⑬ In The Summertime / Shaggy
- ⑭ You Oughta Know / Alanis Morissette
- ⑮ Comin Atcha / Stone Grove
- ⑯ Lucy's Eyes / Papermoon
- ⑰ Oh Baby / Great 3
- ⑱ Power To Move Ya / Ziggy Marley And The Melodymakers
- ⑲ Affection / Jolty Watley
- ⑳ Come Into My Life / Gerry DeVeaux
- ㉑ I Hear Your Name / Incognito
- ㉒ Brown Sugar / D'Angelo
- ㉓ Scatman's World / Scatman John
- ㉔ Agua De Beber / XXL
- ㉕ Checking In, Checking Out / High Llamas
- ㉖ Without You / Xavier
- ㉗ Ruby / Miki Imai
- ㉘ All The Way / Lady Lynett And The Spokesmen
- ㉙ Crimson And Clover / SF Spanish Fly
- ㉚ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㉛ To Deserve You / Bette Midler
- ㉜ Lovin' You / Suburban Soul
- ㉝ Seesaw Game / Mr. Children
- ㉞ Pull Up To The Bumper / Patra
- ㉟ You Are Not Alone / Michael Jackson
- ㊱ Dime La Verdad / Marta Sanchez
- ㊲ Anokoronatsuni Bokuraha / Hooper
- ㊳ Walk In The Sun / Bruce Hornsby
- ㊴ Make It With You / Carroll Thompson
- ㊵ Carnival / Cardigans
- ㊶ Summer Jam '95 / Scha Dara Parr
- ㊷ Are You Gonna Go My Way / Tom Jones
- ㊸ Freek' N You / Jodeci
- ㊹ Downtown / Neil Young
- ㊺ Hold Me, Thrill Me, Kiss Me, Kill Me / U2
- ㊻ Been Thinking About You / Martine Girault
- ㊼ Got A Know Remix / Supergroove
- ㊽ Baby Come Back / Player
- ㊾ Koino Wana Shikakemasho / Funk The Peanuts

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Cincinnati Fox Makes Room For New Wave; California Vandal Causes Towering Problem

FOR MONTHS NOW, Cincinnati radio observers have been waiting for one of the city's two classic rock stations to blink. Turns out they both did, sort of.

In a creative arrangement, Jacor Broadcasting, owner of local station WPPT (92.5), and Heritage Media have agreed to move Heritage's WOFX (the Fox) down the dial from 94.9 to 92.5, freeing Heritage to flip 94.9 to jazz/AC (the Wave). Jacor has applied for the WOFX calls, while Heritage shops for its own set.

Jacor, which drops the WPPT calls, paid for WOFX's "intellectual property," since research showed that of the two players, the Fox was synonymous with classic rock.

Marc Chase, PD at Jacor's album rocker WEBN Cincinnati, becomes operations manager of WEBN and WOFX. PD Tony Tolliver continues his duties at WOFX, as do the jocks.

At 94.9, the old staff is out. PD Neal Mirsky remains for now while looking for new rock opportunities. GM Carey Mertz is accepting T&Rs.

In vandal news, an unknown perpetrator cut the guywire to a 200-foot-high transmitter owned by KYMX/KCTC-AM Sacramento, Calif., Sept. 6. In a damaging chain of events, the tower toppled onto the guywire of the stations' adjacent 500-foot tower, which also collapsed, striking the edge of the nearby transmitter building. However, within seven hours, the two stations signed back on, thanks in large part to KSEG, which allowed an emergency antenna to be attached to its nearby tower.

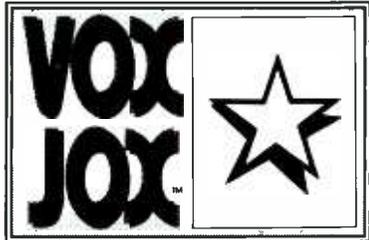
The shocker from this year's Marconi Awards, held during the National Assn. of Broadcasters New Orleans convention (Sept. 6-9), came when WNNK-FM Harrisburg, Pa., walked away with honors as top 40 station of the year. The jolt came from the fact that a market No. 80 player beat out such big shots as KDWB-FM Minneapolis, KIIS Los Angeles, and WBBM-FM Chicago. At a time when big-time radio industry players are flexing their marketplace muscles more and more, it's nice to see an underdog is alive and well.

Among the other Marconi format winners were WCLV Cleveland (classical), WSIX Nashville (country), WN WV Cleveland (jazz), WWSW

Pittsburgh (oldies), KROQ Los Angeles (rock), KLOK San Jose, Calif., (Spanish), and WVEE Atlanta (R&B).

PROGRAMMING: DAD'S MODERN ROCK

KQPT Sacramento, Calif., drops its triple-A format for adult-friendly modern rock as the Zone, playing a softer variety of alternative artists similar to



by Eric Boehlert

with reporting by Douglas Reece

the mix at KXPK (the Peak) Denver.

In the same vein, WJBX Fort Meyers, Fla., flips from classic rock to an "adult rock alternative" outpost. A new PD, music director, and staff are expected soon.

Paco Lopez, last at WQHT (Hot 97) New York, lands as PD at WJBT Jacksonville, Fla., which moves toward a younger, hip-hop direction. Former WJBT PD Nate Bell moves to program sister station WHJX-FM, which flips from top 40/rhythm-crossover to R&B adult. Hot 97's Steve Smith is to consult both.

KNJZ St. Louis drops jazz in exchange for a new R&B flavor, as KATZ-FM, while KATZ-AM becomes news/talk "Black Information Radio." Former KNJZ announcer Rod King replaces Ted Habeck as PD. The latter exits along with the station's jocks. King is also assigned interim PD duties at KATZ-FM. Also at KATZ-FM, Al McDonald joins for middays; the legendary Jim Gates, last in middays on the AM, will do afternoons; and Charles Smith returns from rival KXOK for nights.

KHTY (Y97) Santa Barbara, Calif., ups MD/night jock Damion Young to PD, replacing John Alden.

Mark "The Shark" Wilson is upped from nights to PD/afternoons at WWGR Fort Myers, Fla., replacing

Paul Orr, now at WSSL Greenville, S.C.

KKDM Des Moines, Iowa, which had originally announced its intention to become modern rock, will actually become top 40, according to consultant Liz Janik. The station continues to stunt without a permanent format.

WQSL Wilmington, N.C., flips from AC to top 40 as "All Hits 92.3."

WPVR Roanoke/Lynchburg, Va., flips from soft AC to classic rock (Arrow).

KDDK Little Rock, Ark., PD Jan Jeffries exits. News director Michael Langley is acting PD.

KDUK-FM Eugene, Ore., PD Greg Adams is out and replaced by former KKRZ Portland, Ore., assistant PD/MD Eric Murphy.

PEOPLE: DC101's MORNING MAN

WWDC-FM (DC101) Washington, D.C., hires morning man Will Pendarvis from WNNX Atlanta, replacing Paul Harris and Dave Murray, who exit.

Cane starts at WHTZ (Z100) New York at nights. Freddie Vetter stays on in an as-yet-unspecified capacity.

WTMX Chicago hires morning jock Kathy Hart, formerly of WNCI Columbus, Ohio, to replace Jim Patterson and Carl Faulkenberry, who exit.

At KISF Kansas City, Mo., MD Booker Madison moves from nights to mornings, teaming with Seana McKay and Soren Petro. Ed Parriera moves from mornings to middays, replacing Mark Daniels, who heads to WXLV Davenport, Iowa. Former morning co-host Jay Charles goes to nights, replacing Madison. P/T Jason Justice goes to late nights.

At KFMB-FM San Diego, morning host Shaun Ireland exits and is replaced by night driver Dave Smiley.

Jimmy Gray, from WEBE Bridgeport, Conn., takes over mornings at WCTK Providence, R.I.

KXTZ (94 Jamz) Las Vegas night jock Jojo Wright has been relieved of his MD duties. APD MC Scrappy takes over.

WFXC/WFXK Raleigh, N.C., teams downtown WQOK morning man/PD Cy Young with Traci Latrelle in the mornings and names him the company's new Southeast programming coordinator. Young replaces PD Chris Connors, who moves to afternoons in one of the newly reduced air shifts. Connors retains his PD status.

New modern rocker KKND (the End) Tucson, Ariz., announces Chris Patyk's PD status is no longer interim. Patyk also retains MD duties.

Longtime KQKQ-FM (Sweet 98) Omaha, Neb., morning man Rockets crosses the street to KESY-FM (Y104), as the station's Kevin Cooper moves to afternoons.

Craig Stevens is upped from P/T to afternoons at KJXX Des Moines, Iowa.

KPTY (Party 94.7) Austin, Texas, drops that handle, but keeps its format, becoming Mix 94.7. New calls are on the way. Guy Zapoleon is consulting. PD Dusty Hayes remains. American Radio Systems, which announced the purchase of the station two weeks ago, has a local marketing agreement with it already.

PD Cavanah Sees Success By Broadening B96's List

WBBM-FM (B96) Chicago has been one busy "B" in recent months. First, B96 PD Todd Cavanah began playing some pop records that his station wouldn't have touched before. Then, he assembled his second new morning show in a year.

With these changes made, Cavanah can say he's enthusiastic about his radio station again, and that B96, which was off slightly (4.0-3.9) in the spring Arbitron, is moving in the right direction again.

Rhythmic top 40 B96 had faced a number of challenges over the last year, ranging from the advent of a new hip-hop outlet, WEJM (106 Jamz), to the controversy-laden departure of longtime morning hosts Eddie and JoBo. Their replacements, T.J. and Wild Bill, never really caught on with listeners. Rather than go outside the market again, Cavanah teamed longtime night jock George McFly and late-nighter Frankie Rodriguez.

Cavanah now realizes that "T.J. and Wild Bill were basically a blind date. They didn't know the market, so we had to teach them everything. We knew it was a longshot, and I'm not saying we would never do something like that again. It's definitely a lot easier using a couple of guys who've been here for a while. They're loose, they're real, and they already seem to be clicking, for a team that never worked together before.

"I feel we're in an up cycle right now. We [fell] into a down cycle when we lost our morning show. At the time, I felt that everything on the station sounded bad. Not that it really did, but when you lose a powerful morning show, whether the rest of the station is on track or not, it just doesn't feel right."

Musically, B96, which was one of the last bastions of hardcore non-R&B dance music, has broadened a little to include more hip-hop and select pop-sounding product, such as the Rembrandts and Sophie B. Hawkins, that appeals to a wider audience than just the pop and adult clusters.

"The rhythmic females who are into B96 are also into these records," Cavanah says. "We think there was a hole in the market that wasn't being served. I believe we've found that hole, and I predict big success for us."

"We've definitely been through that 'too niched' cycle, where we thought we couldn't play certain records because they didn't sound like us... I've seen [modern rock] radio now niche themselves into a corner, leaving a lot of records open for me... When [modern rock] WKQX (Q101) first signed on, they played more rhythmic music, like Psychedelic Furs and New Order. The more pop-sounding stuff

they're no longer playing." As is the case with other mainstream top 40 outlets, Cavanah grabs a lot of songs that the modern rockers feel are too pop for them to play.

"Our No. 1 priority is 18-34 women; that's where the money is. I want to make my [general station manager] Paul Agase's life easier. We also want to be No. 1 in teens. We don't want to become too adult or too safe, but we want to daypart accordingly and research the right [audience]," he says.

Here's a sample 3 p.m. hour on B96: Max-A-Million, "Sexual Healing"; Selena, "I Could Fall In Love"; New Order, "Bizarre Love Triangle"; Cynthia, "Change On Me"; Janet Jackson, "Runaway"; Gloria Gaynor, "I Will Survive"; TLC, "Waterfalls"; K-7, "Move It Like This"; Fun Factory, "Close To You"; Blessid Union Of Souls, "I Believe"; Coolio, "Gangsta's Paradise"; and Whitney Houston, "I'm Every Woman."

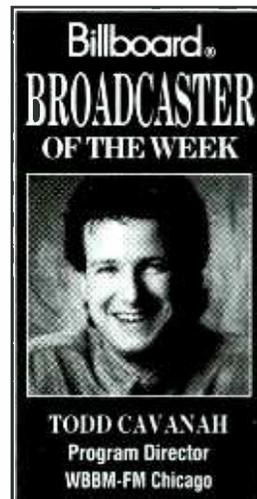
For his part, Cavanah has been hanging around B96 for close to seven years. He did weekends for then PD Buddy Scott in 1987 while working for Elektra Records. Local observers used to refer to Cavanah as the company's only DJ with an expense account. "It was a good thing they didn't have Broadcast Data Systems back then," he jokes. "Otherwise, somebody would have seen those Simply Red and Linda Ronstadt spins showing up at midnight." He's also pulled stints at the late KRXY (Y108) Denver, as assistant PD/music director under Mark Bolke, and at KTRS Casper, Wyo., as PD.

Because of his increased managerial responsibilities, Cavanah doesn't spend as much time as he used to listening to music. Music director Erik Bradley, he says, "really understands the market, knows what our goals are, and who our target audience is. I really feel confident in his abilities."

The station doesn't do any TV advertising whatsoever, according to Cavanah. "We find the grass-roots approach works much better for us. We have our own satellite vehicle that can broadcast anywhere in the world."

For now, the programmers seems quite content. "Everybody around me is a superstar, and I love it. I don't care if anybody recognizes me or nominates me for anything—all I care about is that I'm happy and my station is successful," Cavanah says. "I love B96. That's what makes my job easy... If I ever get tired of this or get burned out on it, I'll get out and do something else. Right now, I really enjoy this format, and I'll continue to corrupt the youth of America as best I can."

KEVIN CARTER



newsline...

RICK MACK, former GM at WAOK/WVEE Atlanta, is the new GM at WBIG Washington, D.C. Mack replaces Bennett Zier, who exits.

JIM BEARD is the new GM at WDJX Louisville, Ky., replacing Bill Wells.

JOSH GERTZOG is the new GM at WHEN-AM-FM Syracuse, N.Y., replacing Bob Carlin. Gertzog arrives from WMMX Dayton, Ohio, where he was general station manager.

PATRICK CROCKER has been named VP/COO of Great Scott Broadcasting. Crocker arrives from KEZK-FM/KFNS St. Louis, where he was national sales manager.

STATION SALES: WRKA/WAJE Louisville, Ky., from Franklin Holdings to Cox Communications, for \$8.5 million.

Music Video

ARTISTS & MUSIC

Takes More Than Prison To Stop 2Pac Rapper's Steamy Vision Lives On In 'Temptations'

BY BRETT ATWOOD

LOS ANGELES—Several friends of Tupac Shakur, better known as the rap artist 2Pac, are using music video to show their support for the incarcerated rapper, who is serving up to 4½ years for a 1993 sexual assault.

The video for "Temptations," 2Pac's third single from his album "Me Against The World," contains guest appearances by several celebrities, including Coolio, Treach, Ice-T, B-Real, Adina Howard, Salt (of Salt-N-Pepa), Warren G, Yo Yo, Isaac Hayes, Jada Pinkett, Joe Torry, Spinderella, Bill Bellamy, Jasmine Guy, and Crystal Waters.

"The amount of artists who showed up to support 2Pac was amazing," says Yvette Lang, who executive produced the clip for F.M. Rocks. "The atmosphere on the shoot was very positive. It was almost like a big party for 2Pac."

The "Temptations" video follows the exploits of a bellhop, played by rapper Coolio, who spots steamy sexual scenarios as he goes door to door at a hotel, including a round of strip poker and a lesbian affair.

"It's an incredible challenge to make a creative clip of a song without the artist," says director David Nelson. "Coolio helped us out by being the first one to commit to this clip. His role as the bellboy is important, because it provides the thread that weaves together the entire concept of the video."

The two-day shoot took place at the Alexandria Hotel in downtown Los Angeles, where several celebrities gathered to quickly shoot their respective scenes.

"A lot of the casting simply depended on who called me back," says Nelson. "It was a very stream-of-[consciousness] production. There was a high disaster potential for this shoot. If the artists showed up late, it blew up the entire shooting schedule. It's amazing that it went off without many problems."

As an example of the clip's haphazard production, rapper Ice-T ended up



From left, Coolio, director David Nelson, and YoYo.

in the comical role of the hotel concierge during a last minute scheduling shuffle for the shoot.

"I originally wanted to cast a comedian in the role of the concierge," says Nelson. "In fact, I had a well-known comedian set for the role, but he had to cancel at the last minute. Ice-T was only available in the morning, so he ended up as the concierge. It was a strange blessing, because he probably is more memorable in the role than a more obvious choice."

MTV personality Bill Bellamy, who appears in a raunchy bedroom scene in the clip, says the shoot was a positive way for many in the music community to show their support for 2Pac.

"The clip shows temptation and the consequences that can happen when you give in to it," says Bellamy. "It's ironic, considering what happened to 2Pac."

Nelson says that the clip sends a message of support for 2Pac from those involved. "Regardless of his guilt or innocence, a lot of us feel that he has transformed himself in the past few months," he says.

To round up the celebrities for the shoot, Nelson reached out to the rapper's friends. In some cases, Shakur wrote letters directly asking for support.

"2Pac wanted this to be more like a feature film than a music video," says Nelson.

Before completing the final edit of the clip, Nelson cut a 30-second edit to preview it at select video outlets, including the Box.

"I shot the clip as if it were a movie, and the preview edit is the equivalent of a film trailer," says Nelson.

"We both wanted the video to be sexy and erotic, but not sleazy," he adds. "It definitely pushes the envelope, but then it throws in comedy to keep things from getting too serious."

PRODUCTION NOTES

LOS ANGELES

Spike Jonze, who recently won an MTV award for best music video direction, is the eye behind Bjork's "It's So Quiet."

Brett Ratner directed Mary J. Blige's "A Natural Woman (You Make Me Feel)" for Rat Productions.

Frank Sacramento is the eye behind that dog's "He's Kissing Christian" clip.

Daniel Zirilli of Pop/Art Film Factory directed Montell Jordan's

"Somethin' 4 Tha Honeyz," Tina Moore's "All I Can Do," and Jayo Felony's "Block On The Phone." All the shoots were produced by Marlon Parry and Minderella Blair, while David West and Kym Haun directed photography.

Marco Franchina shot the clip for Water's "Seeds."

The Jazzhole's "Shining Star" was directed by Jim Gabour. March Kingsdorf produced.

KRS-ONE's "MC's Act Like They Don't Know" video was co-directed by Terry Heller and Chuck Ozeas.

Ruven Afanador shot Lenny Kravitz's "Rock And Roll Is Dead" video. Afanador also shot the artwork for Kravitz's "Circus" album.

David Perez-Shadi is the eye behind Jamie Walters' "Why" video. Danyi Deats produced for Automatic Productions, while Russ Swanson directed photography.

Marcos Siega directed Civ's talk-show spoof clip "Can't Wait One Minute More."

Earth Gylrz's "Love Of Mine" was directed by Andras Mahr. David Moskowitz produced.

Jane Simpson is the eye behind Pretty & Twisted's "Ride!" clip.

Matthew Amos shot M People's "Search For The Hero" video.

Rancid's "Time Bomb" clip was shot by Marcus Raboy of the End.

NASHVILLE

Little Texas's "Life Goes On" video was directed by Gerry Wenner. Vicki Mayer produced.

At MTV Awards, The Real Show Was Backstage

BACKSTAGE BANTER: MTV's Music Video Awards, held Sept. 7 at Radio City Music Hall, were littered with foul language, excessive political commentary, and a loooooong performance by Michael Jackson. However, the show was much more of a boom than a bust. Almost all the acts on the show delivered stellar performances, including Alanis Morissette, Hole, and R.E.M.

More important, the cablecast provided an excellent opportunity to showcase the work of some of the top music video directors. F. Gary Gray (TLC's "Waterfalls") and Spike Jonze (Weezer's "Buddy Holly") even made prominent appearances on stage during the telecast.

F D UP: The evening's cablecast began with host Dennis Miller getting bleeped twice in his opening monolog. That set the pace for an evening of foul-mouthed fun.

Other acts keeping the seven-second censors alert included Madonna, Mike Tyson, and Courtney Love. Michael Jackson's 15-minute opener, which included a medley of his greatest hits and the chart-topping "You Are Not Alone," left many in the audience and backstage wondering if it was live or Memorex.

Backstage, Tom Petty commented on the performance, "Was he really singing?"

Hole delivered one of the night's most moving performances. As the song "Violet" began, Courtney Love delivered a despondent dedication to a handful of individuals who have recently lost their lives, including Kurt Cobain and former MTV director of music talent relations Joanie Abbott.

SPIKE'S SWEEP: Spike Jonze finally copped the award for best direction in a video for his retro-licious "Buddy Holly" clip for Weezer, which was inspired by and includes footage from the '70s sitcom "Happy Days."

Jonze was nominated as best director for the Beastie Boys' "Sabotage" clip last year, but lost to the Jake Scott-directed "Everybody Hurts" video for R.E.M. When Scott was announced as the winner, a disguised member of the Beastie Boys jumped on stage and tried to accept the award for Jonze.

A strange man who looked suspiciously like the Beastie Boys' Adam Yauch joined the members of Weezer backstage and proclaimed that the "Sabotage" clip is a favorite of the band.

R.E.M. WAKES UP: R.E.M. was the recipient of this year's Michael Jackson Video Vanguard Award, an honor that was resurrected last year after being suspiciously absent in 1993, when Jackson was hit with allegations of child molestation.

The act performed a new song, "Wake Up Bomb," for the cablecast, and drew an enthusiastic reaction from the crowd.

R.E.M.'s Mike Mills commented backstage that he was glad the act had its insurance policy paid up. Michael Stipe is recovering from his recent hernia operation, while drummer Bill Berry suffered a brain aneurysm at the beginning of its world tour earlier this year. In addition, bassist Mike Mills underwent surgery to remove an intestinal tumor.

"It seems like Peter [Buck] is the only one who hasn't had invasive surgery since the tour," said Stipe.

MERCHANDISING MERCHANT: Natalie Merchant looked stunned as one reporter asked her to explain why her latest album, "Tigerlily," was experiencing sluggish sales.

"I believe that you are misinformed, sir," she snapped at the reporter, who obviously was unaware that Merchant's album has gone gold.



by Brett Atwood

PETTY TALK: Tom Petty said backstage that he wasn't too upset that MTV altered the lyrics to his best male video winner "You Don't Know How It Feels." The music video channel muffled a lyrical reference in the song to rolling a "joint."

"I thought it was much more realistic to have [the character in the song] roll a joint rather than having a beer or whisky," Petty said. "People smoke pot all the time. It's no big deal."

Petty also revealed backstage that he is planning two album's worth of unreleased material and B-sides in the coming year.

THA DOGG IMPOUNDED: Dr. Dre was close-lipped about the distribution status of the forthcoming album by gangsta rappers Tha Dogg Pound. Dr. Dre said the album will street Oct. 10, but refused to comment on who will distribute it.

Dr. Dre did have some advice for C. DeLores Tucker, the chairman of the National Political Congress of Black Women, who has openly criticized the gangsta rap genre as being too violent. Tucker is being sued by both Interscope and Death Row for allegedly orchestrating a "smear campaign" against the labels, as well as contractual interference and extortion. (Billboard, Sept. 2).

"She needs to start her own record label and make her own money and quit bothering us," said Dr. Dre.

OPS: The production company for Janet Jackson's "Runaway" clip was misidentified in the Sept. 9 issue.

The video was produced by Portfolio/Black Dog Films, which is the music video division of RSA.



Billy Ray Returns. Billy Ray Cyrus struts his stuff on the set for the video to his latest single, "Fastest Horse In A One Horse Town." The song, which is taken from the album "Runnin' Wide Open," details the story of a young man from a small town and his dream of car racing. The clip was directed by Charlie Ranzazzo and produced by Mark Kalbfeld.

Billboard Video Monitor

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



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

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Janet Jackson, Runaway
- 3 Faith Evans, You Used To Love Me
- 4 Groove Theory, Tell Me
- 5 Mary J. Blige, You Bring Me Joy
- 6 Mokenstef, He's Mine
- 7 Michael Jackson, You Are Not Alone
- 8 Jodeci, Freek'n You
- 9 Brandy, Brokenhearted
- 10 Montell Jordan, Somethin' 4 Da Honeyz
- 11 Brian McKnight, On The Down Low
- 12 Deborah Cox, Sentimental
- 13 Diana Ross, Take Me Higher
- 14 Paula Abdul, Crazy Cool
- 15 Monica, Like This And Like That
- 16 Shaggy, Boomastic
- 17 TLC, Waterfalls
- 18 Soul For Real, If You Want It
- 19 D'Angelo, Brown Sugar
- 20 Solo, Heaven
- 21 Patra, Pull Up To The Bumper
- 22 Aaron Hall, Curiosity
- 23 Soul II Soul, Love Enuff
- 24 Shaggy, In The Summertime
- 25 Blackstreet, Tonight's The Night
- 26 New Power Generation, Count The Days
- 27 Guru, Watch What You Say
- 28 Brandy, Best Friend
- 29 Xscape, Feels So Good
- 30 Xscape, Who Can I Run To

★ ★ NEW ADDS ★ ★

- Stepchild, Just Hangin' Around
- Pebbles, Are You Ready?
- P.M. Dawn, Downtown Venus
- J.Spencer, U Should Be Mine
- 3T, Anything
- Buju Banton, Champion



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Rhett Akins, That Ain't My Truck
- 2 Terri Clark, Better Things To Do
- 3 Faith Hill, Let's Go To Vegas
- 4 Mark Chesnut, Trouble
- 5 Clint Black, One Emotion
- 6 Ty England, Should've Asked Her Faster
- 7 Jeff Foxworthy, Party All Night
- 8 Wade Hayes, Don't Stop
- 9 Collin Raye, One Boy, One Girl
- 10 Little Texas, Life Goes On
- 11 Ty Herndon, I Want My Goodbye Back
- 12 Junior Brown, Highway Patrol

- 13 Alison Krauss, Baby, Now That I've
- 14 Tim McGraw, I Like It, I Love It
- 15 Toby Keith, Big Ol' Truck
- 16 Brett James, If I Could See Love
- 17 Blackhawk, I'm Not Strong Enough To Say
- 18 Clay Walker, Who Needs You Baby
- 19 Perfect Stranger, I'm A Stranger Here My...
- 20 Bobbie Cryner, I Just Can't Stand To... †
- 21 Shelby Lynne, I'm Not The One †
- 22 Tracy Byrd, Love Lessons †
- 23 James House, Anything For Love †
- 24 Bryan White, Someone Else's Star
- 25 Jeff Carson, Not On Your Love
- 26 Shania Twain, The Woman In Me †
- 27 Lee Roy Parnell, When A Woman Loves A Man †
- 28 Kenny Chesney, All I Need To Know
- 29 Martina McBride, Safe In The Arms Of... †
- 30 George Ducas, Kisses Don't Lie †
- 31 Mark Collie, Three Words, Two Hearts...
- 32 Shenandoah, Heaven Bound
- 33 Rob Crosby, The Trouble With... †
- 34 Don Williams, Fever
- 35 Tracy Lawrence, If The World Had A Front...
- 36 Travis Tritt, Sometimes She Forgets
- 37 Aaron Tippin, That's As Close As I'll Get...
- 38 Sammy Kershaw, Your Tattoo
- 39 Jeff Copley, Evergreen
- 40 Wesley Dennis, Who's Counting
- 41 Confederate Railroad, Bill's Laundromat...
- 42 Kevin Welch, I Feel Fine Today
- 43 John Michael Montgomery, No Man's Land
- 44 Billy Ray Cyrus, The Fastest Horse In A
- 45 Sawyer Brown, (This Thing Called) Wantin'...
- 46 The Mavericks, Here Comes The Rain
- 47 Ron Wallace, I'm Listening Now
- 48 Vince Gill, Go Rest High On That Mountain
- 49 Rick Trevino, Save This One For Me
- 50 David Ball, Honky Tonk Healin'

★ ★ NEW ADDS ★ ★

- Reba McEntire, On My Own
- The Delestants, Pocketful Of Diamonds



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Foo Fighters, I'll Stick Around
- 3 Janet Jackson, Runaway
- 4 Red Hot Chili Peppers, Warped
- 5 Silverchair, Tomorrow
- 6 Shaggy, Boomastic
- 7 TLC, Waterfalls
- 8 Hootie & The Blowfish, Only Wanna Be With You
- 9 Michael Jackson, You Are Not Alone
- 10 Skee-Lo, I Wish
- 11 Rod Stewart, This
- 12 D'angelo, Brown Sugar
- 13 Goo Goo Dolls, Name
- 14 Dr. Dre, Keep Their Heads Ringin'
- 15 Blues Traveler, Run Around
- 16 Soul Asylum, Just Like Anyone
- 17 Gin Blossoms, Til I Hear It From You
- 18 Bush, Come Down

- 19 Lenny Kravitz, Rock And Roll Is Dead
- 20 Dave Matthews Band, Ants Marching
- 21 Civ, Can't Wait One Minute More
- 22 Bon Jovi, Something For The Pain
- 23 Rancid, Time Bomb
- 24 Alanis Morissette, You Oughta Know
- 25 Seal, Kiss From A Rose
- 26 Live, White, Discussion
- 27 Presidents Of The United State, Lump
- 28 Rusted Root, Send Me On My Way
- 29 Collective Soul, December
- 30 Montell Jordan, Somethin' 4 Da Honeyz
- 31 Bone Thugs-N-Harmony, 1st Of The Month
- 32 Bjork, It's Oh So Quiet
- 33 Brandy, Brokenhearted
- 34 White Zombie, Electric Head Pt. 2
- 35 Blind Melon, Galaxie
- 36 R.E.M., Crush With Eyeliner
- 37 Toadies, Possum Kingdom
- 38 Michael Jackson & Janet Jackson, Scream
- 39 Monica, Don't Take It Personal
- 40 Natalie Merchant, Carnival
- 41 White Zombie, More Human Than Human
- 42 Mokenstef, He's Mine
- 43 Naughty By Nature, Feel Me Flow
- 44 Hootie & The Blowfish, Hold My Hand
- 45 Weezer, Buddy Holly
- 46 Letters To Cleo, Awake
- 47 Mariah Carey, Fantasy
- 48 Elastica, Stutter
- 49 Take That, Back For Good
- 50 Green Day, Longview

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Candlebox, Simple Lessons
- Boyz II Men, Vibir' (The Remix)
- Groove Theory, Tell Me
- Blues Traveler, Hook
- Collective Soul, Smashing Young Man
- Deep Blue Something, Breakfast At Tiffany's
- Garbage, Queer
- Heather Nova, Walk This World



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

- 1 Pam Tillis, In Between Dances
- 2 Little Texas, Life Goes On
- 3 Junior Brown, Highway Patrol
- 4 Clint Black, One Emotion
- 5 Ty England, Should've Asked Her Faster
- 6 Ty Herndon, I Want My Goodbye Back
- 7 Jeff Carson, Not On Your Love
- 8 George Jones & Tammy Wynette, One
- 9 Wade Hayes, Don't Stop
- 10 Toby Keith, Big Ol' Truck
- 11 Tracy Lawrence, If The World Had A Front...
- 12 Collin Raye, One Boy, One Girl
- 13 Faith Hill, Let's Go To Vegas
- 14 Tim McGraw, I Like It, I Love It
- 15 Sawyer Brown, (This Thing Called) Wantin'...
- 16 Rhett Akins, That Ain't My Truck
- 17 Billy Ray Cyrus, The Fastest Horse In A...

- 18 Bryan White, Someone Else's Star
- 19 Kenny Chesney, All I Need To Know
- 20 Martina McBride, Safe In The Arms Of...
- 21 Billy Montana, Rain Through The Roof
- 22 Shenandoah, Heaven Bound
- 23 Lee Roy Parnell, When A Woman Loves A Man
- 24 Travis Tritt, Sometimes She Forgets
- 25 Aaron Tippin, That's As Close As I'll Get...
- 26 Sammy Kershaw, Your Tattoo
- 27 Tracy Byrd, Love Lessons
- 28 Rick Trevino, Save This One For Me
- 29 James House, Anything For Love
- 30 David Ball, Honky Tonk Healin'

★ ★ NEW ADDS ★ ★

- Vince Gill, Go Rest High On That Mountain
- John Michael Montgomery, No Man's Land
- Perfect Stranger, I'm A Stranger Myself

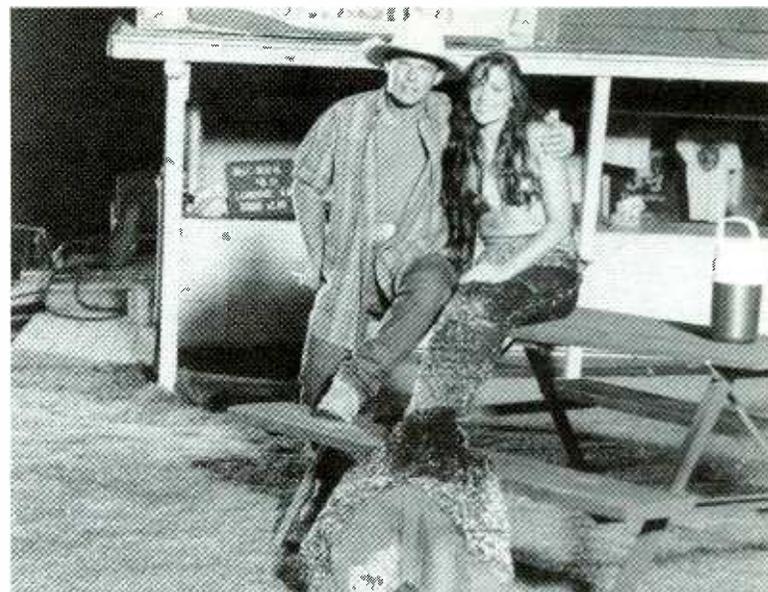


Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson, You Are Not Alone
- 2 Seal, Kiss From A Rose
- 3 Hootie & The Blowfish, Only Wanna Be With You
- 4 Janet Jackson, Runaway
- 5 Blues Traveler, Run Around
- 6 TLC, Waterfalls
- 7 Collective Soul, December
- 8 Sheryl Crow, Can't Cry Anymore
- 9 Sophie B. Hawkins, As I Lay Me Down
- 10 Natalie Merchant, Carnival
- 11 Selena, I Could Fall In Love
- 12 Gin Blossoms, Til I Hear It From You
- 13 Boyz II Men, Water Runs Dry
- 14 Hootie & The Blowfish, Let Her Cry
- 15 Paula Abdul, Crazy Cool
- 16 Vanessa Williams, Colors Of The Wind
- 17 Hootie & The Blowfish, Hold My Hand
- 18 Bruce Hornsby, Walk In The Sun
- 19 Mariah Carey, Fantasy
- 20 Melissa Etheridge, I'm The Only One
- 21 Tom Petty, You Don't Know How It Feels
- 22 Del Amitri, Roll To Me
- 23 The Rembrandts, I'll Be There For You
- 24 Blessid Union Of Souls, Let Me Be The On
- 25 Bryan Adams, Have You Ever Really Loved
- 26 Michael Bolton, Can I Touch You...There?
- 27 Bonnie Raitt, Love Sneakin' Up On You
- 28 Melissa Etheridge, If I Wanted To
- 29 Sheryl Crow, Strong Enough
- 30 Van Halen, Not Enough

★ ★ NEW ADDS ★ ★

- The Rembrandts, This House Is Not A Home
- Blues Traveler, Hook
- Groove Theory, Tell Me
- Joan Osborne, One Of Us
- Pretty & Twisted, Ride



Making A Splash. Mercury country artist Sammy Kershaw, left, thanks Christina Wisniewski for co-starring in his video "Your Tattoo," about a fisherman who changes his tattoo after seeing a mermaid. Wisniewski is a regular performer in the mermaid show at Weeki Wachee Spring in Florida.

PGD AIMS FOR CONTINUED GROWTH

(Continued from page 81)

try issues, a role previously dominated by WEA or Sony Music Distribution. For example, PGD took the lead on the loss-leader pricing issue when it issued a policy saying it would stop shipments for 90 days to retail accounts caught selling frontline PolyGram CD product below cost.

As an industry, the music distribution business is "a decade behind other industries, such as the food industry," Caparro said. "That industry was forced to improve a decade ago. At that time, they were dealing with such small margins and perishable goods that they had to deliver faster, cheaper, and better than ever before. Up until now, our industry has not been forced to think that way."

Now that margin pressure has hit the music retail community, suppliers and merchants must look at ways to reduce costs, and that means challenging traditional ideas, Caparro said. In fact, at the sales meeting, he

repeatedly urged his staff to challenge traditional industry practices.

In addition to partnering with the account base, he reminded staffers that the most important component of PGD's success is its "ability to stay in step with our labels and further develop that true sense of partnership."

"In five years, we went from 7% to 14% in market share," Caparro said in his closing remarks at the convention. "Three years from now, you will be No. 1. That's not hype, just fact. [PolyGram chairman] Alain Levy will provide us with the resources to get it done, but it will be on your back. But No. 1 doesn't just mean being the biggest—although we will be—it means being the best."

"Years from now, when we think of the world of distribution, we will remember that right now, it doesn't get any better than where we are at, but get better we will."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 23, 1995.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Mokenstef, He's Mine (Remix)

BOX TOPS

- Bone Thugs-N-Harmony, 1st Of The Month
- Coolio Feat. L.V., Gangsta's Paradise
- B.G. Knocc Out & Dretha, D.P.G./Killa
- Mystikal, Y'all Ain't Ready Yet
- Brandy, Brokenhearted
- Xscape, Feels So Good
- Michael Jackson, You Are Not Alone
- Junior M.A.F.I.A., Player's Anthem
- AZ, Sugar Hill
- Jodeci, Freek'n You
- Masta Ace, Sittin' On Chrome
- Mack 10, On Them Things
- After 7, Till You Do Me Right
- Deep Blue Something, Breakfast At Tiffany's
- Pure Soul, We Must Be In Love

ADDS

- Bon Jovi, Something For The Pain
- Das EFX, Real Hip Hop
- Diana Ross, Take Me Higher
- Goo Goo Dolls, Name
- Goodie Mob, Cell Therapy
- Illy Funksta's, I'll Make You Famous
- Immature, Feel The Funk
- Jayo Felony, Loc Is On His Own
- Jon B., Pretty Girl
- Kalli Ranks, Kill Dem All
- Ke', Strange World
- Larry Loc, I'm Having Flashbacks
- Los Del Mar, Macarena
- Marilyn Manson, Dope Hat
- Pebbles, Are You Ready?
- Pharcyde, Running
- P.M. Dawn, Downtown Venus
- Questionmark Asylum, Get With You
- 3T, Anything
- Tina Moore, All I Can Do
- Tony Thompson, Handle Our Business
- Xscape, Who Can I Run To



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

- Rod Stewart, This
- Collin Raye, One Boy, One Girl
- Faith Hill, Let's Go To Vegas
- Pavarotti/Adams, Ote Sole Mio
- Peter Buffett, No Turning Back
- John Lee Hooker, One Bourbon...
- Hootie & The Blowfish, Only Wanna Be With You
- Vanessa Mae, Toccata And Fugue
- The Doors, The Ghost Song
- Selena, I Could Fall In Love
- Walter Beasley, Private Time
- Blues Traveler, Run-Around
- Collective Soul, December
- Deep Forest, Marta's Song
- Sophie B. Hawkins, As I Lay Me Down
- Natalie Merchant, Carnival
- Rembrandts, I'll Be There For You
- Michael Jackson, History
- Pink Floyd, Time
- Shania Twain, The Woman In Me



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

- Jodeci, Freek'n You
- Onyx, Live
- Brownstone, Grapevine
- 8 Off, Ghetto Girl
- Pudgee, On The Regular
- Raekwon, Criminology
- Rottin Razzals, Ah Right
- Junior M.A.F.I.A., Player's Anthem
- AZ, Sugar Hill
- Lin Que, Let It Fall
- Groove Theory, Tell Me
- D'Angelo, Brown Sugar
- Faith, You Use To Love Me
- Shaggy, Boomastic

- Mokenstef, He's Mine (Remix)
- Mic Geronimo, Masta IC
- Lost Boyz, Benz, Lex, Coups
- Milkbone, Where's Da Party At
- Nine, Ovafident
- Michael Speaks, Whatever You Need



Continuous programming
 Hawley Crescent
 London NW18TT

- Scatman John, Scatman's World
- Diana King, Shy Guy
- Sin With Sebastian, Shut Up
- Erdyn Collins, A Girl Like You
- TLC, Waterfalls
- Take That, Never Forget
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- Green Day, When I Come Around
- La Bouche, Falling In Love
- Shaggy, In The Summertime
- Bjork, Army Of Me
- Michael Jackson, Fallin' In Love
- Offspring, Gotta Get Away
- Outthere Brothers, Boom Boom Boom
- Bon Jovi, This Ain't A Love Song
- Pulp, Common People
- Selig, Ist Es Wichtig?
- Guru, Watch What You Say
- Oasis, Roll With It



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Jars Of Clay, Flood
- Cindy Morgan, I'll Stand
- Geoff Moore, Home Run
- DC Talk, Wish We'd Been Ready
- John Elefante, This Is What...
- Amy Grant, Big Yellow Taxi
- Rich Mullins, Brother's Keeper
- Amy Morriss, I'm A Believer
- Whiteheart, Even The Hardest Heart
- Michael W. Smith, Cry For Love

- Walter Eugenes, I Need You
- Tony Vincent, Must Be The Season
- 4 Him, The Ride Of Life(new)
- Point Of Grace, Gather At The River (new)
- Tramaine Hawkins, Who's Gonna Carry You (new)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Hagfish, Stamp
- Radiohead, Just
- Jeff Buckley, So Real
- Brother Kane, Fools Shine On
- Rusty, Wake Me
- Gregory Grey, Pope Does Not Smoke Dope
- Goo Goo Dolls, Name
- Letters To Cleo, Awake
- Alison Moyet, Solid Wood
- Mad Season, Long Gone Day
- Eve's Plum, Jesus Loves You
- Sun 60, C'Mon Kiss Me
- Presidents Of The United States, Lump
- Ke', Strange World
- Johnny Q. Public, Body Be
- Marilyn Manson, Dope Hat



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

- Dambuilders, Teenage Looser Anthem
- Extra Fancy, You Look Like A Movie Star...
- Gwen Mars, Cosmic Dick
- Left Field, Open Up
- The Ramones, I Don't Wanna Grow Up
- Jeff Buckley, So Real
- Fred Schneider, Coconut
- Flaming Lips, Bad Days
- Fidgish, Seeds
- Radiohead, Just
- Diswalla, Huge
- Ugly Mustard, High
- Hagfish, Stamp
- Alison Moyet, Solid Wood

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 212-536-5003

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

GANGSTA'S PARADISE" BY Coolio Featuring L.V. (MCA) holds at No. 1 with a bullet for the third consecutive week. It is the greatest airplay gainer on the chart and therefore holds onto its bullet despite a decrease in single sales, which are down to a still-huge 193,000 units this week. The same pattern can be found with the No. 2 single, "You Are Not Alone" by Michael Jackson (Epic). It too is down in single sales, to about 109,000 units, but holds onto a bullet because of an increase in airplay. "Alone" moves from 4-2 on the Hot 100 Airplay chart, inching its way closer to "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.), which has held the No. 1 airplay position for seven consecutive weeks. The singles by Coolio and Michael Jackson are so far ahead of the pack in combined airplay and sales points that they could easily occupy the top two spots again next week.

SURPRISE CHALLENGERS: The most likely challenger for one of the top two chart positions will be mounted by "Fantasy" by Mariah Carey (Columbia). Now that the single is commercially available, it is set to enter the chart next week. Given that "Fantasy" is already No. 3 on the airplay chart, an extremely high debut is likely. Another high debut next week could come from the double-sided single "I'll Be There For You"/"This House Is Not A Home" by the Rembrandts.

GREATEST GAINERS: The biggest overall point gainer on this week's chart is "Runaway" by Janet Jackson (A&M). It moves 6-5 on the Hot 100 and 8-5 on the Hot 100 Singles Sales chart. "Runaway" is also the biggest sales gainer on the entire chart. The second-biggest overall gainer is "As I Lay Me Down" by Sophie B. Hawkins (Columbia). It moves from 13-10 in its 17th week on the Hot 100 and is already No. 1 at six monitored stations, including WMXV New York. The third-biggest overall gainer, at No. 17, is "Carnival" by Natalie Merchant (Elektra/EEG). It is No. 1 at WDCG Raleigh, N.C.; and WTMX Chicago. The next biggest overall point gainer, moving 20-16, is "Roll To Me" by Del Amitri (A&M). It too has No. 1 airplay at several stations, including KKLQ (Q106) San Diego. Rounding out the top five greatest gainers is "Brokenhearted" by Brandy (Atlantic). It moves from 22-19 on the Hot 100, fueled by increases in airplay and sales.

QUICK CUTS: The Hot Shot Debut at No. 47 is "Do You Sleep?" by Lisa Loeb & Nine Stories (Geffen). It moves 54-47 on the airplay chart and is already No. 2 at KXPK Denver . . . The Greatest Gainer/Airplay award goes to "Let Me Be The One" by Blessid Union Of Souls (EMI). It moves 52-44 on the airplay chart . . . The Greatest Gainer/Sales award goes to "Sentimental" by Deborah Cox (Arista). It moves 59-41 on the sales chart while jumping 77-71 on the Hot 100 . . . The debut at No. 56 of "I Hate U" by the artist formerly known as Prince (NPG/Warner Bros.) comes a week earlier than expected, due to early sales coupled with steady airplay. Look for an impressive move next week, when single sales are expected to really kick in.

BOSNIAN RELIEF ALBUM 'HELP' A HIT

(Continued from page 14)

artists in the U.S. and Germany.

MacDonald and project publicist Rob Partridge praise the U.K. industry's efforts to support "Help." Partridge says retail giant HMV donated almost its entire marketing budget to the record in its first days of release, including 50% of its poster sites throughout Britain.

The success of "Help," which was executive-produced by Brian Eno, is all the more remarkable in light of the competition. Several key artists on the compilation, including Blur, the Levellers, and the Charlatans, have released new albums in recent weeks, and Portishead has experienced renewed interest following its Mercury Music Prize victory (see story, page 13).

Derek Moir, music buyer at the 200-outlet John Menzies, says, "'Help' is flying off the shelves. It's second only to Blur." Moir adds that the album is selling well because of the publicity it has received and the quality of the artists. "It's the appeal of the star acts."

The compilation is ideal for the current market, says Moir. "It's really tough for single-artist albums at the moment. I'd say eight out of [our] top 10 sellers are compilations."

One negative consequence is that a dispute has developed between Go! Discs and the Chart Supervisory Committee, which ruled that "Help" is a compilation and therefore not eligible for the "artist chart." Chart Information Network, which compiles the official U.K. sales charts, runs separate charts for single-act albums to retain the integrity of the albums chart. This prevents the top chart positions from being monopolized by TV-advertised compilations of hit singles.

The "Help" album went straight to No. 1 on the compilation chart. However, the highest-ranked album on the artist chart was "Zeitgeist" by the Levellers (China). Organizers of "Help" claim the release outsold "Zeitgeist" for the week by almost four to one.

Go! Discs' MacDonald is unhappy the charitable effort will thus be "denied the oxygen of publicity" afford-

Pavarotti Aids War Child Top Artists Hold Concert In Italy

■ BY MARK DEZZANI

MODENA, Italy—Rock and rap met opera here in an unusual concert Sept. 12 to raise funds for the War Child charity.

Renowned operatic tenor Luciano Pavarotti invited top artists from the world of rock to his hometown in northern Italy to raise money to build a music school for children of the diverse ethnic groups in the war-torn territories of the former Yugoslavia.

The open-air concert at the Novi Sad Park featured U2's Bono and the Edge, Brian Eno, Cranberries lead singer Dolores O'Riordan, Michael Bolton, Zucchero, the Chieftains, Jovanotti, Meat Loaf, and Duran Duran's Simon LeBon—each dueting with Pavarotti, with varied results.

Inspired moments included O'Ri-

ordan's touching version of Schubert's "Ave Maria" and the partial U2 lineup debuting a new song, "Miss Sarajevo," from their forthcoming album, which will also feature Pavarotti (Billboard, Sept. 16). Michael Bolton sung out in majestic operatic style, while Italy's Zucchero rock and rolled and Jovanotti rapped comfortably with Pavarotti.

The concert, which was attended by Princess Diana and 30,000 other rock fans, was televised live on the public service RAI 1 channel with a simultaneous stereo broadcast on RAI Radio 2.

The event was watched by 8.5 million viewers in Italy, making it the top-rated show that night, with a 36% audience share. A soundtrack album and video release will raise further funds, augmenting the ticket sales and donations sent in by the public.

ed by the higher international profile of the "main" chart. For example, Billboard publishes the main chart each week, but not the compilation chart.

MacDonald says "Help" is not a compilation in the conventional sense. "The compilation chart was set up mainly to provide a natural home for compilations of previous hit singles, which were taking up a lot of space at the top of what is now the artist chart," he says. "But 'Help' is not a compilation stopping new talent coming through. It's one artist, artists for War Child, and we think it should qualify for the individual artist album chart."

MacDonald describes the ruling, made by the CSC committee of seven, as "dismal bureaucratic nonsense," adding that the absence of a right of appeal sets a dangerous precedent for future chart-related matters. He says Go! Discs may resign its mem-

bership in the BPI over the matter.

Catharine Pusey, chart director of CIN and chair of the CSC, says, "The rules are fairly clear as to what is an artist album. This case was very carefully considered by the committee, and it was decided that this fell within the terms of what constitutes a compilation. To be an artist album it has to have one artist running all the way through it."

Pusey adds that CIN sent out the compilation chart to all regular recipients of the artist listing, plus a press release explaining the significance of "Help" positioning.

Other albums that have been the subject of the CSC's deliberations were the soundtrack to "The Lion King," which was denied single-artist status, and "The Rosary" by Pope John Paul II. The latter was deemed to be a single-artist album despite the presence of a separate, English-language prayer.

ASCAP HONORS LATIN WRITERS, PUBLISHERS

(Continued from page 14)

rary composer category. Likewise, Sony won pop/contemporary publisher of the year.

Gabriel also performed at the ceremony, along with labelmate Ral di Blasio, MC of the awards event. Also playing at the show was Tropic-Jazz/Sony trumpeter Humberto Ramúrez.

Among the award presenters were producer/composer Jellybean Benitez and MTV-Latino VJ Ruth, who presented the award for a new category, No. 1 song of the year, Spanish rock.

For the first time, El Premio ASCAP went online via ASCAP's Latin Music On-Line site on the Internet's World Wide Web, which is described as the only cyberspace magazine devoted to Latin music.

El Premio ASCAP winners are determined, in part, by their songs' performances on Billboard's Hot Latin Tracks chart. The awards were established to honor the performance society's member writers and publishers whose songs receive airplay on Latin radio stations in the U.S. and Puerto Rico.

Here is a partial list of winners:

Super song of the year: "Vida," written by Armando Larrinaga. Publisher: Lanfranco Music.

Composer: Juan Gabriel.

Pop/contemporary composer: Juan Gabriel.

Tropical composer: Omar Alfanno.

Regional Mexican composer: José Manuel Figueroa Figueroa.

Tejano composer: Humberto Ramón.

No. 1 song of the year, Spanish

rock: "Matador," written by Flavio Cianciarulo. Publisher: El León Music.

Publisher of the year: Sony Discos Music Publishing.

Pop/contemporary publisher: Sony Discos Music Publishing.

Tropical publisher: Unimúsica Inc.

Regional Mexican publisher: Vander Music.

Tejano publisher: Zomba Golden Sands Enterprises Inc.

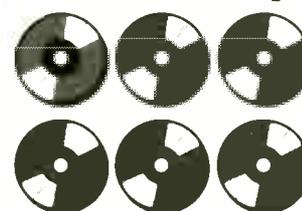
BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	3	BOOM BOOM BOOM	THE OUTHERE BROTHERS (AUREUS)
2	1	6	A WHITER SHADE OF PALE	ANNIE LENNOX (ARISTA)
3	2	5	SULTRY FUNK	M.C. HAMMER (GIANT)
4	11	2	ROBI-ROB'S BORIQUA ANTHEM	C+C MUSIC FACTORY (COLUMBIA)
5	—	1	WEST UP	WC & THE MAAD CIRCLE (LONDON/ISLAND)
6	3	4	MACARENA	LOS DEL MAR (CRITIQUE)
7	6	4	(I WANNA TAKE) FOREVER TONIGHT	P. CETERA & C. BERNARD (RIVER NORTH)
8	4	6	GIRLSTOWN	SUPER CAT (COLUMBIA)
9	5	7	PARTY ALL NIGHT	JEFF FOXWORTHY (WARNER BROS.)
10	10	7	WHATZ UP, WHATZ UP	PLAYA PONCHO (SO SO DEF/COLUMBIA)
11	9	11	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
12	15	2	I'M NOT STRONG ENOUGH TO SAY NO	BLACKHAWK (ARISTA)
13	12	3	SOMEONE ELSE'S STAR	BRYAN WHITE (ASYLUM)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	25	2	WHAT YOU WANNA DO?	KAUSION (LENCH MOB/PRIORITY)
15	—	1	CLAP YO HANDS	NAUGHTY BY NATURE (TOMMY BOY)
16	20	2	WHERE'S DA PARTY AT?	DOUG E. FRESH (GEE STREET/ISLAND)
17	—	3	LITTLE OF THIS	GRAND PUBA (ELEKTRA/EEG)
18	19	14	IMMORTALITY	PEARL JAM (EPIC)
19	14	6	DOM PERIGNON	LIL' SHAWN (UPTOWN/MCA)
20	8	7	1, 2 PASS IT	THE D&D PROJECT (ARISTA STREET/ARISTA)
21	22	2	THIS	ROD STEWART (WARNER BROS.)
22	16	4	MAGIC CARPET RIDE	THE MIGHTY DUB KATS (SM:) E)
23	—	1	WHERE'S DA PARTY AT	MILKBONE (CAPITOL)
24	23	2	MORTAL KOMBAT	THE IMMORTALS (VIRGIN)
25	18	5	CRUSH WITH EYELINER	R.E.M. (WARNER BROS.)

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 230 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'KISS FROM A ROSE' by Seal and 'YOU ARE NOT ALONE' by Michael Jackson.

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.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title.

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). Lists top-selling singles.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with the greatest sales gains.

BLUE NOTE JAZZ SET TO AID SPECIAL OLYMPICS

(Continued from page 1)

to the die-hard jazz market," Lundvall says. Adds Shriver, "It's a very upbeat and musical album, and as good at a party as the other records we've done."

One uncommon strength of the album is its pairing of artists from different parts of the jazz spectrum, as well as its teaming of jazz artists with pop and R&B singers.

"Jazz To The World" features the combinations of Herb Alpert and Jeff Lorber; Dianne Reeves and Lou Rawls; Herbie Hancock and Eliane Elias; Michael Franks and Carla Bley; the Brecker Brothers with Steve Kahn; and Stanley Clarke with George Duke and Everette Harp.

The album also includes performances by Anita Baker, Cassandra Wilson, John McLaughlin, Dr. John, Chick Corea, Fourplay, Holly Cole, Dave Koz, Steps Ahead, and Diana Krall.

For Koz, who has one of the two versions of "Winter Wonderland" on the album, this was the first time he recorded live with his band. As a result, the track has an added energy and spirit. "It was so much fun and a great experience," Koz says. "I was more than happy to have a song go toward this project. It does a lot of good for a lot of people."

The album's artistic diversity provides Blue Note with a wealth of opportunities at radio, according to Tom Evered, the label's VP of marketing. "In some ways, 'Jazz To The World' has almost broader appeal than the last two albums, in terms of radio format and appeal beyond just pop radio," he says.

In addition to the range of jazz stations, the label considers pop, AC, and R&B stations as potential homes for select cuts. Evered says focus tracks have not been determined yet, but the Alpert/Lorber version of "Winter Wonderland" and Baker's "The Christmas Song" will go to all jazz formats. Evered also anticipates success at jazz radio with Fourplay's version of "It Came Upon A Midnight Clear."



The estate of Keith Haring has provided original artwork for the cover of the new Special Olympics benefit album.

Steve Williams, assistant PD/music director at jazz/AC WQCD New York, agrees. "This album seems to cover all the jazz bases, which will make it easy for us—as well as stations at the opposite end of the jazz spectrum—to embrace it."

Williams also says the collaborative nature of many of the tracks enhances the album's appeal. "The other great thing is [many] of the artists probably never would've recorded together otherwise," he says. "To have all these artists on one record, you kind of wish it wasn't a holiday record but something to play year-round."

Jeff Kent, jazz buyer for HMV's 72nd Street store in New York, has not heard the album yet but expects good things from it. "When it first came in, we thought, 'Oh, another Christmas collection,'" he says. "But once we saw who was on it, the album definitely caught our attention."

"Christmas albums come and go," Kent adds, "but with these artists, and the added bonus of proceeds going to the Special Olympics, it looks very good."

Evered agrees that with such an impressive lineup, the album "will be impossible to ignore." He also points out that the visibility and success of the previous A&M releases have opened doors for "Jazz To The

World" at retail.

"We've got retailers volunteering display space and endcaps because they know what the project is about and how valuable a charity it is," Evered says. "Jazz To The World" will be included in Cema's in-store promo delivery system, under which 4,000 copies automatically go to retailers. This is a "bold statement" for a jazz record, Evered says. "We want to make sure as many retailers as possible have copies to play."

Evered adds that there is talk of distribution to clothing and other nonmusic retailers for in-store play.

Print ads will run in many consumer entertainment magazines, with the space being donated to the Special Olympics. Advertising will also run in jazz and other music magazines.

Blue Note has no plans for a video but is working on booking television appearances. Evered feels the Lou Rawls/Dianne Reeves duet on "Baby, It's Cold Outside" in particular would make for "a tremendous live TV performance." Several of the other performers are being pitched to television as well.

"Jazz To The World" will be released internationally Oct. 10 and distributed through EMI companies in various markets. Most of the artists are popular in several countries, according to Evered, and both Blue Note and the Special Olympics are counting on increased international exposure.

"To the extent we get kids—or adults for that matter—around the world to hear about the Special Olympics for the first time because they love music, then we hope and we have seen that their interest can broaden," Shriver says.

All artist and publishing fees have been waived for the project. Blue Note will make a small distribution fee, and once it recovers its production costs, all proceeds will go to the Special Olympics.

Like the previous Special Olympics albums, "Jazz To The World" features cover art by the late Keith Haring, which was donated by his estate.

MORISSETTE MTV AWARDS SALES WINNER

(Continued from page 6)

tween The Bullets, page 112).

As a result, many of the acts that appeared on the show saw only slight sales increases. However, in a week where four out of five albums decreased in sales on The Billboard 200, any sort of sales gain is impressive.

TLC and Weezer emerged as the big award winners on the cablecast, receiving four apiece. On The Billboard 200 this week, TLC's "Crazysexycool" jumps to No. 4 from No. 6, despite flat unit sales. Weezer's self-titled debut moves to No. 41 from No. 46, with an almost 2% sales gain over last week.

"It certainly can't hurt to win an MTV Video Music Award," says Judy Neubauer, director of retail marketing for the Simi Valley, Calif.-based retailer Tempo, which has 29 stores in California and Hawaii. "It definitely has had an impact on the sales of some of the artists."

Neubauer says that TLC has been the biggest sales beneficiary at the Tempo chain as a result of its exposure on the awards show.

"The change in sales is more noticeable for TLC, because it has been out for almost a year," says Neubauer.

In addition to winning three regular awards—including video of the year—TLC received the domestic Viewers' Choice Award—which is based on a phone-in vote during the presentation.

The sweep also helped TLC's sales in various markets around the world. In Brazil, Rodrigo Matto, sales manager of retailing giant Planet Music, says the day after the awards show, "there were a lot of people coming in looking for the 'Crazysexycool' album, which was curious, because before the show, no one had ever heard of the group."

In Cologne, Germany, Helga Meyer, product buyer at the Saturn retail operation, says, "Sales of TLC have come on strong. The group has been selling well for the last 14 days. I take it [the latest] increase in sales can be attributed to the MTV awards show." The TLC album went up four places to No. 4 on the national chart in Germany for the week.

JACKSON SALES DOWN 8%

Not all the acts appearing on the show were able to cash in on the exposure. Michael Jackson, who picked up three awards with sister Janet for the duet

"Scream," stays steady at No. 19 on The Billboard 200, as unit sales for "HIStory: Past, Present And Future—Part 1" decreased by approximately 8% in the week following the cablecast.

Morissette was not nominated for any awards, but her saucy performance of "You Oughta Know" on the show appeared to help her land this week's Greatest Gainer honors on The Billboard 200. Morissette holds at No. 3 with a 5% sales increase over the previous week.

Bobby Hall, music buyer for the Los Angeles Virgin Megastore, says Hootie & the Blowfish, which won as best new artist in a video, also has enjoyed a sales resurgence for its album "Cracked Rear View" since the cablecast.

"It had already peaked in its sales, but it took a major turnaround in sales this week," says Hall. "It is just blowing out of here."

Hootie & the Blowfish maintains the No. 2 slot on The Billboard 200 with its sextuple-platinum debut.

R.E.M., which was the recipient of this year's Michael Jackson Video Vanguard Award, saw a 4% sales boost for its year-old album "Monster," which moves to No. 133 from No. 146 on The Billboard 200 this week. The act also performed a new song, "Wake Up Bomb," on the cablecast.

Another year-old album, Hole's "Live Through This," jumps to No. 72 from No. 84, as its unit sales increased 2% from the previous week. Hole performed "Violet" on the show.

Sales for albums by Live, Bon Jovi, and Green Day stayed flat, despite performances on the show.

White Zombie, who also performed on the show, received a small sales nudge from the cablecast. Its "Astro-Creep: 2000 Songs Of Love, Destruction, And Other Synthetic Delusions Of The Electric Head" moves to No. 24 from No. 27 on The Billboard 200.

The Red Hot Chili Peppers, who performed their new single "Warped" on the cablecast, are expected to have a strong chart debut next week with their album "One Hot Minute," which was released Sept. 12.

"The exposure on the show certainly hasn't hurt the Red Hot Chili Peppers," says Neubauer. "Of course, it would sell well in its first week, anyway."

MTV itself may have been the big loser in some Asian markets. The network did potentially serious damage to its reputation there when show host Dennis Miller appeared to dismiss Asian consumers as having "shitty taste." Further, he described Mandarin viewers' choice winner Faye Wong as a joke.

Ironically, Wong is a PolyGram artist, and PolyGram owns 50% of MTV Asia. PolyGram executives were incensed by Miller's comments.

Says a PolyGram executive, "It's amazing that MTV can allow a comment like that when it is trying to establish a presence in Asia. I think it shows that MTV has a very poor understanding of what music is here."

In response to the controversy, a representative of MTV Asia told Billboard, "As is often the case with live performances and shows, content can sometimes be unpredictable. The reference to Faye Wong was made in good spirit and fun on Mr. Miller's part, as were his similar references to other international artists throughout the show." The offending comments will be deleted from the Mandarin-language version of the awards to be telecast next week.

Assistance in preparing this story was provided by Enor Paiano in Brazil, Wolfgang Spahr in Germany, and Mike Levin in Hong Kong.

PBS TO TEACH A NEW LESSON ON ROCK'N'ROLL

(Continued from page 14)

Television History" and the "Frontline" special "Crisis In Central America," says that WGBH first discussed putting together a rock'n'roll history in 1987. Production finally began in mid-'93, after the BBC—which had engaged in abortive discussions with Time Warner about a rock-history series—came in as co-producer.

Deane says the series' objectives were "to focus on the music; to look not only at the major artists but also at the producers, engineers, songwriters, and session musicians who were involved; and to focus on the innovators."

WGBH ultimately produced five shows: the music's pioneers; soul and rock producers and writers; Bob Dylan, the Beatles, and folk-rock; '60s soul; and funk. The BBC was responsible for episodes on blues-rock, psychedelia, rock decadence and the theatrics of the '60s and '70s, '70s punk, and rap and other '80s and '90s developments. Each hourlong program utilizes a mixture of archival footage, stills, and new interviews with a host of music notables.

Palmer was brought in to write the

companion book and to serve as a kind of guide for the series. "I think he was skeptical at first, assuming that it would be another nostalgia bath," Deane says. "But we finally wrote a letter that got his attention, persuading him to come up. The more we talked, the more he saw that we were serious about it."

Palmer says, "At the time, I thought, 'TV—it's gonna be 'Masterpiece Theatre' or something.' I eventually got prevailed upon to go up and check [WGBH] out, and I did. I said I didn't want to do a book unless I had some real input into the series and a voice in it. And they said, 'Step right in.'"

Palmer wound up conducting several interviews for the series, including revealing ones with Bo Diddley and the writer/producer team of Jerry Leiber and Mike Stoller.

His companion book makes use of 20 years of interviews and material collected for an uncompleted work about the roots of rock, as well as series interviews. It also contains three wide-ranging essays, including one on the development of the electric guitar,

"Church Of The Sonic Guitar."

Robert Lyons, executive producer of the like-titled radio special, read Palmer's essay in manuscript form. He says, "I thought, 'You know, this would be a great radio show if you put the music he's talking about with it.'"

The radio show is an edited version of the essay, read by Palmer in his Arkansas drawl over a dense, nearly continuous bed of more than 40 musical excerpts that illustrate the text.

Lyons says of Palmer's work as narrator, "I had entertained the idea of using a professional, but I said, 'Nah, let's go ahead and tie the voice to the content as strongly as we can'. . . By having a voice that idiosyncratic, it makes you do a double take [and] forces you to listen to what he says."

WGBH hopes that the 500 public radio stations being serviced with the special will air it the weekend of Sept. 22-24, to coincide with the network debut of "Rock & Roll."

The short radio features—which include expanded versions of series interviews with such figures as Little Richard, Jerry Wexler, Wilson Pick-

ett, and Chuck D. of Public Enemy—will run concurrently with the TV series.

PBS has also established "Rock & Roll" World Wide Web sites (<http://www.wgbh.org> and <http://www.pbs.org>), which incorporate audioclips, photos, text transcripts of interviews, information on the series, and excerpts from Palmer's book. Lyons says, "It's like a CD-ROM on the show."

Unlike previous major fall PBS series, such as Ken Burns' "The Civil War" and "Baseball" (Billboard, Aug. 13, 1994), "Rock & Roll" will have no tie-in with either a record label or home-video company, due to the complexities and expense of obtaining the necessary clearances and licenses. PBS does have rights to sell videos to schools and libraries.

Deane says, "There will be [home video] in the U.K. and the rest of the world, done by the BBC. But clearing the North American rights is too expensive, unless we can get some kind of cooperation across the industry, which so far we haven't been able to achieve."

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
SEPTEMBER 23, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	7	SOUNDTRACK MCA 11228* (10.98/17.98) 4 weeks at No. 1	★ ★ ★ DANGEROUS MINDS	1
2	2	2	61	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) [CS]	CRACKED REAR VIEW	1
				★ ★ ★ GREATEST GAINER ★ ★ ★		
3	3	3	13	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) [CS]	JAGGED LITTLE PILL	3
4	6	6	43	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
5	5	5	7	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	4	4	4	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
7	7	7	28	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) [CS]	THE WOMAN IN ME	6
8	9	10	8	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
9	12	12	11	SILVERCHAIR ● EPIC 67247 (10.98 EQ/15.98) [CS]	FROGSTOMP	9
10	15	40	3	SOUNDTRACK TVT 527883 (9.98/16.98)	MORTAL KOMBAT	10
11	13	11	72	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
12	10	8	41	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	8
13	11	9	8	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
14	14	13	49	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
15	18	19	12	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
16	16	15	62	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
17	8	—	2	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
18	20	21	35	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) [CS]	SIXTEEN STONE	17
19	19	17	12	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
20	17	14	14	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
21	21	18	8	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
22	23	20	15	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
23	26	27	39	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
24	27	24	22	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
25	22	—	2	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
26	24	23	24	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
27	28	26	54	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
28	33	34	8	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25
29	25	22	6	JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
30	34	33	7	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
31	29	16	3	MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16
32	31	28	5	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	22
33	30	25	6	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
34	36	42	9	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34
35	32	29	26	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
36	43	—	2	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
37	41	39	26	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
38	37	31	10	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
39	35	30	14	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
40	54	43	10	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
41	46	44	57	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) [CS]	WEEZER	16
42	45	47	10	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	42
43	38	32	49	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
44	39	35	23	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) [CS]	DELUXE	35
45	42	38	44	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
46	40	50	3	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
47	44	41	31	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) [CS]	NOW THAT I'VE FOUND YOU: A COLLECTION	13
48	47	49	14	SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
49	49	48	23	MONTPELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
50	59	57	11	BON JOVI ▲ MERCURY 528181 (10.98/16.98)	THESE DAYS	9
51	60	56	8	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
52	50	51	16	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
53	63	60	83	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) [CS]	DOOKIE	2
54	61	45	3	RANCID EPITAPH 86444* (9.98/13.98)	AND OUT COME THE WOLVES	45

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
55	52	55	80	SHERYL CROW ▲ A&M 540126 (10.98/16.98) [CS]	TUESDAY NIGHT MUSIC CLUB	3
56	53	105	3	SOUNDTRACK EPIC SOUNDTRAX 67294 (10.98 EQ/16.98)	DESPERADO	53
57	48	37	16	THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)	LP	23
58	62	58	21	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) [CS]	WHEN I WOKE	58
59	55	54	11	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53
60	64	61	8	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
61	56	46	24	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
				★ ★ ★ PACESETTER ★ ★ ★		
62	94	132	4	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) [CS]	THE PRESIDENTS OF THE UNITED STATES	62
63	57	53	14	PRIMUS ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
64	58	36	3	TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	36
65	66	72	50	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
66	68	71	57	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) [CS]	YOU MIGHT BE A REDNECK IF...	38
67	65	59	22	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
68	73	74	3	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	68
69	76	70	12	MACK 10 PRIORITY 53938 (9.98/14.98) [CS]	MACK 10	33
70	51	—	2	VARIOUS ARTISTS MADACY 4902 (4.98/9.98)	LOVE SONGS FROM THE MOVIES	51
71	67	52	4	BLIND MELON CAPITOL 28732* (10.98/16.98)	SOUP	28
72	84	69	63	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
73	72	79	11	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
74	71	65	69	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) [CS]	SMASH	4
75	69	62	52	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
76	80	77	48	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
77	86	—	2	SAWYER BROWN CURB 77785 (10.98/15.98)	WANTIN' AND HAVIN' IT ALL	77
78	74	66	26	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
79	95	106	7	TOADIES INTERSCOPE 922402/AG (10.98/15.98) [CS]	RUBBERNECK	79
80	83	—	2	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	80
81	70	64	14	PINK FLOYD ▲ COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
82	88	75	20	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) [CS]	SHORT BUS	59
83	87	90	77	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
84	78	73	33	VAN HALEN ▲ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
85	85	87	213	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
86	82	63	8	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
87	77	67	62	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
88	75	78	46	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
89	91	86	103	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
90	79	76	8	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
91	97	191	3	PETRA WORD 67302/EPIC (10.98 EQ/15.98) [CS]	NO DOUBT	91
92	90	68	3	THE DOVE SHACK DEF JAM/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	68
93	89	80	24	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
94	102	—	2	HEART CAPITOL 30489 (10.98/15.98)	THE ROAD HOME	94
95	92	83	67	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
96	100	111	5	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	96
97	99	93	13	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
98	120	138	5	DAVID LEE MURPHY MCA 11044 (10.98/15.98) [CS]	OUT WITH A BANG	98
99	117	107	3	VARIOUS ARTISTS WORD 0604/EPIC (9.98/15.98)	MY UTMOST FOR HIS HIGHEST	99
100	81	82	9	PERFECT STRANGER CURB 77799 (9.98/15.98) [CS]	YOU HAVE THE RIGHT TO REMAIN SILENT	68
101	118	97	3	FOURPLAY WARNER BROS. 45988 (10.98/16.98)	ELIXIR	97
102	142	161	3	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) [CS]	A BOY NAMED GOO	102
103	101	94	79	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
104	96	81	11	NEIL YOUNG ● REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
105	93	84	32	SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98) [CS]	ROTTING PINATA	58
106	112	118	13	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
107	110	92	45	NIRVANA ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
108	98	88	12	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33

○ 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. [CS] 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
109	125	103	8	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYNS...AND THEN SOME	81
110	121	113	61	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) [RS]	CREEPIN ON AH COME UP (EP)	12
111	122	100	25	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
112	111	99	45	TOM PETTY ▲ ³ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
113	119	109	95	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
114	105	96	50	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
115	104	95	10	TRIPPING DAISY ISLAND 524112 (10.98/15.98) [RS]	I AM AN ELASTIC FIRECRACKER	95
116	113	102	80	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
117	106	110	8	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	44
118	116	98	42	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
119	124	119	195	PEARL JAM ▲ ³ EPIC 47857* (10.98 EQ/16.98) [RS]	TEN	2
120	127	139	6	BRYAN WHITE ASYLUM 616122 (9.98/15.98) [RS]	BRYAN WHITE	120
121	128	122	28	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
122	108	101	4	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	101
*** HOT SHOT DEBUT ***						
123	NEW ►		1	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	123
124	130	115	23	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) [RS]	HOME	78
125	123	117	72	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
126	129	129	147	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
127	109	89	15	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
128	114	85	11	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
129	136	135	82	SARAH MCLACHLAN ▲ NETWERK 18725/ARISTA (9.98/15.98) [RS]	FUMBLING TOWARDS ECSTASY	50
130	143	131	52	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
131	141	128	44	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
132	138	123	5	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) [RS]	KORN	123
133	146	143	50	R.E.M. ▲ ⁴ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
134	115	91	8	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
135	107	108	15	NINE INCH NAILS NOTHING/TWINTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
136	126	114	21	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
137	131	124	66	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
138	NEW ►		1	STYX A&M 540387 (10.98/15.98)	GREATEST HITS	138
139	160	168	27	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
140	154	185	3	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) [RS]	HOME	140
141	168	188	6	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	141
142	133	112	115	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) [RS]	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
143	140	149	51	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
144	132	104	27	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
145	137	126	41	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
146	179	179	3	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) [RS]	RELISH	146
147	134	121	35	BROWNSTONE ▲ M.J. 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
148	NEW ►		1	SOUNDTRACK MCA 11231 (10.98/17.98)	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR	148
149	135	130	14	ROD STEWART ● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
150	139	116	4	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	95
151	150	158	78	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
152	156	146	46	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
153	157	156	238	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6

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
154	164	148	4	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) [RS]	HONOR AMONG THIEVES	107
155	180	—	2	TAKE THAT ARISTA 18800 (9.98/15.98) [RS]	NOBODY ELSE	155
156	155	150	7	311 CAPRICORN 40241 (9.98/16.98)	311	56
157	148	136	10	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) [RS]	AZZ IZZ	117
158	151	141	91	COUNTING CROWS ▲ ³ DGC 24528/GEFFEN (10.98/15.98) [RS]	AUGUST & EVERYTHING AFTER	4
159	147	120	26	ELASTICA DGC 24728*/GEFFEN (10.98/16.98) [RS]	ELASTICA	66
160	161	153	47	BON JOVI ▲ ³ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
161	145	125	16	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) [RS]	BONAFIDE	79
162	144	147	63	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	5
163	162	159	45	AEROSMITH ▲ ² GEFFEN 24716 (12.98/17.98)	BIG ONES	6
164	153	155	290	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
165	165	163	156	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
166	152	140	201	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
167	149	137	28	SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
168	103	—	2	PET SHOP BOYS EMI 34353* (26.98)	ALTERNATIVE	103
169	193	—	20	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
170	158	160	96	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) [RS]	CANDLEBOX	7
171	172	162	96	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
172	167	151	23	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
173	175	167	12	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
174	196	—	60	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
175	173	133	4	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98) [RS]	REAL BROTHAS	128
176	159	127	26	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
177	170	152	7	THE JAZZMASTERS JVC 2049 (9.98/15.98) [RS]	THE JAZZMASTERS II	132
178	171	142	8	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	71
179	176	189	34	WADE HAYES ● COLUMBIA 66412 (9.98 EQ/15.98) [RS]	OLD ENOUGH TO KNOW BETTER	99
180	166	169	7	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98) [RS]	JEFF CARSON	152
181	RE-ENTRY		101	GIN BLOSSOMS ▲ ² A&M 21503 (9.98/13.98) [RS]	NEW MISERABLE EXPERIENCE	30
182	187	174	197	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
183	181	166	94	ACE OF BASE ▲ ⁸ ARISTA 18740 (9.98/15.98)	THE SIGN	1
184	191	170	5	DEL AMITRI A&M 311 (9.98/15.98)	TWISTED	170
185	178	165	29	SOUNDTRACK ● RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
186	169	157	15	SOUNDTRACK CAST ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
187	163	134	3	RON KENOLY INTEGRITY 02392 (11.98/17.98) [RS]	SING OUT WITH ONE VOICE	134
188	198	180	45	DES'REE ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) [RS]	I AIN'T MOVIN'	27
189	183	176	7	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	REDNECK TEST VOLUME 43	155
190	174	144	12	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
191	177	173	4	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98) [RS]	SCENT OF ATTRACTION	151
192	188	187	5	BROTHER CANE VIRGIN 49564 (10.98/15.98) [RS]	SEEDS	184
193	186	186	24	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
194	NEW ►		1	TERRI CLARK MERCURY NASHVILLE 526991* (10.98 EQ/15.98) [RS]	TERRI CLARK	194
195	RE-ENTRY		18	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/16.98)	IMMORTAL BELOVED	63
196	182	145	11	HUM RCA 66577 (7.98/15.98) [RS]	YOU'D PREFER AN ASTRONAUT	105
197	NEW ►		1	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD 5573 (10.98/15.98) [RS]	JARS OF CLAY	197
198	192	172	43	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
199	194	182	44	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
200	NEW ►		1	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 78	Brother Cane 192	Faith Evans 25	The Jazzmasters 177	MokenStef 157	The Presidents Of The United States	Boys On The Side 167	Toadies 79
311 156	Brownstone 147	Filter 82	Jodeci 21	Monica 51	Of America 62	Clueless 86	Tripping Daisy 115
Abba 130	Jimmy Buffett 29	Foo Fighters 40	Elton John 111	John Michael Montgomery 26	Primus 63	Dangerous Minds 1	Shania Twain 7
Paula Abdul 106	Bush 18	Fourplay 101	Montell Jordan 49	Lorrie Morgan 73	Queen 165	Desperado 56	Twinz 64
Ace Of Base 183	Tracy Byrd 117, 137	Jeff Foxworthy 8, 66, 189	Junior M.A.F.I.A. 17	Alanis Morissette 3	R.E.M. 133	Don Juan Demarco 136	Van Halen 84
Aerosmith 163	Candlebox 170	Kenny G 126	Ron Kenoly 187	Van Morrison 108	Raekwon Guest Starring Tony Starks	Empire Records 68	VARIOUS ARTISTS
After 7 60	Jeff Carson 180	Vince Gill 174	Korn 132	David Lee Murphy 98	(Ghost Face Killer) 33	Forrest Gump 87	Amazing Grace: A Country Salute To Gospel 200
Alabama 122	Eric Clapton 139	Al Green 141	Alison Krauss 47	Naughty By Nature 127	Rancid 54	Friday 67	Classic Disney Vol. 1 - 60 Years Of Musical Magic 172
All-4-One 39	Terri Clark 194	Goo Goo Dolls 102	Cyndi Lauper 109	Nine Inch Nails 103, 135	Collin Raye 46	Immortal Beloved 195	Jock Jams Vol. 1 30
Jon B. 161	Collective Soul 35	Alan Jackson 162	Tracy Lawrence 143	Nirvana 107, 166	Real McCoy 61	The Lion King 95	Love Songs From The Movies 70
Regina Belle 123	Counting Crows 158	Alan Jackson 162	Annie Lennox 37	The Notorious B.I.G. 75	The Rembrandts 57	Mortal Kombat 10	My Utmost For His Highest 99
John Berry 193	The Cranberries 43, 142	Enigma 153	Live 11	Offspring 74	Rusted Root 58	Pocahontas 22	
Better Than Ezra 44	Sheryl Crow 55	Enya 182	Luniz 38	ORIGINAL LONDON CAST		Pulp Fiction 76	
B.G. Knocc Out & Dresta 175	D'Angelo 42	Melissa Etheridge 89	Mack 10 69	Phantom Of The Opera Highlights		The Show 6	Weezer 41
Bjork 97	Deep Blue Something 140		Madonna 152			To Wong Foo, Thanks For Everything! Julie Newmar 148	Bryan White 120
Blackhawk 151	Deep Forest 190		Mad Season 176	Joan Osborne 146		SOUNDTRACK CAST	White Zombie 24
Blessid Union Of Souls 124	Del Amitri 184		Dave Matthews Band 14			Pocahontas Sing-Along (EP) 186	George Jones And Tammy Wynette 173
Mary J. Blige 145	Des'ree 188		Edwin McCain 154			Sponge 105	Xscape 28
Blind Melon 71	Celine Dion 171		Reba McEntire 125			Bruce Springsteen 121	Yanni 116
Blues Traveler 12	The Dove Shack 92		Tim McGraw 83			Rod Stewart 149	Neil Young 104
Bon Jovi 50, 160	Eagles 45		Brian McKnight 32			George Strait 199	
Bone Thugs-N-Harmony 5, 110	Elastica 159		Sarah McLachlan 129			Styx 138	
Boyz II Men 27	Ty England 150		Natalie Merchant 15			Take That 155	
Brandy 65	Enigma 153		Michael Jackson 19			John Tesh 144	
Brooks & Dunn 114	Enya 182		Alan Jackson 162			TLC 4	
Garth Brooks 23	Melissa Etheridge 89		Jars Of Clay 197				

INTERSCOPE'S TOADIES HOP UP CHARTS

(Continued from page 13)

based hard rockers reach No. 1 on the Heatseekers chart Sept. 9 and crack the top half of The Billboard 200 the following week at No. 96, making the act Heatseekers Impact Artists. The album, released Aug. 23, 1994, debuted on The Billboard 200 six weeks ago at No. 200 and has sold more than 118,000 units to date, according to SoundScan.

"The key thing was really about [A&R executive Ray Santamaria] and the band's patience in not getting ahead of themselves and really letting this develop in a credible, natural way," says Steve Berman, head of marketing and sales at Interscope. "It's really about record business 101 and a song that would not die."

The label's plan from day one was to hold off on Toadies' strongest song, the current single "Possum Kingdom," until the band had some touring under its belt and a few songs at radio to build momentum at album rock and modern rock radio.

"We never wanted to blast out with a hit song right away," says Santamaria, who signed the band to the label. "We knew that 'Possum Kingdom' was the right song, but we wanted to gradually build a buzz, and luckily the band was patient enough to let us do that. If we came out with 'Possum Kingdom' a year ago, I don't know what would've happened. This way, they did two tours and had a few songs out before 'Possum Kingdom' took hold."

The first song issued to radio was "Mister Love," which was serviced to metal and college radio along with the complete album in August 1994. One month later, the label serviced "Backslider" to album rock radio. In December, a Christmas song, "Santacide" with "Possum Kingdom" as the B-side was serviced. However, it wasn't until January that Interscope aggressively promoted the latter track at album and modern rock radio.

Now, with modern rock airplay kicking in at full force and album rockers backing off a bit on "Possum Kingdom," several album rock programmers have picked up on "I Come From The Water" on their own. Rob Tarantino, who

handles national rock promotion at Interscope, says the label is deciding whether it will officially service the song to modern rock radio.

This week, "Possum Kingdom" jumps nine positions to No. 16 with a bullet on Modern Rock Tracks and is No. 17 on Album Rock Tracks. The song peaked on Album Rock Tracks at No. 9 Sept. 2.

Album rockers WXTB Tampa, Fla., and WAAF Boston were the first two stations to embrace Toadies, according to Tarantino.

"The best part about this song is it doesn't go away," he says. "[WXTB PD Greg Mull] was on 'Possum Kingdom' in December, and there's still a lot of life left to it."

Part of the group's appeal is "Possum Kingdom's" dark, haunting, and angry sentiments ("Do You Wanna Die?") and chunky guitar antics, which are characteristic of the rest of the album.

The song, like a campfire tale, is about a psycho at a lake called Possum Kingdom, nestled outside of Fort Worth (The Modern Age, Billboard, Sept. 16).

Marco Collins, music director at modern rock KNDD Seattle, says it's the juxtaposition of the dark lyrics and the upbeat rhythm that makes it so appealing.

"We've consistently been getting requests on this tune," he says. "Whenever you put that contradiction of dark and lighthearted together, it's very appealing. The lyrics are dark, but the song has a lighthearted vibe."

Singer/guitarist Todd Lewis says the angry tone of the record partially stems from his being the son of a Baptist preacher.

"I'm not really rebelling against that," he says. "I got over that at age 16. It's more about looking back on what shapes your thinking and writing about what twisted things were put on you as a little kid, like the whole thing about worrying about dying and going to hell and that kind of stuff."

On the video front, beginning Monday (18) MTV will increase rotation on the clip for "Possum Kingdom" to

"stress" rotation. The band has already appeared on the network's "120 Minutes" in late August.

Constant touring, coupled with the radio airplay, has also helped "Rubberneck."

Before the album was released, Toadies toured in markets where radio was supporting the band, beginning with several dates in Tampa. Then the band went out with Samiam in September and October (Popular Uprisings, Billboard, Sept. 17, 1994) and Big Chief in November and December of 1994. The band also played several conventions in 1994, including the New Music Seminar and South by Southwest.

This January, Toadies embarked on their first tour with Bush before heading out with All. They also appeared at several radio station-sponsored shows this spring and summer and headed back out with Bush again. The second trek with Bush ends Oct. 2. Additionally, Toadies are already scheduled to play modern rock KROQ Los Angeles' Christmas show this year.

Being on the road in a van for more than a year has apparently taken its toll on the band.

Lewis says that playing the larger, less intimate venues it has with Bush and dealing with Bush's overzealous security entourage has made their days on the road "frustrating."

"We love the meet and greets, but it's frustrating because we can't get through to the people we want to in these big venues and with Bush's security people around," says Lewis. "We're like the red-headed stepchild... We haven't had much fun at all and no days off."

Fun or not, the tours with Bush helped spark sales of "Rubberneck," according to Hugh Jones, marketing director at the three Seattle-area Cellophane Square stores.

"This is a good example of a good live act that gradually built in a grass-roots way through endless touring," says Jones.

Lewis says he and bandmates Lisa Umberger (bass), Darrel Herbert (guitar), and Mark Reznicek (drums) look forward to playing smaller clubs again with some of the indie rock bands they grew up with. Braniac and Baboon on Grass Records, the Dutch East India-distributed label that released Toadies'

first album, the EP "Pleather" in 1993, are on the top of Lewis' list of dream touring mates.

"Don't get me wrong," says Lewis. "We wouldn't be able to afford to do this if we were still doing the indie thing. We couldn't have quit our jobs and still have food to eat. But, there are times when we go into a club in a cool little place, and we can't even play there."

Lewis says the band also hopes to get the White Zombie/Ramones tour, for which it was being considered at press time.

Before Toadies' Grass Records debut, the band built a strong following by touring locally and selling a two-song tape of the songs "Dig A Whole" and "I Hope You Die" at local stores and at gigs in 1990. The Dallas-based recording studio-turned-record label Crystal Clear Sound helped the band distribute the tape to 13 Sound Warehouse stores in the Dallas/Fort Worth area.

Then, in 1992, the band released an EP, "Velvet," on its own. Most of the songs from "Pleather," which sold more than 1,400 units, according to SoundScan, and "Velvet" are on "Rubberneck."

WORD'S PETRA THRIVES AMID NEWCOMERS

(Continued from page 13)

"I look at this as a breakthrough for Christian music, because it allows people who follow those charts to understand the impact these records are making," says Petra founding member Bob Hartman. "That to me is where it's significant—telling people who may not be aware of Christian music that there are some significant sales happening. That's a good thing."

"No Doubt" was released to mainstream retailers Aug. 22 under Word's distribution agreement with Epic. Four days later, the album went to the Christian bookstore market.

According to SoundScan, "No Doubt" sold 9,995 units last week—with almost all the sales occurring in Christian outlets.

In addition to earning Heatseeker Impact status, "No Doubt" won Pacesetter honors last week for achieving the chart's greatest percentage increase in unit sales. This week, the title moves to No. 91.

"Over the five years that Epic and Sony and Word have had a distribution relationship, Petra has consistently proven themselves to be not only a favorite with fans in the [contemporary Christian] world, but one of the strongest sellers of [Christian] music through mainstream accounts," says Epic product manager Heidi Brown Lewis. "When 'No Doubt' came along, Sony distribution and Epic were really ready to take that as a high-priority release and make sure that we had it positioned as broadly as we could in the mainstream market. And of course, Word does an amazing job of making sure the [Christian] market is fully wired to accept a new Petra release."

Dean Arvidson, VP of marketing for Word Records, attributes brisk sales to several factors. "All summer long we had been distributing special sneak-preview cassettes at all the major [Christian] festivals and most of the major youth events. We distributed over 120,000 copies at these events. They are o-card designed, and the back of them has a coupon good for \$2 or \$3 off the product. We don't know what the numbers are coming back on those coupons yet."

Arvidson says radio has also played a key role in the album's launch. "We've had great support at radio," he says. "The day of the street date we had a radio special for both [Christian] AC radio and [Christian] rock radio that aired on 480 stations."

As is common in the Christian music market, Word released two singles simultaneously from the album. "Right Place" was released to Christian rock stations, and the album's title cut was released to Christian AC radio.

"Retail was also an area that stepped up the plate," Arvidson says. "On the street date, we had stores merchandised heavily and a big announcement of the record hitting across the country. We also had a special event in Houston that kicked off the release of the record with 1,500 people at an in-store at Theophilus [Bible Store]."

The in-store appearance tied into the band's concert at George R. Brown convention center, which drew 8,000 attendees. Arvidson says plans call for additional in-stores in key markets on the band's fall tour.

While Word worked Christian retailers, Epic primed the mainstream for the release. "The most important thing we did with 'No Doubt' was we had advance meetings with several of our main retailers," Brown Lewis says. "Bob Freese, VP of national accounts, targeted his advance sales presentation to those accounts he knew would really work well with Petra."

Brown Lewis says Epic serviced its field staff with kits on Petra that included buttons and other items to introduce the band's release. She also says Epic plans to support "No Doubt" during Petra's fall and spring tours with pricing and positioning at mainstream retail.

Arvidson says the fall tour, which includes 15 European dates in October as well as U.S. shows, will keep propelling the album's sales. "The band has a great new live show that has been sparked by their most recent new member [guitarist David Lichens]," he says. "That's contributing immediately to the whole energy around this new

project. They're out working real hard already."

Hard work is a phrase that's been synonymous with Petra for years. The band was formed 23 years ago by Hartman and some friends attending Bible school in Fort Wayne, Ind. "We felt like there was a need to play rock music with a Christian message," Hartman says. "We felt a lot of people would benefit from hearing the message in the context of the type of music they really liked to hear."

Hartman says the group began touring nationally after the release of its first record in 1974 but admits the early years were rough. "It was very slow at first because the style of music was limited [by] how many churches wanted to be involved with it."

Over the years, the group's membership has changed. The current lineup includes drummer Louie Weaver, who has been with Petra since 1982; lead vocalist John Schlitt, who joined in 1985 (Schlitt's first solo album, "Shake," was released earlier this year); bass guitarist Ronny Cates, a member since 1987; keyboardist Jim Cooper, who joined in 1993; and lead guitarist Lichens, who joined last spring after Hartman decided to come off the road.

"It was time for me to change direction and devote more focused time on the writing aspect and the recording aspect," Hartman says. "It freed me up to do what I do best, which is formulate direction and write for the band."

"No Doubt" is Petra's 20th album. "This new record is more current," Schlitt says. "It still has that Petra feel... but you have to be like a young tree and bend with the wind of musical styles. [But we] always stand strong with the Christian message. That's what makes a Christian band different from any others."

Brown Lewis says this record will satisfy old fans and win the band new ones. "This particular record holds a lot of excitement for their fan base as well as possibly some new fans due to the addition of a new member and a harder-edged sound," she says.

WORKOUT VIDEOS LOSING RETAIL STEAM

(Continued from page 6)

stores with "Great Changes." The video, priced at \$16.95, arrives in stores Nov. 7.

WarnerVision plans to target the Richard Simmons crowd, which executive VP Brian Marino describes as "the deconditioned market."

"All of our research says there is a lot of sales potential from the motivated beginner," says Marino. "Simmons talks to that market, and we think Carnie will, because she's motivational."

Not a fitness expert herself, Wilson will be joined on the tape by Idrea, who was the host of the late '80s video series "Women At Large."

BMG Video is relying on the motivational skills of former "Dallas" star Linda Evans to sell her exercise tape, "The New You," due out next year. "We know the problem with celebrity tapes, and we want to take the time to establish her as a credible fitness spokesperson," says BMG marketing manager Michelle Fiddler.

Evans has opened several fitness centers throughout California and has developed an exclusive line of exercise equipment with Cybex to raise her fitness profile.

Anchor Bay Entertainment will of-

fer Yvette Mimieux in a yoga tape available later this month for \$14.98.

But other companies, including LIVE Entertainment, PolyGram Video, and GoodTimes are abandoning the celebrity tape market.

"I still think the formula works if you pick the right people," says GoodTimes senior VP Jeff Baker. "If Demi Moore did a tape, it would probably do well, but she'd probably want a \$12 million advance."

Baker says that GoodTimes isn't "out chasing celebrity deals," and is relying on its Richard Simmons franchise.

After a less than successful run with skating champion Nancy Kerrigan, PolyGram is concentrating on its Reebok trainer series, according to senior VP of sales and marketing Bill Sondheim.

LIVE has no plans to make its "Get Up And Dance With Paula Abdul" into a series. The tape hit stores Sept. 5, priced at \$14.98.

LIVE sold a "little less than 100,000 units," according to a source at the company. "We did OK," she says, "but everyone is getting out of the celebrity tape market, and it will be the only one for us."

NEW ALBION'S NEW AGE SPIRIT

(Continued from page 41)

contemporary music, and it's not bore-you-to-bliss new age. It's more compelling than that."

Getting New Albion's albums into stores properly was a bugaboo Reed faced often in previous years—a bane familiar to nearly every indie label. "Surviving distribution problems has been the biggest challenge," Reed says, noting that when his past distributors, JEM and New Music Distribution Service, went out of business in the mid-'80s, it cost him thousands of dollars. Most recently, New Albion was distributed by REP for two years, but that company's pop focus didn't always suit the label, Reed says.

The Harmonia Mundi relationship looks to be the ideal fit, according to Reed. "Harmonia Mundi is run by musicians and music lovers who know the history of the music," he says. "If we make a good record, they'll know it, be excited by it, and help us make the most of it."

According to Gomez, Harmonia Mundi's plans to increase New Albion's visibility should ultimately double the label's sales. "People will listen to New Albion a lot more closely now," Gomez says. "In the past, some people might not have given the label a chance, because they might have felt the music was too 'West Coast,' or retailers might just not have known where to put the records, because the music wasn't easily categorized."

Chris Taylor, manager of HMV Records in downtown Boston, which sold nearly 500 copies of Satoh's "Toward The Night," agrees that the link with Harmonia Mundi should be a boon to New Albion: "It's definitely a good move on New Albion's part. Of all the independent classical companies, Harmonia Mundi is the best, and what they do with early and contemporary music goes over very well here."

An indicator of how people are catching up to New Albion's prescient taste-making stems from the fact that many of the composers first documented by New Albion have graduated to major labels and more mainstream success. This includes Adams, who has gone on to international fame for such operas as "Nixon In China," recorded for Nonesuch. Also, Harrison's music now receives more symphony performances. And, though once scarce, Cage albums are now legion across various labels.

Some of New Albion's stock company of repeat performers—including Ensemble PAN, guitarist David Tanenbaum, trombonist Stuart Dempster, pianist Margaret Leng Tan, soprano Joan La Barbara, the Rova Saxophone Quartet, and Cuarteto Latinoamericano—have also begun to record for other, larger labels.

Having his "children" leave the nest, as it were, is all well and good, according to Reed. "If the artists do better elsewhere than they did with

New Albion, it makes me look good," he says. "If not, it makes me look even better."

Albums from New Albion in 1995 include a definitive, 25th-anniversary recording of Terry Riley's landmark minimalist composition, "In C"; an arresting collection of modern tangos, "Incitation To Desire," from the late pianist Yvar Mikhashoff; "Annum Per Annum," a recital of organ music by Pärt, Cage, and Giacinto Scelsi from Christoph-Maria Moosman; the newest album from Ensemble PAN, "Unseen Rain," which includes contemporary composer Robert Kyr's musical settings of 14th-century poetry; and, released Tuesday (12), a fusion of Persian folk music and Western classical tradition by composer Reza Vali.

Future albums from New Albion include a set of early 20th-century French art songs from soprano Darynn Zimmer, due in October; a song cycle from saxophonist/composer Steve Lacy scheduled for November; and two albums due in early '96 from the Berkeley Symphony—one of the music of American Peter Scott Lewis and the other of Swiss composer Frank Martin.

Characterizing the uncommon, enthusiastic intimacy his staff has with such projects, Reed says, "We're a lot like a small press. There's a lot of love and care that goes into these records."

COLUMBIA'S PRESIDENTS WORK THE ROAD

(Continued from page 13)

The Presidents became Heatseekers Impact Artists Sept. 16 when its album broke into the top half of The Billboard 200 at No. 94 after spending three weeks on the Heatseekers chart.

The album was originally released on indie label PopLlama in March. Columbia signed the band, remixed six of the album's songs, and rereleased it July 25.

"It was a simple, but well-executed plan," says Fletcher. "We put them on what was probably the most successful promotional tour we've ever done. Because of the band's flexibility and creativity, they can play in a variety of situations. They are probably the most cooperative band we've ever worked with in terms of their ability to do promotion and make it work."

The band played more than 50 shows during the three-week, 15-market promotional tour, including performances on Third Street Promenade in Santa Monica, Calif., Pink's hot dog stand in Hollywood, Calif., and Washington Square Park in New York, which was just one of the band's five gigs in the Big Apple that day.

"We really tried to focus the promotional tour on the public, although radio and retail people were invited out too," says Fletcher.

At most of the shows, coupons were handed out to fans for money off the album at a local retail store. The label also listed the album at its low artist development price of \$11.98 for the CD and \$7.98 for the cassette. Fletcher says Columbia uses this pricing strategy selectively.

With such modern rock stations as KROQ Los Angeles, WHFS Washington, D.C., and KNDD Seattle supporting the band early on, "Lump" soon became a top-requested song at stations nationwide.

This week, "Lump" climbs three spots to No. 4 on the Modern Rock Tracks chart and five spots to No. 28 on

Album Rock Tracks.

"It's a highly reactive record," says Fletcher. "It got immediate phones and retail wherever we saw airplay. Look at SoundScan—our four week trend is 5,900, 7,900, 11,000, and 14,000 units."

According to SoundScan, the album has sold more than 48,000 units to date and the PopLlama version has sold more than 5,000 units.

Marco Collins, music director at KNDD, says the Presidents were highly requested even before the station ever played "Lump."

"We started playing it from the PopLlama release because of the phones," says Collins. "They've been playing around here for some time."

Collins says that the main appeal with the Presidents is that the album is a refreshing break from the issue-oriented, angst-ridden rock that has taken over the airwaves.

"It's not as heavy as half of what's been going on for the last five years," says Collins. "To me, this band fills the void left by the Violent Femmes or They Might Be Giants."

With irreverent songs like "Kitty," about the mood swings of our favorite felines, and "Peaches," about the virtues of that fruit, the Presidents attempt, and succeed, at putting fun back into music.

"Every since I was a kid, I'd make up songs about pigs, monkeys, and chickens with my brother," says Ballew, who plays a two-string bass. "In years of writing songs, when I couldn't think of lyrics I went back to the monkey thing. I resisted it for a while, because I always wanted to write 'regular' songs. Then I got together with Mark Sandman from Morphine, and it loosened the floodgates for me. I decided not to censor myself anymore, and I let all the animal imagery come flying out. It's pretty much out now."

Ballew collaborated with Sandman, who also plays a two-string instrument,

in 1992 and 1993 and toured as part of Beck's band. The two other Presidents are Dave Dederer, who plays a three-string guitar, and former Love Battery and Skin Yard drummer Jason Finn.

Josh Sarubin, director of A&R at Columbia, says it wasn't just the band's comic approach that attracted him to the band.

"They are really good players. Even though they're playing stranger instruments, they can pull it off and play really well," he says. "And, I think people want to hear something that is fun and not all gloom and doom. As Chris says, they are entertainers first, and that's the most important thing to them, to have fun. That's what their shows are all about."

Hugh Jones, marketing director at the three Seattle-area Cellophane Square stores, agrees.

"They are the shit right now," says Jones. "They've been our No. 1 seller since it came out on PopLlama. Their live show is what I think made them... Lyrically, they have a pretty sarcastic edge. It's not just dopey and cutesy."

Jones likens the Presidents to fellow Seattle natives Young Fresh Fellows. "The buzz in town was that band didn't make it because it was too novelty, and I think that's probably true," says Jones. "But with the Presidents, they have been able to make it over that hump. I can't put my finger on it, but maybe it's because if you choose not to tune into the lyrics, it's still a great rockin' record."

When the Presidents return from the European press, radio, and retail promotion tour it's in the midst of, it will embark on its first headlining club tour from Thursday (21) through Oct. 9 and head out on a second trek in November.

While Fletcher says the label hasn't decided what the second single will be, KROQ has already begun playing "Kitty."

CHRYSLIS ACT SHARA NELSON

(Continued from page 13)

building song with lush strings arranged by Nick Inman, who also provided arrangements on "Unfinished Sympathy."

"It's a very emotive track to sing," says Nelson. The song was also recorded in a purely orchestral version, which will be added to the single. "We recorded that with a full orchestra in Dublin," says Nelson. "For me, as a singer, it was really difficult to follow someone waving a stick around!"

"Friendly Fire" was produced by Mike Peden and recorded in London's Whitfield Street Studios, with assistance on some tracks from Jah Wobble and Tim Simenon. Nelson says the recording "didn't feel like a second album. This time it's been like making a first record all over again. A lot of artists have problems when they get to the second album; I didn't find that."

Nelson's first solo album, "What Silence Knows," was released to critical acclaim in 1993 and was nominated for the following year's Mercury Music Prize. Sales in the U.K. were approximately 100,000 units, says Cooltempo, with total worldwide sales amounting to 250,000. Particularly disappointing was the performance in the U.S., where the album created less of an impact than expected. The single "Down That Road" gained significant airplay, but it did not sell well.

Cooltempo label director Ken Grunbaum expects bigger things for the new album. "Firstly, Shara's much more confident about herself—she's really proud of this record. Also, there were a lot of changes going on at Chrysalis in the U.S. around the time [of the first release], and to a certain degree this got lost between the cracks."

With the resumption of normality at Chrysalis in the U.S. and the endorsement of EMI president/CEO Davitt Sigerson, hopes are high for the February release of "Friendly Fire."

Nelson remains philosophical about the U.S. reception for "What Silence Knows" and is realistic about the upcoming album: "In the case of America, it was never going to be easy. [My music] is such a mixture things, it's

hard to digest. I never have any expectations about what I do. It's the situation around it that will determine what the album does."

Adds Grunbaum: "This doesn't fit easily into the existing pigeonholes; it's not urban, not alternative. Yet we could be surprised how it performs. Who would have said, for example, that Portishead's 'Sour Times' would have made it onto the radio?"

Press coverage plays a big part in Cooltempo's plans for promoting Nelson, who, while not exactly a reluctant interviewee, has acquired a reputation for being a private individual. "I don't find [interviews] distasteful. Yes, I am a private person, but at the same time, I'm an artist, and I've got to spend time letting people know what I've just been doing in a studio for the last 13 weeks."

Nelson came to prominence with Massive Attack, and much has been made of her connections with the scene from Bristol, England; a flood of articles has linked her with Massive Attack, as well as Portishead, Tricky, and anyone else remotely connected with Bristol. Yet Nelson lives in London, and her solo work is a world away from the trip-hop that continues to overflow the reviews pages here.

Grunbaum, who is executive producer of "Friendly Fire," says, "We're going to work on getting people to know Shara a bit more, mainly through live work and press. We'll be looking for airplay, and 'Rough With The Smooth' is already on Radio 1. But Shara makes more than just radio records."

Equally important, despite some of the dance influences on the album and Cooltempo's heavy leanings toward clubland, remixes will not be central to the plot. "We've always been loath to do house mixes of Shara. She's not a club diva."

Despite having sold nearly a quarter of a million records, Nelson manages her own affairs and, at the moment, has no intention of hiring a manager. "It's a big step to take, and it's something I don't want to do and then have to get out of."

HOUSE PANEL OKS PERFORMANCE RIGHT

(Continued from page 6)

paper (Billboard, Sept. 16), part of its information superhighway blueprint plan, the National Information Infrastructure.

BMI and NMPA have endorsed the white paper, and ASCAP spokesman Bill Thomas said, "The feeling over here about it is very good, although we are still studying the report in detail."

Frances Preston, president/CEO of BMI, said in a statement that the

report "charts a sensible and balanced path through the challenges brought on by immense technological change and the interests of creators of intellectual property."

Edward P. Murphy, president/CEO of NMPA, applauded the report, especially the "strict liability" approach for the application of copyright law to online services. "There are too many holes in the Internet," he said.

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U.K.s BLUR MAKES VIRGIN DEBUT IN U.S.

(Continued from page 1)

bum "The Great Escape" Sept. 26, the band's management and executives at its new American label, Virgin, are optimistic that Blur's continued success in the U.K., the growing acceptance of British bands at modern rock radio, and the new label affiliation will help Blur finally gain significant recognition stateside.

Along with such bands as Pulp, Sleeper, and Elastica, Blur has been identified as part of a new generation of "Britpop," for its fascination with the British way of life, British pop-song traditions, and the mod style of the '60s.

Originally known as Seymour, Blur was signed in 1990 to Food Records, an imprint funded by EMI and run by Andy Ross and Dave Balfe, once the drummer of the Teardrop Explodes.

In 1994, Balfe sold his share to EMI, and Food is now a boutique label marketed and distributed by EMI's Parlophone.

Blur's first two albums, "Leisure" and "Modern Life Is Rubbish," established its credentials as an indie band in the U.K., but it was with 1994's "Parklife" that the band achieved its breakthrough. The singles "Girls And Boys," a pastiche of mindless Eurodisco, and "Parklife," a cheeky slice of north London social comment, firmly established the group.

In the U.K., "Parklife" has been certified triple platinum with sales of more than 900,000; the two previous albums achieved gold status with sales of 100,000.

However, the story is less impressive in the U.S., where Blur's previous albums have been issued by SBK/EMI. "Leisure," which reached No. 20 on Heatseekers, has sold more than 95,000 copies. However, instead of building on the debut's modest success, "Modern Life Is Rubbish" has sold only 33,000

units, according to SoundScan. With "Parklife," the band rebounded somewhat, with sales of more than 87,000. That album reached No. 6 on Heatseekers; the "Girls And Boys" single went to No. 4 on the Modern Rock Tracks chart.

But Blur's potential in the U.S. remains to be fully exploited, says the band's manager, Chris Morrison of CMO. "Blur needs a long-term development strategy in America. They need to establish a strong alternative presence," he says. "They definitely are an alternative band. EMI Records, at the time, was far more comfortable with pop acts, such as Wilson Phillips."

Virgin appears to be more in tune with the band's needs, Morrison adds.

The band moved over to Virgin in the U.S. after visiting the Los Angeles offices of the label in June.

Virgin executive VP of A&R Kaz Utsunomiya is a longtime fan of Blur and jumped at the chance of having the band move from SBK to Virgin.

"If Blur was on the open market, if they were available, I would have gone after the band," Utsunomiya says. "We were not in the position to sign Blur, but then all of a sudden we were given the chance, and we thought it was great."

While Utsunomiya has nothing but praise for the band, he acknowledges it will be a challenge to break Blur in America.

"This isn't like we are working their third album," he says. "We never had the chance to work with them before, so we don't know what went right and what went wrong."

As part of its plan to break Blur in the U.S., Virgin serviced import versions of "Country House" to college and modern rock radio before the track was officially shipped to radio Sept. 8.

Some programmers, including modern rock WBRU Providence,

R.I., PD Alexa Tobin, went out and bought the import single. Playing off the high-profile battle on the U.K. singles chart between Blur's "Country House" and Oasis' "Roll With It," she put both songs on the station the same week.

"So far Oasis is doing better," Tobin says. While she has yet to hear the entire Blur album, she says the climate may be slightly more open to Blur this time around. "There are some Britpop bands that are enjoying popularity, but it's not the flavor of the moment."

Modern rock WFNX Boston is also early on "Country House." Music director Laurie Gail says she is rooting for Blur. "We've always been a huge supporter of Blur and will continue to do so. Hopefully, it will happen for them this time."

Yet Gail says that some British acts still have a hard time becoming stars in America. "Some English bands have made some headway, but it's still kind of hard," she says. "It might be the Morrissey type of thing. They may be just too English."

A video for "Country House" has been made but has not yet been serviced to MTV or VH1. Virgin product manager Margi Cheske says the label is not sure of what to expect from the video outlets, which have not been hugely supportive of Blur in the past.

Cheske, however, is confident that the label will be able to take Blur "to the next level" in the U.S.

"One of the problems in the past is that the albums have been released in the U.S. much later than in the U.K.," Cheske says.

As Morrison points out, "Modern Life Is Rubbish" was delayed for several months. "As a result, we've always been one album behind in the States."

In the U.K., "The Great Escape" was released Sept. 11. "We original-

ly wanted a simultaneous release, but with the switch of labels, it made it impossible," Morrison adds. "In a way, the staggered release dates are helpful, because of their tour schedule."

As Cheske notes, the band is committed to touring the U.S. this time around, and that is essential to having success with the album.

Blur will initially stop in the U.S. for a short swing, from Sept. 25

through Oct. 10. The band will hit small venues in major markets, such as Washington, D.C., New York, Boston, Detroit, Montreal, Toronto, Detroit, Chicago, Minnesota, Seattle, San Francisco, and Los Angeles.

After the initial jaunt, the band will return to the U.S. in early 1996 for extensive touring in conjunction with the release of a second track to radio, which will likely be "Charmless Man."



by Geoff Mayfield

MONTH OF "MINDS": Make it four weeks in a row for the multi-artist soundtrack from "Dangerous Minds," as the set retains The Billboard 200's crown (182,500 units). The album holds at No. 1 despite a 12% drop in prior-week sales for the second week in a row. At No. 2, **Hootie & the Blowfish** (173,000 units) experience a 3% decline, despite their performance at the MTV Video Music Awards, but even with that erosion, the margin separating Hootie from "Minds" narrows from 16% to 5%. So who will be No. 1 next week? The answer might be neither of the above, as the Sept. 12 release schedule—which included **Red Hot Chili Peppers** and **Lenny Kravitz**—officially kicked off the industry's deluge of superstar releases that closes out each year. Nashville is getting in line for the holiday selling season, too, as Sept. 12 also saw the bow of a hits set by **Travis Tritt** and new ones from **Blackhawk** and **Sammy Kershaw**.

ON THE HORIZON: All of the titles mentioned above will bow on next week's chart, and the Peppers' second Warner Bros. album stands a chance to bow at No. 1 on the big chart. "It's hard to call whether their first-week number will be 180,000 units or 380,000," says the president of one competing label, but early reports from retail suggest cautious projections. If the Chili Peppers do snare the crown, it will be on the strength of sales at discount-oriented accounts, because its first-day sales at traditional music stores suggest a top-five, rather than a chart-topping, debut. Further, the album's early numbers might be misleading this week, because WEA experienced distribution lags in one region. What is certain, though, is that the new crop of titles from the Peppers, Kravitz, Tritt, and others will stimulate sales for a month that is traditionally slow for music dealers. And although boxed sets often miss The Billboard 200, early sales suggest that **George Strait's** four-disc set will see a hearty debut. The parade continues, as the Sept. 19 slate brings a new **Michael Bolton** and the sophomore set from hot country commodity **Tim McGraw**, whose lead single sits atop Hot Country Singles & Tracks. A key buyer at one barometer chain says not to be surprised if McGraw, who was one of country's big success stories in 1994, outguns pop veteran Bolton.

POST-AWARDS WINNERS: The wake of MTV's Sept. 7 Video Music Awards cablecast mirrors the sales pattern that we've seen over the past few Septembers. Most of the gains registered by acts who participated are not stunning when compared to the large wallops that follow such shows as the American Music Awards, the Grammys, and the two annual country award bashes (see story, page 6). But compared to the week's soft field—unit volume on The Billboard 200 is down about 8% from last week—most of the MTV beneficiaries look strong, but none more so than **Alanis Morissette** (153,000 units), who continues to look like the rookie of the year as she earns her third Greatest Gainer. Last week was the first time that Morissette saw a drop from prior-week sales. Aside from the MTV shot, she benefits from airplay of her new track, "Hand In My Pocket," which is picking up steam at modern rock and album rock stations.

Another MTV-related gain vaults **Silverchair** into the top 10 (12-9, 63,000). Although the band did not play during the awards program, it appeared on the preview show. Others who squeezed chart juice from the MTV awards are **TLC** (6-4), **Live** (13-11), **White Zombie** (27-24), **Weezer** (46-41), **Hole** (84-72), and **R.E.M.** (146-133), although the first two actually see small sales declines from prior-week tallies. As is true of other awards shows, playing the MTV gala means more to sales than does winning a trophy.

FOO MANCHU: **Foo Fighters**, led by former Nirvana skins pounder **Dave Grohl**, has a potent week, thanks to MTV Buzz Bin play, radio spins of the new track "I'll Stick Around," and tour exposure. The song debuts at No. 32 on Modern Rock Tracks, while the album zooms 54-40 on The Billboard 200, with a 20% sales increase. Another rock newcomer, the **Presidents Of The United States Of America** wins this week's percentage-based Pacesetter award, as a 29% boost earns a zesty 94-62 jump for the band's debut album (see story, page 13) . . . "The Tonight Show" helps lift **Joan Osborne** 179-146, while "The Late Show" assists **Faith Hill** (43-36) and **Annie Lennox** (41-37) but not **Collective Soul** (32-35).

PORTISHEAD'S 'DUMMY' WINS MERCURY MUSIC PRIZE

(Continued from page 13)

above the brighter pop sounds of "I Should Coco" by Supergrass and "Elastica" by Elastica, while Oasis's "Definitely Maybe" went out of the running early on, followed shortly after by Leftfield's charged-up techno extravaganza, "Leftism."

The Mercury Music Prize, now in its fourth year, is sponsored by telecommunications company Mercury Communications. It is decided by a panel of 10 music writers, critics, and experts; the organizers intend to make the award an equal to the Booker Prize for literature.

This year, the awards show featured a live performance of an excerpt from one of the nominated albums, James McMillan's "Seven Last Words From The Cross" performed by the London Chamber Orchestra. Jazz trumpeter Guy Barker, whose "Into The Blue" was also nominated, invited fellow nominee Van Morrison onto the stage for a rendition of "Moondance" with Georgie Fame. Morrison was nominated for his album "Days Like This."

The show is broadcast live nationwide by BBC Radio 1, while an edited version of the show went out later on the evening of Sept. 12. Press coverage of the event was minimal. The Times reported the winner as newsbrief item, although the quality newspapers, such as The Daily Telegraph and The Guardian, were expected to devote space to the winner later in the week. Creation

Records took out a front-page corner ad in The Times for the Oasis album, even though "Definitely Maybe" was not the winner.

The prize is supported by individual retailers, by the British Assn. of Record Dealers, and by the record companies' federation, BPI. A 10-track sampler is produced in the run-up to the competition, featuring a track from each nominee, and retailers have specially produced point-of-sale stands racking the albums and the sampler, which retails at 3.99 pounds (\$6.18).

Derek Moir, music buyer at John Menzies, which has 200 outlets in the U.K., says, "The Mercury sampler is basically selling because it's cheap. We rack it next to the other albums. Now Portishead's got a Mercury Music Prize 'Winner' sticker on the album, it'll go into the top 20. I wouldn't expect to see any more sales of the other acts from the prize."

Opinion is divided as to whether the Mercury Music Prize has a meaningful sales effect. Two years ago, Suede won the prize and were catapulted even further into the limelight, but, says Saul Galpern, director of their label, Nude Records, the sales increase was negligible.

"At the time when Suede won it, the prize was only two years old, so it's hard to tell. It's really an accolade more than anything. With Suede, we didn't see all

that much in terms of incremental sales. We'd already exceeded our sales limits. Most of the people who would have seen Suede because of the Mercury prize were music fans anyway and had already bought the album. What it did was to bring the album and the music back into focus, rather than the band, who had received a lot of publicity."

However, it is understood that last year's winner, "Elegant Slumming" by M-People, helped the band reach a wider audience.

At the ceremony, Portishead's guitarist Adrian Utley told Billboard the act was due to bring out an album, possibly in February. "It'll be the kind of thing we always do best—what comes naturally." Portishead remains firmly wedded to its Bristol roots, said Utley. "We've no intention of moving up to London. It's really nice to see people from the west country getting on," referring to themselves and Tricky from Bristol and PJ Harvey from Yeovil, Somerset.

Addressing the media after his win, a slightly shocked Portishead main man Geoff Barrow flanked by singer Beth Gibbons was still coming to terms with his win. "Music shouldn't be judged. There are 10 albums here, all of them personal. How can you say ours is best? I'm sure there's some bloke in his bedroom making a record on his organ that's as good as ours."

RICKIE LEE JONES BARES ALL ON NEW REPRISE SET

(Continued from page 1)

pop music.

Culled from several live performances during Jones' highly acclaimed 1994 concert tour, the 15-cut album places familiar songs, such as the 1979 top five breakthrough "Chuck E.'s In Love," in a stripped-down acoustic guitar and piano setting. Jones' only instrumental accompaniment on "Naked Songs" is provided by bassist Rob Wasserman, who performs on two tracks: "Chuck E.'s In Love" and the artist's interpretation of the Johnny Mercer pop standard "Autumn Leaves."

Other tracks on "Naked Songs" include top 40 hits "Flying Cowboys" and "Young Blood," as well as such distinctive Jones compositions as "Weasel And The White Boys Cool" and "The Last Chance Texaco."

In marketing "Naked Songs," Reprise is largely focusing on illuminating Jones' musical history. Currently in production is a documentary that will combine performance footage of songs from the album with narrative on Jones' life. Ethan Russell is directing the piece, which will be premiered next month at the Sundance Film Festival and may eventually go into theatrical release.

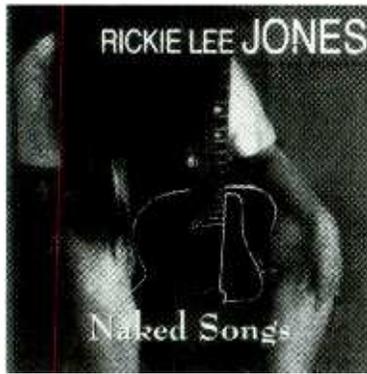
"Rickie has lived an extraordinary life," says Craig Kostich, senior VP of marketing and artist development at Reprise. "We believe that this film has the potential—both in its creative scope and content—to reach an audience far beyond her large base of longtime fans."

Kostich says video clips will be pulled from the piece and serviced to MTV, VH1, and other outlets upon its completion. Also, Jones will be the subject of a VH1 news feature on Tuesday (19).

On Sept. 5, the label issued a six-song promotional CD sampler to triple-A, AC, and college radio. At this point, "Autumn Leaves," which has not previously appeared on a Jones album, and "Stewart's Coat," from the 1983 EP "Girl At Her Volcano," are drawing primary attention from programmers.

"This record sounds great on the air, and our listeners are responding real well to it," says Ned Horton, PD of triple-A WRLT Nashville. "It's nice to have fresh alternate versions of songs like 'Stewart's Coat' and 'Chuck E.'s In Love' that sound current."

At the retail level, "Naked Songs" is expected to connect mostly with longtime fans. "She's certainly got solid name value and creative stature,



but I'm not sure that this album will do as well as an album of brand-new songs would," says Roy Burkert, buyer for Harmony House, a 37-store chain based in Troy, Mich. "That said, however, we intend to actively get behind the album, and it could translate into a good holiday gift item."

Reprise has also taken to the Internet to promote "Naked Songs," with a World Wide Web site that can be accessed within the label's larger site on the Web. The Jones site went up at

the beginning of September, and it offers sound bites from the album, photos of the artist, biographical information, and recent press clips.

On a more conventional note, Jones will embark on a concert tour that will take her to colleges around the U.S. Each show will be peppered with Q&A segments with the audience. "The intimacy of that kind of exchange with people is incredibly attractive and exciting to me," Jones says.

In keeping with the spirit of "Naked Songs," the singer will once again tour without a band. In fact, Jones says she does not foresee ever returning to a live band setting.

"I'm loving having full control of the music and how it sounds," she says. "With a full band, you become one of several pieces moving around, and you are sometimes at the mercy of someone else's interpretation of your songs. At this point in my life, I want my songs to be heard completely from my own perspective—with maybe a bass or violin as a complement."

Besides giving old favorites a fresh

face, the album succeeds in providing evidence of Jones' influence on a number of current artists, according to "Naked Songs" producer Russ Titelman.

"When you listen to all of these songs in one sitting and in such a simple context, the level of Rickie's impact is beyond argument," he says. "Without naming names, you can hear it in the vocal inflections of some and in the writing style of others."

In accessing her role in the grand scheme of pop music, Jones sighs and says that "[it makes] you acutely aware that you've been around for a long time. It's weird to realize that enough of life has passed so that you can be considered a part of another generation.

"As far as other artists go," she continues, "I don't particularly like feeling like I've been copied, especially since I'm nowhere near done making music myself. Of course, it's wonderful to feel like your music has been interesting and inspiring to others. It adds to the desire I already have to continue and grow."

ASYLUM'S HARRIS SMASHING FORMATS

(Continued from page 1)

second Asylum album.

Recorded in Nashville and New Orleans, "Wrecking Ball," which will be released Sept. 26, features songs by Steve Earle, Bob Dylan, Lucinda Williams, Neil Young, Jimi Hendrix, Anna McGarrigle, and Lanois. Harris considers the collection one of the most uncomprising of her 24 albums.

"It is important to make music that is exciting and inspiring to you as an artist, to keep fresh and have enthusiasm for the music," Harris says. "I wanted to make a record that focused more on the left-field aspect of the music. I have always felt outside the loop and have wanted to be outside the loop, because I think it is important to break down boundaries and categories. Basically, I was doing that by working with Daniel."

She says Asylum asked her who she would pick if she had her choice of producers, and she immediately thought of the producer whose credits include Bob Dylan, U2, the Neville Brothers, and Peter Gabriel. "Everything that I heard that touched me and moved me musically in the last few years has been something that he has been involved with."

Lanois was between projects and was eager to collaborate with Harris,

and it proved a happy match.

"My eclectic love of different songs and openness to different musical ideas and Daniel's ability to plug into that was just wonderful," Harris says. "I trusted that he was going to come up with something."

For "Wrecking Ball," Harris gravitated toward lyrically ambiguous songs. "A lot of material on this album is nonspecific," she says. "I like to sing about something that isn't necessarily about anything specific, because it is not that cut and dried. It is a mysterious process that I don't understand, and I don't think I need to understand it."

Young sings harmony on the title track, which he wrote, and adds vocals and harmonica on Williams' "Sweet Old World." Williams and Earle play guitar on the latter cut. Earle also sings on his composition "Goodbye" and on Dylan's "Every Grain Of Sand." Larry Mullen of U2 played drums on nine cuts and veteran producer/guitarist Richard Bennett and Kate & Anna McGarrigle also appear.

"The lion's share of the album was performance-oriented," Harris says. "We would sit really close together, with no separation, and work up the arrangements and go for a performance... [with] a minimal amount of overdubs. Bleeding into the microphones was kind of encouraged on this record. With that, you get another participant on the track, which is the room and the energy and the performance."

"Wrecking Ball" makes no overtures to the commercial country market, a market that Harris' critically acclaimed 1993 release, "Cowgirl's Prayer," attempted—and failed—to reach. The album has sold 158,000 units, according to SoundScan.

Radio pretty much ignored "Cowgirl's Prayer," says Asylum director of A&R John Condon. As a result, he says, "I don't think we are even going to ship ['Wrecking Ball'] to country stations."

Lee Cory, PD at country WSM-FM Nashville, says, "We haven't looked at playing an Emmylou Harris song in a long time, but that doesn't mean we wouldn't play her." However, he says, the station has not gotten any calls

from listeners about playing Harris.

At crosstown WSIX, music director Dave Kelly says, "I don't feel Emmylou is someone that country radio should stand away from... It's all a matter of how strong [a] song is."

Still, Asylum plans to target triple-A and college radio, with the initial radio focus on the Lanois-penned "Where Will I Be."

Triple-A WRLT Nashville is already playing "Where Will I Be," as well as "All My Tears," a haunting tune written by Julie Miller. PD Jon Peterson says, "Everyone is excited about the [album]. Once again, Emmylou has proven to be a cutting-edge artist." But Peterson is unsure how the Harris tracks will "translate nationwide" on triple-A.

The bottom line for Condon is Harris' fan base, who, he says, will "buy any record that she puts out."

Harris' manager, Monty Hitchcock, agrees with Condon, adding that the artist's audience has always willingly followed her muse.

"This is the record Emmylou wanted to make right now," he says. "Her whole career has been based on making the record that she wanted to make at the time. She has always had the luxury and freedom to do that, and it has worked to her benefit throughout the years."

Certainly, retailers are quick to recognize Harris' potential. "She does really well here," says Stephanie Wagner, country buyer for Tower Nashville. "I don't know if the traditional fans will pick up on 'Wrecking Ball' right away, but die-hard Emmylou and Daniel Lanois fans will seek it out."

No video has been planned for "Where Will I Be." However, there is footage of the sessions that could be the basis for a longform video piece, Harris says.

"At this point, our plan is to organize a tour," says Hitchcock, "probably for late in the fall. This will pretty much be a promotional tour with a few dates in the States and a few abroad. After the first of the year, we will plan on a full American tour."

Interest in Harris should be helped by the forthcoming three-CD career retrospective that Reprise plans to issue Oct. 31.



AUSTRALIA ARIA Awards

ISSUE DATE: SEPTEMBER 30
CLOSED

Retooling of Retail IV: DISTRIBUTORS

ISSUE DATE: SEPTEMBER 30
CLOSED

COUNTRY MUSIC

ISSUE DATE: OCTOBER 7
AD CLOSE: SEPTEMBER 12

PROFESSIONAL SOUND

ISSUE DATE: OCTOBER 7
AD CLOSE: SEPTEMBER 12

UK II

ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

Billboard/Monitor

RADIO CONFERENCE
ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

SOUTHEAST ASIA II

Manufacturing
ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

HEALTH & FITNESS/SPECIAL INTEREST

ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

DEF JAM'S

10th Anniversary
ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

RIAA - ENHANCED CD
ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

MIDEM

30th Anniversary
ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

ENTER*ACTIVE FILES IV

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

GSA

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

WORLDWIDE DANCE

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

RAP MUSIC

ISSUE DATE: NOVEMBER 25
AD CLOSE: OCTOBER 31

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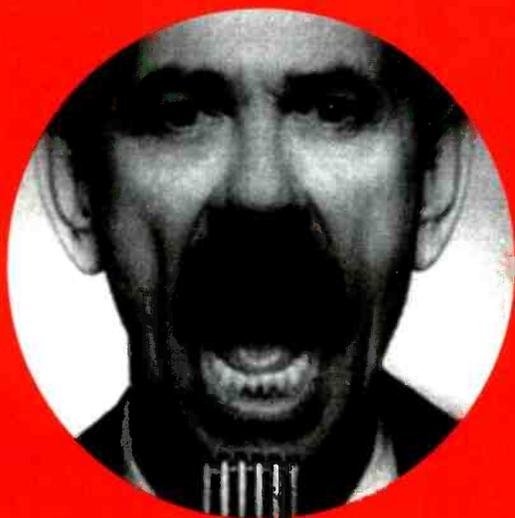
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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1994	1995	1994	1995
TOTAL	437,811,000	438,861,000 (UP 0.2%)	CD	214,786,000 240,743,000 (UP 12.1%)
ALBUMS	370,240,000	374,724,000 (UP 1.2%)	CASSETTE	155,058,000 133,428,000 (DN 13.9%)
SINGLES	67,571,000	64,137,000 (DN 5.1%)	OTHER	396,000 553,000 (UP 39.6%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
11,633,000	9,614,000	2,019,000
LAST WEEK	LAST WEEK	LAST WEEK
12,390,000	10,184,000	2,206,000
CHANGE	CHANGE	CHANGE
DOWN 8%	DOWN 5.6%	DOWN 8.5%
THIS WEEK 1994	THIS WEEK 1994	THIS WEEK 1994
11,836,000	10,008,000	1,829,000
CHANGE	CHANGE	CHANGE
DOWN 1.7%	DOWN 3.9%	UP 10.4%

	ALBUM SALES BY FORMAT			
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1994
CD	6,420,000	6,750,000	DOWN 4.8%	6,044,000 UP 6.2%
CASSETTE	3,138,000	3,421,000	DOWN 7%	3,953,000 DOWN 19.5%
OTHER	11,000	13,000	DOWN 15.4%	11,000

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

Del Amitri's Case Of Good Timing

THERE WAS NO NEED for A&M to release a radio edit of Del Amitri's hook-laden "Roll To Me." Taken from the "Twisted" album, the track is only two minutes and 12 seconds long. That gives the Scottish group the distinction of having the shortest single to reach the top 20 of the Hot 100 since Whitney Houston's "The Star-Spangled Banner" clocked in at 2:09 in the spring of 1991, according to Vinny Vero of New York.

"Roll To Me" continues its advance, bulleting 20-16. Along with Houston's patriotic anthem, it is the only single that takes up less than 2½ minutes of airtime to reach the top 20 in the '90s. There have been nine top 20 hits under the three-minute mark in the last five years, including the shortest No. 1 title of the '90s, "I'm Too Sexy" by Right Said Fred, which lasted all of 2:50.

You could play "Roll To Me" four times in a row and only take up eight seconds more airtime than Guns N' Roses' No. 3 hit from August 1992: "November Rain" clocked in at 8:40.

PREGNANT PAUSE: If you had conceived a child when Columbia Records released Sophie B. Hawkins' "As I Lay Me Down," you would be giving birth this week. The single was released nine months ago, and label executives never gave up on the song. Their patience has been rewarded, as their baby moves up three notches on the Hot 100 to break into the top ten. It's Hawkins' second time in the top ten; if "As" keeps going up, it could match or surpass the No. 5 peak of "Damn I Wish I Was Your Lover."

HE IS NOT ALONE: With Janet Jackson rising one place to No. 5 on the Hot 100 with "Runaway," she and brother Michael Jackson are in the top five simultane-

ously. Rob Durkee of Mediabase/Premiere Radio Network believes this is the first time in history that a brother and sister have been in the top five at the same time with separate solo hits. Of course, it was only a few weeks ago that Michael and Janet were in the top five as a duo, on "Scream."

There are several instances where brothers were in the top five in the same week, but one was a solo artist and the others were in a group. Donny Osmond and the Osmonds occupied the top five together in October 1971 with "Go Away Little Girl" and "Yo Yo," respectively, while Andy Gibb and the Bee Gees shared space in the top five in February 1978 with "(Love Is) Thicker Than Water" and "Stayin' Alive."

TOPS AND BOTTOMS: As a follow-up to the list of artists who have peaked at both No. 1 and No. 100 on the pop singles chart, Darrel Jones of Rohnert Park, Calif., adds nine more: Bobby Darin, Joey Dee, Ricky Nelson, Lawrence Welk, Mary Wells, Pat Boone, the Turtles, Archie Bell & the Drells, and B.J. Thomas.

WALTZ ON: Last week's mention of songs in ¾ time that have hit No. 1 inspired missives and phone calls from Michael Ming of Boston, Dan Sokol of MPL Communications in New York, and Gordon Pagoda of the National Academy of Songwriters in Los Angeles. Between them, they mentioned several other ¾ songs that have reached the top, including Bryan Adams' "Have You Ever Really Loved A Woman?," Simply Red's "If You Don't Know Me By Now," George Michael's "One More Try," Robert John's "Sad Eyes," the Commodores' "Three Times A Lady," and Debby Boone's "You Light Up My Life."



by Fred Bronson

Randy Newman sells his soul — to himself.

Randy Newman plays the devil in his modern-day retelling of the classic allegory.
The other roles are performed by a wish list cast of artists (this is where the selling-the-soul part must have come in).

RANDY NEWMAN'S
Faust

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ELTON JOHN
RANDY NEWMAN
BONNIE RAITT
LINDA RONSTADT
JAMES TAYLOR



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This fall, Friends moves to 8/7 p.m. Thursday nights on NBC. It's also expected to move a few CDs.



"Friends" excerpts performed by Jennifer Aniston, Courteney Cox, Lisa Kudrow, Matt LeBlanc, Matthew Perry and David Schwimmer. The Rembrandts appear courtesy of EastWest Records, Hootie & the Blowfish appear courtesy of Atlantic Records Corporation, Toad The Wet Sprocket appear courtesy of Columbia Records, Pretenders appear courtesy of Sire/Warner Bros. Records Inc. ©1994 Warner Bros. Television ©1995 Bearcase Records

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