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IN MUSIC NEWS



**Estefan**  
**Epic Set**  
**Opens Doors**  
**To Variety**  
**Of Sounds**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 2, 1995

ADVERTISEMENTS

**DOWN**  
 Philip Anselmo, Pepper Keenan,  
 Kirk Windstein, Todd Strange, Jimmy Bower

*S.O.B.A.*  
 The album featuring  
 "Lifer" and "Stone The Crow"  
 In stores September 19.

It ain't what you think.

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## Multimedia Superstores Have It All Book/Music Giants The New Rage In Retail

BY ED CHRISTMAN

NEW YORK—A plethora of retail chains has decided to embrace book

Borders Books & Music, which has music in 69 of its 90 superstores, and New York-based Barnes & Noble, which has music departments in approximately 60

departments can be found in many independent bookstores around the country.

Among music chains, the Minneapo-

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and music superstores as the shopping environments of the future.

Over the last three years, at least two major book chains have added music, video, and other home entertainment software lines to their offerings, while two music/video merchants have added books to their outlets.

The book chains that have added music include Ann Arbor, Mich.-based

of its 280 superstores. In addition, Florence, Ala.-based Books-A-Million and Atlanta-based Waterstone's are experimenting with music in some of their stores. The former is testing music departments in eight of its 130 stores, and the latter has music in one of its 14 U.S. outlets.

Numerous independent book merchants, such as Page One in Albuquerque, N.M., and the Harvard Coop in Cambridge, Mass., also carry music as part of their offerings.

Moreover, classical music has long been a staple of bookstores, and small

lis-based Musicland Group has been racing to build giant Media Play outlets and small-town On Cue stores; both are multimedia stores that have music and books as the main components of their product mix. Musicland claims to be the fifth-largest book retailer, with sales of the product line now topping \$100 million. And Tower Records/Video, which has the 14-unit Tower Books chain under its umbrella, has been building new stores containing books and music under the same roof. Most recently, it opened WOW! in conjunction with the

(Continued on page 67)

## Majors Reduce CD Single Prices

BY DON JEFFREY

NEW YORK—In an effort to bolster flagging single sales and establish the CD as the preferred format for the configuration, several major labels are reducing the price of the CD single to that of the cassette.

At press time, PolyGram Group Distribution, which distributes the Mercury, Island, A&M, and Motown labels, had informed whole-

(Continued on page 108)

BILLBOARD SPOTLIGHTS

**TEJANO**

SEE PAGE 39

## U.K. Hitmakers Contribute To Bosnian Charity Album

BY DOMINIC PRIDE

LONDON—Britain's top-selling artists will record exclusive material Sept. 4 for an album to aid the



THE STONE ROSES

largest mobilization of industry resources since Band Aid in 1984 and Live Aid in '85.

Titled "Help," the album will feature at least 14 tracks from Blur,



THE CHEMICAL BROTHERS

Bosnian relief charity War Child. Studios, publicists, labels, and media are rushing to help with the project, which is shaping up to be the

the Stone Roses, Portishead, Neneh Cherry, the Chemical Brothers, and the Charlatans, as well as the com-

(Continued on page 108)

## RCA's McBride Banks On 'Angels'

BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of her successful sophomore album, "The Way That I Am," RCA has



MCBRIDE

high expectations for Martina McBride's upcoming "Wild An-

(Continued on page 117)

## Jones To Keynote BB Music Vid Meet

LOS ANGELES—Industry legend Quincy Jones will keynote this year's Billboard Music Video Conference and Awards, which will be held Nov.



JONES



HASSELHOFF

8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

The conference also will feature a special appearance by actor/singer

(Continued on page 116)



**Jackson**  
**Sets Record**  
**With No. 1**  
**Hot 100 Debut**  
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**CD REPLICATION**  
 A BILLBOARD SPOTLIGHT

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
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# Rights Groups To Renew Bar Bill Fight

## Returning Congress To Tackle Other Music Biz Issues

BY BILL HOLLAND

WASHINGTON, D.C.—A host of music industry-related bills will be considered this fall as lawmakers return to Congress from summer recess after the Labor Day weekend.

For ASCAP, BMI, and SESAC officials—who represent most of the nation's songwriters and music publishers—the autumn will bring the renewal of a fight to defeat legislation backed by the National Restaurant Assn. and its regional groups. The proposed bill will exempt bar and restaurant owners from the copyright law provision that requires them to pay for background music played in their establishments.

The bill covers only "incidental" music on radio played over elaborate, multispeaker systems. It does not cover live music or records, tapes, jukeboxes, and music videos. Nevertheless, ASCAP estimates that such a law would allow 42,000 establishments to provide "enhanced" background music to customers for free and would eventually affect 20% of annual income—an estimated \$60 million a year—which makes up almost all of the society's general nonbroadcast licensing.

"General licensing would evaporate—that's for sure," says Bill Thomas, an ASCAP spokesman. "Because we believe all of them [the bar owners] would switch over to that kind of background music."

BMI losses, according to spokeswoman Pat Baird, would be about the same. A SESAC official said the losses would be "significant."

The collection groups contend that if the music is piped in over multispeaker systems to "enhance" the atmosphere for customers, then restaurants and bars should pay for the music.

The bills also call for per-program licensing and printed and online access to repertoire. There is also an exemption for religious broadcasters attached to the bills.

Earlier this year, the restaurant and tavern owners were successful in getting increased House co-sponsorship for the bill, H.R. 789. Although still pending in subcommittee, the bill now has 118 co-sponsors, enough to override full committee hearings and send it directly to the House floor for consideration.

The original House sponsor, Craig Thomas, R-Wyo., now a newly elected senator, introduced a companion bill, S. 1137, Aug. 9 in the Senate. A hearing on that bill has not yet been scheduled.

So far, rights groups have been unable to negotiate with the restaurateurs. The only change in the Senate version is a provision for

advising bar and restaurant owners when a work will fall in the public domain.

The rights groups are battling to defeat an epidemic of similar state bills, many of which also require local performing rights group officials to call ahead before visits and to present identification, which would make it more difficult for them to catch restaurants and bars that are playing unlicensed repertoire.

The groups, particularly ASCAP and BMI, have been successful in mounting expensive campaigns to defeat such bills in California, Florida, Georgia, Hawaii, Iowa, Minnesota, New Hampshire, Rhode Island, South Carolina, Tennessee, Washington, Wyoming, and New Jersey (Billboard, July 1).

Eight bills have passed: in Missouri, Colorado, Illinois, Maryland, Oklahoma, Texas, Virginia, and West Virginia. There is legislation pending in 28 other states.

On a more positive note, the record industry awaits the passage in the House Judiciary Committee of the Digital Performance Right Bill, H.R. 1506, which will ensure that labels don't lose sales as a result of digital transmissions of sound recordings.

The bill grants copyright owners a first-time performance right for the use of sound recordings in digital transmissions. Labels, artists, and backing musicians will split royalties.

If passed by the House this fall, H.R. 1506 will join the Senate companion bill, S. 227, which was passed unanimously by the Senate Aug. 8. A final version will then be sent to President Clinton for his signature.

The bill, with no major opponents, is headed for passage this session, say insiders.

Also pending is copyright reform legislation (Continued on page 118)

## Jackson Makes History Again With Debut At Top Of Hot 100

NEW YORK—Michael Jackson is alone in Hot 100 history this week with his new single, "You Are Not Alone," which debuts at No. 1 on the chart. This is the first time a record has entered the 37-year-old chart at No. 1.

Commercially available since Aug. 15, the single has sold 120,000 units, according to SoundScan. A promotional pressing of the track, which is the second offering from Jackson's Epic opus, "HIStory," has been gathering airplay at several radio formats for the past six weeks, and it is No. 2 on Airplay Monitor's Rhythm/Crossover chart and No. 11 on the Top 40/Mainstream chart. It is No. 7 on Billboard's Hot 100 Airplay chart, which includes airplay from top 40 and AC stations.

The two-record "HIStory" set sold 62,000 units this week, according to SoundScan, and has sold a total of 1.3 million units since its release June 20.

"This is what an artist and song of this caliber deserves," says Barbara Seltzer, VP of promotion at Epic. "This proves that, in the end, it's all about the music. It's so rewarding to see that people really want to hear this song."

"You Are Not Alone" also came in at No. 1 on Billboard's Hot R&B Singles chart

this week. This is the second time that feat has happened this year. "One More Chance/Stay With Me" by the Notorious B.I.G. on Arista also debuted in the top spot of that chart several months ago.

Since Billboard began compiling the Hot 100 with information based on research from SoundScan and Broadcast Data Systems in 1991, several singles have debuted in the teen range of the chart. In the past year, all major labels have been releasing commercial singles on Tuesday of each week, which, according to Michael Ellis, associate publisher of Billboard, "has given us a more accurate comparison of first-week sales movement for all singles. Now all records have a full six-day selling period during that first week—it's on a level playing field."

Since the institution of uniform release dates by the majors, "Scream," the first single from "HIStory," and "One More Chance/Stay With Me" both entered the Hot 100 at No. 5.

"Having a full week on the street allows records to debut higher on the chart," Ellis says. "On the average, we expect to see higher chart debuts in the future, but a No. 1 debut is truly extraordinary."

### THIS WEEK IN BILLBOARD

#### WE'VE GOT THE BLUES

A new 15-position chart, Top Blues Albums, is being launched this week. Based on sales data compiled by SoundScan, the biweekly chart (appearing on page 36) was created in recognition of the music's commercial importance and its cultural merit.

#### A STUDIO FOR SHAQ

It was a tall order, but Walters-Storky Design Group was up to the challenge: building a home studio for Orlando Magic basketball star and rap artist Shaquille O'Neal. Correspondent Rick Clark has the story.

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# Batman Faces Holiday Battle With Santa

■ BY EILEEN FITZPATRICK

LOS ANGELES—The Caped Crusader and Santa Claus will be battling it out on the video shelf when Warner Home Video releases "Batman Forever" on Oct. 31 priced at \$19.96.

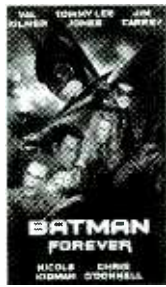
Warner will release "Batman Forever" backed by a \$25 million marketing campaign that includes cross-promotional partners Fuji Film and Acclaim Entertainment.

The price, \$5 less than that of the two previous "Batman" titles, will place "Forever" against Buena Vista Home Video's "The Santa Clause," which is due in stores Oct. 24 at \$19.99. The titles have a \$12.95 minimum advertised price requirement for co-op reimbursement.

Warner VP of marketing Tom Lesinski says that the low-priced

"Batman" was not a reaction to competition.

"The decision had nothing to do with [Buena Vista parent] Disney," says Lesinski. "It was based on how many more units we're going to sell at the lower price point."



Lesinski says studies showed that intent to purchase was 35% higher at \$19.96 than at \$24.98.

In addition, the \$12.95 MAP scored well with all-important impulse buyers.

"Warner made the right call," says Tower Records and Video VP John Thrasher. "That price point ensures" (Continued on page 118)

# Turner Vid Cos. Now Sell Direct To Wal-Mart

■ BY SETH GOLDSTEIN

NEW YORK—Turner Home Entertainment and New Line Home Video have Wal-Mart in their grasp.

The home video players, owned by Turner Broadcasting, are now selling direct to the retail giant. In recent months, Wal-Mart has eliminated rackjobbers from most of its movie purchases.

Turner, which distributes New Line, began the new relationship with its summer direct-to-sell-through release, "The Swan Princess." Although he won't provide numbers, Turner sell-through sales VP Craig Van Gorp says, "We saw an upside" from Wal-Mart, which improved margins while boosting its order.

Overall, Turner executive VP/GM Stuart Snyder claims to have shipped some 3.5 million copies of "Swan Princess." It is backed by an extensive Pillsbury cross-promotion.

Both companies have more retailers than Wal-Mart in mind for direct delivery. Every chain with a computerized point-of-sale system is a candidate, say Van Gorp and Kevin Kasha, senior VP of sales and distribution for New Line. "It starts the conversations," Kasha says. "Everything's in flux right now." Kmart is on the list, as are supermarkets and expansion-minded video chains like Hollywood Entertainment, trade sources indicate.

POS usually means the next step—electronic data interchange with suppliers—is in reach. EDI leads to automatic fulfillment of orders from duplicator warehouses to outlets. Turner and New Line have hired an outside service organization to stock shelves, a next step already taken by direct-account pioneers Disney and 20th Century Fox.

New Line inaugurates its shipments to Wal-Mart with two animated entries, "The Mask" television series and "Mortal Kombat," which precedes the hit live-action feature of the same

(Continued on page 118)

# PopKomm Growing In Size, Stature Confab's Lessened German Flavor A Concern

■ BY JEFF CLARK-MEADS

COLOGNE, GERMANY—As the German music industry's annual trade fair grows in size and confidence, it is beginning to discuss its future direction and identity.

PopKomm, held here Aug. 17-20, is being touted as the world's biggest music industry event, but it is also a focus for German companies' pride in their achievements and newfound stature.

Some observers are concerned that as the event grows, it is in danger of losing its status as an avenue of exposure for up-and-coming acts from Germany and continental Europe.

But most are pleased with the stature of the show. In his keynote speech at PopKomm, Thomas Stein, chairman of German labels group BPW, said, "We in the recorded music industry—let me say here unequivocally—are proud of PopKomm. That is because PopKomm has now established itself as the world's

biggest music trade fair, and it takes place in Germany." (See story, page 58.)

"This is a phenomenon that cannot be viewed on its own. PopKomm's success is an expression of a new self-esteem and self-assuredness on the German music scene."

Stein, who is also president of BMG Ariola in the German-speaking territories, went on to say that Germany has joined the ranks of the world's most important sources of repertoire (see story, page 58).

This year, PopKomm, held in the Cologne Congress Center, attracted 600 exhibiting companies and occupied 180,000 square feet of exhibition

space—twice as much as last year. Figures for attendees have not yet been made available by the organizers.

The event, now in its seventh year, has been warmly embraced by the German industry. Helmut Fest, managing director of Cologne-based EMI Electrola and president of EMI Music in the Germany/Switzerland/Austria region, says, "Practically, it was a sensational PopKomm, well organized, and I congratulate the organizers. Philosophically, the point is that the original meaning of PopKomm is being lost. Originally, it

(Continued on page 19)

# Rounder Flies At Chance To Purchase Flying Fish

■ BY CHRIS MORRIS

In a move designed to unite two eminent independent roots music labels, Cambridge, Mass.-based Rounder Records has signed a letter of intent to purchase Chicago-based Flying Fish Records.

Rounder and Flying Fish executives will not comment on the terms of the sale. It is expected that, following due diligence procedures, the deal will be closed in October.

The two companies have similar histories and highly congruent catalogs.

Born out of the active Cambridge folk scene, Rounder was founded in 1970 by partners Marian Leighton Levy, Ken Irwin, and Bill Nowlin. Beginning business with releases by old-time banjoist George Pogram and the string band the Spark Gap Wonder Boys, Rounder made its commercial breakthrough in 1978 with blues rocker George Thorogood.

Rounder expanded its stylistic

purview through the years to encompass rock'n'roll, blues, country, reggae, R&B, soul, Cajun, and Tex-Mex. In the early '80s, the company purchased the small folk label Philo Records. Today, Rounder's catalog contains more than 1,600 titles.

The late Flying Fish founder Bruce Kaplan met Nowlin as a University of Chicago student and became what



Levy calls a "fellow communitarian" in the Rounder Collective—which became Rounder Records—from 1972 until he formed his own label in 1974. In fact, one of Flying Fish's first releases, the landmark Vassar Clements-led session "Hillbilly Jazz," originally bore a Rounder catalog number.

Flying Fish went on to issue albums by such roots acts as Sweet Honey In The Rock, John Hartford, Doc Watson, Norman Blake, Chris Smither, and the Austin Lounge Lizards. About 300 of the label's 500- (Continued on page 19)



**Myrrh Merriment.** Amy Grant celebrates her re-signing with contemporary Christian Myrrh Records, her label home for 18 years. Her most recent album, "House Of Love," was recently certified double platinum. Pictured, from left, are E. Michael Blanton, CEO of Grant's management firm, Blanton/Harrell Entertainment; Sam Moore, president/CEO of Myrrh parent company Thomas Nelson Inc.; Roland Lundy, president of Word Inc.; Grant; Jim Chaffee, VP/GM of Myrrh Records; Dan E. Harrell, CEO of Blanton/Harrell Entertainment; and David Slaughter, president of Blanton/Harrell.

# Billboard Bows Blues Albums Chart

Billboard officially has the blues—and is proud of it—as a new chart, Top Blues Albums, debuts this week.

The new 15-position chart will appear every other week in the Artists & Music section, accompanied by the Top World Music Albums and Top Reggae Albums charts (see page 36). The blues chart is based on data from SoundScan, which monitors sales at stores that represent more than 85% of U.S. music retail volume.

As with Billboard's other biweekly music sales charts, Top Blues Albums will be compiled on a weekly basis and made available each week to subscribers of Billboard Information Network and SoundScan. (The numbers in the "Last Week" column will reflect each title's position from the previous unpublished week.)

"The seed for this was planted at a National Assn. of Independent Record Distributors and Manufacturers convention when several labels asked Billboard about the feasibility of a blues chart," says director of charts Geoff Mayfield. "Commitment to the music by independent and major labels, along with the genre's impact at retail, and the historical significance of the blues in shaping American music, all led Billboard's management to launch this chart."

As Timothy White, Billboard's editor in chief, notes, "Since 1993, when Buddy Guy was presented with the Century Award—the publication's highest honor for distinguished creative achievement—we have been moving toward this acknowledgement of the importance and the modern momentum of the blues. The new blues chart is the culmination of inquiry and discussion with artists and labels."

"Moreover, page 1 assignments like our 1994 lead piece on the Mississippi-based Fat Possum and Rooster Blues labels and our 1995 cover story on the blues-rock revival were also part of our deepening editorial focus on the enduring legacy and artistic force of this timeless genre," White adds. "Our blues chart is not just an acknowledgment of a commercial reality, it's also an editorial judgment to encourage this music because of its cultural merit. It's crucial our readers in 110 countries understand that the primary intent of Billboard's charts is to accurately trace the impact of a form of music, while a primary purpose of the publication's editorial coverage is to help artists get on the charts. Billboard chronicles the future, and the blues belongs to it."

The first No. 1 title on Top Blues Albums is Eric Clapton's "From The Cradle," the multiplatinum collection that previously topped The Billboard 200.

The chart reveals blues' many hues, from traditional Delta and Chicago roots to some of the music's more contemporary strains. As with other Billboard specialty charts, inclusion on the blues chart indicates Billboard has determined retailers are likely to merchandise these titles in their blues sections. Titles by artists who are not typically considered blues acts, such as Clapton or No. 5 Jimi Hendrix, will be considered on a case-by-case basis.

New York-based senior chart manager Suzanne Baptiste will oversee the new chart. She readied the chart for publication with assistance from Billboard chart department staffers Paul Page, Datu Faison, and Anthony Colombo. Baptiste also manages Billboard's R&B and reggae charts.

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# Commentary

## Good Music Requires Education

■ BY SIR GEORG SOLTI

Music education has been erroneously regarded by some as an elitist exercise for the intellectually and financially privileged. This is wrong.

In Hungary in the '20s, Zoltán Kodály developed a method of teaching schoolchildren music, which was to give them a sense of teamwork, physical coordination, and the joy of singing and making music together at a basic level. Professor Shinichi Suzuki in Japan popularized the teaching of violin to very young children. In Chicago, at St. Gregory's, boys from underprivileged homes get a new start in life at a school that, together with the normal curriculum, teaches them singing.

All school-aged children should, in my opinion, have music as part of their school curriculum, either unison singing or making music—any type of music: jazz, classical, folk, ethnic—not only to enrich their lives, but to encourage them to live and work together in harmony. When they grow older, the very talented will go on to make music professionally, but those who choose other paths in life will always carry a sense of music with them.

Not everyone is fortunate enough to live within easy reach of a center of live music-making or somewhere often visited by the best musicians. However, thanks to the recording industry, great classical music has become accessible around the world to people of all ages and in all walks of life. Re-

corded techniques have advanced to the point where it is possible to produce fine recordings from both live and studio performances, and this has enormously increased the range and choice of good music available to students and music lovers everywhere.



**'There is no limit to what can be achieved.'**

Sir Georg Solti is widely regarded as the world's greatest living conductor.

The accessibility has, in turn, led to a rise in the public's expectations of and its demand for a very high standard of music-making. Young or aspiring musicians have, as a result, more of a challenge than ever before to aim at a level of quality in their performances that will satisfy this demand.

All my life I have worked toward the best possible quality in making music. I was exceptionally fortunate, as a music student in Budapest, to learn from teachers who had, in turn, learned from master musicians of the 19th century. I, therefore, regard it as my duty to find ways, as we come to the end of this century, to pass on this wisdom to the

generation of musicians who will form the keystone of good music-making in the 21st century.

I believe this can best be done by practical example. With the support of Carnegie Hall and with the help of some of this country's finest principal players in orchestras, I was able last year to put together an orchestral teaching project for young professional musicians.

Both the young players and their mentors were inspired to make and share great music, and the results were heartwarming. They confirmed my belief that there is no limit to what can be achieved, just as long as no compromises are made in quality. Thanks to the support of my record company, London/Decca, the performances have been documented and will, I hope, encourage others as much as they did all of us who participated.

Quality in music, as in all other professions, does not come easily. It demands the greatest degree of devotion and hard work by those who practice it, and it needs enlightened financial support from those who want to see our children taught and encouraged to make music. Good music of all kinds has enriched our civilization and society for hundreds of years.

As we celebrate Classical Music Month, I would like to ask everyone who is able to provide support for the development and teaching of music, and I would like to thank the recording industry for its leadership in making music available to so many.

## LETTERS

### MORE POP IS NEEDED IN JAZZ

I'd like to add my thoughts to Vincent Bonvissuto's letter, "Can Jazz Return To The Forefront" (Billboard, Aug. 5). When I pick up a new album by a vocalist and see "My Funny Valentine," I could just scream. While it's a great song, such standards have been done to death.

In 1985, Miles Davis recorded Cyndi Lauper's lovely "Time After Time." On her 1994 album, Nancy Wilson recorded a powerful version of "I Can't Make You Love Me," originally recorded by Bonnie Raitt and written by Mike Reid and Allen Shamblin, while David Sanborn recorded Sade's "Pearls" on his latest album.

Especially to be commended is Holly Cole for stretching the boundaries of jazz: She's recorded songs by Elvis Costello, Prince, and Stephen Sondheim, as well as a magnificent album of Tom Waits songs (Billboard, July 22).

Today's jazz artists should remember that what we now consider standards by the likes of Porter, Gershwin, and Arlen were once the popular songs of the day.

Patrick M. Hnidka  
Pittsburgh

### INDUSTRY SUPPORTS MUSIC THERAPY

It was with complete agreement that I read Craig Chaquico's commentary, "Music Can Aid The Healing Process" (Billboard, April 9). As a music therapist for 36 years who has seen the healing powers of music help hundreds of disabled and disadvantaged children and adults, I understand his heartfelt commitment to music therapy, springing as it

does from firsthand experience. Chaquico told us how he learned as a badly injured 12-year-old what only music could do to lessen pain and promote rehabilitation.

These are important years in the development and recognition of music therapy. Increasingly, that much of the programming of the human brain is fundamentally musical. There are hardly any functions in our thought processes, our feelings, and our actions that cannot be influenced by music. Music therapists the world over know this through their practical work in every area of special human need, from the elderly to crack-addicted babies, from autistic children to psychiatrically ill adults, from HIV/AIDS patients to the developmentally disabled.

Those of us who are members of the National Assn. for Music Therapy, and indeed all music therapists, applaud Chaquico's intention to serve the cause of music therapy through his own gift of music.

I can only endorse his idea that "a partnership between the music therapy community and people in the music industry will inevitably expand this part of the healing process," for I know from experience that this is a true vision. There are many people in the record companies and music and entertainment industries who feel exactly the same way, and who have been actively involved for many years.

I have had the incredible good fortune to know many of these dedicated supporters of music therapy. In reality, the

partnership between the music industry and music therapy has already begun and is producing wonderful results. Here in the clinic that my wife and I direct, the music therapy treatment received by every child, adolescent, or adult from our staff of therapists is largely subsidized by the music industry. So is the training we give to music therapy students, the vital research into therapy we conduct, and the instructional material that goes out to the field.

I would like to take this opportunity to recognize and acknowledge our supporters in the music industry for their energy, commitment, and dedication. Here in New York, they have supported music therapy in the name of Nordoff-Robbins faithfully for seven years. Their contributions make possible our ongoing contributions to our clients' well-being.

I must extend my gratitude back to 1976, when members of the music industry in London first recognized the importance of music therapy through the work that my former colleague, Dr. Paul Nordoff, and I had established. Since then, the untiring efforts and generosity of countless fund-raisers in the U.K., the U.S., Germany, and Australia have enabled music therapy to reach thousands who otherwise would not have the opportunity to know its uplifting and restoring powers.

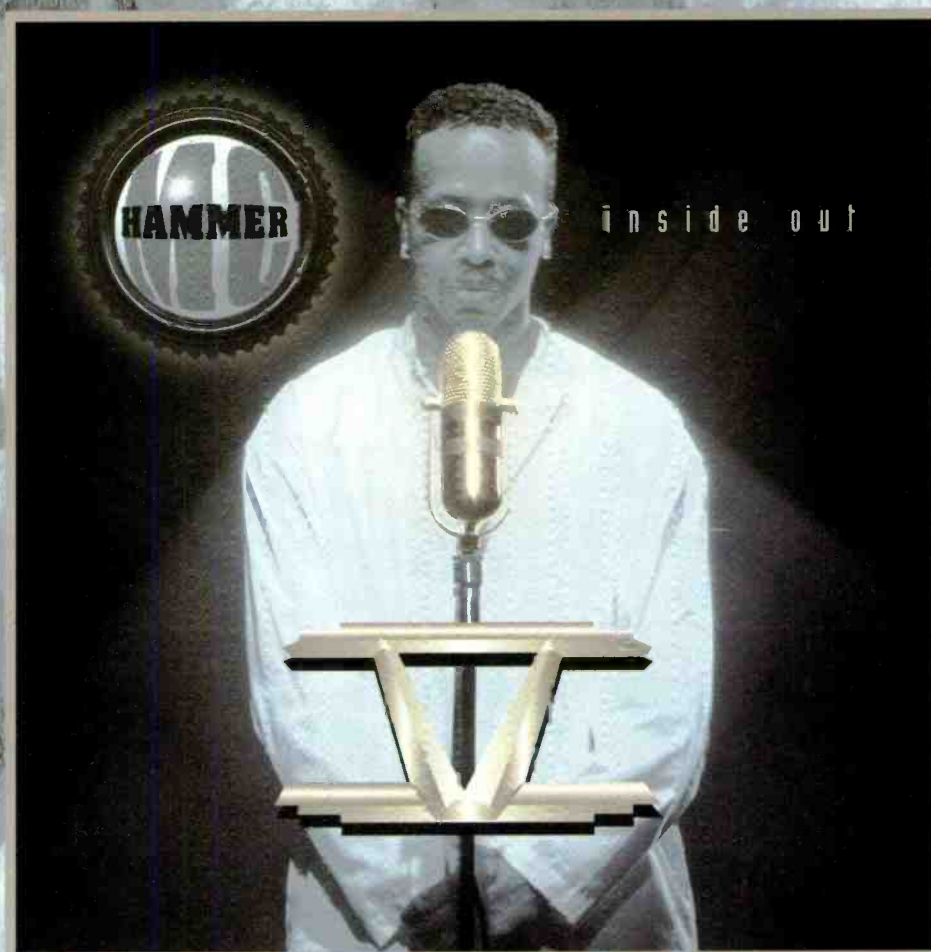
Dr. Clive Robbins  
Co-founder, co-director  
The Nordoff-Robbins Music Therapy Clinic  
New York University  
New York

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# Artists & Music

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

## Tommy Boy's 'MTV Party' Sets Score Hits For Charity

BY LARRY FLICK

NEW YORK—Having raised more than \$7 million to date for the AMC Cancer Research Center with its hugely popular, star-studded "MTV Party To Go" compilation series, Tommy Boy Records has established a successful blueprint for fund-raising albums.

Since 1991, the label has released six of the "Party" albums, each earning either gold or platinum certification from the RIAA. According to AMC, the "MTV Party To Go" series accounts for nearly 20% of its annual funding.

Although the sets have a street-oriented musical direction that in-



NAUGHTY BY NATURE

cludes dance, hip-hop, and R&B styles, much of the material has reached the top 10 of the Hot 100. For example, the sixth installment of the series, which was released in October 1994, includes "Regulate"

(Continued on page 20)

## GRP Jazzes Up Beatles' Tunes

### Tribute To Precede Fab Four Documentary

BY CARRIE BORZILLO

LOS ANGELES—GRP Records hopes to capitalize on the excitement surrounding ABC-TV's "The Beatles Anthology" documentary in November with the Sept. 26 release of the eclectic tribute album "(I Got No Kick Against) Modern Jazz."



The 14-track album, subtitled "A GRP Artists' Celebration Of The Songs Of The Beatles," features artists ranging from veteran Dave Grusin to newcomer Diana Krall. The album has vocal and instrumental renditions of the classic tunes with sometimes faithful, some-



times enterprising arrangements.

For instance, George Benson offers a moving version of "The Long And Winding Road," which is the first single for adult contemporary and



FREEMAN



BENSON

jazz/AC radio. Elsewhere on the collection, Krall shows off her romantic vocal stylings on "And I Love Her"; Groove Collective gets funky on "I Want You (She's So Heavy)"; Russ Freeman & the Rippingtons add gospel singers and rhythm loops to "While My Guitar Gently Weeps"; and Arturo Sandoval does a big-band version of "Blackbird."

(Continued on page 116)

## New Set Traces Janet's 'Decade' With Hits, More

BY CRAIG ROSEN

LOS ANGELES—With the Oct. 10 release of "Design Of A Decade 1986-1996" on A&M, Janet Jackson makes a return of sorts to the label that issued her first four albums.

The greatest-hits set features material from Jackson's A&M albums "Control" and "Rhythm Nation 1814," as well as her Virgin album "janet."—plus two new tracks (Billboard, Aug. 12). The album will include a 24-page booklet featuring new photos and liner

notes with an interview with Jackson. The CD will carry a suggested list price of \$17.98, the cassette will be priced at \$11.98, and a two-LP vinyl version will be available for \$15.98.

In addition, a "Design Of A Decade" home video and laserdisc will be released, priced at \$19.95 and \$29.95, respectively, featuring a videoclip for each song on the album, with the exception of the new track "Twenty Foreplay."

The release of "Design Of A Decade" comes at an interesting time for Jackson. Her Virgin contract is said to include a clause that could allow her to leave the label. If Jackson opts to take advantage of that opportunity and leave Virgin, likely suitors would include A&M and DreamWorks SKG, which has already signed George Michael.

If a deal could be made to bring Jackson back to the A&M fold, president/CEO Al Cafaro is clearly interested.

(Continued on page 114)



**Humming Along.** The members of Champaign, Ill., act Hum took some time backstage during the Lollapalooza tour, for which they played five dates on the second stage, to pose with their No. 1 Heatseekers T-shirts. The shirts commemorate the band's rise to the top of the Heatseekers chart with the RCA album "You'd Prefer An Astronaut." This week, "Stars," the first single from the album, is No. 19 on the Modern Rock Tracks chart and No. 34 on Album Rock Tracks. The band hits the road Sept. 1 for a month with Bush; its second single, "I'd Like Your Hair Long," goes to modern rock radio Sept. 10. Shown, from left, are Jeff Dimpsey, Bryan St. Pere, Tim Lash, and Matt Talbott. (Photo: Ben White)

## Byrd Bares 'Soul' On Polydor Chronicles

BY J.R. REYNOLDS

LOS ANGELES—Timing couldn't be better for the Polydor Chronicles release of "Bobby Byrd Got Soul: The Best Of Bobby Byrd," an anthology of the vocalist/keyboardist's turntable hits on the Smash, King, and Brownstone labels spanning 1963-72.

In light of the current demand for vintage soul music among a cross-section of consumers, independent R&B retailers have more than a passing interest in "Bobby Byrd Got Soul." The collection features two previously unreleased tracks and a vintage public service announcement against drug abuse.

Says Joe Long, owner of the Brooklyn, N.Y.-based independent retail store Birdy's Tapes and Audio (formerly Birdel's), "Ever since hip-hop artists and DJs have rediscovered the music of the '60s and '70s, they've been looking for music from Bobby Byrd, James Brown, and other soul



artists of the day. I'm sure that original Bobby Byrd and James Brown fans will also be interested in this album."

According to PolyGram Chronicles A&R director of catalog development Harry Weinger, "Bobby Byrd Got Soul" was initially slated as an anthology of Byrd's funk records of the '70s. "We were going to feature all the im-

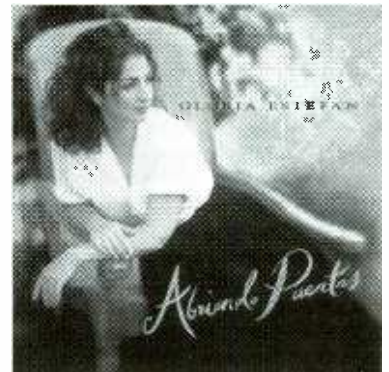
## Estefan Opens Doors To New Sounds With Epic Set

BY JOHN LANNERT

Gloria Estefan says that her upcoming Spanish-language album, "Abriendo Puertas" (Opening Doors), goes far beyond the typical yuletide release.

The album, which, according to the superstar vocalist, is the brainchild of husband/manager Emilio Estefan, contains a smorgasbord of Latin American rhythms buttressing a buoyant mix of holiday-oriented songs and odes to universal love and family. It is due Sept. 26 from Epic Records in the U.S.

"There's Christmas music, and



then there's this record," says Gloria with a chuckle. "Emilio and [Sony Music Entertainment president/COO] Tommy Mottola were chatting about this album, and I thought it would be a Christmas record in Spanish. When Emilio came with these songs, I thought, 'My god, this is just so different.' But some of these songs hopefully will live on way beyond Christmas because of the positive messages and interesting rhythms."

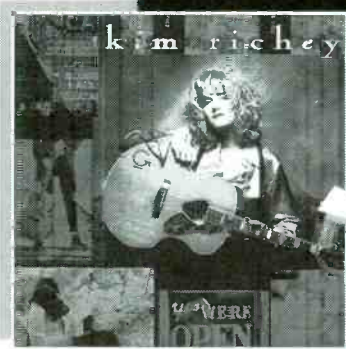
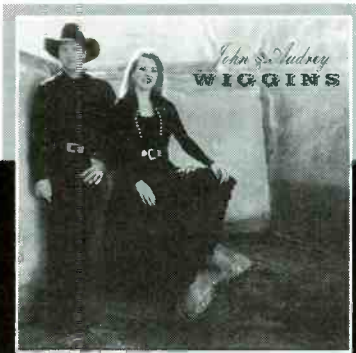
Emilio views "Abriendo Puertas" as more of a musical homage to Latinos than as a holiday set. "We brought a lot of different people from Latin America to play on the album—especially from Colombia—because I was thinking if we were going to do another Spanish-language album, we should pay tribute to Latin America with a record that hopefully will make Latinos feel closer to each other," he says.

Composed and arranged by Colombian-born Kike Santander, "Abriendo Puertas" leans heavily on accordion accents to flavor Latino rhythms from Cuba (son), Colombia (vallenato, cumbia), Puerto Rico (bomba), and the Dominican Republic (merengue). The album's title track, which will be released Wednesday (30) as the lead-off single, blends son and vallenato

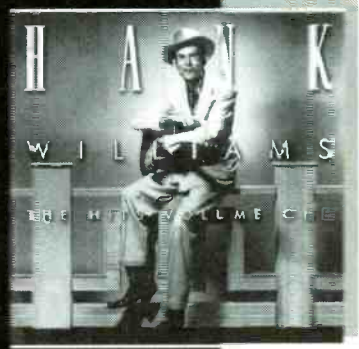
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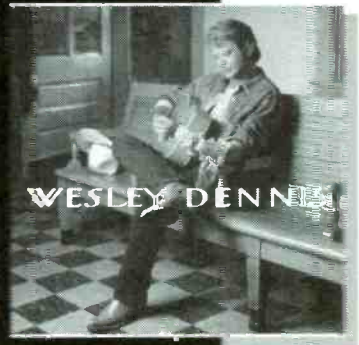
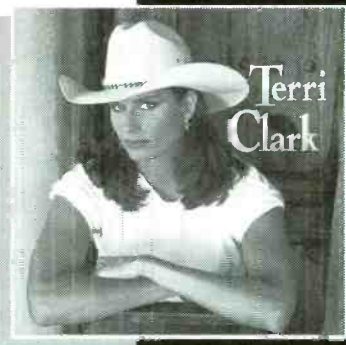
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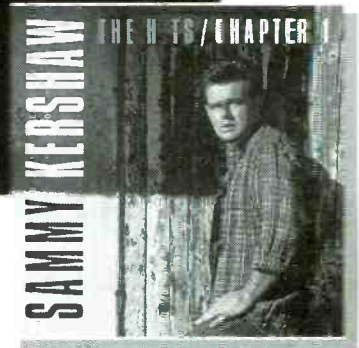
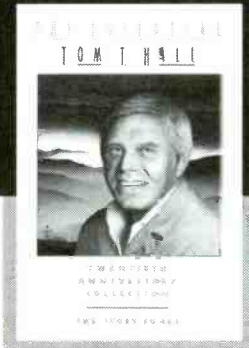
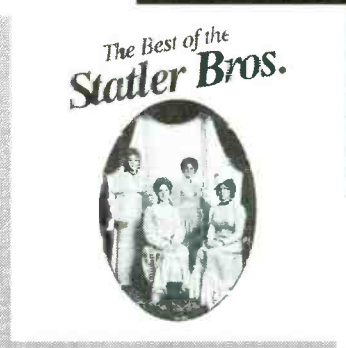
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## Bank Pulls ETM Funding, Starts Own Ticket Venture

■ BY ERIC BOEHLERT

NEW YORK—A Philadelphia merchant bank that was providing bridge financing for ETM, the start-up company that sold and distributed tickets for Pearl Jam



PEARL JAM'S  
EDDIE VEDDER

concerts earlier this year, has ended its relationship with that venture and started its own ticketing company, Fillmore Touring and

Ticket.

FT&T, a subsidiary of Fillmore Mercantile, is issuing tickets for rescheduled Pearl Jam concerts set for September, as well as any additional Pearl Jam concerts this year, should they be announced.

Ray Garman, president of Fillmore Mercantile, says that the move came about when ETM failed to meet a June 1 deadline for creating and installing free-standing retail kiosks, a linchpin of ETM's rollout strategy to become a multimedia ticketing company. "We needed to go with our own people and our own technology," says Garman.

Pearl Jam has spent much of the last 1½ years trying to find ways to tour without the support of Ticket-

master, which has pricing practices that are objectionable to the band. ETM served as Pearl Jam's ticketing alternative until late June,



when many of the band's summer concerts were canceled (Billboard, July 8). Garman says that neither ETM's performance nor the differences between Fillmore and ETM played a role in Pearl Jam canceling dates.

Pearl Jam was unavailable for comment at press time.

ETM senior VP Peter Schniedermeier insists that Fillmore was sim-

(Continued on page 52)



**Page In The House.** Mercury recording artist Martin Page, center, celebrates with Mercury Records executive VP David Leach, left, and Mercury president Ed Eckstine after a recent performance at the Bottom Line in New York. "In The House Of Stone And Light," the title track from his album, is No. 1 on the Hot 100 Recurrent Airplay chart. The album's second single, "Keeper Of The Flame," recently debuted on the Hot 100.

## Def Jam Boxed Set Celebrates 10 Years Of Music, Culture

■ BY J.R. REYNOLDS

To celebrate its 10th anniversary in the music business, Def Jam will offer a look at its history in October, when it releases "Classics," a four-CD boxed set.

The package will feature 54 tracks, ranging from L.L. Cool J's "I Can't Live Without My Radio," the first Def Jam single released through Columbia in 1985, to contemporary hits, such as Warren G's 1994 smash "Regulate."

The label, known for its rap roster, is also cementing its youth-oriented R&B market share with the soundtrack album for the film "The Show." Released Aug. 8, the soundtrack is No. 1 on the Top R&B Albums chart and No. 4 on The Billboard 200. It features such acts as Mary J. Blige, Bone Thugs-N-Harmony, 2Pac, A Tribe Called Quest, the Notorious B.I.G., and a collaboration between Redman and Method Man.

The first single from the album, "Live" by Onyx, is No. 96 on the Hot R&B Singles chart. The film opened Aug. 25.

The soundtrack release is indicative of the many ways in which Def Jam and its parent company, Rush Communications, have evolved in the decade since they were established by Rush Communications founder/CEO Russell Simmons.

Simmons has taken the company from an unknown independent rap label to an entertainment conglomerate worth an estimated \$66 million that includes music, film, television, and fashion apparel.

Rush Associated Labels, which



## WEA Opens Nashville Christian Division

■ BY DEBORAH EVANS PRICE

NASHVILLE—The WEA Corp. has expanded into the Christian music market with the opening of Warner Christian Distribution here. Veteran contemporary Christian music executive Melinda Scruggs Gales has been named VP/GM of the new division.

"We felt like this was the right time," says WEA CEO Dave Mount. "We look at Christian music as an ex-

panding marketplace. There is a growing awareness of Christian and spiritual music, and we think, as the world's largest entertainment company, that this is an area we should be focusing on."

Scruggs Gales, the former executive VP of general market development at Reunion Records, says she was attracted by WEA's commitment to the Christian marketplace. "They're in it. They're not just testing it, they're committed to it," she

says. "They want to grow it from the ground up, instead of taking over something that is already existing."

The first albums distributed through the new unit—known as WCD—will be veteran Christian rock band Whiteheart's debut for Curb Records' fledgling contemporary Christian division and Gaither Vocal Band member Jonathan Pierce's "One Love," also on Curb. Both are due Oct. 10.

"We're thrilled with WEA's entrance in the Christian market and thrilled with their choice of Melinda Scruggs Gales," says Dennis Hannon, GM/senior VP of marketing for the Curb Group. "We've been working with the people at WEA almost a year, and I believe it's a perfect complement, from a distribution point of view, to what we've done." Curb switched from Cema Distribution to



SCRUGGS GALES

(Continued on page 115)

## DEATH ROW ADDS LAWSUIT TO TIME WARNER RAP STEW

■ BY CHRIS MORRIS and BILL HOLLAND

As Death Row Records followed Interscope Records into federal court with a lawsuit against C. DeLores Tucker, the vocal rap critic and chairman of the National Political Congress of Black Women condemned the actions against her as "frivolous."

Tucker attempted to take credit for the delay in the release of the controversial album by Death Row/Inter-

scope act Tha Dogg Pound.

As the legal conflict escalated, Interscope's status within Time Warner remained in limbo. A knowledgeable source says negotiations for Interscope to buy back Time Warner's 50% stake in the rap label stuttered to a halt Aug. 10, five days before Interscope filed its suit against Tucker (Billboard, Aug. 26).

While expressing no doubt that Interscope's exit from Time Warner will be achieved, the source adds that

Time Warner executives have delayed any further meetings on the split until after Labor Day.

The breakdown of negotiations is almost certainly tied to events detailed in the suit filed by Death Row, which is distributed by Interscope, in U.S. District Court in Los Angeles on Aug. 17.

The action—like one filed only two days before by Interscope—names Tucker as the principal defendant;

(Continued on page 115)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Keith Thomas is appointed an exclusive producer at Sony Music. Through his company, Yellow Elephant Music, he will provide his services to Sony and all of its labels. He has produced and written for such artists as Selena, Vanessa Williams, Amy Grant, and BeBe and CeCe Winans.

**Peter Robinson** is promoted to senior director of A&R at RCA Records in New York. He was associate director of A&R/East Coast.

**Sandra Trim-DaCosta** is promoted to VP of marketing at GRP Records in New York. She was director of marketing.

**Glynice Coleman** is appointed executive VP/GM at Gamma Records in New York. She was VP of urban music at EMI Records.

Loose Cannon Records in New York names **Bernadette Williams** A&R manager. She was an A&R assistant at Mercury Records.



THOMAS



ROBINSON



TRIM-DACOSTA



COLEMAN



WILLIAMS



RUTLEDGE



SATENSTEIN



SPENCER

**Amy Bloebaum** is named national manager of media relations at Priority Records in Los Angeles. She held the same position at Relativity Records.

Sonic Images Records names **Brad Pressman** director of A&R and national promotions and **Jonathan Platt** VP of business affairs in Los Angeles. They were, respectively, A&R representative and music coordinator for Media Rights.

**Dan Vaagenes** is appointed national marketing director for Red House Records in St. Paul, Minn.

He was publisher of Minnesota Calls magazine.

**Ron Rutledge** is appointed studio manager of A&M Recording Studios in Los Angeles. He was traffic manager.

**Angelica Cob** is promoted to manager of media relations/West Coast at Atlantic Records in Los Angeles. She was a publicist.

**Mika El-Baz** is promoted to senior director of media relations at Island Records in New York. She was national director of media relations.

**PUBLISHING.** **Paul Satenstein** is named CFO for MCA Music Publishing in Los Angeles. He was director of finance business development at EMI Music Worldwide.

**Kim Jones** is promoted to director of creative services for Hamstein Music Group in Nashville. She was a professional manager.

**Carol Spencer** is appointed A&R coordinator at Rondor Music International in Los Angeles. She was assistant to the senior VP of creative.

**Amy Ciatti** is named manager of catalog exploitation at EMI Music

Publishing in New York. She was creative coordinator.

**Eric Polin** is named partner of Wixen Music Publishing in Calabasas, Calif. He ran a music royalties and publishing consulting firm and worked as a marketing executive for Walt Disney, Warner Bros., and Vestron Pictures.

**RELATED FIELDS.** **Bruce Gillmer** is named VP of music and talent relations at VH1 in New York. He was music executive for "The Jon Stewart Show."

# Lang Serves Up 'All You Can Eat'

## New WB Set A Departure From 'Ingénue'

BY TERRI HORAK

NEW YORK—For k.d. lang, the title of her new Warner Bros. album, "All You Can Eat," serves as a reminder to keep her perspective amidst the overwhelming array of options she faced following her career breakthrough, the Grammy-winning "Ingénue."

"The position that success puts you in is very tedious, and the smorgasbord is very vast," lang says of the title. "It's really up to you if you're going to make yourself sick."

"This past year was a big year for me to regain my values and my focus [on] how to maintain my artistry in the entertainment business," says the singer.

The result, due Oct. 10, is an album of deft, self-assured material that reflects lang's continuing desire to understand her emotions and "try to get as direct and simple as possible," she says. "It makes being an artist so much easier when you stop intellectualizing and analyzing and just get into feeling things."

The songs on "All You Can Eat" reveal the maturation of her song-

writing since 1992's "Ingénue." Whereas that earlier project took on a coy, private tone, "All You Can Eat" is a happier, sexier, and more extroverted album.



LANG

The single, "If I Were You," places lang's lithe, determined vocals on top of a rumbling bass-line, giving the tune an intense, dreamlike quality. It ships Sept. 26 to jazz/AC,

Hot AC, and top 40 formats.

A video for "If I Were You" will be released concurrently. Discussions are ongoing for a possible VH1 special.

"Constant Craving," lang's most successful single so far, peaked at No. 2 on the Hot Adult Contemporary chart and No. 38 on Hot 100 Singles. But for the most part, airplay has been elusive for lang.

At triple-A outlet KFOG San Francisco, PD Paul Marszalek, who hasn't heard the album yet, says, "We don't know what to expect from k.d. lang anymore. It's hard

for me, as a programmer, to say, 'Yeah, we can't wait to bang it,' because I have no idea what she has up her sleeve."

That confusion is exactly what Warner Bros. hopes to clear up with the new album. Carl Scott, senior VP of artist relations and lang's product manager at Warner, says this is her most radio-friendly record to date. "We're going to try to bring radio home for her, and I think this album offers radio a chance to come to the party."

But as important as radio is, it is only one piece of the marketing puzzle for the album. Because lang is such a media favorite, the label is taking a global approach to public-

(Continued on next page)



**Tom Cats.** Buffalo Tom kicks back after kicking off its tour at New York's Irving Plaza to support its new album, "Sleepy Eyed." Shown, from left, are Buffalo Tom's Tom Maginnis; Elektra senior VP of promotions Greg Thompson; Elektra manager of secondary promotions Matt Levy; Buffalo Tom's Bill Janovitz; Elektra senior director of national alternative promotions Joel Klaiman; Elektra VP of alternative promotions Matt Pollack; Elektra senior director of video promotions and marketing Lauren Spencer; Elektra VP of AOR promotions Paul Brown; Elektra manager of college promotions and marketing Peter Rosenbloom; and Buffalo Tom's Chris Colbourn.

# EMI's Kadison Renewed

## By His 'Delilah Blue' Muse

BY LARRY FLICK

NEW YORK—The first thing you notice about the "new" Joshua Kadison is that he has swapped his trademark image of long blond locks and denim for a close-cropped coif, goatee, and urbane threads. It is a physical change that is indicative of the equally sharp musical shift of his second EMI collection, "Delilah Blue," due in stores on Oct. 10.



KADISON

From the flourish of choir chants and swelling church organs heard in the set's opening cut, "The Gospel According To My Ol' Man," it quickly becomes clear that there is a slim possibility of finding a sequel to "Jessie," the plaintive ballad that successfully introduced Kadison and

his album "Painted Desert Serenade" to radio in 1994.

While Kadison's heartfelt storyteller approach to songwriting remains intact, the tone of the material is less introverted and confessional and more observational—and it is couched in expansive, dramatic arrangements that sidestep current radio trends in favor of classic pop, R&B, and blues flavors.

Kadison admits that the danger of repeating himself is what drove him in a somewhat different musical direction. "Also, these songs reflect the creative progression and growth that I've experienced since the last album," he says. "There is no joy in feeling like you're part of some large conveyor belt, churning out 'product.' You make an album with the hope that the world wants music that is pure in spirit. There was no way that I could have gone into the

(Continued on next page)

# Red Hot Dating Tips For AIDS Generation; Survival Of The Fittest At Elektra/EastWest

**HOT, HOT, HOT:** The Red Hot Organization is putting the finishing touches on its next AIDS benefit album, which will come out Sept. 26. "Red Hot + Bothered: The Indie Rock Guide To Dating," coming from Kinetic/Reprise, is a nifty compilation of new tunes by indie-oriented alternative acts. Among the artists featured are **Freedom Cruise** (a makeshift union of **Guided By Voices** and the **Breeders'** **Kim and Kelly Deal**), **Lisa Germano**, the **Verlaines**, **Built To Spill** (with fellow Boise, Idaho, band **Caustic Resin**), and **Jay Farrar with Kelly Willis**.

The album was produced by **Paul Heck**, one of the coordinators of "Red Hot + Alternative."

"After completing our two most recent fairly large projects, 'Red Hot + Cool,' and 'Red Hot + Country,' we were somewhat frustrated with how the music business worked," says Red Hot's executive director, **John Carlin**. "So we decided we would try to make a more independent record, finance our own recording, and do something that was closer to a distribution deal rather than a label deal."

The alliance with Warner Bros.-affiliated Reprise represents something of a victory for Red Hot. "We went with Warners because of the marketing commitment," says Carlin. "I really like [Reprise head] **Howie Klein**. Howie and [former Sire/Warner Bros. head] **Seymour Stein** had tried to sign 'Red, Hot + Blue' but couldn't, because [former Warner Bros. chairman] **Mo Ostin** had a policy against charity records. It just seemed like poetic justice to come back and do something with Howie. He really understands the whole idea of indie labels."

Given the album's concept, Red Hot thought about going through indie distribution (the album is funneled through WEA's indie arm, Alternative Distribution Alliance); however, says Carlin, "we realized that with a record that isn't generated with big-name bands, we really needed a marketing commitment." He adds, "We thought this is a great record; it's not like a midterm intermission with what we're doing as a company."

The CD/cassette release was preceded by two 10-inch releases, each of which had a number of the 18 songs featured on the CD. The first 10-inch came out in May; the second in August. They included fanzines that contained fairly explicit, amusing articles about dating. "A critical component that has been part of the Red Hot aesthetic is, how do you spread the AIDS-

awareness message," says Carlin. "Because of the underground quality of the music, we felt like the fanzine was the proper vehicle." Both releases were targeted toward college radio stations and to independent retailers, according to **Alyson Shapero**, Red Hot's director of marketing for this project. "The real tool we've been trying to use to drive this campaign is the media," she says. "The real challenge here is taking a compilation record that's not tied to a movie and create a lot of excitement."



by Melinda Newman

To continue the build, Red Hot and Reprise are planning a press/retail/radio party in New York on Sept. 26. A similar party will be held in Los Angeles in early October.

Red Hot is also investigating releasing a single from the album. Because of the high-profile artists on other Red Hot collections, obtaining single rights had previously been too difficult.

Since its inception in 1989, the Red Hot Organization has raised more than \$5 million for AIDS relief and prevention education. After participating labels recoup their expenses, no less than 80% of the money raised from each project goes to AIDS organizations; Red Hot keeps no more than 20% for its overhead.

**EVOLUTION:** Elektra/EastWest has been quietly trimming its roster by letting artists go, as well as assigning them to other imprints. Elektra will confirm that among those gone are **Angela Winbush**, the **Isley Brothers**, and **Clutch**, who has moved to Atlantic. Although not officially confirmed, **Orange 9mm** is also headed to Atlantic. **Tad** has been dropped, and sources say that a few more acts expect to be cut over the next several days. A company statement made exclusively to Billboard read, "Elektra Entertainment Group has concluded its relations with a small number of artists. It is the normal result of any label's, including Elektra's, evolutionary process, which included four labels merging within the past year."

**THIS & THAT:** The House of Blues is hosting its first off-site festival Aug. 26 at the Santa Barbara (Calif.) County Bowl. Among the artists appearing are **Buddy Guy**, **Little Feat**, and the **Brian Setzer Orchestra**. . . The Women in Music Business Assn. will hold its second annual convention Oct. 20-22 in Nashville. Last year's event attracted more than 200 women from all facets of the industry.

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## Atlantic's Poe Will Be Unfamiliar Nevermore International Singer Says 'Hello' With Eclectic Debut

BY STEVE MIRKIN

NEW YORK—Poe has led a peripatetic life, living in Africa, India, Europe, and the U.S. She became an emancipated minor at 16, going from Manhattan squatter to Princeton scholar, and became a poet, dancer, model, and musician. These experiences have been distilled into her Modern/Atlantic debut, "Hello," which is as eclectic as her life.

The Oct. 10 release was recorded in Detroit and Los Angeles with a revolving cast of collaborators ("Music is a team sport," says the singer, whose nickname comes from her fondness for Edgar Allan Poe. "I'm always willing to listen to ideas, but I have the final say.") The songs on "Hello" range from the folk/funk of "Trigger Happy Jack" to the guitar and heavily amplified cello arrangement of "That Day" to the cool yearning of the title track.

Michael Krumper, VP of product development at Atlantic, doesn't see Poe's eclecticism as a problem. He feels that once listeners are "drawn in by a song, they're willing to follow the artist in [her] steps." And Paul Fishkin, Modern's CEO/president, is confident that if "Trigger Happy Jack," the album's first single, doesn't break through, Poe's combination of strong material and natural charm will win fans over.

Fishkin talks from experience: He signed Poe after one meeting and a quick listen to her demos. According to Poe, when they met at Fishkin's L.A. office, he sat on the floor, listened to her tape, chatted for a few minutes, and then told her, "OK." She was at first unsure if that meant she was signed. "I didn't know if the meeting was over, or what," she laughs. Fishkin concurs with this account (he remembers, however, getting off the floor and sitting at his desk), adding that he decided to make Poe one of the Atlantic imprint's two artists (the other is Stevie Nicks), because it was immediately apparent to him that she had all the tools. "She's talented, she's bright, looked great, had great songs and a lovely voice." To top it off, he says, "When you meet her, it's obvious she's a star."

Fishkin feels that Poe is an artist who will benefit from personal contact. Joanne Molino, product manager at Atlantic, agrees, adding that once people hear Poe's music, they're usually "intrigued by her and really want to work with her." But the label is taking the cautious approach. Although Krumper says Poe is a strong performer, she is just now getting a tour-



POE

ing band together, and only West Coast dates are being planned.

The label will initially work alternative radio and clubs. Krumper says that "Trigger Happy Jack" has a good chance to become a club hit, so, in addition to the version on the album, three Steve Lyon remixes of the song will be available on 12-inch vinyl for clubs and as an extended play CD single for radio and retail. Because Krumper feels that a club hit does not necessarily translate into personal recognition, posters and other point-of-purchase materials will be distributed.

Posters and other promotional materials will also be used to promote the album at retail. Both Krumper and Molino are wary of in-stores for new artists, but such performances are a possibility if sales and airplay reach an unspecified threshold. A limited number of "meet and greets" are in the offing; advance copies of the album will be widely available for in-store play.

One area on which the label will con-

centrate is the online world. A dedicated 'net surfer (the album's title track takes the Internet as a metaphor for personal relations), Poe has designed her own World Wide Web site. Visitors to the site will have access to the video and Poe's stories and songs, in addition to the usual tour and release information. Molino says the label is also interested in exploring the possibility of CD-ROMs.

The Web site, the album, and all promotional material will be visually connected by an icon or logo that Molino calls the "Poe ball," a mirror ball superimposed with Poe's name, with the "O" replaced by a star that contains Poe's portrait.

While Poe looks forward to the release of "Hello," her mind is already racing to her next project. Fishkin is looking ahead with her. Of some artists, he says, "When you first hear them, you have to decide if the album's a beginning of something or an end. 'Hello' is just a beginning."

## LANG SERVES UP 'ALL YOU CAN EAT'

(Continued from preceding page)

ity and promotion, and there will be a simultaneous release of the album worldwide. In addition to North American interviews, lang will travel to Europe, Japan, Australia, and New Zealand to meet the press before the end of the year.

"We want to make everyone aware that k.d.'s got a new album out, and the keenest way is the media, which has been her biggest supporter from day one," says Scott.

Warner Bros. will be advertising the album in national music magazines in the fourth quarter. Television appearances are expected, probably beginning in October with "Late Show With David Letterman" and "The Tonight Show."

Live dates will not get under way until next year. Lang will spend most of 1996 playing "in one country or another," Scott says. U.S. dates are not confirmed, but she will most likely play sheds in the summer, followed by theaters in the fall, according to Scott.

While lang's fame may exceed her airplay and sales figures, she does sell albums. The 3-year-old "Ingenué" has sold 1.5 million units, according to SoundScan. Two of her previous releases, 1988's "Shadowland" and 1989's "Absolute Torch and Twang," have been certified gold. Even 1993's soundtrack to the quickly forgotten film "Even Cowgirls Get The Blues" has sold 272,000 copies, according to SoundScan.

"This company has a tremendous commitment to k.d. lang," Scott says. "We consider her to be one of our top artists, and she's very well-loved and respected."

John Artale, senior buyer at 150-store National Record Mart in Carnegie, Pa., has a similar opinion. "She's considered a major talent at this point, and she's got enough celebrity to her that new audiences will stick. If this one has anywhere near the aesthetics of 'Ingenué,' people will be really impressed."

With longtime partner Ben Mink, lang has expanded on the opalescent glow of "Ingenué" with some distinctly funky grooves and rock edges.

When it comes to composing, lang says, she and Mink have a "giant sandbox, and we get in there and play." Their toys on the new album range from the traditional Chinese er-hu (violin) to sampled fax machine sounds.

"Sometimes we find a skeleton key, and it takes us on this journey that may never make the record," lang says. "We can go all the way across town on the journey of a song."

Musically and lyrically, "All You Can Eat" contains a selection of plain yet intricate material. From the feel-good space-age pop of "Get Some" to the emotionally charged and anthemic "Acquiesce" and the provocative, sultry "Sexuality," the album has an uncommon breadth.

"I really try to write on different levels or different dimensions and open up to different interpretations," lang says. "I write directly about love, because that's what I'm most interested in, but I also write on a very spiritual level."

The tender "Infinite And Unforeseen," with its almost lullaby feel, was recorded four days before the album was finished.

"I think that song hung on because it's about that turning point in [the] continuum where things stop and start instantaneously," lang says. "And, it was a song about finishing the record and starting a new era."

Still, lang had another idea for the album's final cut. "I thought it would be kind of funny to end 'All You Can Eat' with the [title] 'I Want It All,' because in a way you do. Especially in love, you get to a point where you say, 'You know, it's not going to be all happiness'... But you know what, I'll take it, because that's what love is."

## Facility Merchandising Sold To Its Co-Founder

MCA Entertainment Services has sold its on-site merchandising concession company, Facility Merchandising Inc., to FMI head Milt Arenson.

Arenson, who helped start the company in 1980, had linked with MCA in 1986, when the entertainment conglomerate purchased FMI. He remains CEO/president of the company, a title he has held since 1987. The purchase price of the Aug. 1 sale was not available.

FMI handles merchandise sales for a wide range of musical, sporting, and other entertainment events at more than 40 venues. FMI will continue to hold merchandise contracts at all MCA concert venues, as well as buildings operated by Spectator Management Group. Additionally, FMI handles the merchandise contracts for more than a dozen sports franchises. The company will be based in Woodland Hills, Calif.

MELINDA NEWMAN

## JOSHUA KADISON RENEWED

(Continued from preceding page)

studio and duplicated something that I've already done."

Fortunately, EMI has given Kadison complete freedom to follow his muse. Although he kept in constant touch with Brian Koppelman, VP of A&R at the label, the singer/songwriter largely had free creative reign over the recording sessions for "Delilah Blue."

"He is so talented, and [has] such a keen idea of what he wants that it was logical for him to handle the production of the album himself," Koppelman says. "I heard each song as it was being recorded, but when I listened to the whole album for the first time, I thought, 'This is the work of a mature artist.'"

The campaign behind "Delilah Blue" begins on Sept. 5, when promotional copies of the single "Take It On Faith" are circulated to pop and AC radio. EMI will begin officially soliciting airplay for the piano-driven ballad on Oct. 17. Larry Stessel, senior VP/GM at the label, sees this single as a solid bridge between Kadison's two albums.

"There is enough familiarity to 'Take It On Faith' for radio [programmers] to grab onto," he says. "Once we get this single where we want it, then you can take them further into the heart of the album. This is an important record for both Joshua and this label. It affirms his commitment to a career of depth."

During the week of Oct. 10, Kadison will embark on a 10-city concert tour that will have him performing in small theaters across the U.S. Promotional pit stops at radio stations will be slotted to coincide with the gigs.

"Everything I do is going to be rooted in the music," Kadison says, who plans to perform at as many stations as possible. "I really don't want to sit and talk about [frivolous matters]."

Kadison's attitude toward promotion was shaped by the lengthy stint behind "Painted Desert Serenade," which he describes as a sometimes "bumpy" ride. "It was weird to occasionally be talking with someone who had never heard the music, or who were more interested in my hair and appearance. I'm grateful to have come out of that whole experience relatively unscathed."

The positive side of life on the road over the past year is that it al-

lowed Kadison to broaden his perspective as a songwriter. "You realize that there are other people in the world and other approaches to life," he says. "I learned that looking exclusively [inward] cannot be all you do. It's so limiting. This album is about other people as seen through my eyes. Sorta like me as witness to different scenarios or stories."

In putting together these various stories for "Delilah Blue," Kadison chose to keep the execution of the songs as earthy and direct as possible. The album was recorded live with acoustic instruments—"except for the organs," he says with a laugh. "There are no synths or machines on this album. I wanted to give [listeners] the experience of hearing people playing music together. It gives you a certain joy and energy that a machine can't. More than anything, I want this album to move people. And I'm hopeful that it will."



Jon And Dave. Jon Bon Jovi, left, and David Letterman survey their New York fiefdom following Bon Jovi's appearance on "Late Show With David Letterman." The band performed two songs on a blocked-off section of 52nd Street adjacent to the Ed Sullivan Theater, which is home to the Letterman show.

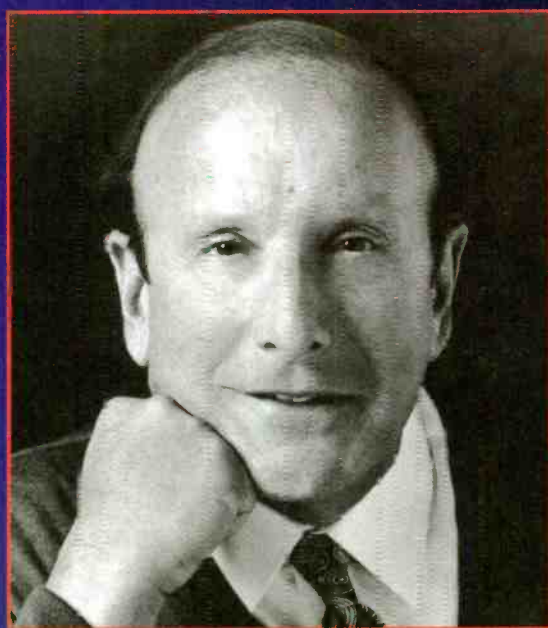
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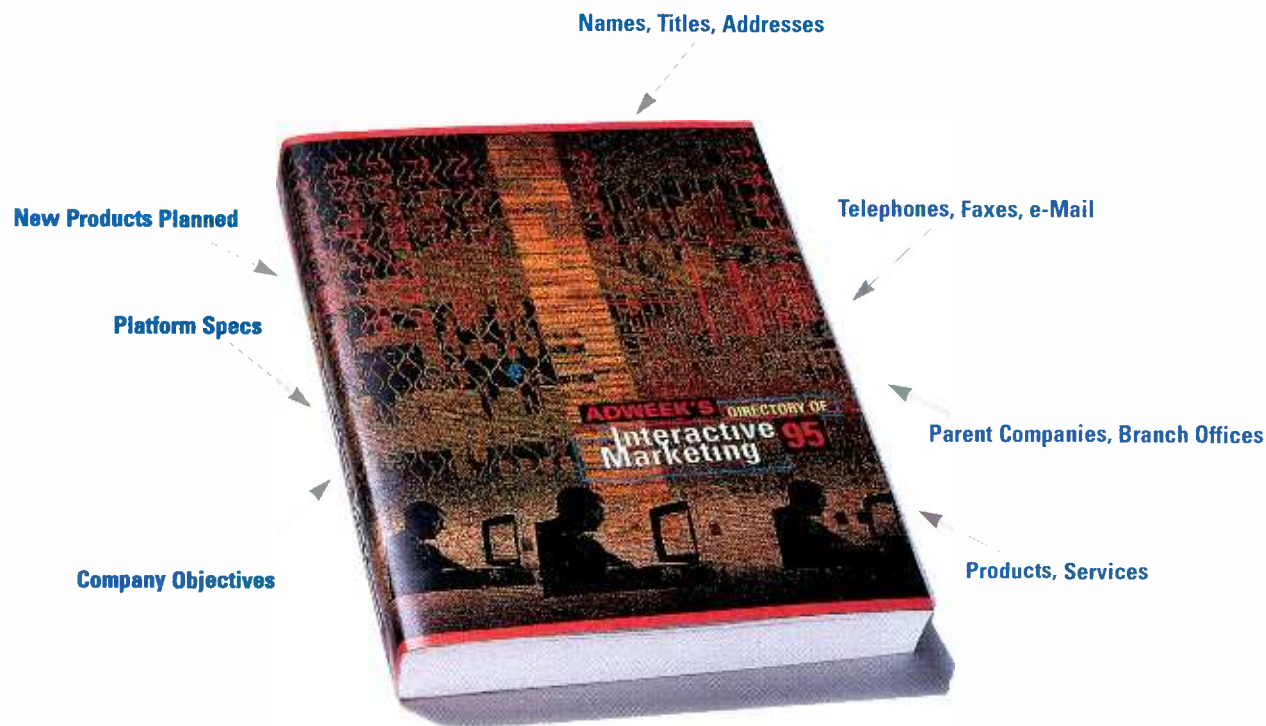
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Photographed by Al Freni

## Sony Unveils Aggressive Plans For Legacy Sets

■ BY IRV LIGHTMAN

NEW YORK—Selected reissues from Sony Music's extensive vaults are headed for "front line" treatment by Sony Legacy, says Jeff Jones, who has taken charge of the unit as VP of marketing and product development. He replaces Legacy veteran Jerry Shulman, now part of the Sony Music International team in New York, where he retains his previous title of VP of marketing and product development.



JONES


Says Jones, an industry veteran who returns to the Sony fold after key marketing slots at MCA, PolyGram, and Elektra Entertainment, "As a person who's worked in front-line marketing, I want to be more marketing intensive, to treat Legacy product as brand-new releases." One recent boxed set cited by Jones as fitting into the "front line" category is Santana's "Dance Of The Rainbow Serpent," which is being promoted in tandem with a current tour by the artist. "If we think we've got a [particular] success, we're committed to making it such. We'll figure out our goals and spend accordingly to meet those goals."

Among the releases planned for this year, Jones points to a Willie Nelson greatest-hits package in November, a Frank Sinatra set culled from the label's 12-CD release a few years ago, and five more titles in the Rhythm & Soul series, including the double-CD "Soul Of Seduction." Also on tap is a two-CD Blood, Sweat & Tears compilation and, currently being developed for possible fall release, a double-CD of Ringo Starr & the All-Starr Band, plus a separately available video.

Jones, who reports to Sony Music senior VP Ron Urban, supervises a staff of 12. Reporting directly to Jones are New York-based senior director of marketing Gary Pacheco, director of marketing Adam Block, product manager Penny Armstrong, product manager Rita Cox, and director of press and publicity Joanne Sloan. Also reporting to Jones is West Coast-based staff producer Larry Cohn.

Jones started his career at Sony Music's predecessor company, CBS Records, as a field manager in the Boston branch in 1976 and rose to the position of marketing director for Columbia Records. He departed CBS in 1988 to join MCA as VP of marketing. He moved to the PolyGram Label Group in 1991, also as VP of marketing, before joining Elektra, where he had been VP of marketing and artist development since 1993.





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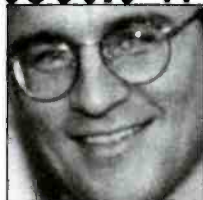
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MICHELLE SANTOSUOSSO, KMEL  
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## POPKOMM GROWING IN SIZE, STATURE

(Continued from page 6)

was there to feature young bands and bring them together with record companies; now major artists are distracting from that element. But the organizers share this view, and next year the event will be given back to emerging talent."

The debate over PopKomm's future centers mainly, though, around how much non-German and non-European participation it should accept. This year, 37% of exhibiting companies were from outside Germany; non-European companies are not permitted to take a stand.

Fest states the view of many in the German industry when he says, "If the purpose of people coming to PopKomm is to see what's happening in Germany and continental Europe, then everybody is welcome. The only fear I would have is if non-European companies come in here and sell their music and turn PopKomm into another MIDEM. There is no point in

Michael Jackson and Madonna coming here to perform, because it just distracts from everything else."

Paul Russell, president of Sony Music Europe and a first-time visitor to PopKomm, feels there may be a way for the event to function as an international showcase for German music while retaining its essential German flavor. Russell suggests that PopKomm admit companies from any country but then conduct all seminars and business solely in German.

Of this year's event, Russell says, "I'm very impressed. What really excites me is that there's a tremendous number of young people. It's a very, very young event, and the stands and everything about it is very creative."

Russell, like many others, says that one advantage to PopKomm is that it is an opportunity to meet the geographically widespread German record industry in one place. He adds,

"This is the third-biggest record market in the world, and it's important it should have its own event."

The growth of non-German participation at PopKomm has largely taken place via country stands run by national trade associations. This year, there were stands from the national groups in the U.K., Belgium, Denmark, Sweden, Norway, Austria, Finland, and the Netherlands, along with companies from France, Russia, and Switzerland.

Hartmut Krebs, minister for trade and technology in the state of North Rhine-Westphalia, where PopKomm takes place, says his priority for international expansion is to see more companies from eastern Europe and the formerly Communist parts of eastern Germany.

However, Krebs emphasizes his enthusiasm for the event. "PopKomm is important culturally, financially, economically, regionally, nationally... all these things," he says. "Whether it is more important culturally or economically, I could not say, because I couldn't separate the two, nor would I want to."

## FLYING FISH SOLD

(Continued from page 6)

odd titles are available on CD.

Kaplan died suddenly at the age of 47 of bacterial meningitis in December 1992, and the company passed into the hands of his widow, Sandra, who recently retained Cambridge entertainment attorney Michael Melford to approach prospective buyers.

Flying Fish CEO Jim Netter says, "She had not taken an active role in the company after her husband's passing, and she had been looking for a buyer who was sensitive to the legacy he had left behind. Rounder certainly fits that qualification... The constitution of the two labels is such that it's a really natural pairing."

Levy says, "We expressed interest from the very beginning, both for our affection for Bruce and for the catalog that he built up... There's a bit of serendipity in our history."

Levy says Rounder will maintain the status quo at Flying Fish after the purchase is finalized; the label will stay based in Chicago and retain its staff of nine.

"Simply, the ownership would change," Netter says. "I think Rounder is in a good position to know what we're doing and be familiar and comfortable with it."

Although Rounder's Distribution North America is among Flying Fish's current regional distributors, Netter and Levy say that the Chicago label will continue to be distributed by several wholesalers and not exclusively by DNA. Netter says, "DNA is one of our best distributors, but we also do quite well with a number of our other distributors."

In terms of Rounder's plans for the Flying Fish catalog, Levy says the company is looking at "things that are compatible," including new compilations that will meld material from both label rosters.

## R.E.M. Sues Hershey Over Use Of Name In Promotion

BY MELINDA NEWMAN

R.E.M. has filed suit against Hershey Foods Corp., charging the chocolate giant with, among other things, trademark infringement, injury to business reputation, false advertising, and deceptive practices.

The suit, filed Aug. 21 in U.S. District Court in Atlanta, stems from a radio contest run by Hershey that aligns R.E.M. with its Kit Kat candy bar via a giveaway to an upcoming band concert.

The commercial offers listeners "a chance to win a trip for two to the Sept. 30 R.E.M. concert at Hershey [Pa.] Park Stadium or one of 25 copies of R.E.M.'s latest CD" by calling a toll-free number. The background music used in the commercial is not R.E.M., but rather, according to the complaint, "generic rock jingle music [that is]... vastly inferior to R.E.M.'s music, but unfortunately people are likely to believe that R.E.M. is performing, or in some manner associated with, this substandard, watered down, sound-alike accompaniment."

The members of R.E.M., who found out about the commercial when it aired on an Atlanta radio station, allege that the ads "suggest or imply R.E.M.'s involvement, sponsorship, or affiliation with Hershey's Kit Kat contest," despite the fact that Hershey never sought R.E.M.'s permission to use its name.

Throughout its 15-year career, the band has staunchly stayed away from any kind of corporate endorsements, going so far, as stated in the suit, to insist in its concert rider that no signage be placed on stage with the band and that no advertising appear on the band's concert tickets.

Other corporations eager for a rock link, including Zima and car maker Hyundai, have also recently run afoul of artists who were unhappy with the use of their names or music in ads (Billboard, Aug. 5).

R.E.M. alleges that, because of the band's anti-corporate sponsorship stance, Hershey deliberately did not ask for permission to use its name. The suit states, "Hershey's failure to seek permission was based, at least in part, on Hershey's knowledge or understanding that [R.E.M.] would not authorize use of the R.E.M. name for product endorsements. In other words, Hershey decided that it could not buy the name, it would not ask, but it still would appropriate what is not theirs to sell a product."

The suit alleges that the unlicensed and unauthorized use of the R.E.M. name causes great embarrassment to the band and caused damage to its "business, reputation, and good will." It continues, "Because of R.E.M.'s public stance against doing product endorsements, the strong inference of Hershey's 'Kit Kat R.E.M. Concert' is that the group members apparently are hypocrites."

In a statement released Aug. 22, Hershey threatens to retaliate against R.E.M. by filing a counter-suit: "Hershey Foods Corporation believes it has acted properly in this matter. The disparaging comments contained in the R.E.M. press release and lawsuit are not justified, and we are considering taking appropriate legal action."

According to a source, the band has no intention of dropping its Sept. 30 concert date because of the suit. "They wouldn't do that to their fans," the source says.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BIG COUNTRY	Ring Hockenheim Germany	Aug 19	\$4,251,518 (5,905,635 marks) \$53.98/\$45.78	99,871 sellout	BCL Group
ROLLING STONES BIG COUNTRY	Fest Wiese Leipzig, Germany	Aug 15	\$3,894,282 (5,415,215 marks) \$53.98/\$46.78	83,105 sellout	BCL Group
ROLLING STONES BIG COUNTRY	Olympic Stadium Berlin	Aug. 17	\$3,568,649 (4,985,705 marks) \$53.98/\$45.78	76,689 sellout	BCL Group
ROLLING STONES ANDREW STRONG	NEP Stadium Budapest	Aug. 8	\$1,470,823 (1,191,103,000 forint) \$34.61/\$30.76	46,598 55,000	BCL Group
LOLLAPALOOZA '95: SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSSTONES	Downing's Stadium New York	July 28-29	\$1,385,043 \$33	41,871 48,000, two shows, one sellout	Delsener/Slater Enterprises
BON JOVI BAD BISCUIT (22) SOUTHSIDE JOHNNY & THE ASBURY JONES (23)	Jones Beach Theatre Wantagh, N.Y.	July 21-23	\$1,140,510 \$35	32,886 three sellouts	Delsener/Slater Enterprises
HORDE TOUR: BLACK CROWES, BLUES TRAVELER, ZIGGY MARLEY, G. LOVE & SPECIAL SAUCE, GOD STREET WINE, JOAN OSBORNE, CHRIS WHITLEY, FUR MARINERS	World Music Theatre Tinley Park, Ill	Aug 18	\$646,773 \$28.50/\$23.50	27,428 sellout	Tinley Park Jam Corp Nederlander Organization
LOLLAPALOOZA '95: SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSSTONES	Blockbuster-Sony Music Entertainment Center Camden, N.J.	July 30	\$664,713 \$31	21,462 25,000	PACE Concerts
ELTON JOHN	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa	Aug. 9	\$547,684 \$38.50/\$25	21,412 sellout	PACE Concerts DiCesare-Engler Prods
ELTON JOHN	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 4	\$521,195 \$37.50/\$25	19,998 sellout	PACE Concerts Cellar Door

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## All For Uni, Uni For All In Fla.

BOCA RATON, Fla.—More than 700 staffers from Uni Distribution and its affiliated record labels in MCA's Music Entertainment Group convened recently for three days at the Boca Raton Resort & Club here. In addition to addresses by top executives, the attendees were treated to appearances by more than 30 artists. The convention's final concert was a special performance by MCA/Nashville act the Mavericks, with special guests—labelmates Trisha Yearwood and Marty Stuart.



Pictured in a rare side-by-side performance, from left, are Todd Snider, Joe Ely, Trisha Yearwood, Marty Stuart, and Rhett Akins.



Country music star George Strait, in cowboy hat, presents Uni Distribution president John Burns, second from left, with an award celebrating a 15-year association and sales of more than 30 million albums. Shown, from left, are Tony Brown, president, MCA Records/Nashville; Burns; Strait; and Bruce Hinton, chairman, MCA Records/Nashville.



Following her performance, artist Lisa Loeb enjoys the company of a group of top Geffen/DGC Records executives. Shown, from left, are Jayne Simon, VP, sales; Ed Rosenblatt, chairman/CEO; Loeb; Jim Barber, A&R; Bill Bennett, VP, promotion; and Robert Smith, VP, marketing.

## TOMMY BOY'S 'MTV PARTY' SETS SCORE HITS FOR CHARITY

(Continued from page 10)

by Warren G., "Shoop" by Salt-N-Pepa, and "100% Pure Love" by Crystal Waters.

"Generally, we go down the Sound-Scan charts and pick out which street-credible cuts were big sellers over the past year, and then we approach the labels and acts for mixes of the songs that were previously not available," says Tom Silverman, chairman of Tommy Boy.

Unlike many benefit projects, the artists involved in the recordings are paid royalties. "We don't ask anyone to do anything for free," Silverman says. "It's almost as if we've created a business around doing a good deed."

The idea for "MTV Party To Go" was born after a fund-raising dinner in honor of MTV president Tom Freston in 1991. Freston and Silverman tossed around the idea of a joint venture. The first album, featuring such hits of the moment as "Poison" by Bell Biv DeVoe and "Knocked Out" by Paula Abdul, followed shortly thereafter. Besides lending its logo to the project, MTV participates in the selection of songs on the album and produces commercials that air on the network, as well as on Nickelodeon, Nick At Night, and VH1.

"It's gratifying to see how 'MTV Party To Go' has almost become a brand



Taking time to relax between presentations, from left, are John Burns, president, Uni Distribution; Al Teller, chairman/CEO, MCA Music Entertainment Group; artist Meat Loaf; Ron Meyer, president/COO, MCA Inc.; and Richard Palmese, president, MCA Records.



Artists and executives gather backstage between performances. Shown, from left, are Uni's John Burns; Jim Cawley, senior VP, marketing and sales, GRP Recording Co.; Nelson Rangell, artist; MCA Music Entertainment Group's Al Teller; artist Jonatha Brooke of the Story; Tommy LiPuma, president, GRP Recording Co.; Zach Horowitz, COO, MCA Music Entertainment Group; and Jay Boberg, president MCA Music Publishing.



Members of Shai relax with their favorite executives following the band's convention performance. Shown in the back row, from left, are James Elliot, A&R executive, Gasoline Alley Records; Uni Distribution's John Burns; Garfield Bright, band member; MCA Music Entertainment Group's Al Teller; Carl Martin, band member; MCA Music Entertainment Group's Zach Horowitz; Darnell Van Rensalier, band member; and Hank Shocklee, senior VP, Black Music Collective, MCA Records. In the front row, from left, are Lorne Saifer, GM, Gasoline Alley Records; Randy Phillips, president, Gasoline Alley Records; Marc Gay, band member; MCA Inc.'s Ron Meyer; and MCA Records' Richard Palmese.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	—	1	<b>EDWIN MCCAIN</b> LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
2	2	10	<b>HUM</b> RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
3	5	9	<b>TOADIES</b> INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
4	3	8	<b>MOKENSTEF</b> OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
5	—	1	<b>B.G. KNOCC OUT &amp; DRESTA</b> OUTBURST/WORK 527899*/COLUMBIA (10.98 EQ/15.98)	REAL BROTHAS
6	8	7	<b>BRYAN WHITE</b> ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
7	4	6	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
8	6	15	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
9	—	1	<b>PETER PRITCHARD</b> WHITE CLOUD 1101 (9.98/14.98)	STUDIES FOR THE NEW ZEALAND...
10	—	1	<b>PATRA</b> 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
11	7	6	<b>JEFF CARSON</b> MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
12	13	13	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG
13	12	7	<b>BROTHER CANE</b> VIRGIN 40564 (10.98/15.98)	SEEDS
14	16	2	<b>THE PRESIDENTS OF THE UNITED STATES</b> COLUMBIA 67291 (7.98 EQ/11.98)	PRESIDENTS...
15	9	13	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
16	—	1	<b>KITARO</b> DOMO 71005 (10.98/16.98)	AN ENCHANTED EVENING
17	14	5	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
18	15	15	<b>JOAN OSBORNE</b> BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
19	22	3	<b>DEEP BLUE SOMETHING</b> RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
20	23	3	<b>GOO GOO DOLLS</b> METAL BLADE 45750/WARNER BROS. (9.98/15.98)	A BOY NAMED GOO

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	11	3	<b>LETTERS TO CLEO</b> GIANT 24613/WARNER BROS (10.98/15.98)	WHOLESALE MEATS AND FISHES
22	—	6	<b>THE IMMORTALS</b> VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
23	—	1	<b>TERRI CLARK</b> MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
24	18	96	<b>ADAM SANDLER</b> ● WARNER BROS 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
25	27	17	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	10	2	<b>FREDDY JONES BAND</b> CAPRICORN 40240 (10.98/16.98)	NORTH AVENUE WAKE UP CALL
27	19	7	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY
28	30	58	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
29	—	1	<b>GARBAGE</b> ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
30	25	3	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
31	31	10	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
32	—	1	<b>TAKE THAT</b> ARISTA 18800 (9.98/15.98)	NOBODY ELSE
33	26	3	<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH
34	29	2	<b>CARLOS VIVES</b> POLYGRAM LATINO 28531 (9.98/14.98)	LA TIERRA DEL OLVIDO
35	—	1	<b>SUPER CAT</b> COLUMBIA 64197* (10.98/15.98)	THE STRUGGLE CONTINUES
36	21	4	<b>EVERCLEAR</b> CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
37	—	1	<b>JEWEL</b> ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
38	17	4	<b>TRU</b> NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
39	—	1	<b>VANESSA-MAE</b> ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
40	20	3	<b>INI KAMOZE</b> EASTWEST 61764/EEG (10.98/15.98)	LYRICAL GANGSTA

## POPULAR UPRIISINGS

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

**SENTIMENTAL DIVA:** Through intimate solo showcases, Arista hopes to separate its latest diva, **Deborah Cox**, from the rest of the label's young female singers.

"Our focus initially has been to set up a campaign that doesn't compare her to other artists on the label and have her be judged on her own merits," says **Richard Sanders**, VP of artist development at

York, Los Angeles, Dallas, Chicago, and Washington, D.C.

The 21-year-old Toronto-bred artist, who was signed by Arista president **Clive Davis**, also performed at the Musicland and Target conventions in August.

In addition, she shared a bill with other artists at the top 40/rhythm KMEL San Francisco concert on Aug. 25.

After Cox returns from a European promotional tour, the label will focus its efforts on top 40 radio in October.

Cox's self-titled debut is due on Vaz/Arista Tuesday (29). Her first single, "Sentimental," is No. 27 this week on the Hot R&B Singles chart.

To capture Cox's versatility, the label teamed her with several heavy-weight writer/producers. **Dallas Austin, Babyface, Daryl Simmons, Keith Thomas, Keith Crouch,** and **Vincent Herbert** contribute to the album. Cox co-wrote three songs on the set, which also features the powerful **Diane Warren**-penned ballad "Never Gonna Break My Heart."

**CRASH AND BURN:** (510) Records/MCA is hitting the surf and skate market to help launch **Dance Hall Crashers'** major-label debut, "Lock-Jaw," which streets Tuesday (29).

Part of the plan calls for the



**Country Yearnings.** Acetone takes on a country direction on its "I Guess I Would" EP, due Tuesday (29) on Vernon Yard. The set includes songs by Jerry Cole and John Prine. Acetone and Restless' Spain are on a residency tour in L.A. this month at Luna Park. Residency tours in N.Y. and London are being planned for Acetone.

key surf and skate markets to promote the album. The winner receives MCA CDs, cassettes, T-shirts, etc.

The album artwork, featuring a skate punk character named Rusty, is being used throughout the surf and skate campaign.

"We're really focusing on mom-and-pop [music retail] stores, too, because they supported [the band] already," says

**Mindy Espy**, director of marketing at MCA.

"We want them to know we still support them. We've taken out ads in weeklies tagging indie accounts and gave them two-song cassettes to pass out early."

On the radio front, the band's first single, "Enough," garners 280 modern rock radio spins this week, according to Broadcast Data Systems.

A club tour with a yet-to-be-determined band is being planned for September. Meanwhile, the band, led by two female singers, will play various radio station-sponsored shows, including modern rock WMSM Cleveland on Sept. 9, modern rock WKQX (Q101) Chicago on Sept. 11, and the Palace in L.A. on Sept. 22.

**OYSTERS & PEARLS:** **Heather Nova's** first single, "Walk This World" from her

Big Cat/Work debut, "Oyster," bows at No. 31 on the Modern Rock Tracks chart this week. The singer/guitarist begins a stripped-down tour Sept. 15 with a cello and bass player.

After some European dates, including the Reading Festival on Sept. 26, she'll return to the U.S. with a full band for another tour in late October.

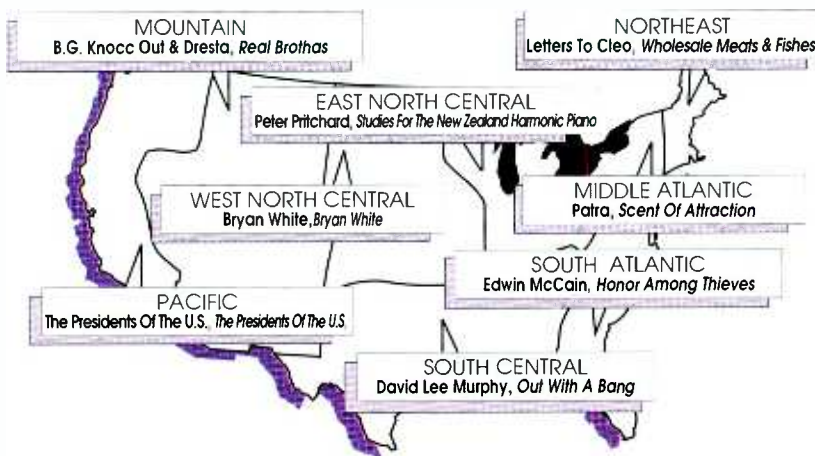


**Seeing The Light.** Tuesday (29) marks the House of Blues Music Co.'s first release, "I Brought Him With Me" by the Blind Boys Of Alabama. The group's first live album, which is marketed by Private Music and distributed by BMG, is being serviced to gospel radio. The Blind Boys, led by Clarence Fountain, are on the road through April 1996.

Nova, who grew up on an island in the Bermuda Sound, recently opened for **Pearl Jam** and **Neil Young** in Berlin, where she sold out 2,500-seat clubs as a headliner.

**ROADWORK:** Capitol's **Bonepony** teams with **Rusted Root** Monday (28) in Buffalo, N.Y., Thursday (31) in Cleveland, and Sept. 2 in Boalsburg, Pa. The band then plays a string of New England dates.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. B.G. Knocc Out & Dresta, <i>Real Brothas</i>	1. Letters To Cleo, <i>Wholesale Meats And...</i>
2. Korn, <i>Korn</i>	2. Hum, <i>You'd Prefer An Astronaut</i>
3. Bryan White, <i>Bryan White</i>	3. Buffalo Tom, <i>Sleepy Eyed</i>
4. Jeff Carson, <i>Jeff Carson</i>	4. Biju Banton, <i>'Til Shiloh</i>
5. MoKenStef, <i>Azz Izz</i>	5. Patra, <i>Scent Of Attraction</i>
6. Peter Pritchard, <i>Studies For The New...</i>	6. Toadies, <i>Rubberneck</i>
7. David Lee Murphy, <i>Out With A Bang</i>	7. G. Love & Special Sauce, <i>G. Love &amp;...</i>
8. Toadies, <i>Rubberneck</i>	8. MoKenStef, <i>Azz Izz</i>
9. Terri Clark, <i>Terri Clark</i>	9. Korn, <i>Korn</i>
10. James House, <i>Days Gone By</i>	10. Super Cat, <i>Struggle Continues</i>

Orange County, Calif.-based surf-clothing company Ezekial to promote the album to its various retail clothing accounts.

In addition to in-store play and point-of-purchase displays, the label's street teams have set up contests with at least five clothing outlets in 10



**Dirty Debut.** Southern Culture On The Skids' DGC debut, "Dirt Track Date," comes in at No. 8 in the South Atlantic Regional Roundup this week. The Chapel Hill, N.C.-based roots rockers' first single, "Soul City," garners 276 album rock and 37 modern rock spins this week, according to Broadcast Data Systems. The band continues its tour on Sunday (27).

Arista. "Right now we have **Monica, Faith,** and **Deborah** out at the same time. Each has her own vocal style."

The label is using the month of August to showcase Cox, mostly to R&B and top 40/rhythm programmers, in New

## Winans Obey Their 'Heart And Soul' Qwest Crossover Act Returns To Gospel Roots

BY DAVID NATHAN

LOS ANGELES—For their sixth Qwest Records album, "Heart And Soul," the Winans are going back to basics—a move designed to reclaim what executives cite as a diminished gospel and contemporary Christian fan base.

"From the inception, the mission for this album has been to resolidify the group's roots with their gospel audience," says Qwest A&R VP Mike Stradford.

"Heart And Soul," which reaches stores Oct. 24, includes production work from George Duke, Keith Crouch, BeBe Winans, and new producers Kenny Greene and Cedric & Victor Caldwell.

According to group member Ronald Winans, the quartet is aware of the perception that its last two albums—1993's "All Out" and 1990's "Return"—were geared toward a wide audience. He insists that the broad creative approach was not financially motivated.

"The whole purpose was to win over young people who might have been on the verge of going into a life of crime or going off track," Winans says. "We got letters from them saying that hearing 'It's Time' stopped them from doing things they might have regretted later."

"It's Time" peaked at No. 5 on the Hot R&B Singles chart in 1990 and was produced by Teddy Riley, who also rapped on the single. The song is from "Return," which was certified gold and peaked at



THE WINANS

No. 12 on the Top R&B Albums chart.

"All Out" peaked at No. 41 on the Top R&B Albums chart and sold 79,000 units, according to SoundScan.

One creative measure used in the attempt to regain lost listeners is the elimination of the secular-oriented guest vocalists—such as R. Kelly, Teddy Riley, Michael McDonald, and Anita Baker—who have been featured on the group's last three albums.

Winans says the material for "Heart And Soul" was chosen collectively by the group, who collaborated on writing all but four of the 12 cuts.

"We really took our time to make this album," Winans says. "We made sure that every member of the group was there for every session and that everyone was involved with every song."

Rounding out the Detroit-based group are brothers Michael, Marvin, and

Carvin.

Another move that could attract listeners was the inclusion of a remake of a concert and track favorite: "The Question Is," from the group's 1981 debut, "Introducing The Winans."

Says Ronald Winans, "There are a lot of kids who were too young to hear it when it first came out or never heard the song at all. Keith Crouch's uncle, Andre, produced the first version, and back then, Keith was this young guy playing drums in the studio when we did it."

At a business level, the label is exploring alternative avenues of promoting and marketing the album to its core audience. "In addition to using the Warner Bros.

(Continued on next page)



Usher N Da' Hype. LaFace recording artist Usher, left, pauses a moment with video director Hype Williams during the production of the artist's clip for his current single, "The Many Ways." The song is the third release from Usher's debut album.

## After Tyson Fight, A Knockout Show; Jack The Rapper Event Back On Track

**AFTER-FIGHT COMMENTARY:** Everybody knows what happened in the mismatched Mike Tyson/Peter McNeeley heavyweight yawner Aug. 19 at the MGM Grand in Las Vegas. But it was the celebrity-studded after-party show—sporting performances by Tommy Boy's *Naughty By Nature*, Uptown act *Jodeci*, Mecca Don/EastWest's *Adina Howard*, and Motown group *Soultr*—that provided the real entertainment of the evening. Credit R&B Live co-founders **Bill Hammond** and **Ramon Hervey** with assembling the evening's high-energy cast of talent.

Held at the Rio Grande Cantina, an open-air venue in the hotel's theme park (!), the buffet/show was opened by the R&B Live All-Stars, who performed covers of numerous soul favorites, including the spiritually rousing "I'm On Your Side," delivered by ex-Ex-Girlfriend member **Stacy Francis**. R&B Live is a full-service company that produces concerts, tours, and special events.

Hosting the show was WQHT "Hot 97" New York DJ **Funk Master Flex**, who flexed with a rainbow cross section of recorded ear candy, showing everyone how East

got calls from radio and retailers regarding our talent there. It's worthwhile [for label executives] to have conversations regarding attending the conference next year."

Also on hand was Columbia promotion VP **Ken Wilson**, who described the business meetings as "informative." "A lot of majors are missing the boat," he says, "because the panels were strong, especially the one featuring producers. And there was a lot of new talent on hand."

**PASSING NOTE:** Robert "Bobby" DeBarge died Aug. 16 as a result of complications brought on by the AIDS virus. Born in 1959, DeBarge was a member of the late '70s/early '80s group **Switch**, which enjoyed a modest five-album career. He later joined the group **DeBarge**, which consisted of his siblings.

A&E Records recently released the departed artist's debut solo project, titled "It's Not Over." The set is independently distributed through Independent National Distributors Inc., California Record Distributors, and Big



by J. R. Reynolds

Coast jocks mix the funk. Despite the more than 1,000 party people on hand—including Iron Mike, celebrants felt a sense of intimacy. Perhaps it was due to the park-like setting that featured picnic tables, a scattering of trees, and plenty of grass (the kind lawns are made of).

An erotically costumed Howard delivered a predictably sizzling stage show, while *Jodeci*—a vocally talented quartet—came off more as haphazard and foul-mouthed street-corner zealots than seasoned, platinum-certified performers.

Although *Naughty* closed the night with audience-rousing, head-bobbing hip-hop, it was debut R&B quartet *Soultr* that ultimately delivered the most entertainment—with *Dramatics*-styled choreography and *Blue Magic* song-singing soul.

**IS JACK BACK?** Reports from *Jack The Rapper's* revamped music celebration have been encouraging. It was held July 14-15 at the Georgia Convention Center in Atlanta, and it seems organizers have finally worked out a system to keep out the looky-loos and trouble-makers.

Says LaFace promotion and marketing VP **Daria Langford**, who was in attendance, "You could tell that people were trying to be a part of the whole event and not coming in from the outside to cause problems. It was a good vehicle for exposing talent because I've already

State Distribution.

**MUSIC NOTES:** Just Us Records artist **Otis Stokes** turns out his latest single, the breezy, midtempo single "Desperate Times." While the song's lyrics emphasize the seriousness of the age in which we live, the vocals issue the words in a way that makes you feel positive about the future . . . *Caliber's Full Force* puts together a bouncy cover single of "Back Together Again," the 1980 hit recorded by **Roberta Flack** and **Donny Hathaway** . . . **Quincy Jones** has completed recording his latest album, "Q's Jook Joint," which features such artists as **Bono**, **Brandy**, **Ray Charles**, **Phil Collins**, **Coolio**, **Babyface**, **Gloria Estefan**, **Herbie Hancock**, **Chaka Khan**, **Queen Latifah**, **Nancy Wilson**, **Stevie Wonder**, and **Yo-Yo**, among many others. His last album, 1989's "Back On The Block," was No. 1 on the Top R&B albums chart for 12 weeks.

**GOT MY HANDS** on a Japanese import of "Jungle Beats Vol. 2," a compilation set from Victor that features a dozen high-energy jungle music tracks sure to please the dance crowd, aerobics class instructors, and anyone looking for ways to accelerate his or her heart rate. *Jungle*—which juxtaposes R&B, hip-hop, and reggae melodies with warp-speed beats—appears to have loads of commercial potential in the U.S.

## EMI Rapper AZ Delivers Rhymes For The Times On Hit 'Sugar Hill'

BY HAVELOCK NELSON

NEW YORK—After being introduced to the world as a guest rapper on the underground track "Life's A Bitch," from the "Illmatic" album by his EMI label mate Nas, rapper **AZ** has scripted blissful rhymes for hard times on "Sugar Hill." The hit single reinforces the performer's stark take on life and has broadened his public recognition.

"Sugar Hill" was the Greatest Gain-

er/Sales on last week's Hot 100 at No. 31. This week, the song is No. 15 on the Hot R&B Singles chart, No. 8 on the Hot Rap Singles chart, and No. 31 on the Hot 100.

A lush groove with swirling ear candy and swinging singing by StepSun vocalist missjones, "Sugar Hill" is the first single from AZ's "Doe Or Die," which drops Oct. 10.

"The title is self-explanatory," AZ says. "Cash rules everything, and if you don't

(Continued on next page)





**KING OF THE MOUNTAIN:** "You Are Not Alone" by Michael Jackson (Epic) debuts on top of the Hot R&B Singles chart this week and also at No. 1 on the Hot 100 Singles chart. This simultaneous R&B/Hot 100 debut has never been accomplished before. And the competition wasn't even close. "You Are Not Alone" has nearly double the points of the No. 2 record on the R&B singles chart, "Gangsta's Paradise" by Coolio Featuring L.V. (Tommy Boy). "Gangsta's Paradise" takes a big jump this week, moving 16-2. If it continues to gain at this rate, it could challenge "Alone" for No. 1 very soon.

**REACH FOR THE SKY:** "How High" by Redman/Method Man (Def Jam/RAL/Island) and "1st Of Tha Month" by Bone Thugs-N-Harmony (Ruthless/Relativity) both debuted a week early last week because of street date violations. This week, with a full week of sales counted toward the chart, both singles exploded. "How High" jumps 60-10 on the R&B singles chart and moves 62-3 on the Hot R&B Singles Sales chart. "1st Of Tha Month" moves 28-12 on the R&B singles chart and debuts at No. 7 on the R&B singles sales chart.

At radio, "How High" is breaking fast at WKYS Washington, D.C., WEJM Chicago, WVEE Atlanta, and WXYV Baltimore. "1st Of Tha Month" is top five at six stations, including WJMI Jackson, Miss., WFXA Augusta, Ga., and KJMZ Dallas.

**GREATEST GAINERS:** "Tell Me" by Groove Theory (Epic) earns the Greatest Gainer/Sales award for the second consecutive week. This week it moves 33-26 on the Hot R&B Singles Sales chart. Groove Theory (Bryce Wilson & Amel Larrioux) could very well have a sleeper hit on its hands with this infectious groove. "Tell Me" is No. 1 at WBLK Buffalo, N.Y., and top 10 at 12 other stations, including WBLX Mobile, Ala., KJLH Los Angeles, and WAMO Pittsburgh.

"Love T.K.O." by Regina Belle (Columbia) takes the Greatest Gainer/Airplay honors this week. This remake of the Teddy Pendergrass classic was produced by Gerald Levert along with Edwin "Tony" Nicholas and comes from Regina's forthcoming album, "Reachin' Back." On that set, Regina covers such '70s hits as "Could It Be I'm Falling In Love" (originally performed by the Spinners), "You Make Me Feel Brand New" (originally by the Stylistics), and "Let Me Make Love To You" (originally by the O'Jays). Regina's rendition of "Love T.K.O." is top 10 at WZAK Cleveland and WWIN Baltimore.

**YOUNG AMBITION:** "Sentimental" by Deborah Cox (Arista) makes an impressive entry onto the Hot R&B Singles chart at No. 23. This is the debut single by Arista chief Clive Davis' latest discovery. Cox, a native of Toronto, has been practicing her skills since age 5. In 1990 she landed a spot in the off-Broadway musical "Mama I Want To Sing." In its first week on the R&B singles chart, "Sentimental" is top 10 at KDLE Wichita, Kan., WENN Birmingham, Ala., and WOWI and WMYK, both in Norfolk, Va.

"Love Ambition" by Jason Weaver (Motown) continues to grow at a steady pace. Weaver, who is only 15, is not new to the entertainment business. His career started at age 5 with a Coca-Cola commercial. He later starred in "The Long Walk Home" with Whoopi Goldberg and as the young Michael Jackson in "The Jacksons: An American Dream." He also starred alongside Brandy in the sitcom "Thea" and was the singing voice of Simba in "The Lion King." "Love Ambition" is top five at WQUE New Orleans, WGZB Louisville, Ky., KJLH Los Angeles, KMJM St. Louis, and WTLZ Saginaw, Mich.

## R&B

### EMI RAPPER AZ DELIVERS

(Continued from preceding page)

have any you're gonna die. The album's all about money."

The L.E.S.-produced song features fluid lines like "No more cuttin' grams or wrapping grands up in rubber bands" that relate to escaping ghetto hell.

"I'm sure everybody wants to chill on Sugar Hill," AZ says. "That's a place where you can have financial freedom and be stress free—not have to worry about when the next bill's gotta be paid."



AZ

In addition to respectable sales—117,000 units since its June 21 release, according to SoundScan—"Sugar Hill" is receiving exceptional airplay. For the week ending Aug. 21, it had 895 detections on 57 stations, according to Broadcast Data Systems. BDS also detected 204 plays at 17 top 40 stations during the same week.

AZ was raised in the same "infamous" Queensbridge housing complex in New York that spawned Mobb Deep, Mic Geronimo, and Nas. "I've been broke all my life, struggling to make ends meet," AZ says. "Now I want to see the other side."

In spite of his early success, AZ says he is not as financially secure as he wants to be: "Hopefully, [money will] roll in soon, but right now the love I'm getting [from consumers] is doin' me good. That is like cash, too."

The campaign to expose AZ began in early May, when EMI serviced promotional copies of "Sugar Hill" to street DJs. Three weeks later, college radio and commercial radio DJs were serviced.

"We knew 'Sugar Hill' would be a hit on the street," says Gary Beech, EMI's senior director of marketing. "We wanted to

(Continued on page 57)

### WINANS OBEY HEART

(Continued from preceding page)

urban staff," Stradford says, "we'll be using outside support for the first time."

GospoCentric Records founder Vicki Macjk Lataillade will serve as marketing consultant to target the album toward the contemporary gospel consumer.

"She'll be working on getting [airplay], as well as tracking radio play and sales on the project," says Stradford.

Lataillade's company released 1994's, "Kirk Franklin & the Family" album, which peaked at No. 6 and sold 598,000 units, according to SoundScan.

Qwest plans to release the Winans' album's J. Dibbs-produced title track as the first single to R&B radio on Sept. 12. At the same time, the label will issue a triple-play promo CD—featuring "Heart And Soul," "The Question Is," and the George Duke-produced "I Need You"—to gospel radio and retailers.

It will also be serviced to R&B stations, but only upon request.

Says Stradford, "Urban radio changes so much that for a group like the Winans to consciously try and court [programmers] is counterproductive."

Live performance plays an important role in marketing the quartet, which performed Aug. 12-19 at the Gospel Music Convention in Los Angeles.

The label is planning to conduct a promotional tour, although no kickoff date has been set. A European tour is also being scheduled prior to an early-1996 domestic tour.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	6	6	★★★ No. 1 ★★★ GANGSTA'S PARADISE (FROM 'DANGEROUS MIND'S') COOLIO FEATURING L.V. (C) (D) MCA 55104	1 week at No. 1
2	26	—	★★★ GREATEST GAINER ★★★ HOW HIGH (FROM 'THE SHOW!') (C) (T) (X) DEF JAM/RAL 9925/ISLAND	REDMAN/METHOD MAN
3	3	4	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	LUNIZ
4	2	3	PLAYER'S ANTHEM (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG	JUNIOR M.A.F.I.A.
5	1	2	BOOMBASTIC/IN THE SUMMERTIME (C) (T) (V) (X) VIRGIN 38482	SHAGGY
6	49	—	1ST OF THA MONTH (C) (T) (X) RUTHLESS 6331/RELATIVITY	BONE THUGS-N-HARMONY
7	4	1	ONE MORE CHANCE/STAY WITH ME ▲ (C) (D) (M) (T) BAD BOY 7-9031/ARISTA	THE NOTORIOUS B.I.G.
8	5	5	SUGAR HILL (C) (T) (X) EMI 58407	AZ
9	7	7	FEEL ME FLOW ● (C) (T) (X) TOMMY BOY 682	NAUGHTY BY NATURE
10	8	11	I WISH ● (C) (T) (X) SUNSHINE 78032/SCOTTI BROS	SKEE-LO
11	11	10	I'LL BE THERE...YOU'RE ALL I... ▲ (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	METHOD MAN/M.J. BLIGE
12	10	8	SO MANY TEARS (C) (M) (X) INTERSCOPE 98145/AG	2PAC
13	9	9	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	E-40 (FEATURING SUGA T)
14	13	15	1 2 PASS IT ● THE D&D PROJECT FEATURING D&D ALL-STARS (C) (M) (T) (X) ARISTA STREET 1-2845/ARISTA	
15	16	17	SUMMERTIME IN THE LBC (FROM 'THE SHOW!') (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND	THE DOVE SHACK
16	14	13	FOE LIFE (C) (T) PRIORITY 53192	MACK 10
17	12	12	GLACIERS OF ICE/CRIMINOLOGY (C) (D) (T) LOUD 64375/RCA	RAEKWON
18	17	—	SULTRY FUNK (C) (D) (X) GIANT 17791/WARNER BROS	M.C. HAMMER
19	15	21	MVP (C) (T) (X) COLUMBIA 77940	BIG L
20	20	22	WHATZ UP WHATZ UP (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA	PLAYA PONCHO FEATURING L.A. SNO
21	19	14	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS 'N' DAT
22	24	20	ALL GLOCKS DOWN (C) (T) (X) PENDULUM 58367/EMI	HEATHER B.
23	18	19	LIVE!!! (FROM 'THE SHOW!') (C) (D) (T) DEF JAM/RAL 9620/ISLAND	ONYX
24	25	28	JEEPS, LEX COUPS, BIMAZ & BENZ (C) (M) (T) (X) UPTOWN 55062/MCA	LOST BOYZ
25	22	18	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 364419/EEG	OL' DIRTY BASTARD
26	21	25	A LITTLE OF THIS (C) (T) (X) ELEKTRA 64389/EEG	GRAND PUBA
27	31	35	50/50 LUV (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND	B.G. KNOCC OUT & DRESTA
28	30	23	KEEP THEIR HEADS RINGIN' (FROM 'FRIDAY') ● (C) (D) (T) PRIORITY 53188	DR. DRE
29	23	16	MIND BLOWIN' (C) (T) (X) T.N.T. 42286/JIVE	SMOOTH
30	29	27	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	LOST BOYZ
31	28	32	CHAMPION (C) (D) (T) LOOSE CANNON 6980/ISLAND	BUJU BANTON
32	42	42	WHERE'S DA PARTY AT? (C) (T) GEE STREET INDEPENDENT/4TH & B'WAY 0612/ISLAND	DOUG E. FRESH
33	34	38	DOM PERIGNON (C) (M) (T) UPTOWN 55042/MCA	LIL' SHAWN
34	36	37	SLAM (C) (T) ISLAND JAMAICA 0140/ISLAND	BEENIE MAN
35	40	—	GIRLSTOWN (C) (M) (T) (X) COLUMBIA 77850	SUPER CAT
36	35	31	ROUND & ROUND (D) (M) (T) G FUNK/RAL 9385*/ISLAND	TWINZ
37	27	24	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	MOBB DEEP
38	39	30	WHO'S THE BIGGEST (C) (T) RAP-A-LOT 38479/NOO TRYBE	BUSHWICK BILL
39	37	34	BIG POPPA/WARNING ▲ (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
40	33	29	GIVE IT 2 YOU ● (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	DA BRAT
41	38	33	DEAR MAM/OLD SCHOOL ▲ (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
42	32	26	THE NOD FACTOR (C) (T) (X) BIG BEAT 98142/AG	MAD SKILLZ
43	41	36	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
44	43	—	THIS THAT SH*T (M) (T) (X) JIVE 42303*	KEITH MURRAY
45	NEW	1	WASSUP WASSUP (C) (T) (X) PREMEDITATED 17803/WARNER BROS.	A-TOWN PLAYER'S
46	45	40	NEVA GO BACK (C) (T) (X) PROFILE 5433	SPECIAL ED
47	RE-ENTRY	6	CAUGHT UP IN THE GAME (C) (T) (X) PALLAS 357183	BUSHWACKAS
48	44	41	HEY ALRIGHT (C) (D) (T) ILLTOWN/MAD SOUNDS 0366/MOTOWN	ROTTIN RAZKALS
49	48	48	DUNKEY KONG (C) (T) (X) WRAP 319/ICHIBAN	KILO
50	47	44	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	DJ SMURF AND P.M.H.I.

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.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	SLAM	BENIE MAN (ISLAND)
2	3	5	HEAD NOD	HODGE (MERCURY)
3	4	5	MOMENT IN TIME	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
4	13	5	WHERE'S THE PARTY AT	DOUG E. FRESH (GEE STREET/ISLAND)
5	6	6	SPELLBOUND AND SPEECHLESS	INCOGNITO (TALKIN LOUD/VERVE FORECAST)
6	10	2	U SHOULD BE MINE	J. SPENCER (MOTOWN)
7	17	2	JUST FOR MY MAN	SKILLZ (RAGING BULL)
8	5	4	50/50 LUV	B.G. KNOCC OUT & DRESTA (OUTBURST/RAL)
9	8	6	FAITH	LORDS OF THE UNDERGROUND (PENDULUM)
10	—	1	WHAT ABOUT OUR LOVE?	MAYSA (BLUE THUMB/GRP)
11	9	4	SPECIAL	GARY TAYLOR FEAT. B. BRYANT (MORNING CREW)
12	21	2	WASSUP WASSUP	A-TOWN PLAYER'S (WARNER BROS.)
13	—	1	WEST UP	WC & THE MAAD CIRCLE (LONDON/ISLAND)

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

# UPCOMING

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## COUNTRY MUSIC

**AD CLOSE: 9/12**

**ISSUE DATE: 10/7**

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

**Contact**

Lee Ann Photoglo  
615-321-4294



## PRO SOUND

**AD CLOSE: 9/12**

**ISSUE DATE: 10/7**

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

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

**Contact**

Lezle Stein  
213-525-2329



## UK II SPOTLIGHT

**AD CLOSE: 9/26**

**ISSUE DATE: 10/21**

**Billboard's** second annual spotlight on the U.K. explores the tremendous growth within Britain's live concert and venue business, highlighting the role that touring plays in the development of artist's careers. The spotlight issue includes features on concert sites (reporting facts on ownership, capacity, etc.), a look at the rise of concert merchandising firms, and a general overview of the UK's music business climate.

**Contact**

Robin Friedman  
44 -171-323-6686

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# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	<b>★ ★ NO. 1 ★ ★</b> YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC) 3 wks at No. 1
2	3	14	BROWN SUGAR	D'ANGELO (EMI)
3	2	15	HIS MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
4	4	13	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)
5	6	12	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
6	7	13	ONE MORE CHANCE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	5	22	WATERFALLS	TLC (LAFACE/ARISTA)
8	12	4	BROKENHEARTED	BRANDY (ATLANTIC)
9	10	15	BOOMBASTIC	SHAGGY (VIRGIN)
10	9	13	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
11	8	21	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
12	11	13	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
13	—	1	I HATE U	PRINCE (NPG/WARNER BROS.)
14	15	23	BEST FRIEND	BRANDY (ATLANTIC)
15	14	16	FREEK 'N YOU	JOJOCI (UPTOWN/MCA)
16	17	9	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
17	13	20	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
18	18	9	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
19	16	28	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
20	19	22	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
21	22	6	TELL ME	GROOVE THEORY (EPIC)
22	29	5	SENTIMENTAL	DEBORAH COX (ARISTA)
23	27	5	HEAVEN	SOLO (PERSPECTIVE)
24	20	10	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
25	23	6	SUGAR HILL	AZ (EMI)
26	21	14	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
27	31	6	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
28	49	2	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)
29	26	7	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
30	69	2	RUNAWAY	JANET JACKSON (A&M)
31	24	29	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
32	42	4	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
33	35	8	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
34	45	5	FEEL THE FUNK	INMATURE (MCA)
35	33	30	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
36	34	10	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
37	30	14	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)

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

## HOT R&B RECURRENT AIRPLAY

1	4	2	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
2	1	3	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
3	6	3	JOY	BLACKSTREET (INTERSCOPE)
4	2	2	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
5	8	8	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
6	3	10	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
7	5	7	BABY	BRANDY (ATLANTIC)
8	11	5	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
9	10	8	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
10	9	3	SHY GUY	DIANA KING (WORK/COLUMBIA)
11	12	5	THINK OF YOU	USHER (LAFACE/ARISTA)
12	13	7	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
13	15	13	CREEP	TLC (LAFACE/ARISTA)
14	7	2	EMOTIONS	H-TOWN (LUKE)
15	17	11	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
16	16	15	I WANNA BE DOWN	BRANDY (ATLANTIC)
17	18	14	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
18	19	20	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
19	20	7	DEAR MAMA	2 PAC (INTERSCOPE)
20	21	4	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
21	14	2	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
22	22	18	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
23	—	28	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
24	24	7	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
25	23	5	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)

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.
1, 2 PASS IT	(Gifted Pearl, ASCAP/Spinna Choice, ASCAP/Entertaining, BMI/BOP, ASCAP/Bucktown USA, ASCAP/Bootcamp Clik, ASCAP/Missam, ASCAP/Josiah Cartagena, ASCAP)
1 ST OF THE MONTH	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
AFFECTION	(A Dwa, BMI/Rightsong, ASCAP/Bincular, ASCAP)
ALL GLOCKS DOWN	(Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM
ALL OUT OF LOVE	(BB&E, ASCAP)
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)
BE ENCOURAGED	(Red Remwar, SESAC)
BEST FRIEND	(Human Rhythm, BMI)
BLACK BUTTERFLY	(Flyte Tyme, ASCAP)
BOOMBASTIC/IN THE SUMMERTIME	(LivingSting, ASCAP/Malaco, BMI) HL
BROWN SUGAR	(Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
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
CHAMPION	(Songs Of PolyGram, BMI/Germane, BMI/EPIC, SOCAP)
COLORS OF THE WIND	(FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL
COME ON HOME	(Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI/Playingth, BMI/Whisperdex, BMI/Yours, Mine & Yours, ASCAP)
CRAZY LOVE	(FROM JASON'S LYRICS) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
CRIMINOLOGY/GLACIERS OF ICE	(Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL
CURIOSITY	(FROM DANGEROUS MINDS) (EMI April, ASCAP/Davin DeGrote, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
DAWN PERIGNON	(EMI Blackwood, BMI)
DON'T TAKE IT PERSONAL	(JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
FEEL ME FLOW	(Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
FEELS SO GOOD	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
FIRE	(Dinky B, ASCAP/BMD, ASCAP)
FOE LIFE	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB) WBM
FREEK'N YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
FROGGY STYLE	(Taking Care Of Business, BMI)
GANGSTA'S PARADISE	(FROM DANGEROUS MINDS) (T-Boy, ASCAP/Q/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Macastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL
GETTIN' OFF ON YOU	(B-Room, ASCAP/Freddie Dee, BMI/Shown Brere, ASCAP/Baby Fingers, ASCAP)
GIRLSTOWN	(Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP)
GRAPEVINE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
HANDLE OUR BUSINESS	(Davey Pooh, ASCAP/Waco, ASCAP/Slap Roc, BMI)
HEAVEN	(EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
HE'S MINE	(Mo Ken, ASCAP/All In It, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
HOW DEEP IS YOUR LOVE	(Gibb Brothers, BMI/Careers-BMG, BMI) HL
HOW HIGH	(FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
HUMAN NATURE	(WB, ASCAP/West Coast, ASCAP/Stone Jam, ASCAP/Freen Soap, ASCAP/Wiseman, ASCAP/EMI April, ASCAP) HL/WBM
I CAN LOVE YOU LIKE THAT	(Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
I CAN'T TELL YOU WHY	(Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
I'D RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
IF YOU WANT IT	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Gansta Lean, BMI)
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/Q/B/O Itself, BMI/Second Decade, BMI) WBM
I LIKE IT (I WANNA BE WHERE YOU ARE)	(Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
I'LL BE THERE FOR YOU/RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
I'LL GET MINE	(Deep Technology, ASCAP/Full Keel, ASCAP/Soultry, BMI)
I'LL SEND YOU ROSES	(Sony, BMI/Ecaf, BMI/Solar, BMI/Warner-Tamerlane, BMI/Rear, BMI/Deele Reele, BMI)
I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donri, ASCAP) HL/WBM
I WISH	(Orange Bear, BMI)
LISTEN ME TIC (WOYOI)	(Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
A LITTLE OF THIS	(Rusttown, ASCAP/za, BMI/Kakalaka, BMI)
LIVE!! (FROM THE SHOW!)	(Rightsong, BMI/Copyright Control)
LOVE AMBITION	(CALL ON ME) (Human Rhythm, BMI)
LOVE DONT LOVE NOBODY	(Warner-Tamerlane, BMI) WBM
LOVELY THANG	(Deep Sound, ASCAP/Short Dolls, BMI)
LOVE T.K.O.	(Warner-Tamerlane, BMI)
THE MANY WAYS	(WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
MIND BLOWING	(Vertical City, BMI/PMA, BMI)
MIND BLOWIN'	(Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Airhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
MVP	(Big L, ASCAP/Technician, ASCAP/Jobete, ASCAP) WBM
MY UP AND DOWN	(Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chan, ASCAP)
NEVER GONNA LET YOU GO	(My Jonathan, BMI/Aneva, BMI)
ONE MORE CHANCE/STAY WITH ME	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
ON THE DOWN LOW	(Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
PLAY ANOTHER SLOW JAM	(Zomba, BMI/Hookman, BMI)
PLAYER'S ANTHEM	(Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
PRETTY GIRL	(Sony, BMI/Ecaf, BMI)
PULL UP TO THE BUMPER	(Songs Of PolyGram, BMI/Jobete, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Cheran, ASCAP) HL
ROUND & ROUND	(Trioploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP)
SCREAM	(EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
SENTIMENTAL	(EMI April, ASCAP/D.A.R.P., ASCAP/WB, ASCAP/Nuthouse, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI)
SHIMMY SHIMMY YA	(Wu-Tang, BMI/Ramecca, BMI) HL
SO MANY TEARS	(2 PAC, INTERSCOPE)
SPRINKLE ME	(E-40 (SICK WID' IT)/JIVE)
1, 2 PASS IT	(The D&D Project (ARISTA STREET/ARISTA))
I CAN LOVE YOU LIKE THAT	(ALL-4-ONE (BLITZZ/ATLANTIC))
SUMMERTIME IN THE LBC	(THE DOVE SHACK (G FUNK/RAL/ISLAND))
COLORS OF THE WIND	(VANESSA WILLIAMS (HOLLYWOOD))
BE ENCOURAGED	(WILLIAM BECTON (INTERSOUND))
FOE LIFE	(MACK 10 (PRIORITY))
BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL	
77 THERE IT IS	(Seven Songs, BMI/Super Songs, ASCAP/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI/Jobete, ASCAP/Zane, ASCAP) WBM
50 THIS IS HOW WE DO IT	(Chrysalis, ASCAP/Mo' Swang, ASCAP/Oji's, BMI/Def American, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) WBM
9 'TIL YOU DO ME RIGHT	(Sony, BMI/Ecaf, BMI/Kmel, BMI)
31 TONIGHT'S THE NIGHT	(Donri, ASCAP/Zomba, ASCAP/Lucas, ASCAP/Smokin' Sound, ASCAP/Tadej, ASCAP) WBM
57 TONITE	(EMI April, ASCAP/D.A.R.P., ASCAP)
29 VIBIN'	(Vanderpoo, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Bee & Tee, BMI/Butter Jinx, BMI)
49 WARM SUMMER DAZE	(Lean Slatas, BMI/Songs Of PolyGram, BMI/Long Dough, BMI/Irving, BMI) WBM
16 WATERFALLS	(Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP/Tizib, ASCAP/Pebbitone, ASCAP)
30 WATER RUNS DRY	(Sony, BMI/Ecaf, BMI) HL
18 WE MUST BE IN LOVE	(Played Like A Step/Sun, ASCAP/Black Art Of War, ASCAP)
65 WHAT UP, WHAT UP	(Pepper Drive, BMI)
1 YOU ARE NOT ALONE	(Zomba, BMI/R/Kelly, BMI/Warner-Tamerlane, BMI/Black Ice, BMI)
60 YOU BRING ME JOY/I LOVE YOU	(MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
58 YOU CAN'T RUN	(Sony, BMI/Ecaf, BMI)
4 YOU USED TO LOVE ME	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL

# 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)
1	1	9	<b>★ ★ NO. 1 ★ ★</b> YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC) 1 wk at No. 1
2	7	3	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)
3	62	2	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL)
4	3	13	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
5	2	7	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
6	1	17	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (VIRGIN)
7	—	1	1ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS)
8	4	11	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	6	9	SUGAR HILL	AZ (EMI)
10	9	10	YOU USED TO LOVE ME	FAITH (BAD BOY/ARISTA)
11	5	13	HIS MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
12	8	13	FREEK'N YOU	JOJOCI (UPTOWN/MCA)
13	10	14	BROWN SUGAR	D'ANGELO (EMI)
14	14	9	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
15	12	19	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
16	11	11	FEELS SO GOOD	XSCAPE (SO SO DEF/COLUMBIA)
17	13	13	WATERFALLS	TLC (LAFACE/ARISTA)
18	16	12	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
19	22	5	HEAVEN	SOLO (PERSPECTIVE)
20	15	4	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
21	19	5	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
22	—	1	VIBIN'	BOYZ II MEN (MOTOWN)
23	18	13	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
24	20	13	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
25	17	18	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
26	33	4	TELL ME	GROOVE THEORY (EPIC)
27	21	8	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
28	26	17	I'LL BE THERE.../YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
29	23	5	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
30	25	10	SO MANY TEARS	2 PAC (INTERSCOPE)
31	24	11	SPRINKLE ME	E-40 (SICK WID' IT)/JIVE)
32	34	4	1, 2 PASS IT	(THE D&D PROJECT (ARISTA STREET/ARISTA))
33	31	11	I CAN LOVE YOU LIKE THAT	(ALL-4-ONE (BLITZZ/ATLANTIC))
34	37	5	SUMMERTIME IN THE LBC	(THE DOVE SHACK (G FUNK/RAL/ISLAND))
35	32	9	COLORS OF THE WIND	(VANESSA WILLIAMS (HOLLYWOOD))
36	27	6	BE ENCOURAGED	(WILLIAM BECTON (INTERSOUND))
37	35	15	FOE LIFE	(MACK 10 (PRIORITY))

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

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 2, 1995

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

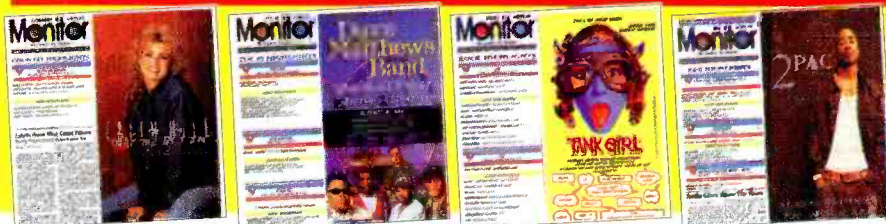
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★</b>					
1	90	2	<b>SOUNDTRACK</b> DEF JAM/RAL 529021*/ISLAND (10.98/16.98) 1 week at No. 1	THE SHOW	1
2	1	5	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
<b>★ ★ ★ PACESETTER ★ ★ ★</b>					
3	5	4	<b>SOUNDTRACK</b> MCA 11228* (10.98/17.98)	DAINGEROUS MINDS	3
4	2	3	<b>RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)</b> ONLY BUILT 4 CUBAN LINX... LOUD 66663*/RCA (10.98/16.98)		2
5	3	5	<b>JODECI</b> UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
6	4	2	<b>BRIAN MCKNIGHT</b> MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	4
7	6	4	<b>LUNIZ</b> NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
8	7	5	<b>XSCAPE</b> SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
9	8	6	<b>D'ANGELO</b> EMI 33629 (10.98/15.98)	BROWN SUGAR	5
10	11	10	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
11	10	8	<b>MACK 10</b> PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
12	9	7	<b>MICHAEL JACKSON</b> ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
13	12	11	<b>2PAC</b> ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
14	13	12	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
15	NEW	1	<b>B.G. KNOCC OUT &amp; DRESTA</b> OUTBURST/WORK 527899/COLUMBIA (10.98/15.98) HS	REAL BROTHAS	15
16	14	13	<b>AFTER 7</b> VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
17	15	15	<b>MONICA</b> ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
18	16	17	<b>SHAGGY</b> VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
19	20	20	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
20	19	28	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
21	17	14	<b>BUSHWICK BILL</b> RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
22	21	21	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
23	22	30	<b>BROWNSTONE</b> ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
24	18	16	<b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
25	27	27	<b>MOKENSTEF</b> OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
26	25	25	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
27	23	19	<b>GURU</b> CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
28	NEW	1	<b>PATRA</b> 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
29	28	23	<b>SOUNDTRACK</b> ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
30	24	18	<b>MOBB DEEP</b> ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
31	30	24	<b>MONTELL JORDAN</b> ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
32	37	41	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
33	32	21	<b>SOUL FOR REAL</b> ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
34	34	37	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
35	26	31	<b>TRU</b> NO LIMIT 52983*/PRIORITY (10.98/15.98) HS	TRUE	26
36	29	26	<b>C-BO</b> AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
37	33	22	<b>E-40</b> ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
38	35	40	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
39	31	36	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
40	42	—	<b>VARIOUS ARTISTS</b> TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	40
41	39	42	<b>OL' DIRTY BASTARD</b> ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
42	45	46	<b>ALL-4-ONE</b> ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
43	46	38	<b>ADINA HOWARD</b> ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
44	43	44	<b>AL GREEN</b> THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	43
45	36	33	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
46	50	43	<b>WILLIAM BECTON &amp; FRIENDS</b> INTERSOUND 9145 (9.98/14.98)	BROKEN	37

47	40	49	8	<b>SKEE-LO</b> SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
48	47	55	40	<b>METHOD MAN</b> ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
49	56	57	41	<b>SADE</b> ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
50	41	34	9	<b>GRAND PUBA</b> ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
51	58	50	36	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
52	54	52	61	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
53	38	35	3	<b>SMOOTH</b> T.N.T. 41556/JIVE (10.98/15.98) HS	SMOOTH	35
54	48	29	8	<b>B.O.N.E. ENTERPRISE</b> STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
55	49	45	8	<b>TONY THOMPSON</b> GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
56	52	56	7	<b>WAYMAN TISDALE</b> MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	49
57	65	63	22	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
58	53	47	23	<b>KUT KLOSE</b> KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
59	71	66	50	<b>GERALD LEVERT</b> ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
60	NEW	1	<b>SUPER CAT</b> COLUMBIA 64197* (10.98 EQ/15.98) HS	THE STRUGGLE CONTINUES	60	
61	63	67	49	<b>GLADYS KNIGHT</b> ● MCA 10946 (10.98/15.98)	JUST FOR YOU	6
62	62	51	9	<b>SEAN LEVERT</b> ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
63	55	53	38	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
64	51	72	3	<b>BLACK MENACE</b> BIG BOY 0017 (10.98/15.98)	DRAMA TIME	51
65	44	39	3	<b>RAY LUV</b> YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
66	69	85	83	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
67	61	59	3	<b>MICHAEL SPEAKS</b> MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
68	64	58	3	<b>INI KAMOZE</b> EASTWEST 61764/EEG (10.98/15.98) HS	LYRICAL GANGSTA	58
69	72	64	45	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
70	73	62	11	<b>INCOGNITO</b> TALKIN LOUD 528000/NERVE (9.98/15.98)	100 DEGREES AND RISING	29
71	67	65	6	<b>JODY WATLEY</b> AVITONE 73007*/BELLMARK (10.98/16.98)	AFFECTION	59
72	74	86	144	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
73	66	60	11	<b>IMPROMPT2</b> MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
74	60	54	8	<b>SPECIAL ED</b> PROFILE 11463* (10.98/16.98)	REVELATIONS	12
75	84	—	49	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
76	78	—	48	<b>ANITA BAKER</b> ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
77	NEW	1	<b>VANESSA BELL ARMSTRONG</b> JIVE 43011 (10.98/15.98)	SECRET IS OUT	77	
78	59	48	5	<b>TOTALLY INSANE</b> IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	48
79	100	—	43	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
80	57	68	24	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
81	88	78	27	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
82	80	91	16	<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
83	92	98	18	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53
84	RE-ENTRY	60	<b>BLACKSTREET</b> ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7	
85	79	69	41	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
86	89	96	7	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98/15.98) HS	TOUGHER THAN LOVE	86
87	76	77	64	<b>69 BOYZ</b> ▲ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
88	68	61	25	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNNESS	26
89	85	88	80	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
90	75	81	44	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
91	94	—	24	<b>VARIOUS ARTISTS</b> RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
92	RE-ENTRY	43	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1	
93	87	—	89	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
94	NEW	1	<b>GARY TAYLOR</b> MORNING CREW 1853 (10.98/15.98)	THE MOOD OF MOONLIGHT	94	
95	NEW	1	<b>JASON WEAVER</b> MOTOWN 630322 (10.98/16.98)	LOVE AMBITION	95	
96	82	79	26	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
97	RE-ENTRY	123	<b>RACHELLE FERRELL</b> ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25	
98	RE-ENTRY	25	<b>DJ QUIK</b> ● PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1	
99	NEW	1	<b>PO, BROKE &amp; LONELY?</b> BIG BEAT/ATLANTIC 92533/AG (10.98/15.98)	FORBIDDEN VIBE	99	
100	95	76	8	<b>U.N.V.</b> MAVERICK 45839/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES	39

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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H58A

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**GOLD**

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## Moorish Crosses Gender Barriers With 'I'm Your Man'

**SHE'S YOUR MAN:** After warming the cockles of pop hearts overseas, British ingenue Lisa Moorish is prepping to conquer the States with her sultry rendition of the Wham! chestnut "I'm Your Man." And, yes, that is **George Michael** vocally jumping up and down in his oh-so-distinctive, jolly way in the background of the track.

According to the somewhat mythical story of this recording, Moorish was in a U.K. studio earlier this year working on the track with D-Town producer **Johnny D.** on the same day that Michael was in the building. Michael was walking down the hall and heard Moorish singing the song. He loved her interpretation of it and asked to sing backup on the track. Pretty wild coinky-dinky, eh? In the end, who really cares how this track came together? The final product is a deliciously seductive jeep/hip-hop version of the song that is bound for multiformat success similar to its run abroad. Newcomer Moorish makes an excellent first vocal impression here, revealing a low-register, feline style—though we are still wondering why she chose to sing a male-specific lyric in the first place.



**Back To Basics.** DJ Doran Chambers was behind the turntables for the third anniversary of Basics, a venue in San Francisco. Chambers also handles promotion for the independent Rampant Records, which has just released "Planet Rampant, Volume One: From Trip-Hop To Trance." He also beat-mixed the tracks from the compilation, which features 13 tracks by West Coast-based up-and-comers.

Michael's long-absent distinctive belting is a welcome treat, as is the track's perfectly measured fuzz-guitar lines, muscular bassline, and hard-edged beats.

Support from clubland is being solicited with U.S.-only post-productions of "I'm Your Man" by **Todd Terry** and **Cajmere**. Terry largely adheres to mainstream house rules in his bouncy primary mix, on which a rubbery groove is punctuated by hearty percussion and nice use of vocals. In many ways, his dubby Freeze mix serves as the tribal/house anthem the dance community has been wanting from Michael. His vocals are isolated into infectious loops and floated over the kind of groove that drives peak-hour punters to bliss catharsis.

Cajmere's noisy mix hangs on a rad-



by Larry Flick

ically different stylistic tip. Its assault of industrial effects and breakneck beats will probably lure left-of-center spinners to the fold with relative ease. Experimental, if not a tad over the top. Regardless of your personal mix needs or desires, snag this single on **Go! Beat/London Records** and join us in looking forward to Moorish's first album in January.

**THE SINGLE LIFE:** We were beginning to wonder if a second stateside single was ever going to be pulled from **M People's** sadly underappreciated Epic album, "Elegant Slumming." A few moments into the club-geared, **Junior Vasquez** post-production of "Padlock" proves that the seemingly interminable wait was worthwhile. **Heather Small** explores the sassy context of the disco yummer made famous by **Gwen Guthrie** with more dishy spirit than revealed on the act's previous recordings, while J.V. continues to prove his mettle as a mixer capable of deftly strolling along the line between adaptability and creativity. His half-dozen interpretations of the track are accessible to nearly every dance format imaginable, though we are living for his jangly Sound Factory mix. (Are those real cowbells we hear during the breakdown?)

"Padlock" is actually the flip side to the downtempo "Search For The Hero," which is being worked to top 40 radio. We have our fingers crossed that programmers will get a clue and make room for it. The bad news for M People fans is that plans for a second U.S. concert tour are on hold for the foreseeable future.

In other Epic news, the label is pulling out its big promotional guns in support of "Destination Eschaton," the first single from the **Shamen's** forthcoming album, "Axis Mutatis." A sprawling double pack of mixes has contributions from **the Basement Boys**, **the Beatmasters**, **Pete Lorimer**, and **Richard "Humpty" Vision**, ranging from house to trance/NRG, with some surprises tossed in along the way. One of the act's better efforts.

**Paula Abdul** is up at bat with another single from her underappreciated Virgin album "Head Over Heels." The **Family Stand**-helmed "Crazy Cool" is circulating with a bundle of house and hip-hop mixes. One of our new faves, Los Angeles producer **Bill Ward**, kicks a fine downtempo jeep version that taps into the sensuality of the song, while **Bad Boy Bill**, **Strike**, and the **Deep Dish** lads all take turns at remixing this funk/pop number into a house anthem. The results are mixed, with **Strike** coming out on top with keyboard lines that match the brightness of Abdul's vocal. The truth is that the original track is not really conducive to the intense tone of a tribal or deep-house groove. To that end, **Strike** smartly opted for a vibe that we think hi-NRG

jocks and tea-dance dollies will warmly embrace.

Speaking of **Strike**, the artist/production team offers a new single of its own abroad, the lively and fun "(The Morning After) Free At Last" on **Fresh Records** in the U.K. Though not as instantly memorable as the breakthrough hit "U Sure Do," this jam has a shiny pop/NRG sheen and jovial female vocals that will ultimately generate festive squeals from peak-hour twirlers. Given the fact that nearly every stateside major feels the compulsion to have an NRG act on its roster, the lack of a deal for **Strike** here is more than a tad bewildering—especially since the creative quality of its output is considerably higher than that of its competition. Go figure.

Maintaining an NRGetic vibe for a little longer, we must admit to shamelessly twirlin' and twitchin' around the coffee table these days to the **Miller/Waterman** high-octane refurbishing of **Quartz Lock's** 1988 face-cracker, "Love Eviction." The two accelerate the easy, quasi-freestyle pace of the original recording to a heart-racing but exhilarating speed. **Lonnie Gordon** is the diva in residence, spewing the song's empowering tale of a woman's emancipation from spousal abuse with infectious conviction. Her no-holds-barred performance makes us long for a new album from her. Perhaps this record will remind someone at a label of her ability to stand head-and-shoulders above the pack of wannabe divas. This new version of "Love Eviction" christens the birth of **PWL-U.K.** subsidiary **X:Plode Records**.

New York's **Sub-Urban Records** shimmies toward the fall season with another potential hit from the hands of young producers **Mike Delgado** and **Matthias Heilbronn**, the team responsible for the label's current hit, "It's Gonna Be Alright," featuring **Ceybill Jeffries**. This time, they offer "Music Takes Me Higher," a buoyant houser they recorded under the name **Lift**. Unlike "It's Gonna Be Alright," there is only minor emphasis on lyrics—



**Gaggin' With Da Boyz.** Tribal America artist/producer **Danny Tenaglia** recently paused from promotion of his current album, "Hard And Soul," to party at **GAG!**, a popular new weekly soiree at the Sound Factory Bar in New York. The latest single from "Hard And Soul" is "Look Ahead," which features singer **Carole Sylvan**. Pictured, clockwise from left, are **Kevin McHugh**, **GAG!** co-producer; **Willie Ninja**, **GAG!** co-producer; **Peter Presta**, **GAG!** resident DJ; and **Tenaglia**.

though **Geannie Fubus'** vamp of the track's title morphs into a mighty catchy hook after a while. Well worth a whirl.

After a brief hiatus, **Waako Records** is back in action, making up for lost time with a saucy 12-incher by **Michelle Wilson** called "Neverending Source Of Love." The groove has a thick, deep-house texture, while producers **Giovanni** and **Keith Kemper** flesh out the arrangement with the requisite rolling piano lines and subtle, **Love Unlimited**-influenced strings. (Actually, those strings could have been a bit more prominent in the radio mix.) **Wilson** exudes mucho star power, bending her phrases with the imagination and confidence of a seasoned veteran. The standard groove wishes of underground DJs are fulfilled here on **Troy Parrish's** gritty but song-conscious remix. We would love to see **Ms. Wilson** work her magic on a full-length album. Any major-label execs out there feeling adventurous?

**DISHIN':** Sorry to have to be the one to break this to the children who worship **Donna Summer**, but the disco diva has split with **Mercury Records**. Details are not being served on the dirt menu, but we hear that the break was more than amicable. It is a bummer, to be sure, but we are certain that **La Summer** will land on another label eventually. In the meantime, you can either console yourself at one of the singer's shows (she practically lives on the road these days) or pick up the U.K. import-only pressing of "I Feel Love" remixes on **Manifesto/Mercury**.

Some labels sure know how to act fast. A scant several weeks after its European release, **Tatjana's** buoyant international riser, "Santa Maria," has been picked up for the States by the **BMG**-distributed **Critique Records**. The label will issue the single here within seconds. We are betting this one will soar up the pop charts in a flash.

We have now officially seen and heard it all. In the always tall and daunting pile of records, tapes, and CDs that arrive at **Billboard** on a daily basis, we happened across a club version of **Led Zeppelin's** "Babe I'm Gonna Leave You." Could ya die? And here is da kicker: It is slammin'. Props

to the track's uncredited mixer for a wicked, imaginative job. We received this nugget on an unmarked cassette, so we do not know which label to direct you to. Perhaps someone will step forward and lay claim to this essential jam.

**PARTING GLANCES:** The international dance music community is mourning the untimely death of Amsterdam-based producer **Lee Newman**, whose battle with cancer ended Aug. 4.

The loss is compounded by the success that she and husband **Michael Wells** recently enjoyed with the single "I Wanna Be A Hippie," which they recorded under the name **Technohead**. The track topped the **Dutch Mega Top 50 Singles** chart for four weeks and currently stands at No. 9 on the chart. **Technohead's** debut album, "Headsex," was released Aug. 1 on the **Mokum** label, which is part of **edel Entertainment Benelux**.

**Newman** and **Wells** recorded under a barrage of pseudonyms, including **GTO**, **Tommy Yamaha**, and **Tricky Disco**, and operated the independent **Dataflow Records**. Their biggest U.K. hit was as **Tricky Disco**, whose self-titled track peaked in the top 20 in 1990. They frequently issued singles on a number of key British and European dance labels, most notably **R&S**, **Mute**, **XL**, and **React**, for which they also assembled compilations.

The duo was also known for writing under the **Technohead** moniker for U.K. 'zines, such as **DJ and Clubscene**, as well as for **TNT** in France and **Shout** in Italy. "We all knew and loved Lee's passion in life," **Wells** says. "Lee's involvement in the positive side of the techno scene is well documented, and many of us will always remember her beaming smile, lively enthusiasm, and incredible love for the music, music makers, and DJs throughout the world."

**Lee** was cremated in Amsterdam on Aug. 9. The **Phuture Trax** label is putting together a benefit in her honor Sept. 25 at London's **Heaven** nightclub in aid of the **Cancer Research** organization.

Assistance in preparing this column was provided by **Dominic Pride** and **Willem Hoos** in London.

**Billboard.**  
**HOT Dance Breakouts**  
FOR WEEK ENDING SEPT. 2, 1995  
**CLUB PLAY**

1. WE CAN MAKE IT MONE  
STRICTLY RHYTHM
2. I WANNA B WITH U FUN FACTORY  
CURB-EDEL
3. FREEK'N YOU JODECI UPTOWN
4. BRING BACK MY HAPPINESS MOBY  
ELEKTRA
5. LUV CONNECTION TOWA TEI ELEKTRA

**MAXI-SINGLES SALES**

1. MACARENA LOS DEL MAR CRITIQUE
2. BOOM BOOM BOOM THE OUTHERE  
BROS. AUREUS
3. ARE YOU READY? PEBBLES MCA
4. HEAVEN SOLO PERSPECTIVE
5. HERE I GO 2 UNLIMITED RADIKAL

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	3	7	5	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
2	2	2	9	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
3	6	9	8	LOVE AND DEVOTION EIGHT BALL 070	JOI CARDWELL
4	9	21	4	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
5	1	5	6	COME AND GET YOUR LOVE ARISTA 1-2866	◆ REAL MCCOY
6	10	22	4	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
7	4	3	10	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
8	11	12	8	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
9	7	10	8	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
10	5	1	9	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
11	8	4	9	RELAX MERCURY 2061	CRYSTAL WATERS
12	16	19	7	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
13	15	20	7	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
14	13	14	7	POWER TO MOVE YA ELEKTRA 66114/EEG	◆ ZIGGY MARLEY AND THE MELODY MAKERS
15	19	26	7	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
16	24	38	3	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
17	14	13	9	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
18	20	27	5	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
19	21	25	6	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
20	12	6	10	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
21	18	18	9	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
22	25	35	5	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
23	26	39	4	BAD THINGS LOGIC 59021	N-JOI
24	17	11	9	SET URSELF FREE RADIKAL 15035	LIZ TORRES
<b>★★★ Power Pick ★★★</b>					
25	40	—	2	TURN IT OUT MCA 55113	LABELLE
26	34	41	4	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
27	22	8	10	DEEP SIDE ONE PLANET 10501	BASS SYMPHONY FEATURING JA NELL
28	28	37	5	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
29	32	42	4	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
30	39	47	3	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
31	35	31	6	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHERE BROTHERS
32	23	15	11	LOOK AHEAD TRIBAL AMERICA 58324/I.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
33	29	36	8	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
34	37	45	3	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
35	43	—	2	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
36	41	—	2	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
37	31	28	7	I WANT U MOTOWN 0415	◆ ROSIE GAINES
38	44	—	2	PRIMAL SCREAM THERAPY DIGITAL DUNGEON 1206	THE WITCH DOCTORS
<b>★★★ Hot Shot Debut ★★★</b>					
39	<b>NEW</b>	1	1	THE PHOENIX HARDKISS 006	GOD WITHIN
40	27	23	12	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
41	<b>NEW</b>	1	1	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
42	38	29	10	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
43	47	—	2	I CAN FEEL DESIRE MCA 55059	BAK2BASSIKS FEATURING MONA LISA
44	<b>NEW</b>	1	1	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
45	42	30	12	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
46	49	—	2	METAPHYSICAL NETTWERK 58400/I.R.S.	SINGLE GUN THEORY
47	36	17	13	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
48	<b>NEW</b>	1	1	EX-JUNKIE ZOO 14225	AJAX
49	33	24	11	SCREAM EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
50	46	—	2	A FEELIN' BASEMENT BOYS 002/LIAISON	DJ SPEN PRESENTS JASPER STREET COMPANY

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1/GREATEST GAINER ★★★</b>					
1	8	—	2	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
2	1	1	7	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
<b>★★★ Hot Shot Debut ★★★</b>					
3	<b>NEW</b>	1	1	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
4	4	4	13	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
5	5	6	8	SUGAR HILL (T) (X) EMI 58407	◆ AZ
6	9	—	2	PANINARO '95 (T) (X) EMI 58370	◆ PET SHOP BOYS
7	2	3	3	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
8	3	2	4	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
9	33	—	2	VIBIN' (T) (X) MOTOWN 0407	BOYZ II MEN
10	12	11	11	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
11	6	7	7	COME AND GET YOUR LOVE (T) ARISTA 1-2866	◆ REAL MCCOY
12	<b>NEW</b>	1	1	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
13	<b>NEW</b>	1	1	1ST OF THE MONTH (T) (X) RUTHLESS 6331/RELATIVITY	◆ BONE THUGS-N-HARMONY
14	19	14	12	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
15	15	15	5	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
16	10	8	4	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA	◆ THE D&D PROJECT FEATURING D&D ALL-STARS
17	18	19	5	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
18	7	9	20	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
19	17	13	10	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH
20	28	26	11	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
21	11	5	4	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
22	24	17	19	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
23	16	10	11	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
24	14	—	2	THIS THAT HIT (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
25	13	—	2	WATCH WHAT YOU SAY (T) (X) CHRYSALIS 58438/EMI	◆ GURU FEATURING CHAKA KHAN
26	20	12	3	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
27	<b>NEW</b>	1	1	IT'S A SHAME (T) COLD CHILLIN'/EPIC STREET 77992/EPIC	◆ KOOL G RAP
28	27	27	8	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ RAEKWON
29	30	21	12	FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
30	32	20	18	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
31	21	18	9	RELAX (T) (X) MERCURY 2061	CRYSTAL WATERS
32	29	23	13	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
33	22	—	2	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUL
34	26	22	13	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
35	31	29	3	A LITTLE OF THIS (T) (X) ELEKTRA 66106/EEG	GRAND PUBA
36	<b>NEW</b>	1	1	I WANNA B WITH U (T) (X) CURB EDEL 77086	◆ FUN FACTORY
37	40	—	2	DIM ALL THE LIGHTS (T) ATLANTIC 85552/AG	◆ LAURA BRANIGAN
38	23	16	3	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
39	37	31	6	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
40	48	42	9	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
41	<b>NEW</b>	1	1	TURN IT OUT (T) (X) MCA 55113	LABELLE
42	36	33	12	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
43	25	28	4	I CAN'T TELL YOU WHY (T) (X) MJJ 77865/EPIC	◆ BROWNSTONE
44	<b>RE-ENTRY</b>	4	4	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
45	<b>RE-ENTRY</b>	12	12	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
46	<b>RE-ENTRY</b>	6	6	HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
47	43	32	5	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
48	45	37	11	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
49	39	24	6	WHERE'S DA PARTY AT? (T) GEE STREET INDEPENDENT/4TH & B'WAY 440 612/ISLAND	◆ DOUG E. FRESH
50	<b>RE-ENTRY</b>	8	8	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	◆ JAMIROQUAI

○ 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.




**K-tel's Cutting Edge, Urban, Street Flava label presents**

## Club Mix '95 V.2

FEATURING ELEVEN NON-STOP REMIXED DANCE HITS  
THE DANCE COMPILATION OF THE YEAR!  
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1. TOTAL ECLIPSE OF THE HEART (MOBIUS LOOP MIX) - Nicki French
2. COTTON EYE JOE (MADDOX MIX) - Rednex
3. LICK IT (20 FINGERS CLUB MIX) - Roula
4. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million
5. MR. PERSONALITY (RADIO MIX) - Gillette
6. WHAT HOPE HAVE I (THE BIG MIX) - The Sphinx
7. GET READY FOR THIS (EAST ORANGE BOOT MIX) - 2 Unlimited
8. TOOTSEE ROLL (SET IT OFF DANCE VERSION) - 69 Boyz
9. WANNA GET BUSY (CLUB MIX) - Reality
10. YOLANDA (CLUB MIX) - Reality
11. BACK & FORTH - Aaliyah



CS 6186-4 CD 6186-2

## Rounder Records Ropes Back Riders In The Sky

BY JIM BESSMAN

Now in their 18th year, Riders In The Sky—Grand Ole Opry stars, comedic artists, and acoustic country music preservationists—are “aging like fine cheese,” says the trio’s bassist, Too Slim. And with the Oct. 17 release of their 16th album, “Always Drink Upstream From The Herd,” they’re back where they started—on Rounder Records.

“We’re coming back to the old-home corral,” says Too Slim, whose bandmates are fiddler Woody Paul and guitarist and lead vocalist/yodeler Ranger Doug. “Rounder understands acoustic music, and people who might like us frequent places where Rounder product is found. We always thought we could sell a goodly number of records if we could just get in front of those people.”

Too Slim feels that Rounder—now

basking in the glow of having a platinum-certified artist, Alison Krauss—has matured as a label and, after 25 years, has the sophisticated distribution machinery in place to generate album sales for the Riders. Their last album for the label—not counting two compilations—was 1986’s “New Trails.” The group subsequently recorded for MCA and Columbia, the latter releasing their most recent album, “Cowboys In Love,” last year.

About that time, Riders manager David Skepner sat down with Rounder co-owner Ken Irwin, who, says Skepner, “put together several words in a sentence that I’d never heard before: ‘With Rounder, Riders In The Sky will be a priority.’ Quite frankly, I’m not holding anybody’s feet to the fire for airplay, but every time I’m around the Rounder people, I’m more and more impressed. They know their market and their place in it.

“And Ken said, ‘We believe in the music,’ which I’ve heard from a lot of people, but this is the first time I believe it. They may not be going for the next million-seller—thank you, Alison Krauss!—but they’ll get our music out there.”

Though the Riders are now in their sixth year as hosts of the “Riders Radio Theater,” a weekly public radio program, commercial airplay for the country purists has been minimal. But Rounder VP of national promotion and publicity Brad Paul is looking at a radio angle.

After a single is selected, Paul says, it will be targeted at Americana stations. It also will be serviced to non-reporting country stations via CDX, the service that sends CD compila-



RIDERS IN THE SKY

tions of country singles from various labels to those outlets. “They’re much more open to nonmainstream country and are more receptive to an act like Riders, who are perhaps too country for country [radio],” says Paul.

Other promotional plans involve publicity and advertising support from country consumer publications, especially in conjunction with TNN’s “Riders Radio Theater: The Television Show,” a series of four quarterly one-hour specials based on the radio program. The first aired Aug. 1 and featured Barbara Mandrell. The next will be a Christmas show in December.

“My goal is to make the album a fully integrated piece of the puzzle,” says Paul, who notes that Riders’ albums seem to merely supplement their extensive touring and broadcast careers, not to mention Too Slim’s Mercantile—the group’s in-house merchandising arm. “For most bands, (Continued on page 34)

## Mercury Celebrates 50 Years Of Hits With A 73-Act Box

BY DEBORAH EVANS PRICE

NASHVILLE—In celebration of the label’s 50th anniversary, Mercury Nashville will issue “50 Years Of Country Music From Mercury,” a three-CD boxed set that includes 73 songs by 73 artists who recorded for Mercury between 1945 and 1995—from Sheriff Tom Owen & His Cowboys’ “A New Ten Gallon Hat” in 1945 to Shania Twain’s recent hit “Any Man Of Mine.”

Produced by Colin Escott and Jimmy Guterman for Reissues Ink, the project will be released Oct. 17. The 6-inch by 12-inch package features a deluxe booklet with 85 rare photographs, a 5,700-word essay by Escott that covers the history of the label, and brief biographical sketches

of all 73 acts. The songs are presented in chronological order, and the collection includes more than 25 tracks that have never been reissued on CD in the U.S.

“We’re serving the music and also serving history,” says Kira Florita, Mercury’s director of catalog development and executive producer of the project. “We couldn’t let our 50th anniversary pass by without doing a project like this.”

Florita says that instead of having several cuts by different artists, Mercury opted to have one cut each by 73 acts in order to include a wider variety of Mercury music. Florita says that there were some cuts that she and the producers wanted that they just couldn’t fit into the project.

(Continued on page 34)

## Alabama’s 15 Yrs. Through Thick, Thin; Alison Krauss Loses CMA Nomination

A HAPPY CRYSTAL ANNIVERSARY TO Alabama on its 15th birthday. The Fort Payne, Ala., foursome revolutionized the country concept of bands, especially self-contained bands that wrote their own music, played their own instruments, and knew their way around the studio. Over the years, Alabama has sold 50 million albums, racked up 32 No. 1 Billboard chart singles, became the Academy of Country Music’s artist of the decade, and the first group to be voted Country Music Assn.’s entertainer of the year. It also has its own strong publishing arm, Maypop Music Group. And it’s still out there on the road, where we caught up with lead singer Randy Owen to listen to his views on things. For a band that was formed in the year of “Urban Cowboy,” Owen is still surprised by the band’s success.

On their Nashville audition, Owen says: “When we did the New Faces Show [at the Country Radio Seminar], me and Jeff [Cook] and Teddy [Gentry] had to stand up onstage without our instruments and sing, and Mark [Herndon, the drummer] wasn’t allowed on the stage at all. That was really strange. I wrote the song, but I wasn’t allowed to play on it. It seems like the Dark Ages when you compare it to the way things are now. They thought bands were rock’n’roll—country music had groups, not bands. At the fair buyers convention, they had a house band, and the artists performed with them. We threw a lot of wrenches into that mix because we had to play our own instruments. At the beginning, RCA said that if we sold 60,000 albums, they would consider signing us a good deal.”

On the possibility of country music entering another “Urban Cowboy” era: “We’re not entering one, we’re right in the middle of one,” he says. “When I look at Nashville as a relative outsider, I see that we’re not developing our artists. We are finding some great songs that beautiful young people can sing. That’s good for the business, great for the labels, but what about the future? For one thing, touring is becoming too crowded. When we started out, when we’d go into a city and Kenny [Rogers] had been there, we’d wait two or three weeks before going in. All the acts tried to arrange bookings so

that we didn’t pollute the market. Obviously, there are so many acts now, there’s no way to do that anymore. That also means there are some young acts that won’t be around long enough to tour.”

On a remedy for that: “It’s just like anything else—there will be a shakedown. Something has to give. There are only so many dollars that can be spent on country music. And there’re only so many places to play.”

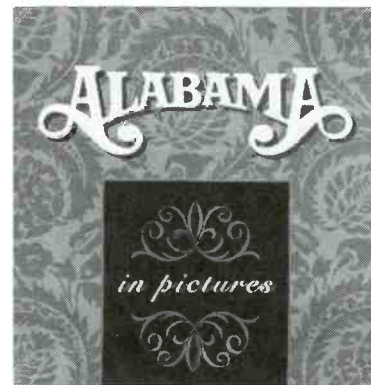
On current country music: “I think you have lyrics that are not as important as they used to be, and ballads certainly are not as important as they used to be. There’s more uptempo, uptempo, uptempo. It’s like the way rock’n’roll was back in the ‘50s, when you would get a hook and sing that and then—if you could write a verse around it—you’ve got it made. As long as it’s uptempo.”

On Alabama’s identity: “What you see is what you get with Alabama. We’re basically a blue-collar working band. We work really hard at what we do, and we work for our fans and listen to them. Our song ‘Cheap Seats’ isn’t that high on the charts, but the fans can’t wait to hear it at our shows. ‘Pass It On Down’ was another one like that. It’s a song about being better folks and teaching our children. Not a No. 1 song, but a great song. And I can’t sacrifice a great song for a No. 1 record. Another example is ‘Angels.’ I don’t think RCA really knew what to do with that. We finally got that on an album because the fans loved it so much. We’ve received more mail and more requests for ‘Angels’ than for any song we’ve ever done. Unless you’re really listening to the fans, you can let really great songs slide by you. Country music is about great songs and entertainers who have a close, close relationship with their fans.”

GIMME BACK MY BULLETS: Alison Krauss’ five CMA Award nominations suddenly became four after the CMA belatedly realized that “Now That I’ve Found You” did not meet the criteria for album of the year. To be eligible, an album must contain at least 60% new material (Continued on page 34)



by Chet Flippo



**Shenandoah Aids Unemployment.** While in San Diego filming the video for Shenandoah’s current single, “Heaven Bound,” Pecos Films hired six unemployed machinists, who had been laid off from Campbell Industries, a marine equipment company experiencing its first layoffs in 40 years. The workers were hired to operate machinery that plays an integral part in the video. Also appearing in the video is actress Teresa Blake (Gloria Chandler on ABC’s “All My Children”), who is the wife of Shenandoah drummer Mike McGuire. The video was produced by Brian Bateman and directed by Michael Merrimen for Pecos Films. Pictured, from left, are Shenandoah’s Jim Seales, Dallas Cowboy quarterback and country fan Troy Aikman, Shenandoah lead vocalist Marty Raybon, Teresa Blake, Mike McGuire, and Shenandoah’s Ralph Ezell.

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 2, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★★★ No. 1 ★★★</b>			
1	1	1	28	<b>SHANIA TWAIN</b> ▲ <sup>2</sup> MERCURY NASHVILLE 522886 (10.98 EQ/15.98) <b>HS</b> 7 weeks at No. 1	THE WOMAN IN ME	1	
				<b>★★★ GREATEST GAINER ★★★</b>			
2	2	2	5	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
3	3	3	21	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
4	4	4	36	<b>GARTH BROOKS</b> ▲ <sup>7</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
5	5	5	28	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
6	6	6	84	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3	
7	9	12	9	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98) <b>HS</b>	YOU HAVE THE RIGHT TO REMAIN SILENT	7	
8	7	8	8	<b>LORRIE MORGAN</b> BNA 66508 (10.98/16.98)	GREATEST HITS	5	
9	10	9	74	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
10	8	7	5	<b>TRACY BYRD</b> MCA 11242 (10.98/15.98)	LOVE LESSONS	6	
11	11	11	47	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
12	12	10	69	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2	
				<b>★★★ HOT SHOT DEBUT ★★★</b>			
13	<b>NEW</b> ▶		1	<b>TY ENGLAND</b> RCA 66522 (9.98/15.98)	TY ENGLAND	13	
14	13	13	63	<b>TRACY BYRD</b> ▲ <sup>2</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
15	15	15	48	<b>TRACY LAWRENCE</b> ▲ <sup>2</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
16	<b>NEW</b> ▶		1	<b>ALABAMA</b> RCA 66525 (10.98/15.98)	IN PICTURES	16	
17	14	14	60	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1	
18	16	16	9	<b>GEORGE JONES AND TAMMY WYNETTE</b> MCA 11248 (10.98/16.98)	ONE	12	
19	23	26	9	<b>BRYAN WHITE</b> ASYLUM 61642 (10.98/15.98) <b>HS</b>	BRYAN WHITE	19	
20	17	17	24	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17	
21	18	20	81	<b>BLACKHAWK</b> ▲ <sup>2</sup> ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
22	22	24	8	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	22	
23	21	19	31	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19	
24	31	38	14	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	24	
25	20	21	41	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11092 (10.98/15.98)	LEAD ON	1	
26	24	22	33	<b>WADE HAYES</b> COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19	
27	19	18	67	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
28	25	25	46	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8	
29	30	33	24	<b>JOHN BERRY</b> CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12	
30	28	29	82	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
31	26	23	13	<b>DWIGHT YOAKAM</b> REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8	
32	27	28	47	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	
33	29	27	23	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27	
34	32	30	30	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
35	47	50	30	<b>NEAL MCCOY</b> ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
36	38	51	153	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	34	34	99	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1	
38	37	39	69	<b>PAM TILLIS</b> ▲ <sup>2</sup> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6	
39	39	35	21	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35	
40	36	37	81	<b>THE MAVERICKS</b> ▲ <sup>2</sup> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6	
41	33	32	56	<b>JOE DIFFIE</b> ▲ <sup>2</sup> EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
42	40	36	82	<b>COLLIN RAYE</b> ▲ <sup>2</sup> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12	
43	41	42	27	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
44	35	31	46	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1	
				<b>★★★ PACESETTER ★★★</b>			
45	66	—	2	<b>TERRI CLARK</b> MERCURY NASHVILLE 526991 (10.98 EQ/15.98) <b>HS</b>	TERRI CLARK	45	
46	42	46	52	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
47	46	49	63	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
48	55	58	28	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	48	
49	51	53	47	<b>TOBY KEITH</b> ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8	
50	49	47	53	<b>THE TRACTORS</b> ▲ <sup>2</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2	
51	45	45	18	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9	
52	48	52	12	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98) <b>HS</b>	DAYS GONE BY	48	
53	43	43	164	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6	
54	50	44	47	<b>CLAY WALKER</b> ▲ <sup>2</sup> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
55	44	40	57	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13	
56	52	59	3	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	52	
57	57	56	10	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39	
58	56	55	48	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50	
59	54	62	4	<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98) <b>HS</b>	JUNIOR HIGH (EP)	54	
60	59	57	150	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1	
61	60	61	57	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34	
62	53	41	10	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21	
63	63	54	62	<b>DAVID BALL</b> ▲ <sup>2</sup> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
64	58	60	210	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3	
65	62	64	145	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4	
66	64	65	130	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2	
67	61	48	7	<b>THE MOFFATTS</b> POLYDOR NASHVILLE 527373 (9.98/13.98) <b>HS</b>	THE MOFFATTS	48	
68	68	67	93	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7	
69	67	63	15	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27	
70	70	68	48	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15	
71	65	—	2	<b>CARLENE CARTER</b> GIANT 24581 (10.98/15.98)	LITTLE ACTS OF TREASON	65	
72	73	—	2	<b>SHELBY LYNNE</b> MAGNATONE 102 (9.98/15.98)	RESTLESS	72	
73	75	75	27	<b>SHENANDOAH</b> CAPITOL NASHVILLE 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	31	
74	72	70	101	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14	
75	69	66	19	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates LP is available. 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 SEPT. 2, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 192 weeks at No. 1	GREATEST HITS	224
2	2	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	38
3	3	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	222
4	4	<b>KEITH WHITLEY</b> ▲ <sup>2</sup> RCA 2277 (9.98/13.98)	GREATEST HITS	76
5	5	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	224
6	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	224
7	9	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	222
8	8	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	15
9	7	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	30
10	10	<b>GEORGE JONES</b> ▲ <sup>2</sup> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	209
11	11	<b>THE BELLAMY BROTHERS</b> CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	31
12	12	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	39
13	13	<b>COLLIN RAYE</b> ▲ <sup>2</sup> EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	16

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	56
15	14	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	12
16	20	<b>COLLIN RAYE</b> ▲ <sup>2</sup> EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	3
17	17	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	5
18	21	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	63
19	25	<b>JOHN ANDERSON</b> ▲ <sup>2</sup> BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	29
20	15	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	78
21	16	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	96
22	19	<b>THE JUDDS</b> ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	32
23	—	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	49
24	22	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 6825 (7.98/11.98)	ALABAMA LIVE	94
25	—	<b>CLAY WALKER</b> ▲ <sup>2</sup> GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	1

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

### COUNTRY CORNER



by Wade Jessen

**ENGLAND SWINGS:** Ty England inks his first entry on The Billboard 200 and Top Country Albums with his debut package. The former guitarist of Garth Brooks' band, *Stillwater*, earns the Hot Shot Debut on the country list at No. 13 and elbows his way onto the big chart at No. 95 with sales of more than 10,500 units. The England set has the distinction of being the highest debut on Top Country Albums by a debut artist since Billy Ray Cyrus entered at No. 1 with "Some Gave All" in 1992. England is also the only country act to debut in the top half of The Billboard 200 since Cyrus entered that chart at No. 4. RCA Label Group chairman Joe Galante says that despite some early radio resistance to the western-swing flavored debut single, "Should've Asked Her Faster" (No. 11 on Hot Country Singles & Tracks), painstaking attention to detail by every department at his company has paid off in spades. Galante also points to contributions by England's manager, Bob Doyle, who previously co-managed Brooks, and tireless efforts by the artist to further ingratiate himself to his existing fan base as factors that led to this early success.

**DOUBLE NIPPER:** RCA claims both debuts on Top Country Albums, the second being the new Alabama set, "In Pictures," which enters at No. 16. The Ft. Payne, Ala., foursome chalks up its 19th charting album title almost 15 years after its first entry, "My Home's In Alabama," which debuted in June 1980 and peaked at No. 3 that year. Ten of the group's sets peaked at No. 1 on the country album chart, beginning with their 1981 sophomore set, "Feels So Right." The lead single from the new package, "She Ain't Your Ordinary Girl," jumps 3-2 on Hot Country Singles & Tracks.

**FOX TROT:** Jeff Foxworthy (Warner Bros.) wins Greatest Gainer honors on Top Country Albums with "Games Rednecks Play," which holds stubbornly at No. 2 and turns in an 8,000-unit increase over the previous week. Pacesetter roses go to Terri Clark (Mercury) for her debut, rocketing 66-45 on the country scorecard with an increase of more than 60% over the previous week. Clark's traditional country fare earns a Heatseekers seal of approval, entering that chart at No. 23. Meanwhile, Clark's lead single jumps 31-25 on Hot Country Singles & Tracks. Also worthy of mention is Bryan White's (Asylum) Pacesetter trophy on The Billboard 200 for his debut set. White wins the percentage-based award for his 30% increase, jumping 174-134 on the big chart and 23-19 on Top Country Albums.

**CARSON CITY:** Jeff Carson (MCG Curb) harvests his first No. 1 hit on Billboard's Hot Country Singles & Tracks with "Not On Your Love." The former Nashville demo singer's debut album bullets at No. 22 on Top Country Albums and includes his first single, "Yeah, Buddy."

**KING OF THE ROAD:** The Country Music Assn. announced its 1995 Country Music Hall of Fame inductees, which include the late Roger Miller and CMA founder Jo Walker-Meador. Miller, who won a whopping six Grammy awards in 1965 and a 1985 Tony for "Big River," is the subject of a new 70-song anthology issued by Mercury Nashville titled "Roger Miller: King Of The Road." Sales VP John Grady says the set hit stores Aug. 22 and includes Miller's work from the mid-'50s through "Big River." The CMA awards broadcast is slated for Oct. 4 on CBS-TV.

## ROUNDER RECORDS ROPES BACK RIDERS IN THE SKY

(Continued from page 32)

touring and everything else is supplemental to the record," he says. "The Riders are different—they're kind of a cottage industry unto themselves. The key to success will not be using record industry formulas but using the Riders' unique approach and integrating that into the marketplace."

Rounder offered little input into the album itself, says Ranger Doug, other than to ask for "the best cowboy album we could make." Produced by Joey Miskulin, an accordionist who frequently performs as the "fourth Rider," the album mixes old songs with new. There are originals and such classics as "Cattle Call," a much-requested serious remake of a comic song they recorded for MCA.

"We hope to do a variety of interesting things in the future," adds Ranger Doug, "including a fiddle album, an all-Spanish one, and a kids' album. But rather than doing anything too exotic for our first effort back with Rounder, we did what we do best: write good cowboy songs and record them, keeping that tradition alive in the best way we know how—traditional without being stuffy."

Having notched 3,199 live performances as of last week, the Riders will continue taking their cottage industry on the road for 200 dates a year. They have toured in every state except two. "We're still looking to get those two last states—Hawaii and Delaware," says Ranger Doug, adding that they're primed for their first appearances in Japan in October.

"They do just one very simple thing—they entertain people," says Skepner. "At a time when more and more labels are putting out one album with one hit and you never see the act again, I've got three cowboys going into their 18th year of what Ranger Doug describes as their hot air balloon to the top. And there's no major huge thing—it just keeps going. They had their CBS-TV weekly Saturday morning show, they have the radio show, they're on the Opry, they play almost every fair in the country—everything they do takes another step. And the TNN exposure gives us more concert dates. We're going into '96 with January, February, and March all being record months in terms of concerts."

The high family-entertainment value of Riders In the Sky, Skepner adds, is further reflected by the

increase in 2,000-seat community venue bookings. "It's not uncommon to see three and four generations of a single family at a Riders show," he says. "Little kids come because there's just something very friendly about their music and they love the big hats, and their parents are happy their kids are into something besides

Ninja Turtles and Power Rangers. And grandparents and great-grandparents come because they remember when they were that age and going to the Hitching Post Theater Saturday mornings to see Gene, Roy, and Hoppy. Everyone in the family comes for different reasons, and it's delightful."

## MERCURY CELEBRATES WITH BOXED SET

(Continued from page 32)

Among the most interesting offerings included in the boxed set are 16-year-old Dolly Parton's recording of "The Love You Gave," Roscoe Hankins singing the only known recording of Hank Williams Sr.'s first song, 1951's "I'm Praying For The Day (That Peace Will Come)," the Big Bopper's original version of "White Lightning," and "If You Really Want Me To, I'll Go," one of Delbert McClinton's first recordings as part of the Ron-Dels.

In addition to some of the more obscure cuts, which will delight collectors, the set includes country classics that will be readily familiar to consumers, such as Roger Miller's "King Of The Road," Johnny Rodriguez's "Ridin' My Thumb To Mexico," and Patti Page's "Tennessee Waltz." Among the more recent hits are the Kentucky HeadHunters' "Dumas Walker," Toby Keith's "Should've Been A Cowboy," and Billy Ray Cyrus' "Achy Breaky Heart." The only artists conspicuously absent are Reba McEntire and Bobby Bare, whose recordings were unavailable for "contractual reasons."

The set will list for \$39.98 and will only be available on CD. According to Florita, many of the decisions made in terms of packaging and pricing were aided by a study of boxed sets that the label conducted.

"We did extensive boxed-set research and found that for retailers who choose to carry boxed sets, most are set up for the most common-sized boxed set, which is 6-by-12 inches," she says. "Retailers would love [regular-sized CD packages that expand to hold two CDs], but I haven't seen one yet that will accommodate three CDs."

"There's also a problem with value perception," Florita adds. "Consumers like the photos and extras in the larger packaging."

The study also revealed that this

type of boxed set doesn't sell as well on cassette; therefore, Mercury opted to issue the anniversary package in CD form only.

In terms of promoting the package, Florita says that Mercury plans to rely heavily on press. "This is strictly a press-driven release, as most catalog releases are," she says.

The release will be serviced to press, and Mercury plans to solicit stories and reviews. It also plans to advertise in Goldmine and other publications that target collectors.

Florita says that these packages sell well to domestic collectors, but the international market looks even more promising. "We are allowing for a higher than usual amount of exports," she says.

## NASHVILLE SCENE

(Continued from page 32)

and hers does not. Patty Loveless' "When Fallen Angels Fly" will replace it on the nomination list.

The Country Music Foundation and Vanderbilt University Press have formed a joint publishing alliance focusing on country music. The first titles, which will be released Tuesday (29), are reprints of long out-of-print books: "My Husband, Jimmie Rodgers" by Carrie Rodgers, "Bob Wills: Hubbin' It" by Ruth Sheldon, and "Truth Is Stranger Than Publicity" by Alton Delmore.

John Michael Montgomery will host the 13th annual ACM Bill Boyd Golf Classic, honoring the late, longtime ACM executive director. The Oct. 16 event will be held on the De Bell Golf Course in Burbank, Calif., and will benefit the T.J. Martell Foundation, the American Foundation for AIDS Research, and the Shriners Hospital for Crippled Children.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 34 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM
  - 36 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL
  - 58 ANY GAL OF MINE (Not Published)
  - 23 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
  - 49 BABY NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL
  - 68 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI)
  - 25 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM/HL
  - 21 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL
  - 29 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
  - 44 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL
  - 15 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/HL
  - 26 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL
  - 38 DUST ON THE BOTTLE (N2 D, ASCAP)
  - 53 EVERY LITTLE WORD ()
  - 75 FEEL LIKE MAKIN' LOVE (Badco, ASCAP)
  - 47 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI)
  - 70 HL/WBM
  - 18 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI)
  - 18 HALFWAY DOWN (Mighty Nice, BMI/Laudersons, BMI/Blue Water, BMI) HL
  - 66 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
  - 41 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL
  - 50 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
  - 61 HONEY I DO (Sony Tree, BMI/Little E, BMI/Mighty Nice, BMI/AI Andersons, BMI) HL
  - 28 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
  - 33 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
  - 46 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
  - 71 IF IT WERE ME (PolyGram Int'l, BMI/St. Julien, BMI/Mighty Nice, BMI)
  - 40 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Soid For A Song, SOCAN/Brother Bart, ASCAP) HL
  - 16 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL
  - 37 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI)
  - 8 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM

- 73 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP)
- 22 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM
- 3 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
- 13 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 56 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP)
- 32 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL
- 10 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
- 69 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL
- 7 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
- 20 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL
- 59 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thornhawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI)
- 19 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 67 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
- 62 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
- 42 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP)
- 1 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM
- 14 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 5 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM
- 55 PARTY ALL NIGHT (Shablou, BMI/Max Laffs, BMI)
- 65 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)
- 31 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
- 2 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
- 63 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI/Curbsons, ASCAP/Blue Desert, BMI) WBM
- 11 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Anderson, BMI) WBM/HL
- 27 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM
- 4 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
- 64 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)
- 35 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
- 51 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM
- 9 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
- 48 THAT ROAD NOT TAKEN (Himownsell's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)
- 72 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)
- 43 THEY'RE PLATIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL
- 17 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 24 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosnian, ASCAP/Avalon Way, ASCAP) WBM
- 30 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
- 52 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 57 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
- 60 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
- 74 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI)
- 39 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP)
- 45 YOUR BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
- 12 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
- 6 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 54 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP)



# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING SEPT. 2, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	2	14	<b>NOT ON YOUR LOVE</b> C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	1
2	3	8	10	<b>SHE AIN'T YOUR ORDINARY GIRL</b> E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
3	5	9	14	<b>IN BETWEEN DANCES</b> P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	3
4	8	11	17	<b>SOMEONE ELSE'S STAR</b> B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	4
5	10	12	9	<b>ONE EMOTION</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	5
6	1	1	13	<b>YOU'RE GONNA MISS ME WHEN I'M GONE</b> S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2831	1
7	9	10	11	<b>LEAD ON</b> T.BROWN,G.STRAIT (D.DI.LON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
8	13	26	4	<b>I LIKE IT, I LOVE IT</b> J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	◆ TIM MCGRAW (C) (V) CURB 76961	8
9	14	16	17	<b>THAT AIN'T MY TRUCK</b> M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	9
10	16	19	13	<b>I WANT MY GOODYBACK</b> D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (V) EPIC 77946	10
11	15	17	13	<b>SHOULD'VE ASKED HER FASTER</b> G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	11
12	4	5	21	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	4
13	12	15	9	<b>I THINK ABOUT IT ALL THE TIME</b> J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	12
14	18	24	6	<b>ONE BOY, ONE GIRL</b> P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	14
15	17	18	8	<b>DON'T STOP</b> D.COOK (C.RAINS,T.SHAPIRO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	15
<b>*** AIRPOWER ***</b>						
16	22	29	6	<b>IF THE WORLD HAD A FRONT PORCH</b> J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (V) ATLANTIC 87119	16
17	6	6	19	<b>THIS IS ME MISSING YOU</b> D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	6
18	19	22	9	<b>HALFWAY DOWN</b> E.GORDY,JR. (J.LAUNDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	18
19	7	3	16	<b>A LITTLE BIT OF YOU</b> S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	2
<b>*** AIRPOWER ***</b>						
20	27	31	5	<b>LET'S GO TO VEGAS</b> S.HENDRICKS (K.STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	20
<b>*** AIRPOWER ***</b>						
21	23	27	8	<b>BIG OL' TRUCK</b> N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	21
22	30	41	6	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> M.BRIGHT (R.J.LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	22
23	21	14	17	<b>ANY MAN OF MINE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
24	29	33	7	<b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b> M.MILLER,M.MCANALLY,R.SAMOSEY,D.LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	24
25	31	34	8	<b>BETTER THINGS TO DO</b> K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	25
26	24	23	12	<b>DOWN IN TENNESSEE</b> M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23
27	26	21	18	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S.HENDRICKS (R.FAGAN,R.ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
28	20	4	18	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357	1
29	11	7	18	<b>BOBBIE ANN MASON</b> S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	6
30	32	39	12	<b>THREE WORDS, TWO HEARTS, ONE NIGHT</b> J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	30
31	33	45	6	<b>SAFE IN THE ARMS OF LOVE</b> M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	◆ MARTINA MCBRIDE (C) (V) RCA 64345	31
32	35	47	5	<b>I WANNA GO TOO FAR</b> G.FUNDIS (L.MARTINEZ,K.ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	32
33	25	13	17	<b>I DON'T EVEN KNOW YOUR NAME</b> K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	1
34	39	42	6	<b>ALL I NEED TO KNOW</b> B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	34
35	46	63	3	<b>SOMETIMES SHE FORGETS</b> G.BROWN,T.TRITT (S.EARLE)	◆ TRAVIS TRITT (V) WARNER BROS. 17792	35
36	28	20	15	<b>AND STILL</b> T.BROWN,R.MCINTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCINTIRE (V) MCA 55047	2
37	43	52	6	<b>I LET HER LIE</b> J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	51	60	4	<b>DUST ON THE BOTTLE</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (V) MCA 54944	38
39	47	58	4	<b>THE WOMAN IN ME (NEEDS THE MAN IN YOU)</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) MERCURY NASHVILLE 852 206	39
40	45	56	4	<b>IF I WAS A DRINKIN' MAN</b> B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	40
41	44	50	5	<b>HEAVEN BOUND (I'M READY)</b> D.COOK (D.LINDE)	◆ SHENANDOAH (C) CAPITOL NASHVILLE 58442	41
42	63	—	2	<b>NO MAN'S LAND</b> S.HENDRICKS (J.S.HERRILL,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	42
43	38	35	19	<b>THEY'RE PLAYIN' OUR SONG</b> B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
44	37	32	20	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	4
45	36	30	17	<b>YOU BETTER THINK TWICE</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035	2
46	49	51	11	<b>IF I AIN'T GOT YOU</b> D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	46
47	34	25	16	<b>FINISH WHAT WE STARTED</b> M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	19
48	55	65	4	<b>THAT ROAD NOT TAKEN</b> J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	JOE DIFFIE (V) EPIC 77978	48
49	52	55	8	<b>BABY, NOW THAT I'VE FOUND YOU</b> A.KRAUSS (J.MACLEOD,T.MACAULAY)	◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	49
50	57	72	3	<b>HERE COMES THE RAIN</b> D.COOK,R.MALO (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 55080	50
51	61	69	3	<b>TEQUILA TALKIN'</b> D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	◆ LONESTAR (C) (V) BNA 64386	51
52	50	28	14	<b>WALKING TO JERUSALEM</b> T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
53	64	—	2	<b>EVERY LITTLE WORD</b> NOT LISTED (NOT LISTED)	HAL KETCHUM MCG CURB X	53
54	69	—	2	<b>YOUR TATTOO</b> B.CANNON,N.WILSON (KOSTAS,J.TEMPCHIN)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	54
55	59	57	9	<b>PARTY ALL NIGHT</b> S.ROUSE (S.ROUSE,J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
56	70	73	3	<b>IT'S NOT THE END OF THE WORLD</b> B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	◆ EMILIO (C) CAPITOL NASHVILLE 58432	56
57	54	38	17	<b>WHEN AND WHERE</b> B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
58	56	61	4	<b>ANY GAL OF MINE</b> G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	56
<b>*** Hot Shot Debut ***</b>						
59	NEW	—	1	<b>LIFE GOES ON</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	◆ LITTLE TEXAS (V) WARNER BROS. 17770	59
60	62	64	6	<b>WHO NEEDS YOU</b> J.CRUTCHFIELD (S.EWING,M.CATES)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58435	60
61	67	67	4	<b>HONEY I DO</b> B.CHANCEY,W.WILSON (S.D.CAMPBELL,A.ANDERSON)	STACY DEAN CAMPBELL (C) (V) COLUMBIA 77942	61
62	65	59	18	<b>MY HEART WILL NEVER KNOW</b> J.STROUD (S.DORF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
63	53	48	10	<b>SHE CAN'T LOVE YOU</b> C.FARREN (J.STEEL,C.FARREN,R.SHARP)	◆ BOY HOWDY CURB ALBUM CUT	48
64	48	44	11	<b>SOMETIMES I FORGET</b> J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945	41
65	72	70	3	<b>RAIN THROUGH THE ROOF</b> J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 2101	65
66	58	54	10	<b>A HEART WITH 4 WHEEL DRIVE</b> B.CANNON,L.SHELL (P.THORN,B.MADDOX)	◆ 4 RUNNER (C) (V) POLYDOR NASHVILLE 579 450	51
67	68	66	20	<b>MISSISSIPPI MOON</b> J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
68	NEW	—	1	<b>BACK IN YOUR ARMS AGAIN</b> J.STROUD (J.F.KNOBLOCH,P.DAVIS)	◆ LORRIE MORGAN (C) (V) BNA 64353	68
69	60	49	11	<b>JUST MY LUCK</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	47
70	NEW	—	1	<b>GO REST HIGH ON THAT MOUNTAIN</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	70
71	NEW	—	1	<b>IF IT WERE ME</b> S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1 2861	71
72	NEW	—	1	<b>THAT'S AS CLOSE AS I'LL GET TO LOVING YOU</b> S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)	◆ AARON TIPPIN (C) (V) RCA 64392	72
73	NEW	—	1	<b>I'M LISTENING NOW</b> J.SCHERER,P.WORLEY,R.WALLACE (E.HILL,B.REGAN)	◆ RON WALLACE (C) (V) COLUMBIA 78021	73
74	NEW	—	1	<b>WHO'S COUNTING</b> K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	◆ WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	74
75	NEW	—	1	<b>FEEL LIKE MAKIN' LOVE</b> J.CRUTCHFIELD (P.RODGERS)	PHILIP CLAYPOOL (C) (V) CURB 76966	75

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

# Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®  
FOR WEEK ENDING SEPT. 2, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	10	<b>ANY MAN OF MINE/WHOSE BED...</b> ● MERCURY NASHVILLE 856 448	SHANIA TWAIN
2	3	—	2	<b>I LIKE IT, I LOVE IT</b> CURB 76961	TIM MCGRAW
3	2	2	10	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> CURB 476956	PERFECT STRANGER
4	4	3	10	<b>WHEN YOU SAY NOTHING AT ALL</b> BNA 64329	ALISON KRAUSS & UNION STATION
5	5	5	5	<b>PARTY ALL NIGHT</b> WARNER BROS. 17806	JEFF FOXWORTHY
6	8	6	10	<b>NOT ON YOUR LOVE</b> MCG CURB 76954	JEFF CARSON
7	7	7	4	<b>ONE BOY, ONE GIRL</b> EPIC 77973	COLLIN RAYE
8	6	4	10	<b>WALKING TO JERUSALEM</b> MCA 55049	TRACY BYRD
9	9	13	9	<b>SOMEONE ELSE'S STAR</b> ASYLUM 64435	BRYAN WHITE
10	14	22	3	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> ARISTA 1-2857	BLACKHAWK
11	12	14	8	<b>SHOULD'VE ASKED HER FASTER</b> RCA 64280	TY ENGLAND
12	15	11	9	<b>REDNECK STOMP</b> WARNER BROS. 18116	JEFF FOXWORTHY
13	10	9	10	<b>ANGELS AMONG US</b> RCA 62643	ALABAMA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	20	—	2	<b>LET'S GO TO VEGAS</b> WARNER BROS. 17181	FAITH HILL
15	11	8	10	<b>BOBBIE ANN MASON</b> COLUMBIA 77903	RICK TREVINO
16	NEW	—	1	<b>DUST ON THE BOTTLE</b> MCA 54944	DAVID LEE MURPHY
17	16	12	10	<b>I'M STILL DANCIN' WITH YOU</b> COLUMBIA 77842	WADE HAYES
18	18	17	8	<b>THAT AIN'T MY TRUCK</b> DECCA 55034	RHETT AKINS
19	19	18	4	<b>DON'T STOP</b> COLUMBIA 77954	WADE HAYES
20	17	15	10	<b>I DIDN'T KNOW MY OWN STRENGTH</b> BNA 64357	LORRIE MORGAN
21	NEW	—	1	<b>BABY, NOW THAT I'VE FOUND YOU</b> ROUNDER 4601	ALISON KRAUSS & UNION STATION
22	13	10	10	<b>PARTY CROWD</b> MCA 54977	DAVID LEE MURPHY
23	NEW	—	1	<b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b> CURB 76955	SAWYER BROWN
24	21	16	10	<b>MY HEART WILL NEVER KNOW</b> GIANT 17887	CLAY WALKER
25	23	20	10	<b>DON'T TAKE THE GIRL</b> CURB 76925	TIM MCGRAW

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.

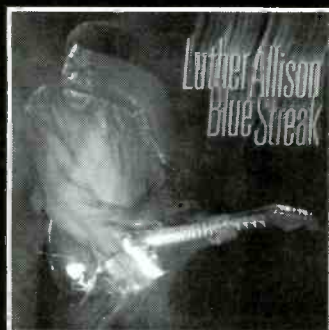
# ALLIGATOR:

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"genuine house-rockin' music"

For 24 years, Alligator Records has released the finest quality blues and roots rock music with the label support to match.



LUTHER ALLISON  
*Blue Streak* ● AL4834

*Blue Streak* is primed to move. Here's why:

- Exclusive broadcast debut on Dan Aykroyd's HOUSE OF BLUES RADIO HOUR airing on over 100 stations nationwide September 2nd & 3rd and featuring five cuts from *Blue Streak* as Luther guests for the whole hour
- A recent two-page *Billboard* feature article on Luther Allison heightened retail awareness
- A successful summer '95 tour showcased Luther before hundreds of thousands at blues festivals across the country, including an electrifying show at The Chicago Blues Festival broadcast on over 115 public radio stations nationwide

● Solid support from Alligator including full page, full-color ads in *Guitar Player* and *Musician*, tour support advertising, an independent publicist, commercial and non-commercial radio promotion, in-store play copies, full-color posters

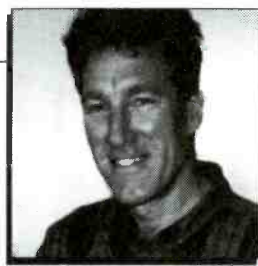
STREET DATE: SEPT. 5TH

AVAILABLE FROM THESE FINE  
INDEPENDENT DISTRIBUTORS:

Action ● Associated  
Bayside ● Big State ● CRD  
DNA ● MS ● Old Fogey  
Passport ● Record Depot  
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## Artists & Music



by Jim Macnie

**I**MPULSE BUY: Observant retailers surely suspect that improvising is part of the jazz customer's makeup. Some shoppers head to a store with a specific goal in mind. But the buyer falls prey to an inestimable number of titles once in the aisles, and changes of mind combined with the exercising of options can sweep away original choices like a Hurricane Felix riptide. The process is further complicated if you're unexpectedly seduced by a novelty: a band you dig playing live in the store.

The British funk jazz ensemble Heavyshift recently found that to be true. It just concluded a global tour of HMV locations, where a sizable amount of its latest Discovery record, "Unchain Your Mind," was sold on the spot after the performances. The advances are easy to see. Enough units were moved to take the disc from No. 33 to No. 20 on the Top Contemporary Jazz Albums chart. The band largely attributes the jump to the point-of-purchase serenade.

If a relatively unknown group can bump up its SoundScan stats, just think of what kind of flux will result from bona fide stars gigging at J&R Music World's Downtown Jazz Fest in New York, a bash that gives shoppers a thrill. The free shows are likely to draw so large an audience that the store is holding them across the street from its Wall Street area location, in Manhattan's City Hall Park. The Fest runs through Saturday (26) and embraces some of the era's more vibrant players—drummer Leon Parker, trumpeter Chris Botti, and saxophonist David Sanchez. Each is working behind recent records.

**R**.I.P: Sad news for jazz from the Sun Ra camp. The great one's second-in-command, tenor saxophonist John Gilmore, died Aug. 20 in Philadelphia. He was 63. Gilmore has been a sizable force on tenor sax. He learned the vocabulary of hard bop in Chicago during the late '40s, and John Coltrane claimed him as an early influence. It was with Ra that the bulk of Gilmore's life was spent. The lanky presence in the middle of the Arkestra's bandstand setup could usually be counted on to command an audience's attention. His playing braided R&B bawdiness with avant harmonies. The combination made Gilmore sound genial while waxing audacious.

He was also a bit of a poet. One night, as a Gulf storm was bearing down on a cheesy New Orleans motel, he had quite a few vivid comments on the tempest's character. When he finished his soliloquy, the deluge dissipated.

Gilmore's sublime aggression can be heard on certain sessions from Mosaic's "The Complete Blue Note Andrew Hill Sessions (1963-1966)." Further, his seminal hard-bop exchange with Clifford Jordan, "Blowing In From Chicago," was recently released by Blue Note on the label's ever-expanding Connoisseur Series. It's there that you can hear the ingenuity that supplied his later Ra work with its rampant adventurousness.

His death is exactly why Rastascan's new "Wavelength Infinity: A Sun Ra Tribute" is important. Proceeds from the two-disc set go to Arkestra members, who are making do in a post-Ra world. Invited guests include Travis Shook & the Club Wow, who donate a folksy version of "Enlightenment," and Steve Adams & Ben Goldberg's take on "Transition." Gino Robair, the executive producer, has made a smart record, with motives as benevolent as the music is daring. Buy a couple.

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Billboard

FOR WEEK ENDING SEPTEMBER 2, 1995

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	—	1	★★ NO. 1 ★★ FROM THE CRADLE ▲ <sup>3</sup> DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON 1 week at No. 1
2	—	1	SOME RAINY MORNING MERCURY 26867	ROBERT CRAY
3	—	1	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
4	—	1	KEB' MO' OKEH 57863/EPIC	KEB' MO'
5	—	1	BLUES MCA 11060	JIMI HENDRIX
6	—	1	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
7	—	1	TEXAS SUGAR/STRAT MAGIC SILVERTONE 41546/JIVE HS	CHRIS DUARTE GROUP
8	—	1	ROLL OF THE DICE PRIVATE MUSIC 21302	THE FABULOUS THUNDERBIRDS
9	—	1	BOOTY AND THE BEAST OKEH/550 MUSIC 66949/EPIC	POPA CHUBBY
10	—	1	SLIPPIN' IN SILVERTONE 41542/JIVE HS	BUDDY GUY
11	—	1	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
12	—	1	STRANGE PLEASURE EPIC 57202	JIMMIE VAUGHAN
13	—	1	STEEL ON STEEL ALLIGATOR 4832	DAVE HOLE
14	—	1	BALLADS & BLUES 1982-1994 CHARISMA 40054/VIRGIN	GARY MOORE
15	—	1	BLUE DROPS OF RAIN EUREKA 1018	COREY STEVENS & TEXAS FLOOD

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ BOOMBASTIC VIRGIN 40158*	SHAGGY 6 weeks at No. 1
2	NEW	▶	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
3	2	13	NATURAL MYSTIC TUFF GONG 4103*/ISLAND	BOB MARLEY & THE WAILERS
4	3	9	TOUGHER THAN LOVE WORK 64189*/COLUMBIA HS	DIANA KING
5	4	6	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
6	5	5	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
7	NEW	▶	THE STRUGGLE CONTINUES COLUMBIA 64197	SUPER CAT
8	6	3	LYRICAL GANGSTA EASTWEST 61764/EEG HS	INI KAMOZE
9	7	10	A MI SHABBA EPIC 57801*	SHABBA RANKS
10	8	15	REAL TING WEEDED 2006*/NERVOUS HS	MAD LION
11	9	18	HERE COMES THE HOTSTEPPER COLUMBIA 67056* HS	INI KAMOZE
12	11	11	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
13	10	83	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
14	12	83	PROMISES & LIES ▲ VIRGIN 88229	UB40
15	14	83	SONGS OF FREEDOM ▲ <sup>2</sup> TUFF GONG 512 280/ISLAND	BOB MARLEY

### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	21	★★ NO. 1 ★★ BEST OF NONESUCH 79358/AG	GIPSY KINGS 1 week at No. 1
2	1	26	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
3	3	30	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	4	40	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
5	7	6	MUSIC BY RY COODER WARNER BROS. 45987	RY COODER
6	5	40	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
7	9	27	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
8	10	25	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	6	63	TALKING TIMBUKTU HANNIBAL 1381/RYKODISC	ALI FARKA TOURE WITH RY COODER
10	11	43	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
11	8	14	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
12	14	3	CESARIA EVORA NONESUCH 79379	CESARIA EVORA
13	13	90	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
14	12	13	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL. DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
15	15	25	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS

○ 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. \*Asternk indicates vinyl available. HS indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

## Latin Notas



by John Lannert

**MTV LATINO, EMI UNITE:** MTV Latino has inked an audio-product deal with EMI Music that calls for MTV and EMI to jointly produce and release two compilations throughout Latin America. The first album to be released in the fourth quarter is "Headbanger's Ball," a multi-artist compilation named after MTV's hard rock/metal program. Among the artists featured on the set are **Ozzy Osbourne**, **Iron Maiden**, **Guns N' Roses**, and **Black Sabbath**. The musical direction for the second album, set to be released in 1996, has yet to be determined. The accord is being hailed by MTV as the first of its kind on a pan-regional level. In other MTV news, the channel launched Aug. 14 "El Corazón De Emetéveo," an eight-week series that spoofs Latino telenovelas. The program stars EMI Latin diva **Paulino Rubio** and Colombian rocker **Tato**. Lastly, MTV Latino can now be seen in 53,000 homes in Modesto, Calif., thanks to a deal recently inked with Post Newsweek Cable.

**YES SIR, BY GEORGE:** Prominent New York producer **Sergio George** has signed a producer/label pact with Sony Discos. Under the terms of the deal, George will produce exclusively Sony artists, as well as head up his own label, **Sir George Records**. Known primarily as a first-rate salsa producer who has helmed top 10 albums by **India** and **Marc Anthony**, George also has worked with jazz titan **Grover Washington Jr.**

**BRAZIL NOTAS:** MTV Brasil premieres its Video Music Awards Brasil on Thursday (31) at São Paulo's Memorial da América Latina. The video of the year, chosen by the channel's viewers and industry executives, will represent Brazil at MTV's Video Music Awards on Sept. 7 in New York. Hosting the show will be popular telenovela star **Marisa Orth**. Set to perform at the event are EMI's venerable rock trio **Paralamas**, PolyGram's popular song stylist **Marisa Monte**, and Roadrunner metal stars **Sepultura**. . . After a heated contest among several labels, Sony Brasil has signed soccer superstar **Romario**, whose label debut is scheduled for release later this year. One song already written for the album is "Rap Do Animal," a duet with Romario and **Edmundo**, another soccer star nicknamed "Animal" because of his aggressive playing style. . . Virgin's first release is a self-titled album by reggae act **Senhor Banana**. Also forthcoming is "Unplugged Moraes Moreira," an acoustic set by the always electric singer/songwriter from Bahia. Also, Virgin has inked veteran rocker **Lobão** and **Humberto F.**, former front man of pop act **Picassos Falsos**.

**CHILE NOTAS:** Sony Mexico's Guatemalan singer/songwriter standout **Ricardo Arjona** has caught fire in Chile, where his latest album, "Historias," has sold more than 125,000 copies in a country that awards platinum discs for sales of 25,000 units. Arjona's 1993 album, "Animal Nocturno," has sold 75,000 units. Other records awarded impressive multiplatinum honors by Chile's trade association Camara are the multi-artist compilation "Estupido Cúpido" (Músicavisión), 9-times platinum; "En Vivo" by **Ana Gabriel** (Sony México), 8-times platinum; "Mi México" by **Ana Gabriel** (Sony México), 6-times platinum; "Tarjetita De Invitación" by **Adrián Y Los Dados Negros** (Músicavisión), 6-times platinum; and "Segundo Romance" by **Luis Miguel** (Warner México), 6-times platinum. . . **The Angel Parra** (Continued on next page)

## Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 93 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
★★★ No. 1 ★★★					
1	1	1	8	<b>SELENA</b> EMI LATIN	◆ TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL)
2	2	2	10	<b>SELENA</b> EMI LATIN	◆ I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
3	4	7	3	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
4	6	15	3	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	GOLPES EN EL CORAZON TN INC. (R.VALENCIA)
5	5	3	8	<b>JUAN GABRIEL</b> ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
6	3	4	9	<b>JULIO IGLESIAS</b> SONY	◆ AGUA DULCE, AGUA SALA R.ARCUSA (DONATO,ESTEFANO,BATTI)
7	7	6	15	<b>LA MAFIA</b> SONY	◆ NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
8	8	11	4	<b>BANDA MACHOS</b> FONOVISIA	MI CHICA IDEAL J.ALFARO (H.ORTIZ)
9	11	36	3	<b>BANDA ZETA</b> FONOVISIA	REVENTON UNISEX ZE LUIS (ZE LUIS)
10	10	26	3	<b>CARLOS VIVES</b> POLYGRAM LATINO	◆ LA TIERRA DEL OLVIDO C.VIVES R.BLAIR (C.VIVES,I.BENAVIDES)
11	17	10	8	<b>EDNITA NAZARIO</b> EMI LATIN	GATA SIN LUNA K.C.PORTER,E.NAZARIO (L.A.MARQUEZ)
12	14	18	6	<b>LOS DEL RIO</b> ARIOLA/BMG	MACARENA LOS DEL RIO (A.ROMERO MONGE R.RUIZ)
13	15	14	6	<b>TITO ROJAS</b> M.P.	ESPERANDOTE J.MERCED (A.BARONI)
14	13	17	4	<b>ANA BARBARA</b> MUSIVISA/FONOVISIA	LA TRAMPA A.PASTOR (F.BARRIENTOS)
15	21	31	3	<b>LOS CANTANTES</b> MONTANO	EL VENAO C.VALOY (R.ORLANDO)
16	16	9	10	<b>LOS FUGITIVOS</b> RODVEN	◆ QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO)
17	9	5	9	<b>BRONCO</b> FONOVISIA	OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA)
18	27	38	4	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	EL DINERO A.DE LUNA (P.GARZA)
19	25	22	4	<b>PORTO LATINO</b> RODVEN	DIVINO AMOR R.ENCARNACION (R.BARRERA)
20	18	8	17	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
21	19	23	4	<b>VICENTE FERNANDEZ</b> SONY	CONOCI A TU ESPOSO P.RAMIREZ (M.URIETA)
22	20	16	9	<b>LIBERACION</b> FONOVISIA	PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI,R.PEREZ)
23	12	12	9	<b>MARTA SANCHEZ</b> POLYGRAM LATINO	◆ DIME LA VERDAD C.DE WALDEN,M.DI CARLO (C.DE WALDEN,M.DI CARLO,M.HARRIS)
24	28	—	3	<b>GRACIELA BELTRAN</b> EMI LATIN	HASTA QUE AMANEZCA R.GUADARRAMA (J.SEBASTIAN)
25	23	21	9	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
26	32	—	4	<b>CLAUDIO</b> RODVEN	◆ TU ERES MI REFUGIO R.PEREZ BOTIJA (R.PEREZ BOTIJA)
27	34	29	7	<b>LOS HURACANES DEL NORTE</b> UNICO/FONOVISIA	EL GATO DE CHIHUAHUA G.GARCIA (M.RUBALCAYA)
28	38	37	3	<b>LAURA FLORES</b> FONOVISIA	PORQUE SE QUE ME MIENTES M.A.SOLIS (M.A.SOLIS)
29	26	19	11	<b>TIRANOS DEL NORTE</b> FONOVISIA	TAL PARA CUAL J.MARTINEZ PARA (L.PEREZ)
30	24	25	9	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	◆ NO ME DEJES K.C.PORTER (M.FLORES)
31	30	33	5	<b>HECTOR TRICOCHÉ</b> RODVEN	MUJER PROHIBIDA V.URRUTIA (C.DE LA CIMA)
32	36	30	6	<b>LA DIFERENCIA</b> ARISTA-TEXAS/BMG	TU ERES M.MORALES,R.MORALES (M.C.SPINDOLA)
33	31	—	2	<b>ELSA GARCIA</b> EMI LATIN	LA LUNA SERA LA LUNA E.GARCIA (M.MARROQUI)
34	NEW ►	1	1	<b>LOS REHENES</b> FONOVISIA	SOLA J.TORRES,S.GUZMAN (J.TORRES,S.GUZMAN)
35	39	35	3	<b>WILKINS</b> RCA/BMG	QUE HAS HECHO DE MI WILKINS,J.MILNER,MANUHUTU (R.OSORIO,J.ALARCO)
36	33	24	14	<b>INTOCABLE</b> EMI LATIN	PERECE QUE NO J.LAYALA (J.MARTINEZ)
37	NEW ►	1	1	<b>CRISTIAN</b> MELODY/FONOVISIA	MORELIA J.AVENDANO LUHRS (J.AVENDANO LUHRS)
38	NEW ►	1	1	<b>ALEJANDRO FERNANDEZ</b> SONY	COMO QUIEN PIERDE UNA ESTRELLA P.RAMIREZ (H.ESTRADA)
39	29	—	2	<b>MICHAEL SALGADO</b> JOEY	◆ CRUZ DE MADERA J.S. LOPEZ (L.MENZEZ ALMEGOR)
40	35	28	11	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	EL EJEMPLO TN INC. (T.BELLO)

## TITO ROJAS

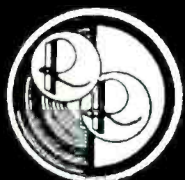


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2 SELENA EMI LATIN I COULD FALL IN LOVE	2 LOS CANTANTES MONTANO EL VENAO	2 LOS TIGRES DEL NORTE FONOVISIA GOLPES EN EL...
3 PORTO LATINO RODVEN DIVINO AMOR	3 HECTOR TRICOCHÉ RODVEN MUJER PROHIBIDA	3 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...
4 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	4 KINITO MENDEZ EMI LATIN LA PEGUE	4 JUAN GABRIEL ARIOLA/BMG EL PALO
5 WILKINS RCA/BMG QUE HAS HECHO DE MI	5 ZONA ROJA MAX/SONY POR TU CULPA	5 LA MAFIA SONY NADIE
6 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA	6 SELENA EMI LATIN I COULD FALL IN LOVE	6 BANDA MACHOS FONOVISIA MI CHICA IDEAL
7 CLAUDIO RODVEN TU ERES MI REFUGIO	7 EL GRAN COMBO FONOVISIA NO DIGAS QUE NO	7 BANDA ZETA FONOVISIA REVENTON UNISEX
8 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD	8 CARLOS ALBERTO J&N/EMI LATIN COMO UNA PELICULA	8 ANA BARBARA MUSIVISA/FONOVISIA LA...
9 CRISTIAN MELODY/FONOVISIA MORELIA	9 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	9 LOS CAMINANTES LUNA/FONOVISIA EL DINERO
10 THE BARRIO BOYZZ SBK/EMI LATIN NO ME DEJES	10 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	10 SELENA EMI LATIN I COULD FALL IN LOVE
11 TRILOGIA RODVEN ES MI MANERA	11 REY RUIZ SONY MINTIENDO	11 BRONCO FONOVISIA OJOS QUE HAN LLORADO
12 ALEJANDRO SANZ WEA LATI NA LA FUERZA DEL...	12 PORTO LATINO RODVEN DIVINO AMOR	12 LOS FUGITIVOS RODVEN QUIEN SOY YO SIN ELLA
13 LOS CANTANTES MDNTANO EL VENAO	13 TITO NIEVES RMM/SONY NO ME QUEDA MAS	13 GRACIELA BELTRAN EMI LATIN HASTA QUE...
14 MANA WEA LATINA NO HA PARADO DE LLOVER	14 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	14 VICENTE FERNANDEZ SONY CONOCI A TU ESPOSO
15 ALVARO TORRES EMI LATIN AL ACECHO	15 OLGA TANON WEA LATINA UNA NOCHE MAS	15 LOS HURACANES DEL NORTE UNICO/FONOVISIA EL...

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 500 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

# Artists & Music

FOR WEEK ENDING SEPTEMBER 2, 1995

## LATIN NOTAS

(Continued from preceding page)

Trio—fronted by Parra, guitarist for Sony Chile's hot rock act Los Tres—has just released its sophomore set, "Patana," on Alerce Records. Rounded out by Parra's bandmate Roberto Lindl (bass) and Moncho Pérez (drums), the Angel Parra Trio is a parallel group to Los Tres that Parra assures does not interfere with Los Tres' activities. "It's necessary to have separate projects so we don't limit ourselves," says Parra... Speaking of Alerce, the label, which traditionally has supported domestic acts with strong sociopolitical positions, has launched a new campaign to promote homebred rock talent. Dubbed "Nuevo Rock Chileno," the project includes three signings of Chilean acts: Mal Corazón, an underground success whose singer, Chatherine Lean, has become a TV star; La Floripondio, a highly regarded quintet from Viña del Mar's neighboring town Villa Alemana; and folkloric rock act Chanco En Piedra (the group is named after a traditional dish from the Chilean countryside). Hav-

ing recently released an album by Ludwig Band entitled "Estrellame," Alerce is expected to ship in the next few months the upcoming record by punk/pop act Los Morton. A vigorous supporter of homegrown rock, Alerce, whose company slogan is "Alerce—the other music," released Los Tres' self-titled debut in 1991 long before anyone thought the band could reach the top of the Chilean sales charts... Pedro Aznar, former member of Argentina's beloved rock act Serú Girán who later played bass with Pat Metheny, made his inaugural appearance July 29 in Chile a successful one as he played to an overflow crowd of 2,500 at Santa Rosa de las Condes Stadium in Santiago in support of his superb BMG Argentina solo debut, "David Y Goliath." Aznar is slated to embark on an Argentinian tour, after which he is scheduled to kick off a promotional tour to various countries in Latin America.

**CHART NOTES:** EMI Latin mega-



**Prime Soda.** Members of BMG Argentina recording act Soda Stéreo recently stopped in at MTV Latino's studios in Miami Beach for an appearance on the channel's "Hora Prima" program, where they talked about their latest album, "Sueño Stéreo." Shown, from left, are Charly Alberti, Soda Stéreo; Mariauxy Castillo, manager, talent and artist relations, MTV Latino; and Gustavo Cerati, Soda Stéreo.

star Selena remains 1-2 atop the Hot Latin Tracks chart for the sixth consecutive week, as "Tú Sólo Tú" and "I Could Fall In Love" come in at No. 1 and No. 2, respectively. The No. 3 entry, "Será Mejor Que Te Vayas" by Fonovisa superstars Marco Antonio Solís y Los Bukis, has a shot at claiming the runner-up slot next week. Selena continues to rule at retail as well, with "Dreaming Of You" and "Amor Prohibido" placing 1-2 on The Billboard Latin 50 for the fifth consecutive week.

However, Selena's album sales have been on the decline in the past two

(Continued on page 57)

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## THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	SELENA	EMI LATIN/EMI 34123/EMI LATIN	DREAMING OF YOU
2	2	74	SELENA ▲	EMI LATIN 28803/ES	AMOR PROHIBIDO
3	3	21	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
4	4	8	JULIO IGLESIAS	SONY 81604	LA CARRETERA
5	5	2	CARLOS VIVES	POLYGRAM LATINO 528 531/ES	LA TIERRA DEL OLVIDO
6	6	34	SELENA	EMI LATIN 30907	12 SUPER EXITOS
7	7	52	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
8	11	17	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
9	8	92	SELENA ●	EMI LATIN 42770	LIVE!
10	15	25	LA MAFIA	SONY 81520/ES	EXITOS EN VIVO
11	9	7	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
12	16	7	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
13	19	14	M. A. SOLIS Y LOS BUKIS	FONOVISA 0505/ES	POR AMOR A MI PUEBLO
14	14	12	MARC ANTHONY	SOHO LATINO 81582/SONY/ES	TODO A SU TIEMPO
15	12	5	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
16	10	87	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
17	13	9	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE

★ ★ ★ GREATEST GAINER ★ ★ ★					
18	39	2	BANDA MACHOS	FONOVISA 6034	MI CHICA IDEAL
19	20	8	JERRY RIVERA	SONY 81583	MAGIA
20	18	17	MANA	WEA LATINA 99707/ES	CUANDO LOS ANGELES LLORAN
21	21	113	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
22	17	8	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
23	37	2	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
24	25	12	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
25	23	113	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
26	22	21	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
27	41	26	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
28	29	5	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUEÑOS DEL SWING
29	27	47	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
30	33	12	LOS PALOMINOS	SONY 81567	EL GANADOR
31	26	68	CARLOS VIVES	POLYGRAM LATINO 518 884/ES	CLASICOS DE LA PROVINCIA
32	24	13	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
33	32	6	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
34	36	113	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
35	31	21	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
36	34	113	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
37	30	33	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
38	35	28	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
39	28	10	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
40	38	113	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS

★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
41	<b>NEW ▶</b>		TITO NIEVES	RMM 81608/SONY	UN TIPO COMUN
42	44	10	HOMETOWN BOYS	FONOVISA 12002	MIRE AMIGO
43	43	49	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
44	<b>RE-ENTRY</b>		EMILIO	EMI LATIN 29116	SOUNDLIFE
45	40	113	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
46	42	22	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
47	46	91	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
48	<b>NEW ▶</b>		RAM HERRERA	SONY 81620	VEN MI AMOR
49	49	15	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
50	50	20	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA	1 CARLOS VIVES	1 SELENA
2 GIPSY KINGS	2 JUAN LUIS GUERRA 440	2 SELENA
3 JULIO IGLESIAS	3 MARC ANTHONY	3 LOS TIGRES DEL NORTE
4 LUIS MIGUEL	4 JERRY RIVERA	4 SELENA
5 VARIOUS ARTISTS	5 GLORIA ESTEFAN	5 LA MAFIA
6 M. A. SOLIS Y LOS BUKIS	6 ALBITA	6 JUAN GABRIEL
7 MANA	7 KINITO MENDEZ	7 SELENA
8 LUIS MIGUEL	8 LOS HERMANOS ROSARIO	8 VARIOUS ARTISTS
9 CARLOS VIVES	9 INDIA	9 BANDA MACHOS
10 MANA	10 SOUNDTRACK	10 INTOCABLE
11 LOS DEL RIO	11 VARIOUS ARTISTS	11 SELENA Y GRACIELA BELTRAN
12 GIPSY KINGS	12 EL GENERAL	12 PEDRO FERNANDEZ
13 GIPSY KINGS	13 TITO NIEVES	13 LOS PALOMINOS
14 LAURA PAUSINI	14 VARIOUS ARTISTS	14 VICENTE FERNANDEZ
15 THE BARRIO BOYZ	15 OLGA TANON	15 LOS FUGITIVOS

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



# TEJANO

THE BILLBOARD SPOTLIGHT

PHOTO OF DAVID LEE GARZA BY JOHN DYER

## Growth Of Labels, RADIO & MASS MERCHANDISING Cap A Fifth Year Of Phenomenal Growth

By RAMIRO BURR

Tejano may be slowing down in its fifth year of phenomenal growth, but it hasn't stopped. So far in 1995, there are signs of continued growth in Tejano-formatted radio stations, record revenues and label activity.

And, apart from the shocking death of Selena earlier this year (March 31), perhaps the only downside has been erratic club and concert-venue performance.

The biggest news through most of the year was generated by the late Selena, whose commemorative CD, "Dreaming Of You" (released July 18) entered Billboard's 200 charts at No. 1 and, according to SoundScan, sold more than 331,000 copies in its first week. In the weeks after her death, five of Selena's CDs were on The Billboard 200, and in the ensuing months she dominated the Latin Tracks and

Billboard Latin 50 charts.

"Selena's sales are beyond our wildest dreams," says José Béhar, EMI Latin president. "This is what the dream was about in 1989, and seeing it all come to fruition is tremendous. The only obvious negative is that Selena is not here to see it."

Expectations are also high for another EMI artist poised to perhaps benefit from Selena's unprecedented media exposure—Emilio Navaira, who is to release his first country album on EMI's sister imprint, Capitol Nashville, on Sept. 28. The single, "It's Not The End Of The World," was released July 28.

### GOING TO MASS

Sony Discos' Ray Martínez, VP for sales, central region, estimates his label has seen sales grow by about 11%. "We're selling more, there's no doubt about it," says Martínez. "What's happened in the

market, sales-wise, is rapid expansion of these mass merchandisers like Wal-Mart, Circuit City, Best Buy, K-Mart, etc. Now distribution to these accounts is very much improved to where we can get the product in the stores at the right time, at the right locations and make it available to the public. Before, it was kind of a hit-and-miss situation."

Veteran distributor Manuel Rangel, of Rangel Distributors, agrees. "Yeah, everybody's buying direct," he says. "I would say that the distributors are disappearing, because the core of the business has changed completely. Before the majors came into the business, it was distributors selling to mom-and-pop stores."

Majors like Uni and Cema are increasing their orders because "They already have a relationship with those customers [retail chains]," Rangel says. "When all the labels were independent, or

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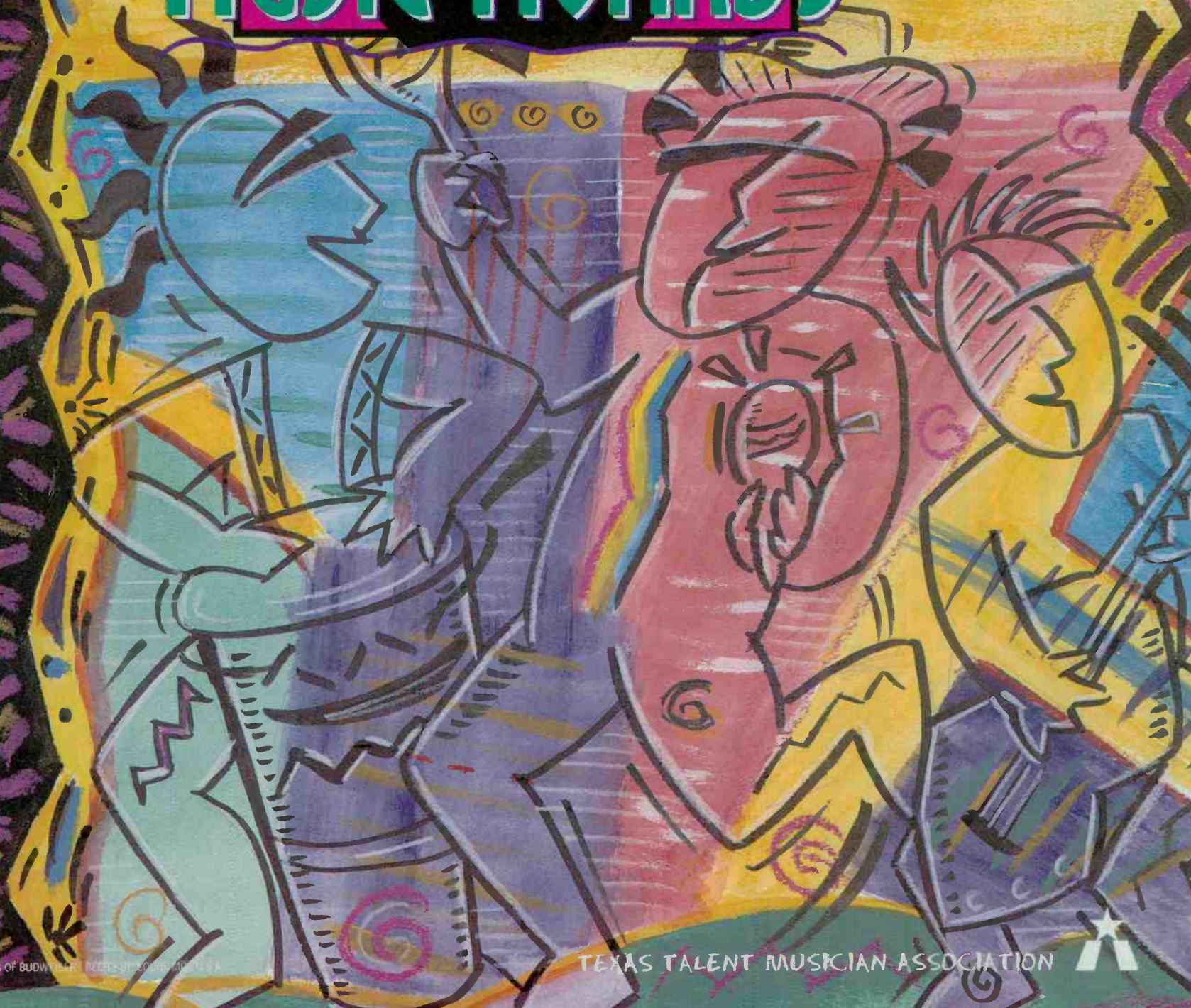
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# TEJANO MUSIC AWARDS

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# The **Selena** **PHENOMENON**

The goodwill ambassador's success story has opened the eyes of U.S. retail chains to the enormous potential of all forms of Latin music.

BY JOHN LANNERT



In the six months since her death in March, Tejano/pop superstar Selena has reached the apogee of a standout career that has generated overwhelming posthumous prosperity, thus greatly improving the perception of Latino music in the U.S. mainstream market.

More important, however, is that through her catchy music and wholesome personality, Selena Quintanilla-Pérez became a role model—as well as a goodwill ambassador—for all Latinos.

With her touching rags-to-riches story being told and retold in every major media outlet in the U.S., from *People* magazine to CNN, many non-Hispanic Americans wound up embracing the girl next door and her culture. That friendship was further strengthened in July when EMI Latin and EMI Records released “Dreaming Of You,” a bilingual package that captured Selena stepping from her Tejano roots into the brave new world of Anglo pop.

“Dreaming Of You” made its stunning debut in *The Billboard* 200 at No. 1—the first album recorded mostly in Spanish to bow on *The Billboard* 200. Moreover, “Dreaming Of You” was among the 10 best-selling debuts ever, along with being the best-selling debut by a female artist.

This coming from a singer whose fervent fans were almost exclusively Latino.

Indeed, when “Dreaming Of You” was released, EMI Latin president José Béhar estimated most of the initial flood of buyers was Latino, but added that “in the coming weeks we expect many Anglos to start picking up her

record.”

That the Latino majority of buyers of “Dreaming Of You” was able to propel the album to the top of *The Billboard* 200 amply demonstrated the formidable purchasing power of Hispanic music consumers. Nearly 2 million copies of “Dreaming Of You” were shipped, and yet the EMI companies were still faced with a back order of 400,000 units.

#### “DREAMING” NO FLUKE

Though its success was astonishing, the numbers rung up by “Dreaming Of You” were hardly a fluke. Prior to that album’s release, Selena had notched a platinum album, “Amor Prohibido,” and two gold records, for her 1993 Grammy winner “Live!” and her 1992 album “Entre A Mi Mundo.”

Moreover, five of her titles appeared simultaneously on the *Billboard* 200. The five Selena titles that remained in the Top 10 of *Billboard* Latin 50 in July were joined by “Dreaming Of You” on Aug. 5. Two of the singles from “Dreaming Of You”—“Tú Solo Tú” and “I Could Fall In Love”—ran 1 and 2 in *Billboard*’s Hot Latin Tracks airplay chart on July 29. “Tu Solo Tu” was Selena’s seventh chart-topper, while “I Could Fall In Love” became the highest-charting English-language single on the Hot Latin Tracks.

By dint of Selena’s unparalleled commercial prosperity, this Lake Jackson, Tex., native has set the standard that recording artists in the Latino market can aspire to. Further, Selena’s success opened the eyes of U.S. retail chains to the potential of Latino music, as well as piqued the interest of Anglo music fans to Latino sounds, be they Tejano or salsa.

Still, for all of her achievements and celebrity, what kind of lasting impact will Selena have on the Anglo masses who could barely pronounce the word “Tejano” earlier this year?

The answer may lie in the upcoming film that was in negotiation at press time. If Hollywood can make a tasteful blockbuster picture documenting the life of Selena, then the crossover stardom she so dearly coveted will be realized by many talented Latinos who will be forever in her debt. ■

# Crossing The COUNTRY

Emilio and a pack of new stars are pushing Tejano to take its next natural step—into Nashville territory.

BY RAMIRO BURR

After years of flirting with country-crossover possibilities, the industry will see its first real country CD by a Tejano star this month.

Emilio's first country single, "It's Not The End Of The World," was released on July 28, while his CD, "Life Is Good," was to be released on Capitol Nashville Sept. 26.

The melding of Tejano and country seems a natural step as both forms rely on honest expression, heartbreak ballads and fast-paced shuffles.

"Country has always been a dream of mine. Even when I was a little boy," Emilio says. "It's the closest thing you can get to Tejano music. It's got the same beat. They're all sad songs, the girl leaves the boy, etc. Only the words are in English."



Navaira: "Country music has always been a dream of mine."

Following in the wake of the Selena phenomenon, Emilio should do well, as Tejano music has never enjoyed such mainstream coverage. Since the dawn of the '90s, Tejano has undergone a remarkable renaissance, its popularity mushrooming well beyond Texas' borders. But, while Emilio may yet push the envelope to its limit, he will not be alone.

EMI Latin has already signed Bobby Pulido, son of Roberto Pulido, and has high hopes for him in country, according to EMI President José Béhar. Ramiro Herrera, Jay Pérez, Rick Orozco and Joel Nava are other artists producing country tunes or entire country albums.

.....

**"I think that Tejano artists have had the talent and the vision to record different blends and fusions of Mexican music with pop music, with country music, with urban, depending on the artist."**

—José Béhar, EMI Latin

.....

"I think that Tejano artists have had the talent and the vision to record different blends and fusions of Mexican music with pop music, with country music, with urban, depending on the artist," says Béhar. "They have been able to conquer other markets outside of Texas. Because of Selena's passing, there will be other artists like Emilio—and I worked on that real hard to get that deal done with Liberty, which is now Capitol/Nashville.

"Bobby Pulido, his future is in country music. These are Tejano artists who have the talent and are now being given an opportunity to reach other markets. Whereas before, they were strictly confined to record Tejano music, and that was the end of it."

Continued on page 46

## GROWTH OF LABELS

Continued from page 39

when the majority of the labels were independent, they didn't have entrée into those accounts. But if a Capitol rep goes in to sell an English Capitol record, he offers the Spanish. And when they were independent labels, then they needed distributors. But the majors already have their distribution outlets established."

Manolo González, EMI Latin VP, Southwest operations, is also optimistic about Tejano's future, noting that Selena alone will help make 1995 a record year

ers of Tejano station KXTJ-FM Houston, announced it purchased competitor KQQK-FM, for \$11.5 million. Currently, the company has KXTJ broadcasting primarily contemporary hits, while KQQK has a broader range that includes Tejano oldies and some conjunto, Tejano's predecessor.

In Corpus Christi, the radio battle has particularly intensified. In August, there were four Tejano FM stations: KMIQ, KSAB, KBSO, KNDA, and three in the area: KFLZ in Bishop, KUKA in Alice and KBIL in Beeville. There were also four AM stations: KCCT/KUNO and KINE in Robstown. Of all of them, only KBIL has



Top: New EMI signees La Sombra.

Bottom: La Mafia is featured on "Tejano Mixes" compilation.

for EMI.

"It's unbelievable," exclaims González. "We just signed La Sombra, Gavino, and Bobby Pulido, who has a dynamite CD. Next month, we have Grupo Mazz coming out with their CD. We have Emilio's CD and the crossover; that's another huge CD for us. It's already a record year, just with Selena and Emilio. But it gives us an opportunity to develop and to move forward and to put more products out. And we can take a few more chances." Other new faces González expects big things out of include Stephanie Lynn, Oxygeno and Chikko.

In the last 18 months, several labels—majors and indies alike—have signed up more than two dozen bands, all in the pursuit of the next Selena or La Mafia.

## BATTLE IN CORPUS CHRISTI

The Tejano radio trend continues strong—as San Antonio's KXTN-FM (Tejano 107) has remained at the top of the local Arbitron ratings. In January 1995, El Dorado Communications, own-

a mix of Tejano and other genres such as norteno, band and conjunto.

In the last six months, new radio stations that have converted to Tejano or started from scratch include KNKN-FM, Pueblo, Colo.; KLBO-FM, Albuquerque, KLMA-FM, Hobbs, N.M.; and KQFX-FM, Amarillo.

## NARAS IN AUSTIN

The club scene, however, has been erratic.

San Antonio, home of four major clubs (with 1,000-plus capacity), had only one booking live music by June: Tejano Rodeo.

Club Santa Fe and VIP are the top two in Corpus Christi, with smaller clubs opening and closing with regularity. Also in Corpus Christi is the Yellow Rose Ballroom, which books live music weekly, and Johnnyland, owned by TV personality Johnny Canales, which has a 10,000-capacity and books live festivals every four to six weeks.

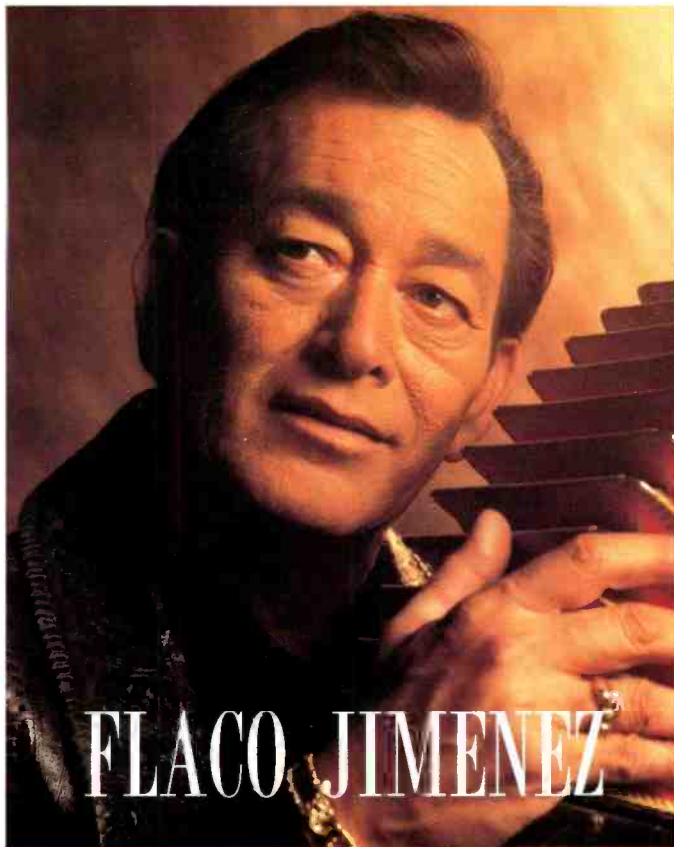
In August 1994, the burgeoning Texas

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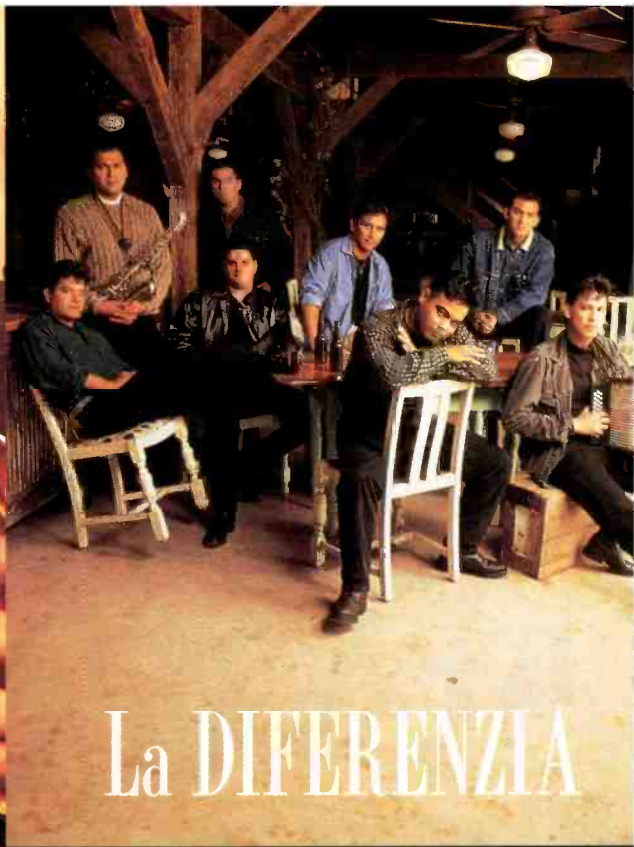


THE STRENGTH OF A

HERITAGE.



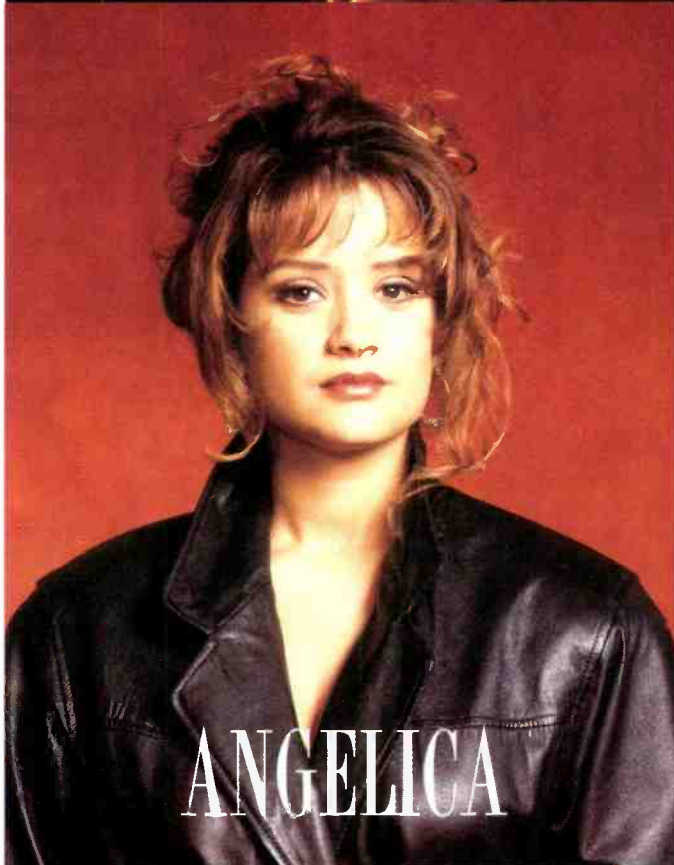
FLACO JIMENEZ



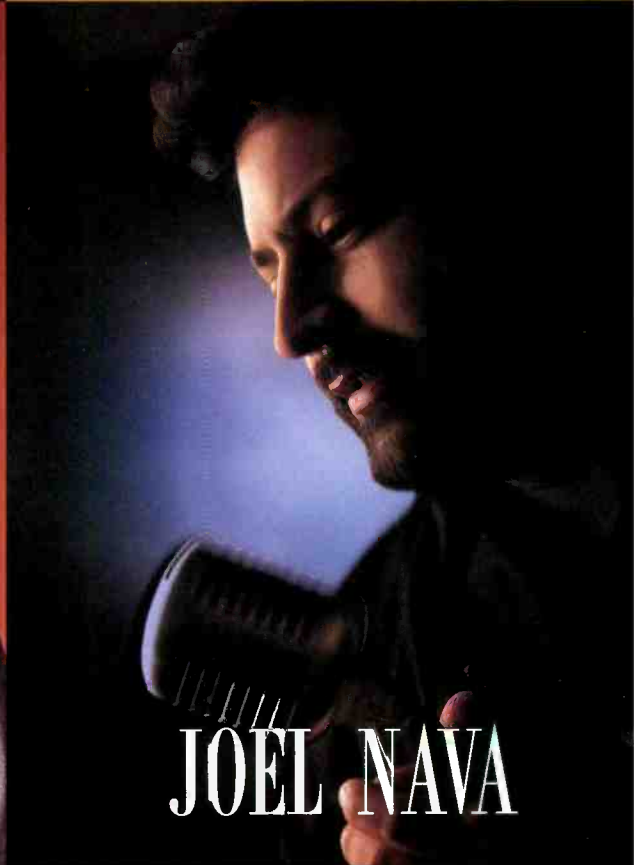
La DIFERENZIA

THE ARTISTRY OF THE

FUTURE.

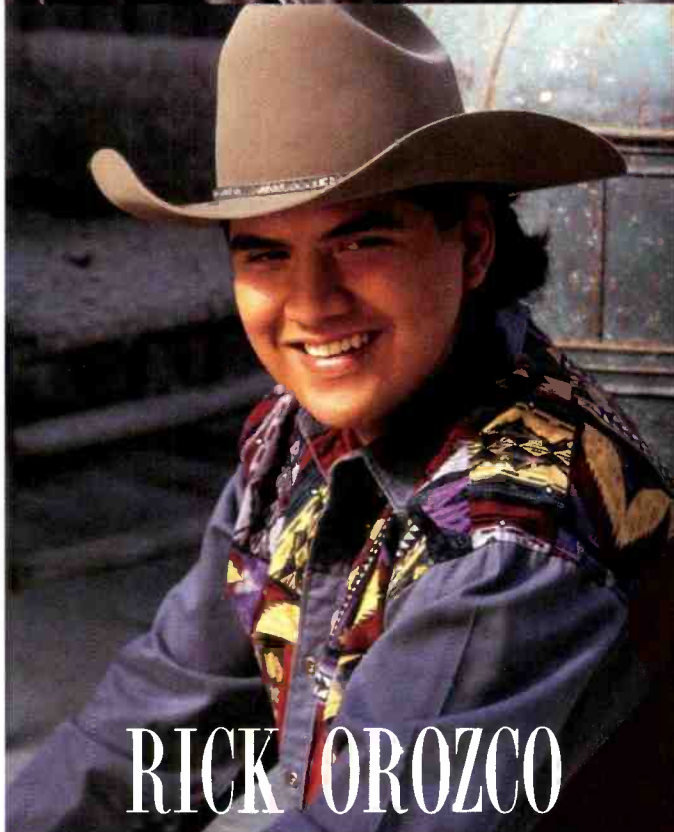


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RICK OROZCO



NYDIA ROJAS

# New Players At Work

Expanding rosters and beefed-up staff are the order of the day at both new and veteran labels.

BY RAMIRO BURR

As the Tejano market continues to mushroom, new record labels join the fray while veteran players beef up rosters and staffs. The Houston-based Voltage Discos/Entertainment Agency is adding one promotion man and one salesman in the next few months, says president Henry G3nzales.

"Voltage is a growing company," states G3nzales. "After only a year and a half, we have people doing bookings, promotions, marketing and producing in the studio." New signees to Voltage include Candiani, Project VI, La Fuerza, Adalberto and David Marez.

One advantage Voltage has over the major labels is more personalized attention, G3nzales claims, but he emphasizes the agency's experience. "I've got 20 years experience in this business," he says. "I've

Continued on page 48



David Marez



Annette y Axxion



Los Pekadorez

## GROWTH OF LABELS

Continued from page 42

music scene, of which a large part is Tejano, prompted the National Academy Of Recording Arts & Sciences to open a branch in Austin. And this summer, Texas' NARAS office is organizing a drive for membership among the Tejano industry in order to push for a Tejano category in the Grammys.

Other highlights in the last 18 months include the first Tejano Music Conference—held last December by the

## "TEJANO GOLDIES"

On the opposite spectrum are Tejano oldies. Lago Entertainment, a new imprint produced by Latin-music distributor Southwest Entertainment Inc., is remastering, repackaging and distributing old Tejano classics, says Nelson Balido Sr., president of Southwest. "We have eight titles out so far, and some include tropical and norteño tracks," says Balido, who adds that the label eventually wants to sign up acts ("First, we want to build up our catalog").

The most recent compilation is



Top left: La Fama; Top right: Emilio; Center: Los Palominos; Bottom: La Diferenzia

Tejano Music Awards officials. On Feb. 3, "Austin City Limits" aired an hour-long Tejano special nationally on the PBS network. On Feb. 25, Emilio and Selena, the "Dream Team," set a new attendance record at Houston's Astrodome, with 61,041 fans for the rodeo.

Two new twists in the industry are Tejano remixes and Tejano oldies. Miami-based Max Music produced the first "Tejano Mixes," which will feature Shelly Lares, Culturas, Jay P3rez, La Mafia, Fama and Los Palominos; it was set for release in August. Lola Gandara, Max Music marketing director, says the label plans to have a full series on Tejano remixes.

"Tejano Goldies," a 14-track CD featuring the original-master versions of various classics, including '70s hits by the Latin Breed, Jimmy Edward, the Royal Jesters and Ruben Ramos.

Southwest, with 1995 revenues of about \$5.6 million, was recently named among the 1995 Hispanic Business 500 list.

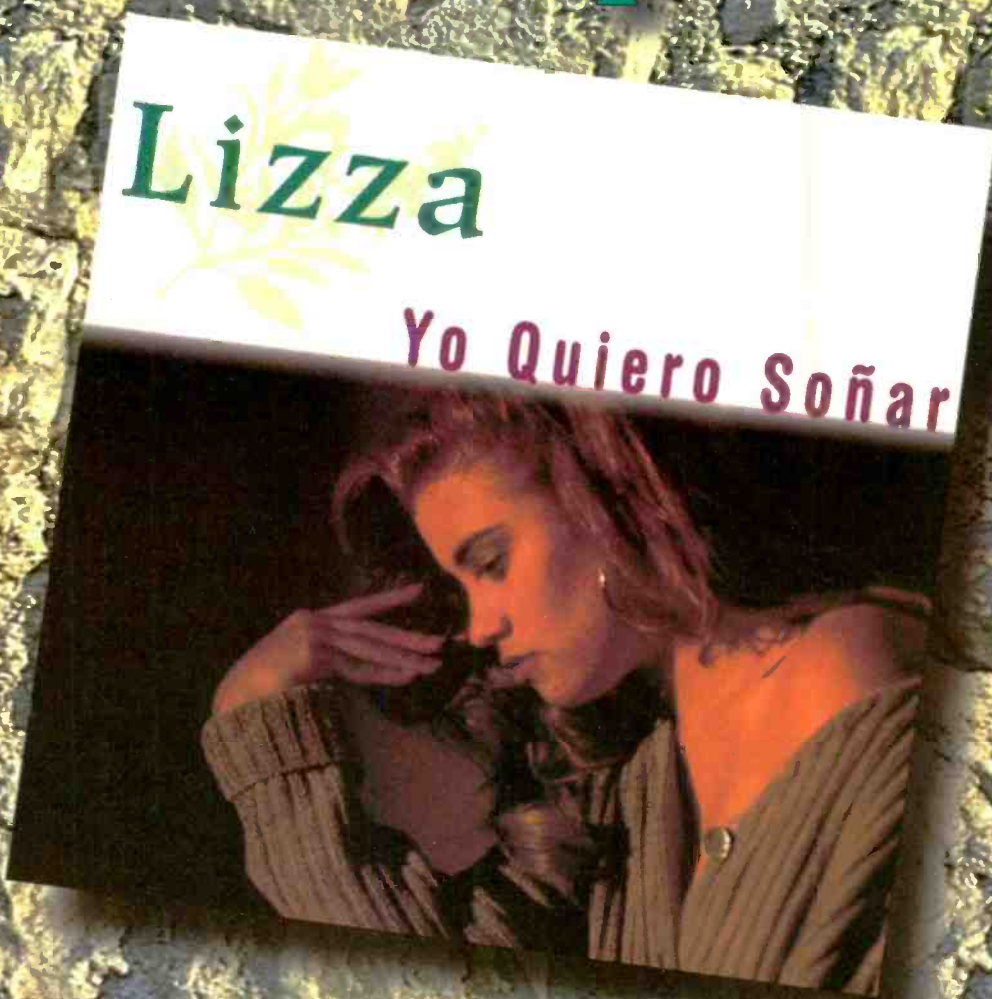
As far as Mexico goes, the recent peso devaluations have made most of the labels opt for a wait-and-see approach. In recent years, Sony has successfully coordinated tours in Mexico for La Mafia. Fama and Los Palominos were among the groups Sony had planned to send on the

Continued on page 46

# THE NEW TEJANO SENSATIONS



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# Tejano

## CROSSING THE COUNTRY

Continued from page 42

### SOLIDIFYING THE BASE

Jay Pérez's latest CD, "Steel Rain," includes three country songs and was produced by prominent country producer Wyatt Easterling and recorded at Nashville's Alpine Recording Studio. While Sony Discos eventually wants to take Pérez full-blown into country, "We're trying to solidify his base in Tejano," says José Rosario, Sony Discos

"Ven Mi Amor," will contain three country songs, including "Dallas Morning Blues," written by country singer/songwriter Aaron Barker. Recorded at San Antonio's Melody Ranch, the CD features George Strait's musicians playing on the country songs, Rosario says.

On other fronts, Herrera also played on a five-act bill at Texas Stadium as part of George Strait's Fourth Of July concert. And Emilio was announced for the lineup for Strait's Labor Day fest at the Alamodome on Sept. 3, which will also

.....

**"We also plan to work the Southwest, including California and Colorado and Kansas and everywhere that William Morris can book him [Joel Nava]," says Joe Treviño, Arista/Texas manager of promotions and artist development.**

.....

director of promotions. We want to make sure we establish him as a strong Tejano star. We can't forget the foundation for their careers, because then we lose everything."

Pérez's forthcoming CD is expected out by late fall and "will include a few country tunes as well as one pop international song written by Marco Flores," Rosario says.

Ramiro Herrera's upcoming album,

include Mark Chesnutt, Patty Loveless and Vince Gill.

### HAVE AGENT, WILL TRAVEL

Joel Nava's eponymous debut album on Arista/Texas will include five country tunes and five Tejano songs. Recorded at Studio M in San Antonio, it was produced by Michael and Ron Morales and Nashville producer Chris Waters.

The CD's first Tejano single, "Para



Sony will solidify Jay Pérez's Tejano base before attempting a country crossover.

Qué," was released Aug. 1, while the first country single, "Four-Letter Word," is set for release Sept. 12, the same date as the CD release.

"We also plan to work the Southwest, including California and Colorado and



Joel Nava's debut album is half country, half Tejano.



Roberto Pulido: a future in country

Kansas and everywhere that William Morris can book him," says Joe Treviño, manager of promotions and artists-development. Treviño notes that Nava has

ing and management agencies. Emilio has the Nashville-based Refugee Management agency, while Nava is signed to William Morris. ■

recorded a show for the "Music City" program that will air on the TNN network on Sept. 15.

San Antonio native Rick Orozco, meanwhile, will record a full country album in the late fall with a release date in early 1996, Treviño says.

Trying to crack the country market is a tough challenge. And that's one major reason why artists like Emilio and Nava have signed with mainstream book-

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## GROWTH OF LABELS

Continued from page 44

second push this year, but that has been put on hold, says the label's Ray Martínez. "Nothing has been firmed up yet, because of the state of the economy in

industry in Mexico, through La Diferencia. And the alliance that has been formed between Arista/Texas and BMG/Ariola in Mexico really has surpassed our expectations," says Cameron Randle, VP of Arista/Texas.

La Diferencia was recently showcased

.....

**"When all—or the majority—of the labels were independent, they didn't have entrée into those [retail chains]. But if a Capitol rep goes in to sell an English Capitol record, he offers the Spanish. And when they were independent labels, then they needed distributors. But the majors already have their distribution outlets established."**

—Manuel Rangel, Rangel Distributors

.....

Mexico," he explains. "The people that go to these shows are the people that buy the records, and those are the ones that are most impacted by this economic crisis."

Arista/Texas, however, is one label that is continuing its push, lately with La Diferencia, who debuted last year.

"Probably the factor that we least expected—but most hoped for—was achieving an impression on the music

in Mexico City, where some 800 industry folks attended. The band has done promotional tours in Mexico, and Arista/Texas planned to follow up with another showcase in Guadalajara as of press time. ■

(Ramiro Burr is a music reporter for the *San Antonio Express-News* and a frequent contributor to *Billboard*.)

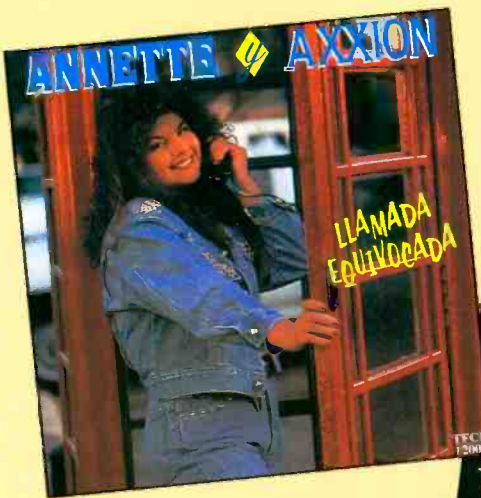


FONOVISA  
TEJANO



tejano label

# THE NEW KID ON THE BLOCK



# Tejano

## NEW PLAYERS

Continued from page 44

managed La Mafia, raised them since they were 13 years old. We also have the contacts in the industry, not only here but in Mexico as well. We have been working with [promoter] Oscar Flores."

## NEW DEALS AND SIGNEES

DISA, a Monterrey, Mexico-based imprint, signed a promotion and distribution deal with Hacienda Records out of Corpus Christi to promote Albert Zamora and Tony De La Rosa in Mexico.

And BMG is a player coming on strong in Tejano with six new signees: Lizza Lamb, Juan Manuel Y Delirio, La Fiera, Las Venenosas, Tony Montana and La Traizion.

"We signed Luis Silva as exclusive producer last year to recruit new talent for us," says José García, BMG Latin marketing and sales manager for the West Coast. "He will produce the artists, while we manufacture and promote them. But the artists are signed to us. We are negotiating with a few groups, but we probably won't pick up anyone until the latter part of the year."

As to why BMG waited until 1995 to



David Olivarez Y XIS

get into the Tejano scene, García says that "Prior to this, we had no opportunity to get into the music. We saw that Tejano could sell, but we didn't have anyone like Luis Silva to help us out. We wanted to make sure we got into the market the right way."



Hometown Boys



Alma Tejana

Ybarra, Norma Eliza, Jess López, Mariachi Campanas De America and, of course, Little Joe. New at Rodven is promoter Idelfonso "Poncho" Lucvano.

AFG Sigma, a regional grupo label based in San Antonio, is also moving into the Tejano market. "Since last October, we have signed four groups," says Gabriel Ayala, promotions director for the label, "Romance, Grupo Sueno, Los Villa, and just last month, we picked up La Zentencia and Elyssia Marie, a female artist from Dallas."

The Miami-based Vedisco has also entered the Tejano arena, with a new female act, Dahlia, from New Braunfels. Pablo Ybañez, based in Dallas, is the new Midwest promoter/sales manager for the label.

The Corpus Christi-based indie, Freddie Records, has also signed up new acts: Potente, Grupo Presidente, Alma Tejana and Grupo Ideaz. ■



Elyssia Marie

## FONOVISA SUBLABEL

Making a renewed push in Tejano is Fonovisa; the company has signed up a dozen new acts on its Fonovisa Tejano sublabel.

"We felt we could better promote and market our groups if we put them all on one label," says Gilberto Moreno, director of sales and promotions for the central U.S. at the label's Houston office.

The new imprint's groups include Annette Y Axxion, Estilo, Los Pekadorez, David Olivarez, Esmi Talamantez, Carlos Moreno Y La Semilla, Sarpa, Laura Canales, Joe Posada Sr. and Jr., La Fuerza, Divino, Pio Treviño and Letty Guval. These are in addition to the artists the label signed up last year—the Hometown Boys, Los Dos Gilbertos and Yvanna.

Moreno says Fonovisa Tejano plans TV campaigns and special day-long festivals featuring the label's roster during September and October.

Rodven, which has a promotion and distribution deal with Little Joe's Tejano Discos, has also signed up a new act, Tejano Breed, says Mike Romero, branch manager for the Southwest region. The label has also renewed its deal with Tejano Discos, whose roster includes Joe



The photograph for our Tejano Spotlight cover was taken by John Dyer. San Antonio-based Dyer specializes in photography for a variety of editorial, advertising and corporate clients.

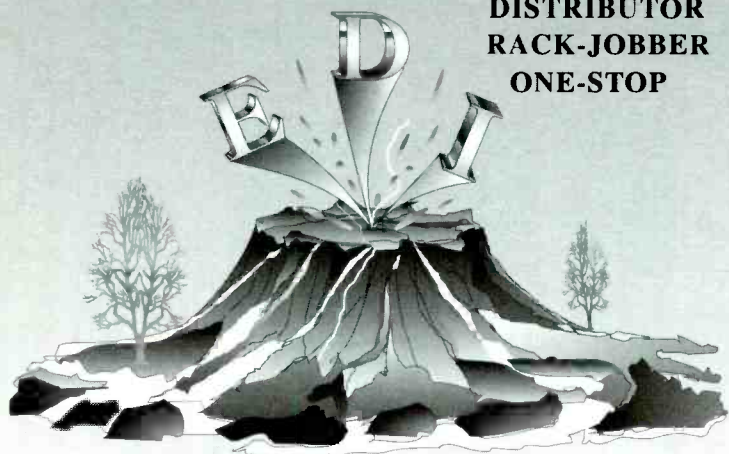
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**DISCOS**



**FAMA**



**Elida y Avante**



**Juan P. Moreno**



**Adalberto**



**Candiani**

**On Henry Gonzalez**

— He's earned a reputation as a savvy manager when he ran La Mafia Inc.

*Ramiro Burr - S.A. Express News*

— Under the umbrella of Henry Gonzales, FAMA would reach even greater heights.

*Claudia Ybarra - The A.B.A. Tejano News*

**On Voltage Discos/Voltage Entertainment**

— The Label, ..., was started by Henry Gonzales, older brother of La Mafia frontmen Oscar and Leonard.

*Ramiro Burr - Houston Chronicle*

— Gonzales assembled a strong team including key players such as former La Mafia Inc. business affairs director Charlie Tijerina as operations manager....

*Ramiro Burr - S.A. Express News*

— Voltage Discos is a new aggressive booking/marketing agency....

*Ramiro Burr - S.A. Express News*

— Houston based Voltage has emerged as one of the small independent success stories of 1994.

*Ramiro Burr - F.W. Star Telegram*

— Voltage Discos/Entertainment Agency is barely a year old, but already the label can boast of few successes.

*Ramiro Burr - El Paso Times*

**On FAMA**

— FAMA's overwhelming popularity has titled them the fastest rising band in the Tejano and international music industry.

*Claudia Ybarra - The A.B.A. Tejano News*

— These songs...all show that Galvan is not only one of the industry's premier vocalist but also that he has developed into a prolific songwriter.

*Juan Ramirez - Hispanic Magazine*

— Within two years, FAMA has become one of the hottest acts in Tejano Music today with two Platinum Albums...

— Winning the prestigious Premio Lo Nuestro Award for Revelacion del Año

— Javier has the gift that few singers achieve in a lifetime!

— FAMA's music appeals to both the Tejano and International Markets....

*Hernando Abilez - Tejano City News*

**On Juan P. Moreno**

— Juan P. Moreno is a solid talent on an upward curve...

*Ramiro Burr - Houston Chronicle*

— Helping to solidify Moreno's crew are its excellent two and three-part vocal harmonies, applied with beautiful skill on "Cuando Te Conoci" and "Linda Morenito".

*Ramiro Burr - S. A. Express News*

— Winner of the Bajo Sexto Player of the Year 1995.

*Rudy Trevino - Tejano Music Awards*

— Moreno has struck out on his own to meet with rave reviews

*Budweiser - In Concert*

— A great asset to the Tejano Music industry, look for Moreno to flourish as a rising star.

*Dan Marez - Anheuser Busch*

**On Adalberto**

— The Greatest voice in the Hispanic market...

*Gordy "The Boogiemán" - KQKQ Personality*

**ALSO REPRESENTING:**

*David Marez / La Fuerza*

*Tierra y Sol / Project VI / Zuerte*

**On Gabriel Candiani**

— Tejano Musicians...have nothing but good things to say about Gabriel Candiani.

*Ramiro Burr - S. A. Express News*

— Winner of the Songwriter of the Year 1995.

*Rudy Trevino - Tejano Music Awards*

— Singer/Songwriter Candiani is a fresh face whose genre-blending mix of Tejano and pop-oriented ballads represents the new leading edge in Tejano.

*Ramiro Burr - S. A. Express News*

— Candiani has the right combination to make it work.

*Ramiro Burr - S.A. Express News*

**On Elida y Avante**

— A new queen has taken her throne in the Tejano Music World.

*Vilma Maldonado - McAllen*

*Monitor*

— She stands on the threshold of Tejano Stardom...

*Bobby Pena - The Tejano Review DFW.*

— In short, the lady is too good to be true...

*Bobby Pena - Tejano Review, Corpus Christi*

— Winner of the Rising Star (Group) of the Year 1995 ...

*Rudy Trevino - Tejano Music Awards*

— Winner of the Rising Star (Female) of the Year 1995...

*Rudy Trevino - Tejano Music Awards*

— Elida leads the way with strong vocals and is backed up by Avante's powerful sound

*Informant - Southwest Wholesale Dist.*

— "Atrevete", the debut album by singer Elida Reyna and her new band **Avanté** is selling briskly...

*Edna Gunderson - USA Today*

— She's got one of the hottest hits on the Tejano Market. She's got looks, talent and she's certainly got the voice.

*Estrella Rodriguez - Laredo Morning Times.*

— Selling over 50,000 units for a debut album is a major accomplishment in the music industry.

*Vilma Maldonado - The McAllen Monitor*

— The Voltage Discos Album is an impressive package...

*Vilma Maldonado - The McAllen Monitor*

— Elida y Avante reigned supreme in one hour of hot, hot Tejano Music...at the Midwest Tejano Music Awards.

*Rico Neller - La Prensa, Toledo, OH*

— Elida, with her unique and captivating vocal style is able to project intense and emotional feelings during her performances.

*Rico Neller - La Prensa, Toledo, OH*

— Elida y Avante are getting ready to take the Tejano Music Scene by STORM.

*Informant - SouthwestWholesale*

— Elida, is a petite Bombshell.

*Abel Salas - Brownsville Herald*

—...Reyna reflects the sort of concentrated maturity that distinguishes successful artists.

*Abel Salas - Brownsville Herald*

—"Luna Llena" is #1

*Bob Prado - KXTN, San Antonio*

*Henry Gonzales, President*

*Charlie Tijerina, Vice-President*

*Pepe Lopez, Operations Manager*

*Jesse A. Rodriguez, Marketing Director*

*Mike Rosen, Publicist*

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by Lisa Collins

**B**USINESS AS USUAL: Organizers of the 28th annual national convention of the Gospel Music Workshop of America are calling their Aug. 12-18 meeting in Los Angeles a rousing success. Industry observers claim that attendance—estimated at 10,000-12,000—was down at the world's largest gospel music organization, but it was business as usual as key signings, executive announcements, two live recordings, and major-label showcases highlighted the Gospel Announcers Guild track, which is attended by manufacturers, artists, record executives, and industry insiders.

Labels, anxious to show their upcoming wares, pulled out all the stops in putting on elaborate—and often marathon—luncheon presentations. Demetrius Alexander was upped to vice president of Warner Alliance's gospel division by president Neal Joseph, in a showcase that doubled as an official signing ceremony for Donnie McClurkin's solo contract. It also focused on releases from the Winans, Beverly Crawford, and Carlton Pearson. Former CGI Records executive Telisa Stinson made her first executive appearance as the newly appointed label director for the Sheffield, Ala.-based Muscle Shoals Records, the third arm of the Malaco/Savoy Music Group.

Intersound announced the addition of Dallas/Fort Worth's Mass Choir to its roster. Twinkie Clark joins the Tribute family, and the UCLA Gospel Choir formalized a pact with Frontline, with distribution by Benson Music.

Benson rocked the ballroom of the Hyatt Regency with its "Shakin' The House—Live In Los Angeles" project, featuring performances by Gary Oliver, Fred Hammond & Radical For Christ, Yolanda Adams,

and Hezekiah Walker, which is being slated for a late January release.

Verity Records was to introduce its latest top-name signee, but the announcement was delayed pending ongoing negotiations. Instead, the label spotlighted the appearance of civil rights pioneer Rosa Parks, whose latest book, "Quiet Strength," serves as the companion piece to the forthcoming musical tribute "Verity Records Presents A Tribute To Rosa Parks," due in October.

Notably absent was John P. Kee, due to a scheduling snafu. "It was a commitment he couldn't get out of," says Verity gospel director Tara Griggs. "If we had gone with our original plans to have a breakfast on Wednesday, he would have been there."

Nevertheless, Kee's presence was felt at the GMWA's annual Excellence Awards, at which Kee racked up a total of three honors, album of the year (contemporary), song of the year (contemporary), and contemporary choir of the year. Also pocketing three awards was Dottie Peoples, who was named female vocalist of the year (traditional). Following is a partial list of the other winners.

**Male vocalist:** James Moore (traditional); Fred Hammond (contemporary); Keith Staten (urban).

**Female vocalist:** Helen Baylor (contemporary); Yolanda Adams (urban).

**Group:** Byron Cage & Purpose (traditional); Kurt Carr & the Kurt Carr Singers (contemporary); Witness (urban).

**Quartet:** the Christianaires (traditional); Mighty Clouds Of Joy (contemporary).

**New artist:** Angela Spivey & the Voices Of Praise (traditional); William Becton & Friends (urban).

**Album:** AIR's "On Time God" (traditional); Verity's Show Up (contemporary); CGI's "A Blazing Grace" (urban).

**Song:** Dottie Peoples, "On Time God" (traditional); John Kee, "Show Up" (contemporary); Tri-City Singers, "The Way You Make Me Feel," written by Donald Lawrence (urban).

## DEF JAM BOXED SET CELEBRATES 10 YEARS OF MUSIC AND CULTURE

(Continued from page 12)

encompasses Def Jam and other imprints, remains the company's crown jewel, and has successfully broadened its creative scope with acts ranging from the R&B stylings of Montell Jordan and MoKenStef to the hip-hop of Method Man.

This year, RAL has established a slate of new imprints, including rapper Warren G's G-Funk Records, dancehall/reggae label African Star, R&B-oriented Juicee Entertainment, alternative rock label King Recordings, and hip-hop imprint No Doubt.

On the television side, Rush's R.S. TV division produces the popular comedy revue "Def Comedy Jam," and is developing other programming.

Rush is also developing a 24-hour rap radio network in association with Sony.

### HUMBLE BEGINNINGS

Simmons co-founded Def Jam with Rick Rubin in a New York University dormitory room in 1984. The pairing proved fruitful, with Simmons specializing in marketing and artist management, while Rubin utilized his producing talents.

Def Jam's first album was L.L. Cool J's "Radio" in 1985, which was certified platinum. The artist, who enjoys a modestly successful film and television career, renewed his deal with Def Jam in June. The label

will release his new album in the fourth quarter. L.L. Cool J's last album, 1993's "14 Shots To The Dome," sold 597,000 units, according to SoundScan.

"L.L. Cool J was most significant because he came from Hollis, Queens [N.Y.], and he drew from cultural elements there and made hit records, despite the fact that it wasn't part of the commercial mix," Simmons says.

The label followed in 1986 with the Beastie Boys' groundbreaking "Licensed To Ill," which combined rap and hard rock. It reached No. 1 on The Billboard 200 that year.

In 1988, Rubin departed Def Jam to form Def American, now American. The same year, the Beastie Boys left the label, following a royalties dispute, and signed with Capitol Records.

But Def Jam persevered. In 1987, Public Enemy debuted with "Yo! Bum Rush The Show."

Simmons attributes Def Jam's early success to its attention to the developing rap culture in addition to the music. "What we did was sell images and artists," he says. "Rap [music] was a rebellion of sorts against dance music, and instead of trying to cross over, our artists tried to keep [their personas] real."

RAL has since had success with other genres, notably R&B. In late July, the label had three singles in

the top 25 of the Hot 100: Jordan's "This Is How We Do It," which peaked at No. 1; Method Man's "I'll Be There For You/You're All I Need To Get By," which reached No. 3; and MoKenStef's "He's Mine," which is at No. 9.

And the success isn't limited to singles. Method Man's "Tical" has sold more than 845,000 units, according to SoundScan, while Jordan's "This Is How We Do It" has sold more than 800,000 units. MoKenStef's "Azz Izz" has sold 54,000 copies since its June 20 release, according to SoundScan.

The company has also parlayed its image onto a line of designer clothes, Phat Farm. Sony Signatures is the worldwide licensing representative for Phat Farm.

### RUSH ASSOCIATED LABELS

Simmons' effort to broaden his musical empire began in 1990, when he formed Rush Associated Labels, which was intended to focus on other genres while Def Jam maintained its identity as an East Coast rap label. Initially, the effort netted spotty results.

Among the imprints was OBR (Original Black Recordings), which represented Simmons' first attempt at developing an R&B roster. The label featured such acts as Oran Juice Jones, Alyson Williams, and

(Continued on page 55)

# Top Gospel Albums

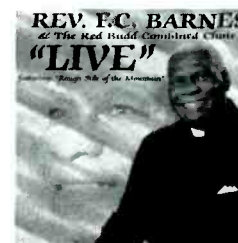
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	111	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2119 [HS] 36 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	12	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
3	4	9	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
4	5	29	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [HS]	SHOW UP!
5	3	8	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS
6	6	4	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
7	7	7	YOLANDA ADAMS TRIBUTE 359	MORE THAN A MELODY
8	NEW ▶		VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
9	8	9	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
10	9	51	HELEN BAYLOR WORD 66443/EPIC [MS]	THE LIVE EXPERIENCE
11	RE-ENTRY		CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
12	11	45	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
13	10	67	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
14	NEW ▶		GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 0080/STARSONG	JESUS IS THE NAME
15	13	13	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
16	14	29	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
17	12	119	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
18	18	63	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
19	17	61	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [HS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
20	25	13	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
21	21	91	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
22	15	9	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
23	20	39	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
24	16	115	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
25	19	25	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 618	LIVE AT JACKSON STATE UNIVERSITY
26	22	35	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
27	NEW ▶		NEW BIRTH CHOIR STARSONG 0087	GIFTS OF PRAISE
28	39	25	GOSPEL MUSIC WORKSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
29	38	8	MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
30	23	47	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
31	34	37	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
32	26	10	PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
33	RE-ENTRY		INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
34	24	55	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
35	29	20	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
36	32	16	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
37	RE-ENTRY		NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
38	RE-ENTRY		GEORGIA MASS CHOIR MALACO 6017	LORD TAKE ME THROUGH
39	RE-ENTRY		VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
40	30	22	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE

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

## TODAY'S HITS... Tomorrow's Classics!



The Lumzy Sisters  
"MEMORIES"  
AIR 10208

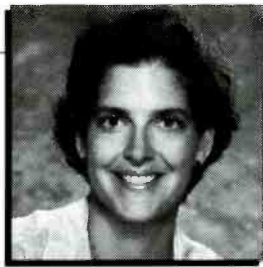


Rev. F.C. Barnes & The Red Budd Combined Choir  
"LIVE" -featuring: Rough Side of the Mountain"  
AIR 10209

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



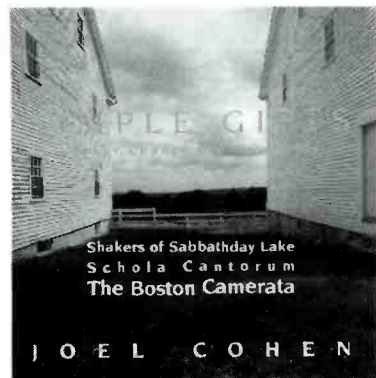
## Classical KEEPING SCORE



by Heidi Waleson

**'T**IS THE GIFT: Aaron Copland brought the Shaker hymn "Simple Gifts" to the wider world when he incorporated it in the ballet "Appalachian Spring." Now Joel Cohen, director of the Boston Camerata, aims to do the same for another 30 or so of the 10,000 Shaker chants and hymns with the Camerata's new recording, "Simple Gifts," out on Erato this month. This beautifully realized collection of unaccompanied, mostly unison vocal music, was made at the last surviving Shaker community at Sabbathday Lake, Maine, with the participation of six of the seven Shakers who live there.

The pacifist, celibate Shakers (their name comes from the derogatory term "shaking Quakers," which



described the dancing that was at one time central to their worship) were brought to America from England in 1774 by their leader, the charismatic **Mother Ann Lee**. They established farming communities

based on simplicity, discipline, and community of property, where men and women were equal, in New England and as far west as Ohio and Kentucky. The movement declined after the Civil War.

Like the Shakers' spare and elegant furniture, their music, still an integral part of their worship, has a subtle, joyful directness and variety. There are catchy dance tunes ("Virgins Cloth'd In A Clean White Garment"), songs to remind believers of their vows of celibacy and simplicity, ecstatic visions of the world of the spirits ("Holy Mother's Protecting Chain"), and the haunting vocalise "Learned Of Angel," a rare nonunison piece. Cohen found many of the pieces on the recording in archives and transcribed them from the archaic Shaker notation; he transcribed other, unnotated ones as the Shakers sang them. Shaker brothers and sisters are heard on

nine of the 34 tracks, and they give those selections a rough-and-ready, real-life feeling that is arresting in contrast with the more polished voices of the professional singers. They serve as a reminder that this was always music for use.

The Sabbathday Lake Shakers are used to dealing with the World (as everything outside the community is called). The village is open for tours, and the album was recorded last summer in the 1794 Meeting House of Sabbathday Lake, mostly in the middle of the night, since the building sits beside a busy truck route. Two Shaker elders, **Sister Frances Carr** and **Brother Arnold Hadd**, will visit New York on Sept. 13 for the record's launch party at the Craft Museum; indeed, Atlantic Classics, which markets the record, is hoping to do some cross-promotion with Carr's published autobiography, "Growing Up Shaker," and her Shaker cookbook. The company is working the record through publications dealing with Americana, country living, and folk music, in addition to the usual classical and early music outlets, and there will be NPR features. The Shakers will perform with the Camerata at two concerts (Portland, Maine, on Nov. 10 and Cambridge, Mass., on Nov. 16).

Marketing plans include advertising in specialty magazines, including the Utne Reader, American Heritage, and the Shaker Messenger; the company is looking into advertising in textile magazines that reach a large audience interested in Americana. The record appears in several store Christmas catalogs, has been designated a listening-station CD, and will be cross-filed in folk and classics. There may also be a retail display contest in October and November. And, needless to say, the record will turn up in Shaker gift shops at those fascinating remaining villages (I'm partial to the one at Hancock, Mass.), so it can be purchased along with herbs and reproduction boxes and chairs. True Shaker enthusiasts got the jump on the rest of the world—the disc was for sale at the Aug. 12 Shaker convention at Sabbathday Lake.

**SINGERS TO WATCH:** From RCA comes an enchanting debut album of **Berlioz, Ravel, and Chausson** orchestral works from **Vesselina Kasarova**, a young Bulgarian mezzo with a stunningly voluptuous voice. Kasarova sings frequently in Austria and Germany; she made her mark in 1992, when she replaced **Marilyn Horne** on short notice in concert performances of **Rossini's "Tancredi"** at the Salzburg Festival. In July, Kasarova recorded "Tancredi" for the label with **Roberto Abbado** and the **Munich Radio Orchestra**. Also on that recording is soprano **Eva Mei**, a young Italian **Sutherland** sound-alike signed exclusively to BMG, who sings divine **Rossini** chamber arias (and others) on her new solo disc, "At Midnight."

## PEARL JAM TICKET COMPANY'S BANK SPLITS, STARTS VENTURE

(Continued from page 12)

ply a minority partner—one that invested \$100,000 and loaned an additional \$500,000—with grand aspirations of its own.

As for missing deadlines, Schneidermeier says the Pearl Jam concert contract forced ETM to switch its focus to phone sales, moving the company's kiosk rollout back to the fourth quarter. Nonetheless, Pearl Jam's move to FT&T leaves ETM without a single client on either the venue or artist side.

"They have no cash," says David Cooper, a former ETM software executive who moved to FT&T this summer. Cooper says Fillmore was forced to make additional loans to ETM during Pearl Jam's brief American tour this summer just to keep the ticketing company functioning.

FT&T, says Garman, will soon be bidding on venue contracts, as do

Ticketmaster, ProTix, Dillard's, and others (Billboard, July 22).

Cooper, who would prefer not to share service-fee revenues with venues if that would help to keep ticket prices low, says the company—prepared to invest millions in coming months—will announce at least one major venue contract by the end of the year. (Cooper bemoans the fact that the Justice Department recently found no cause for bringing anti-monopoly charges against Ticketmaster.)

By January, Garman hopes to have sold 1 million tickets. To date, he says, the company has processed, sold, or committed to handle 400,000 tickets. Not all of those have been Pearl Jam tickets, which suggests that at least one additional client may be announced soon.

Earlier this year, Fillmore, whose

investments focus on the technical, educational, and entertainment fields, purchased two-thirds of Fox Systems, a designer of software for touring and ticketing systems that was founded by Cooper. Not surprisingly, some of the elements that distinguished ETM's software, thanks to Cooper, will soon distinguish FT&T's, such as bar codes on tickets to curb counterfeiters and interactive voice-response call centers that can sell two thousands tickets per minute. Cooper says the technology surpassed expectations during the Pearl Jam tour and has been improved upon for FT&T.

Cooper, through Fox Systems, does have some experience in the ticketing business. TicketLink, a major player in Birmingham, Ala., has been licensing Fox Systems software for nearly 10 years.

# Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	SoundScan® TITLE
			★★ NO. 1 ★★		
1	1	11	VARIOUS ARTISTS WORD 0604 7 weeks at No. 1		MY UTMOST FOR HIS HIGHEST
2	2	51	AMY GRANT ▲ MYRRH 6974/WORD		HOUSE OF LOVE
3	3	66	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT		KIRK FRANKLIN AND THE FAMILY
4	6	3	RAY BOLTZ WORD 41601		THE CONCERT OF A LIFETIME
5	5	12	JARS OF CLAY BRENTWOOD 5573		JARS OF CLAY
6	8	7	VARIOUS ARTISTS SPARROW 1445		AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
7	4	3	OUT OF THE GREY SPARROW 1466		GRAVITY
8	11	24	POINT OF GRACE WORD 5608		THE WHOLE TRUTH
9	NEW ▶		RON KENOLY INTEGRITY 02392		SING OUT WITH ONE VOICE
10	12	8	HEZEKIAH WALKER BENSON 4168		LIVE IN NEW YORK: BY ANY MEANS NECESSARY
11	9	55	NEWSBOYS STARSONG 8814/CHORDANT		GOING PUBLIC
12	13	143	DC TALK ▲ FOREFRONT 3002/CHORDANT		FREE AT LAST
13	7	3	RICH MULLINS REUNION 7726		BROTHERS KEEPER
14	10	8	YOLANDA ADAMS TRIBUTE 5921/DIADEM		MORE THAN A MELODY
15	14	28	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010		SHOW UP!
16	35	5	EAST TO WEST BENSON 4089		NORTH OF THE SKY
17	16	57	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT		HEAVEN IN THE REAL WORLD
18	17	11	CLAY CROSSE REUNION 4727/WORD		TIME TO BELIEVE
19	18	97	MICHAEL W. SMITH ● REUNION 0086/WORD		FIRST DECADE 1983-1993
20	15	71	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT		DON'T CENSOR ME
21	22	97	CARMAN ● SPARROW 1387/CHORDANT		THE STANDARD
22	19	22	ANOINTED WORD 67051		CALL
23	21	45	4 HIM BENSON 4046		THE RIDE
24	23	9	VARIOUS ARTISTS K-TEL 6171		TODAY'S BEST CHRISTIAN HITS
25	25	32	PFR SPARROW 1452/CHORDANT		GREAT LENGTHS
26	20	6	WES KING REUNION 3720		COMMON CREED
27	39	44	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT		ALONG THE ROAD
28	RE-ENTRY		MXPX TOOTH & NAIL 1032/DIAMANTE		TEENAGE POLITICS
29	24	26	HELEN BAYLOR WORD 66443		THE LIVE EXPERIENCE
30	NEW ▶		THREE CROSSES BENSON 4148		THREE CROSSES
31	RE-ENTRY		SANDI PATTY WORD 9443		FIND IT ON THE WINGS
32	28	29	OUT OF EDEN GOTEE 3818/MYRRH		LOVIN' THE DAY
33	33	81	POINT OF GRACE WORD 26014		POINT OF GRACE
34	NEW ▶		MICHAEL O'BRIEN BENSON 4049		MICHAEL O'BRIEN
35	26	10	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928		PRaise HIM...LIVE!
36	RE-ENTRY		CRYSTAL LEWIS METRO ONE 0138/DIAMANTE		CRYSTAL LEWIS' GREATEST HITS
37	37	69	VARIOUS ARTISTS REUNION 0083/WORD		SONGS FROM THE LOFT
38	29	5	VARIOUS ARTISTS PSALM 150 8003/PRAISE HYMN		AMAZING GRACE
39	27	3	VARIOUS ARTISTS FOREFRONT 5130		ONE WAY: THE SONGS OF LARRY NORMAN
40	RE-ENTRY		AARON JEOFFREY STARSONG 8819/CHORDANT		AARON JEOFFREY

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

The Spirit Is Alive and Well with The Nightingales Newest From:

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The SENSATIONAL NIGHTINGALES

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AVAILABLE ON VIDEO

# Yule Projects Starting Already; Strand Closes In Georgia

CHRISTMAS IS AROUND the corner, and several Christmas projects are slated for release in the Christian market this fall. Word is issuing Sandi Patty's "O Holy Night," which will contain 11 classic Christmas songs and two new tunes. Produced by Greg Nelson, the disc features the London Symphony Orchestra and the London Sessions Orchestra on such standards as "O Holy Night," "Angels We Have Heard On High," "Silver Bells," "My Favorite Things," and "White Christmas."

Patty's track record with Christmas releases is strong. "The Gift Goes On," released in 1994, has surpassed the gold mark, selling more than 600,000 units. In 1992, Hallmark recorded a limited-edition Christmas project with Patty that has sold over 1.5 million copies. Naturally, Word has high expectations for this latest project. In support of the release, Patty will perform dates with several prestigious symphonies around the country, as well as once again hosting the multi-artist Young Messiah Tour in November and December.

Other Christmas releases to look for this fall include Steven Curtis Chapman's "The Music Of Christmas," which will be released by Sparrow Sept. 26, and two Star Song releases, "25 Christmas Songs You Love To Sing" and "A Cappella Christmas Classics." Chapman's album will feature classics and new tunes. Slated for release Sept. 28, the compilations will feature such timeless Christmas songs as "Silent Night" and "O Come, O Come Emmanuel."

**STRAND CLOSES DOORS.** The owners of the Strand in Marietta, Ga., have announced that they will close the popular venue after the three-day i.s. fest, scheduled for the first weekend in September. Built in 1936, the historic venue has most recently been used for Christian rock/alternative concerts. The building also houses a digital recording studio used for both live and studio recordings by a variety of artists, including R.E.M., Third Day, Lost Dogs, Sixpence None The Richer, 77s, and Prayer Chain. I saw the Waiting, Third Day, and Villanelle turn in wonderful performances at the Strand earlier this year, and I hate to see such a great venue close its doors. The owners may start another operation in a different location. Stay tuned for new developments.

**NEWS NOTES:** Gary V., a highly acclaimed pop artist in the Far East, has released a contemporary Christian album in the U.S., titled "Out Of The Dark" on Graceland Records. He recently ended his North American tour with two sold-out shows at the Sheraton Desert Inn in Las Vegas, where management at the hotel presented him with its international artist of the year award... Radio station WCIE-FM Lakeland, Fla., is airing a Christian rock oldies show called "Backstage Pass." Produced by Ed Zipp, the show is hosted by veteran Christian rocker Randy Matthews and WCIE personality Kevin McKenzie. "We feature stories and interviews from the artists



by Deborah Evans Price

who made it all possible," Zipp says. "This show is about those who paved

the way." A major Christian network is looking at the show for syndication... Just a reminder to mark your calendars for the 38th annual National Quartet Convention Sept. 18-23 at the Kentucky Fair and Exposition Center in Louisville, Ky. More than 70 of the Southern gospel industry's top acts are expected to perform for approximately 25,000 fans at the event. For more information, call 800-846-8499.

Anaheim, Calif.-based Vineyard Music Group recently launched a new

acoustic worship series, which included the titles "Isn't He" and "Eternity" featuring worship leaders Brian Doerksen and Andy Park, respectively. Corresponding songbooks will be available with the releases... Consumers can dial an 800 number featured in print ads for Star Song group Benjamin to hear music from the act's sophomore release, "As You Wish." The number is 800-999-1430. In expanding its gospel/bluegrass division, Nashville-based New Haven Records has signed father/daughter

duo Jerry & Tammy Sullivan. Country artist Marty Stuart co-wrote many of the cuts on the duo's upcoming album, "At The Feet Of God," and produced and performed on the project. Amy Grant also participated, contributing harmony vocals to the title cut. Benson Music will distribute the release... Congratulations to BeBe Winans and his wife, Debra, on the birth of their first child, daughter Mia Destiny Winans, Aug. 8.

## ron kenoly

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# Songwriters & Publishers

ARTISTS & MUSIC

## Internet Music Shop Offers Catalog U.K.'s Music Sales Targets Print Market

BY IRV LICHTMAN

NEW YORK—From Music Sales' headquarters in London, the Internet Music Shop is under way, offering thousands of music print items, music-related software, and a host of supplemental material to keep users interested and informed.

"The scheme is not market replacement," says Chris Butler, the Music Sales staffer in charge of alternative distribution approaches. "It is to stimulate the market for the retailer as well." In fact, adds Butler, those who use the system in the U.K. can access a list of retailers that carry product from Music Sales.

The online catalog consists of more than 20,000 items, all of which can be ordered by E-mail directly from the site. While Butler says that Internet users are "encouraged to go to music stores," he notes that many customers are likely to find the Internet Music Shop better suited to their needs. Products are offered at the same prices as at retail, says Butler.

Butler believes that many Internet customers will be drawn by Music Sales' concentrated catalog of classical repertoire, which it publishes through such companies as G. Schirmer and Novello. Leonard Bernstein, Morton Gould, and Edward Elgar are among the classical composers in the Music Sales catalog.

Although Butler says the company controls only about 50% of its repertoire worldwide, it will list compositions it does not market globally in the hope that it can sell the works based on reciprocal agreements with those who have rights in certain territories.

Among the features of the Internet system are Hot in the Shop, which features the 50 best-selling sheet music collections, including those by such acts as Phil Collins, the Beatles, and Thin Lizzy; ProMusic MIDI Heaven, in which the user can search through a catalog of 1,300 titles, fill in a mail-order form, and send it off to ProMusic, which makes discs to order; On-Line Catalogs and Mail Order, an automated word search through the complete Music Sales catalog; the Sampler, with which users can download free sheet-music samples and MIDI files, including those for such classic pop as "La Bamba" and "House Of The Rising Sun"; Music by Fax, a catalog of 2,000 titles that can be purchased by fax or modem; and News, which has previews of upcoming product.

Butler says that it is "difficult to get a feel of the Internet culture. As a niche channel, it's ideally suited. But it's too early for hard and fast conclusions." In this regard, adds Butler, who is a 10-year veteran of the U.K. music publishing scene, Music Sales is asking patrons of the Internet Music Shop to comment on what they'd like to see on the site. "We want to build customer loyalty. We've had thousands of accesses since we've gone online July 24."

The U.K. is not the only contender in the online publishing business. In the U.S., G. Schirmer/Associated Music Publishers is expected to begin an "Internet Home Page" on Monday (28). Although it will not accept orders on product, it will offer repertoire tips, a monthly review of the 20th century, bios, and work lists of major Schirmer/AMP composers, as well as electronic versions of the company's opera, orchestra, and chamber music catalogs, says Schirmer Internet manager Ed Matthews. Schirmer VP Susan Feder says that colleges and universities are a main target of this music information resource.

## Atlantic's Bruce Roberts Writing Songs For Himself, For A Change

BY JIM BESSMAN

NEW YORK—Singing his song demos for such artists as Aretha Franklin and Ashford & Simpson reawakened in songwriter Bruce Roberts the urge to make his own recordings. The fulfillment of this urge is his Sept. 19 Atlantic debut, "Intimacy."

"You write for a lot of people and projects, and all of a sudden something hits," says Roberts, describing his "life change" decision to return to the studio

after more than a decade of writing songs for such artists as Barbra Streisand, Elton John, Heart, k.d. lang, Bette Midler, Alice Cooper, Natalie Cole, Dolly Parton, Jeffrey Osborne, and

Whitney Houston.

"I decided that I really had a passion to become an artist," Roberts says, characterizing "Intimacy" as "sort of like if Paul Simon started today and merged with Aretha. It's a soulful record, with a premise that people will always fall in love and out of love with each other."

Oddly, Roberts—who has collaborated with other writers, including Carole Bayer Sager, Bernie Taupin, Diane Warren, Allee Willis, Donna Weiss, and Eddie Goldmark—fell in and out of a previous recording career. A New Yorker who lives in Los Angeles, Roberts started out as a jingle-singing kid, then went on to study at Juilliard. "I went for a summer job at Chappell Music, and then went to Warner Bros. Music as a copyist. They asked me if I wrote songs, and I lied and said, 'Yes'

and came back two days later with a horrible first song, 'I'll Make You Music,' which became a top 20 pop hit for Beverly Bremers!"

Roberts continued songwriting into his late teens, he recalls, eventually making a demo that quickly led to a 1980 self-titled debut album for Elektra.

"I didn't have an identity at that point," he says, "and did what everybody told me to do. But it got rave reviews, and I made another album—so there's a huge fan base out there somewhere!"

But Roberts realized that he enjoyed the "behind the scenes stuff"—in particular writing songs for other artists to interpret—more than recording them himself, so he put his own singing career on the back burner. "It was such a privilege working with artists like Elton and Alice Cooper and Barbra Streisand," he says, nothing that it was Streisand's cut of his soundtrack song "The Main Event" that "started me on a roll." That success, along with others for divas including Franklin, Donna Summer, the Pointer Sisters, Patti LaBelle, and Dionne Warwick, placed him firmly in the "producers' loop."

"I worked with Richard Perry a long

(Continued on page 57)

### FOR THE RECORD

In last week's story on centennial celebrations for George and Ira Gershwin, the incorrect venue was cited for the debut performance of "Rhapsody In Blue" in 1924. It was Aeolian Hall in New York.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
YOU ARE NOT ALONE • R. Kelly • Zomba/BMI, R. Kelly/BMI		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
NOT ON YOUR LOVE • Tony Martin, Reese Wilson, Troy Martin • Stroudacaster/BMI, Baby Mae/BMI, Warner/Chapple Music		
<b>HOT R&amp;B SINGLES</b>		
YOU ARE NOT ALONE • R. Kelly • Zomba/BMI, R. Kelly/BMI		
<b>HOT RAP SINGLES</b>		
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		
<b>HOT LATIN TRACKS</b>		
TU SOLO TU • Felipe Valdez Leal • Peer Int'l./BMI		

## Capitol's Ladies And Gents; Promo CDs Keep Coming

**S**INGERS OF SONGS: Capitol Records was created by a trio that included two songwriters, Johnny Mercer and Buddy DeSylva, so it's no surprise that the label brought on singers of exceptional quality whose vocal styles put songs squarely in the spotlight. This comes to mind after receiving a batch of recently marketed "Great Ladies And Gentlemen" CDs from the label. The collections includes such household names as Dinah Shore, Margaret Whiting, Vic Damone, Peggy Lee, Nat "King" Cole, Mel Torme, Betty Hutton, and June Christy.

Two of the beautiful digital-transfer presentations feature singers who are little known today but should find a higher profile.

Both are supreme, smooth-as-silk balladeers. Andy Russell produced a string of big hits in the '40s, including songs that reflected his Mexican-American background: "Besame Mucho," "Amor," and "Yours." Bob Manning's best years came in the early '50s, led by his chart recording of "The Nearness Of You." All in all, great songs that couldn't come in better vocal dressings.

**T**AKE A LISTEN: Publishers' promotional CDs continue to roll off the pressing plants. There are two new entries: one from Len Freedman Music and the other a joint effort of Julie Lipsius' Lipservices and Helene Blue's Anna Teresa Music Ltd.

Santa Barbara, Calif.-based Len Freedman Music has a single 20-track CD inserted in a catalog listing copyrights by artist/writers contained in Tickson Music (the Byrds), Wait & See Music (Gram Parsons), Freejunket Music/Zeon Music (Steely Dan), Light Music/Micache Music (Carlos Santana), Stuck On Music (Leon Russell), and Denslow Music (Peggy Lee).

As for Lipservices and Anna Teresa Music Ltd., their 26-track CD, under the promo title of "Pop Goes Rock," features the co-writing efforts of the late Woody Harris, who had hits by Bobby Darin

("Queen Of The Hop" and "Clementine") and Buddy Holly ("Early In The Morning"), in addition to performances of his songs by Elvis Presley, Shirley Horn, Della Reese, Kenny Burrell, Kirby Stone, and Jimmy Witherspoon, among others. A 12-page sampler is packed with the CD, which is dedicated to Florence Herwitz, sister of Harris, who, in 1991, sold the catalog of 150 copyrights to Lipsius and Blue, each of whom owns 50% of the publishing rights.

**L**AST SONG & CONNECTIONS: As a young, aspiring composer, Ervin Litkei, who is also a veteran wholesaler/label owner, remembers

hearing famed operetta composer Franz Lehár playing for him what would be his final composition. As a tribute to Lehár, Litkei, who was born in Hungary, later cre-

ated a new arrangement of the tune, including an English lyric, "Tonight I'm Not Just Pretending," by his wife, poet Andrea Fodor Litkei. Now, Litkei's Aurora label is releasing an album by soprano Lynn Owen called "From Vienna To Broadway," on which she sings the composition. The singer is the wife of Richard Owen, a judge in U.S. District Court in New York. And, to keep the music connection going, Judge Owen is a composer member of ASCAP. Among his recent decisions involving the music industry was the settlement of issues surrounding the dispersion of performance fees for the oldie "When The Red, Red Robin Comes Bob, Bob, Bobbin' Along." The case has just been decided by a U.S. Court of Appeals (Billboard, April 12).

**P**RI NT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Soundgarden, "The Best Of Soundgarden."
2. Barbra Streisand, "The Concert."
3. Van Halen, "Balance."
4. Steve Morse Band, "Structural Damage."
5. Boston, "Walk On."



by Irv Lichtman



**Frank Meets His Representatives.** Keith Newcomb & Co., the Nashville song marketing firm, has made arrangements to represent Canada's TMP-The Music Publisher for North America. Among Newcomb's responsibilities will be to seek out publishing catalogs for sale to TMP-The Music Publisher. Sealing the deal, from left, are Keith Newcomb & Co.'s Billy Decker, TMP-The Music Publisher president Frank Davies, and Keith Newcomb.

## DEF JAM BOXED SET CELEBRATES 10 YEARS OF MUSIC AND CULTURE

(Continued from page 51)

Tashan; all had mediocre chart performances.

Other less-than-successful imprints included Fever, P.R.O. Division, No Face, and Dew Dew Man Records. However, some of the labels have managed to survive.

JMJ Records, was founded by Jason Mizell (aka DJ Jam Master Jay of Run-D.M.C.) in 1989 and pacted with RAL a year later. After ineffective releases by Famlee and the Afros, the label hit in 1993 with "Bacdafucup" by rap act Onyx, which sold 1 million units, according to SoundScan.

JMJ recently signed female rapper Suga, whose "What's Up Star" is included on the soundtrack for "The Show."

Chris Lighty formed Violator Records in 1990 and sealed a distribution deal with RAL three years later. Its first release via RAL was West Coast rapper Warren G's debut album, "Regulate . . . G Funk Era." The set sold 2.4 million copies, according to SoundScan.

Violator was initially distributed by Relativity, a relationship Lighty still maintains through underground acts Fat Joe and the Beatnuts.

Outburst Records opened its doors in 1993 and is run by Greedy Greg and Anti. Its roster includes MoKenStef; rap team BG KnocOut & DreSta, whose debut album will be released in September; and rap-

per Domino, who is expected to release an album in mid-1996. The set will follow his self-titled 1993 debut album, which sold 668,000 units, according to SoundScan.

PMP, to which hip-hop R&B act Jordan is signed, maintains its association with RAL. However, a legal dispute with West Coast-based label owner Paul Stewart will determine the relationship's future.

G-Funk Records features West Coast rap trio the Dove Shack and twin siblings the Twinz. Debut sets from both acts are scheduled for release in September: "This Is The Shack" and "Conversation," respectively.

The first release from African Star, headed by producer/manager Stuart Brown and founded in March 1995, is "Prophecy" by reggae artist Capleton. It is due Oct. 2.

Juicee Entertainment, headed by former Columbia A&R director Kurt Woodley, will release its first album in 1996, by male vocalist Josiah.

King Recordings, founded by Scott Konig, and No Doubt, headed by former Elektra A&R VP Dante Ross, currently have no artists on their rosters.

### THE MOVE TO POLYGRAM

In September 1994, Simmons parted with former distributor Sony and sold 50% of Rush to PolyGram for an estimated \$33 million, as part

of a new distribution pact through Island (Billboard, May 14, 1994).

As a result of the move, Rush Communications formed a corporate tier under the banner of the Def Jam Music Group, which encompasses Rush Associated Labels.

The move opened up greater opportunities, especially on the film front, because of the backing Simmons gained from his new partner's motion picture arm, PolyGram Filmed Entertainment.

Simmons recently formed his own film company, Def Pictures. In addition to the Rysher Entertainment rap concert film "The Show," on which he served as executive producer, Simmons is associated with three feature films in various stages of production: "The Nutty Professor," "The Funeral," and "The Addiction."

"The Show" was produced and directed by Brian Robbins.

Def Jam COO Lyor Cohen says that Def Jam's new distribution has helped the label develop. "PGD is by far the most dynamic distributor in the business and really understands Def Jam and our product, and it's easier to sell something you understand," he says. "We have a much closer financial relationship with PGD and have quarterly budget meetings and know where every dime is going—something we didn't have in our former relationship."

Cohen says that RAL had revenues of \$54 million during its first six months with PGD.

### STRONG CATALOG

Working in a genre in which acts have notoriously short careers, Def Jam has been able to develop several rap acts with longevity.

The Beastie Boys' "Licensed To Ill" has remained at the top of the Top Pop Catalog Albums chart for more than two years and has been certified quintuple-platinum.

Other platinum-certified Def Jam catalog titles include L.L. Cool J's "Radio," "Bigger And Deffer," "Walking With A Panther," and "Mama Said Knock You Out"; Public Enemy's "Fear Of A Black Planet," "It Takes A Nation Of Millions To Hold Us Back," and "Apocalypse 91 . . . The Enemy Strikes Black"; Slick Rick's "The Great Adventures Of Slick Rick"; and Onyx's "Bacdafucup."

Cohen says the company is becoming more aggressive in marketing its catalog product, beginning with the label's boxed set. Cohen says the set "is the best way for us to introduce consumers to the rich catalog that we have here at the company."

Among Def Jam's 52 employees are promotion senior VP Wes Johnson, marketing VP Julie Greenwald, promotion GM Kevin Liles, A&R administration director Linda

Burke, and A&R VP Chris Lighty, who is also CEO of Violator.

Def Jam recently reactivated its West Coast office, which was originally established in 1992. The satellite branch is headed by West Coast A&R director Tina Davis, whose task is to bolster the company's cross-country presence.

"With the aggregate of PGD for support, we're set to be very competitive in the coming years," says Cohen.

Upcoming September releases through Def Jam and its associated labels include an untitled Onyx album and a new set from veteran Def Jam rapper Erick Sermon, whose 1993 debut solo album, "No Pressure," sold 247,000 copies, according to SoundScan.

Simmons says that although its planned "farewell" concert in London is on hold due to an injury sustained by rapper Flavor Flav, Public Enemy will release another studio album for the label in late 1996.

Simmons says he also expects a solo album from Public Enemy founder Chuck D, but no release date has been set. At press time, there were no solo projects planned for other P.E. members.

Assistance in preparing this story was provided by Havelock Nelson in New York.

## Z We have a new name . . .

Hudson Bay Music, Inc., which administers the music publishing interests of Freddy Bienstock in the United States, is changing its name to **Carlin America, Inc.**

. . . and a new address

**Carlin America** together with the companies that it administers are relocating to their new building at 126 East 38th Street in New York City.

Beginning on August 28, 1995, Freddy, Johnny and Caroline Bienstock, Lester Boles and each of the following companies

ALAMEDA MUSIC CO.  
J. ALBERT & SON (USA) INC.  
ALLEY MUSIC CORP.  
ANGLO AMERICAN MUSIC  
BRO N' SIS MUSIC INC.  
FREDDY BIENSTOCK MUSIC  
JOHNNY BIENSTOCK MUSIC  
CARBERT MUSIC INC.

CARLIN MUSIC CORP.  
CAROB BEAN SONGS INC.  
GEORGE M. COHAN PUBLISHING  
ELVIS MUSIC INC.  
FMJ COMPANY  
FORT KNOX MUSIC INC.  
FRANK & NANCY MUSIC  
HERALD SQUARE MUSIC INC.

HUDSON BAY MUSIC INC.  
J & F RECORDED MUSIC  
EDWARD B. MARKS MUSIC CO.  
PIEDMONT MUSIC CO.  
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STEVEN SCHARF ENTERTAINMENT  
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# Music Video

ARTISTS & MUSIC

## Zombie Brings Act's Videos To Life Singer Is In Position To Direct At Last

BY BRETT ATWOOD

LOS ANGELES—If you want something done right, do it yourself. That's the philosophy White Zombie singer Rob Zombie is taking for the creation of the group's music videos. After directing the first two clips from White Zombie's platinum album "Astro-Creep: 2000 Songs Of Love, Destruction And Other Synthetic Delusions Of The Electric Head," the rock musician says that he expects to lens all future clips for the band.

"I've always wanted to do this," says Zombie. "It's only possible now because of the position our band is in. In the past, there has not been enough financial support to do videos the way that I envision them. Now, I feel like if I don't do it myself, I don't even want our band to do a video."

Earlier this year, Zombie directed White Zombie's psychedelic "More Human Than Human" clip, which scored a nomination for best hard rock video at the 1995 MTV Video Music Awards. A follow-up clip for the next single, "Electric Head Pt. 2 (The Ecstasy)," will be serviced to music video outlets in September.

Zombie says that the clip for "Electric Head Pt. 2 (The Ecstasy)" was "more conceptual than anything I've ever done before."

The elaborate video follows a traveling carnival freak show, as White Zombie performs around what the musician describes as an "apocalyptic clown war, filled with giant circus train cars from the '40s and '50s."

The clip was produced by Brett Marx for the Underground video production company, while Martin Coppen directed photography for the Los Angeles-based shoot.

Juggling director and performer credits can be a bit disorienting, says Zombie.

"It's not like I can just sit back and watch the monitors," he says. "As a director, you set up the shot, explain what you

need to the crew, then jump in front of the camera to perform. It can be hard to focus on the performance when you are also thinking about the technical aspects of a shot. But it also means that it can be easier to get the correct shot, because I am doing it myself."

Zombie says that he turned to his own video-making skills out of frustration and that he has been disappointed with the amount of low-quality clips finding their way on the air.

"I'm just not that thrilled with videos in general," says Zombie. "Most of them don't do much for me."

Zombie says that he has always been "completely involved" in the concept creation of White Zombie's music videos. However, it was not until he was given a shot at co-directing "Feed The Gods" that he was able to get behind the camera of one of his own clips.

Zombie says that he is no stranger to the world of film and video.

"I used to make Super-8 movies in high school with my friends," says Zombie. "It was no big deal. I had already thought through all of the elements of making my own video, so that, by the time it came about, it seemed like I had already experienced it."

For his first clip, "More Human Than Human," Zombie unearthed some of the Super-8 home movies from his youth.



ZOMBIE

"My family just thought that it was funny," says Zombie. "They didn't mind being in the video at all."

Zombie is already planning his next two film projects—both of which are not music videos.

The prolific musician says that he has already begun work on a 15-minute short film, while a full-length independent feature is in development.

"It has been a slow process," says Zombie of his pursuit of creative visual control of his clips. "The biggest challenge for me is that I tend to think in terms of a full-length film. Music video is very different. I don't know why more bands don't take control of their own videos."



WHITE ZOMBIE

## PRODUCTION NOTES

### LOS ANGELES

Mike Savoie is the eye behind Crowbar's "The Only Factor."

Alex Cox directed the Circle Jerks' "I Wanna Destroy You."

Garbage's "Queer" clip was directed by Stephane Sednaoui for Propaganda Films.

Director Diane Martel lensed the Redman and Method Man duet "How High." Lance Acord directed photography, while Gina Harrell produced.

Filter's "Dose" clip was lensed by Kevin Kerlake, while Tina Silvey produced.

### NASHVILLE

Travis Tritt's "Sometimes She Forgets" was directed by Michael Merriman, while Bryan Bateman produced.

Adam Bernstein directed Faith Hill's "Let's Go To Vegas" video.

Robert Gabrielsen is the eye behind N-Joi's "Celebrate" clip, which is produced by Doug Arnold for Scene Three Productions.

David Ball directed his own "Honky Tonk Healin'" video, while Brent Hedgecock produced.

### NEW YORK

Director Brian "Black" Luvar filmed Keith Murray's "It's That Hit" for Rebecca Filmworks Inc. It was produced by Rubin Whitmore III, while Dave Daniels directed photography.

### OTHER CITIES

Charles & Eddie's "Jealousy" clip was directed by Nick Egan. Carrie Sutton produced the London shoot for Propaganda Films.

Naughty By Nature's Treach is the eye behind the rap act's "Hang Out And Hustle." John Benet produced the New Jersey shoot.

Shooting Star Pictures filmed a music video for RBX's "AWOL" at Alcatraz Island in San Francisco. Directed by Michael Martin, the clip was produced by Jonathan Heuer.

Steve Hanft directed Ugly Kid Joe's "Cloudy Skies" clip for Propaganda Films. The video was filmed in Florida.

## Pfeiffer In 'Paradise'; Geto Boy Burns Bob Dole

**D**ANGEROUS PROMOTIONS: Hollywood Pictures and MCA Records are teaming for an unusual film and music video tie-in promotion. Coolio's "Gangsta's Paradise" clip, which features actress Michelle Pfeiffer confronting a standoffish Coolio, is doubling as a paid ad for the movie "Dangerous Minds."

A 60-second music video spot for the film began airing on MTV in early August. A 30-second edit is airing on other major nonmusic video networks.

"It's unusual to have a star like Pfeiffer featured so prominently in a music video," says the film's co-producer, Jerry Bruckheimer. "When we saw it, we realized that it strongly conveys what the movie is about and decided to use it as a commercial."

Bruckheimer has co-produced such music-heavy films as "Flashdance," "American Gigolo," "Beverly Hills Cop," and "Top Gun."

"It worked out beautifully for us," says Kathy Nelson, MCA senior VP of soundtracks. "We were faced with a dilemma. We felt it was a strong rap song, but MTV wasn't playing it. All it needed was some exposure. If we weren't going to get support through the normal avenues, then we would get it another way." Subsequently, MTV began playing the clip.

"Maybe this will change the way film and record companies market and advertise their lead singles from soundtracks," says Nelson.

A second spot, which spotlights Aaron Hall's "Curiosity" videoclip from the film, began airing in late August.

**B**USHWICK VS. DOLE? Geto Boys rapper Richard "Bushwick Bill" Shaw is fighting back at Senate majority leader Robert Dole's recent public attacks on his music. The rapper is shown burning a "Dole For President" banner in his latest clip, "Who's The Biggest?"

"It's just election-year politics, and he is trying to go after Time Warner," says Shaw of the attack on the 1990 self-titled Geto Boys album on WEA-distributed Def American. "Only I got caught in the crossfire. I wanted him to know that more than one person can start a fire."

Shaw says that he intends to continue his counterattack on Dole in his next clip, "Mr. President," due later this year.

The clip will contain segments of speeches by Dole and other politicians juxtaposed with other news footage to "expose their hypocrisy," says Shaw.

"That video is dedicated to Dole and all the other right-wing Republicans who are scheming for power," says Shaw. "Dole says that my music

promotes 'senseless violence,' but he should take a mirror to himself. He is the one who supports semi-automatic handguns. That's real. What about the other real issues, like AIDS and unemployment?"

**C**AREY DIRECTS: Rob Zombie isn't the only artist to direct his own video (see story, this page). Singer Mariah Carey just completed her first video directing effort for "Fantasy," the first single from her forthcoming Columbia Records album "Daydream," due in October.

The uptempo track contains samples from the Tom Tom Club's 1981 club hit "Genius Of Love."

**D**EAD LIVES ON: Sales of the Grateful Dead's home concert video, "The Grateful Dead Movie," have gone through the roof following the recent death of singer Jerry Garcia.

"We sold more units in the 24-hour period following his death than in the past year," says Monterey Home Video CFO Jere Raye-Mansfield, who estimates that 30,000 units were sold in that one day.

Another Grateful Dead concert film, "Dead Ahead," is due Sept. 5 from Monterey Home Video.

The longform music video contains footage from a 1980 concert at Radio City Music Hall. Twenty minutes of never-before-released concert footage have been added to the reissued music video, including live versions of "Me And My Uncle" and "Little Red Rooster."

**G**ILLMER GOES TO VH1: Former "Jon Stewart Show" music executive Bruce Gillmer joins VH1 as VP of music and talent relations. In his new position, Gillmer will book artists for all VH1 series, specials, events, and concerts. Among the shows that Gillmer is expected to book are the forthcoming series "Duets," the program golf event "Fairway To Heaven," and the first VH1 Fashion Awards show.

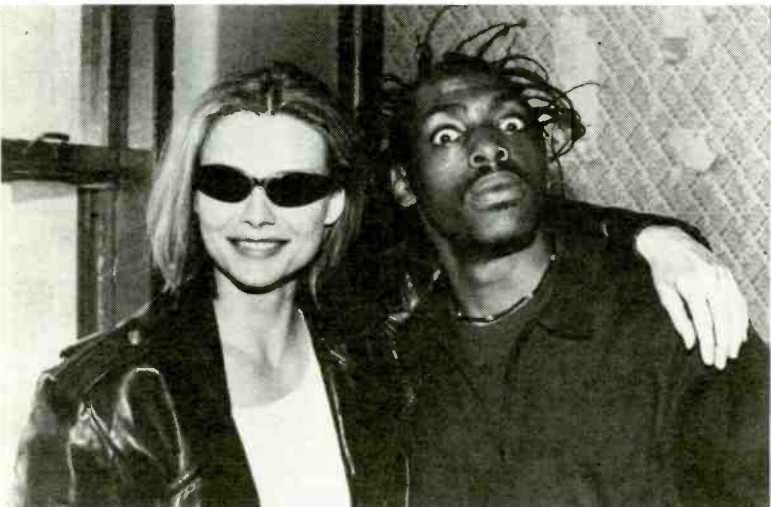
"Bruce is in the unique position of having already worked within the MTV Networks and also the day-to-day booking of a national show," says Wayne Isaak, VH1 senior VP of music and talent relations. "He'll help our existing staff with his talent relations and strong label ties."

**O**OPS! The Eye forgot to mention last week that the music video show "Monster Rock" has been in syndication for seven years. The classic rock intensive clip show, which is hosted by radio and television veteran Harvey Sheldon, will start its first run on Network One on Sept. 15.

# THE EYE



by Brett Atwood



**Cool Cats.** Two-time Oscar nominee Michelle Pfeiffer, right, joined rapper Coolio on the set of his "Gangsta's Paradise" clip, which is from the "Dangerous Minds" soundtrack (see story, this page). The video was directed by Antoine Fuqua and shot in Los Angeles.

# 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 Mary J. Blige, You Bring Me Joy
- 2 TLC, Waterfalls
- 3 Xscape, Feels So Good
- 4 Gladys Knight, Next Time
- 5 Monica, Don't Take It Personal
- 6 Usher, The Many Ways
- 7 Trisha Covington, Slow Down
- 8 Tony Thompson, I Wanna Love Like That
- 9 Solo, Heaven
- 10 Guru, Watch What You Say
- 11 Method Man Feat. Mary J. Blige, I'll Be...
- 12 D'Angelo, Brown Sugar
- 13 After 7, 'Til You Do Me Right
- 14 Michael Jackson, You Are Not Alone
- 15 The Notorious B.I.G., One More Chance
- 16 Skee-Lo, I Wish
- 17 Michael Jackson & Janet Jackson, Scream
- 18 Jodeci, Freek 'n You
- 19 Judy Watley, Affection
- 20 H-Town, Emotions
- 21 Soul For Real, Every Little Thing I Do
- 22 Montell Jordan, Somethin' 4 Da Honeyz
- 23 Rosie Gaines, I Want U
- 24 Faith, You Used To Love Me
- 25 Mokenstef, He's Mine
- 26 Incognito, Spellbound And Speechless
- 27 Coolio Feat. L.V., Gangsta's Paradise
- 28 Brownstone, Grapevynne
- 29 Shaggy, Boombastic
- 30 UNV, So In Love With You

★★ NEW ADDS ★★

- Chaka Khan, Love Me Still
- Lenny Kravitz, Rock And Roll Is Dead
- Joya, Gettin' Off On Me
- Veronica, Without Love
- Isaac 2 Isaac, Ol Skool
- Skilz, Just Fa My Man



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Brooks & Dunn, You're Gonna Miss Me When...
- 2 Tim McGraw, I Like It, I Love It
- 3 Wade Hayes, Don't Stop
- 4 James House, Anything For Love
- 5 Rhett Akins, That Ain't My Truck
- 6 Ty England, Should've Asked Her Faster
- 7 Tracy Byrd, Walking To Jerusalem
- 8 Clint Black, One Emotion
- 9 Perfect Stranger, You Have The Right To...
- 10 Jeff Carson, Not On Your Love
- 11 Pam Tillis, In Between Dances
- 12 Faith Hill, Let's Go To Vegas

- 13 Bryan White, Someone Else's Star
- 14 Ty Herndon, I Want My Goodbye Back
- 15 Collin Raye, One Boy, One Girl
- 16 Lee Roy Parnell, When A Woman Loves A Man...
- 17 Aaron Tippin, That's As Close As I'll Get...
- 18 John Michael Montgomery, Sold
- 19 Travis Tritt, Sometimes She Forgets
- 20 Tracy Lawrence, If The World Had A Front
- 21 Sammy Kershaw, Your Tattoo
- 22 Billy Ray Cyrus, The Fastest Horse In A...
- 23 Shania Twain, The Woman In Me
- 24 Neal McCoy, If I Was A Drinkin' Man
- 25 Martina McBride, Safe In The Arms Of...
- 26 Kevin Welch, I Feel Fine Today
- 27 Diamond Rio, Finish What We Started
- 28 Toby Keith, Big Ol' Truck
- 29 Emilio, It's Not The End Of The World
- 30 Junior Brown, Highway Patrol
- 31 Helen Darling, Jenny Come Back
- 32 Terri Clark, Better Things To Do
- 33 Sawyer Brown, (The Thing Called) Waitin'...
- 34 Mark Collie, Three Words, Two Hearts...
- 35 Lisa Brokop, Who Needs You
- 36 Blackhawk, I'm Not Strong Enough To...
- 37 Billy Montana, Rain Through The Roof
- 38 Ron Wallace, I'm Listening Now
- 39 Baker & Myers, These Arms
- 40 Rick Trevino, Save This One For Me
- 41 Dwight Yoakam, Please, Please Baby
- 42 Steve Wariner, Get Back
- 43 Shelby Lynne, Slow Me Down
- 44 Jeff Foxworthy, Party All Night
- 45 Woody Lee, I Like The Sound Of That
- 46 Daryle Singletary, I Let Her Lie
- 47 Kenny Chesney, All I Need To Know
- 48 Holly Dunn, Cowboys Are My Weakness
- 49 Shenandoah, Heaven Bound
- 50 The Mavericks, Here Comes The Rain

★★ NEW ADDS ★★

- Clay Walker, Who Needs You Baby
- Tracy Byrd, Love Lessons



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Michael Jackson, You Are Not Alone
- 2 Skee-Lo, I Wish
- 3 Seal, Kiss From A Rose
- 4 White Zombie, More Human Than Human
- 5 Hootie & The Blowfish, Only Wanna Be With You
- 6 Alanis Morissette, You Oughta Know
- 7 Silverchair, Tomorrow
- 8 Shaggy, Boombastic
- 9 Gin Blossoms, Till I Hear It From You
- 10 The Notorious B.I.G., One More Chance
- 11 Bush, Come Down
- 12 Dave Matthews Band, Ants Marching
- 13 Weezer, Say It Ain't So
- 14 Collective Soul, December
- 15 Montell Jordan, Somethin' 4 Da Honeyz
- 16 Better Than Ezra, In The Blood
- 17 R.E.M., Crush With Eyeliner
- 18 Blues Traveler, Run Around

- 19 TLC, Waterfalls
- 20 Naughty By Nature, Feel Me Flow
- 21 Live, White, Discussion
- 22 All-4-One, I Can Love You Like That
- 23 Jodeci, Freek 'n You
- 24 Blind Melon, Galaxie
- 25 Lenny Kravitz, Rock 'n Roll Is Dead
- 26 U2, Hold Me, Thrill Me, Kiss
- 27 Cliv, Can't Wait One Minute More
- 28 Elastica, Stutter
- 29 D'Angelo, Brown Sugar
- 30 Sheryl Crow, Can't Cry Anymore
- 31 Neil Young, Downtown
- 32 Take That, Back For Good
- 33 Dr. Dre, Keep Their Heads Ringin'
- 34 Boyz II Men, Water Runs Dry
- 35 Monica, Don't Take It Personal
- 36 Chris Isaak, Somebody's Crying
- 37 Live, Lightning Crashes
- 38 Jennifer Trynin, Better Than Nothing
- 39 Rusted Root, Send Me On My Way
- 40 Sponge, Molly
- 41 Toadies, Possum Kingdom
- 42 Hootie & The Blowfish, Let Her Cry
- 43 Mokenstef, He's Mine
- 44 Supersuckers, Born With A Tail
- 45 Coolio, Gangsta's Paradise
- 46 Montell Jordan, This Is How We Do It
- 47 Our Lady Peace, Naveed
- 48 Real McCoy, Come And Get Your Love
- 49 Korn, Blind
- 50 Prick, Animal

\*\* Indicates MTV Exclusive

★★ NEW ADDS ★★

- Janet Jackson, Runaway
- Bjork, It's Oh So Quiet
- Junior M.A.F.I.A., Player's Anthem
- Filter, Dose
- Letters To Cleo, Awake
- White Zombie, Electric Head Pt. 2



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

- 1 Perfect Stranger, You Have The Right To...
- 2 John Michael Montgomery, Sold
- 3 Faith Hill, Let's Go To Vegas
- 4 Clint Black, One Emotion
- 5 Rhett Akins, That Ain't My Truck
- 6 Rick Trevino, Bobbie Ann Mason
- 7 Bryan White, Someone Else's Star
- 8 Lorie Morgan, I Didn't Know My Own Strength
- 9 Ty Herndon, I Want My Goodbye Back
- 10 Jeff Carson, Not On Your Love
- 11 Willie Nelson & Curtis Potter, Turn Me...
- 12 Diamond Rio, Finish What We Started
- 13 George Jones & Tammy Wynette, One
- 14 Pam Tillis, In Between Dances
- 15 Brooks & Dunn, You're Gonna Miss Me When...
- 16 Tracy Byrd, Walking To Jerusalem
- 17 Wade Hayes, Don't Stop
- 18 Junior Brown, Highway Patrol
- 19 Billy Ray Cyrus, The Fastest Horse In A...

- 20 Alison Krauss, Baby, Now That I've
- 21 Mark Collie, Three Words, Two Hearts, On...
- 22 Carlene Carter, Love Like This
- 23 Shania Twain, The Woman In Me
- 24 Kenny Chesney, All I Need To Know
- 25 Holly Dunn, Cowboys Are My Weakness
- 26 Tracy Lawrence, If The World Had A Front
- 27 Collin Raye, One Boy, One Girl
- 28 Martina McBride, Safe In The Arms Of...
- 29 Blackhawk, I'm Not Strong Enough To Say
- 30 Shenandoah, Heaven Bound

★★ NEW ADDS ★★

- Rob Crosby, The Trouble With You
- George Ducas, Kisses Don't Lie
- James House, Anything For Love
- Lee Roy Parnell, When A Woman Loves A Man
- Aaron Tippin, That's As Close As I'll Get To Loving You
- Tracy Lawrence, Save This One For Me
- Don Williams, Fever



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Seal, Kiss From A Rose
- 2 The Rembrandts, I'll Be There For You
- 3 Hootie & The Blowfish, Only Wanna Be With You
- 4 Collective Soul, December
- 5 Blues Traveler, Run Around
- 6 Michael Jackson, You Are Not Alone
- 7 Sheryl Crow, Can't Cry Anymore
- 8 Boyz II Men, Water Runs Dry
- 9 Natalie Merchant, Carnival
- 10 Hootie & The Blowfish, Let Her Cry
- 11 Selena, I Could Fall In Love
- 12 Vanessa Williams, Colors Of The Wind
- 13 Bon Jovi, This Ain't A Love Song
- 14 Bryan Adams, Have You Ever Really Loved
- 15 Sophie B. Hawkins, As I Lay Me Down
- 16 Gin Blossoms, Till I Hear It From You
- 17 Van Halen, Can't Stop Lovin' You
- 18 Take That, Back For Good
- 19 Annie Lennox, A Whiter Shade Of Pale
- 20 Melissa Etheridge, I'm The Only One
- 21 Bette Midler, To Deserve You
- 22 Hootie & The Blowfish, Hold My Hand
- 23 Dionne Farris, I Know
- 24 Elton John, Made In England
- 25 Sheryl Crow, Strong Enough
- 26 Madonna, Take A Bow
- 27 Chris Isaak, Somebody's Crying
- 28 Des'ree, You Gotta Be
- 29 Melissa Etheridge, If I Wanted To
- 30 Edwin McCain, Solitude

★★ NEW ADDS ★★

- TLC, Waterfalls
- Blessid Union Of Souls, Let Me Be The One
- Deborah Cox, Sentimental
- Pete Dinklage, Northern Bound Train
- Luna, Chinatown

# Artists & Music



## "THE SHOW"

Directed by Brain Robbins  
 (Rysher Entertainment)

Like Madonna's "Truth Or Dare," rap's "The Show" delivers an almost even split of raw concert footage wrapped around docu-view slices of a reality devoid of narration.

The film, co-produced by "hip-hop mogul" Russell Simmons, spotlights such rap acts as the Notorious B.I.G., Wu-Tang Clan, Warren G, Naughty By Nature, and Snoop Doggy Dogg and attempts to illuminate the lifestyles and goings-on before the performance curtain rises. The movie centers on an all-star rap concert staged last year at the Armory in Philadelphia. Onstage highlights include Method Man's dive into a loving pit. Lowlights: Warren G being met with Brotherly Love boos.

Beyond the "The Show's" black-and-white performances, a camera crew shooting in noir style attempts to capture the artists' thoughts on rap as well as their pasts, presents, and futures in varied places.

We glimpse members of Wu-Tang Clan having a heated family dispute on a Japanese bullet train before hearing them recount their childhood poverty and how they triumphed over it; we see B.I.G. in a dark, desolate setting dis-

cussing the suicidal thoughts he harbored while hustling on the streets of Brooklyn, N.Y.; and we observe Warren G regulating his posse of fledglings on the road. (Backstage G nuggets: He sometimes drives his own tour bus and even vacuums it; he balks at paying for one of his artist's salon visits with, "But she got braids!")

Although "The Show" reveals a jailed Slick Rick being repentant for his sins; Dr. Dre separating pulpy gangsta-rap fiction from reality; and the members of Naughty By Nature acting as community activists, such socially conscious moments make up only a minor part of the movie.

And why was it necessary to show Simmons, Def Jam's 36-year-old CEO and a product of suburbia, keeping it "real" by referring to women as "bitches" as though it were the highest possible form of flattery? (The film, by the way, has very few representations of female artists.)

In a culture in which rap receives so little positive coverage in mainstream media circles, "The Show" missed an opportunity to fully counter the spin. A press handout touts the film as a "real-life drama about a generation screaming to be heard," but what's mostly heard is a lot of the same-o, same-o.

HAVELOCK NELSON

## BRUCE ROBERTS

(Continued from page 54)

time," says Roberts. "Producers get to know you, and you put on your songwriter/publisher hat and push your songs—which a writer can do more effectively than anybody."

Producer Tom Dowd had a big impact on Roberts and produced his Elektra debut. "I learned a lot from him, musically, and also how to be a grown-up," Roberts says. "He showed me that record-making can be experimental and without formulas. I applied this in making 'Intimacy,' which I mostly recorded in my bedroom on three ADATs and a bunch of synths, doing the vocals live. On the title track, k.d. lang and I sat on the floor doing the vocals. James Ingram sings background on 'Real,' and

if you listen carefully, you can hear my neighbor's dog barking, but it sounds like the bass part anyway, so we kept it. But there were no rules: If I felt a verse coming on, I put a verse there. I went for a gut reaction, with my heart."

Other guest artists include Elton John, who sings on the first single, "When The Money's Gone," as well as Luther Vandross, Brenda Russell, David Foster, and All-4-One and Ashford & Simpson, who sing together on "When Love Goes."

"One of my greatest honors was writing 'In Your Arms' for Ashford & Simpson with Edgar Bronfman Jr.," says Roberts. "They don't cut other people's songs, and they're among my favorite songwriters. I'm always inspired by their writing because it always gets to the truth. True emotions, which are what I wanted to reflect in my album: love and passion and being vulnerable. People feel and want to hear about these things, and I hope I can fit in there with other writers and artists with similar concerns, like k.d. and Jane Siberry."

## AZ DELIVERS

(Continued from page 23)

make sure it was percolating all over the street because that's where AZ is from."

EMI also worked retail early. "We sent the music to key accounts that break rap acts—members of associations like [the New York-based Metropolitan Independent Retail Assn.]," Beech says. "We also shipped it to the Cema sales branches, so everyone there would be familiar with it."

To prepare consumers for the album, the label will buy advertising time on the Box, BET's "Rap City," and on rap radio shows in major cities. A print ad campaign will also be conducted in hip-hop magazines such as The Source.

In September, AZ will embark on a 12-city promotional tour—hitting such major markets as Atlanta, Washington, D.C., Los Angeles, and San Francisco—visiting retail, radio, and video outlets, as well as conducting interviews and performing at clubs.

## LATIN NOTAS

(Continued from page 38)

weeks. Even Rodven's multi-artist tribute package to Selena, "Cumbia Triste," is beginning to move south on the chart (13-17). Not all records are sliding, however. Banda Machos' latest effort, "Mi Chica Ideal" (Fonovisa), rockets 39-18, while "El Hombre Merengue," a sparkling, hip-shaking effort by J&N/EMI Latin star Kinito Méndez, leaps 37-23.

Assistance in preparing this column was provided by Enor Patano in São Paulo, Brazil, and Pablo Márquez in Santiago, Chile.

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 2, 1995.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Coolio Feat. L.V., Gangsta's Paradise

BOX TOPS

- Bone Thugs-N-Harmony, 1st Of Tha Month
- Michael Jackson, You Are Not Alone
- Jodeci, Freek'n You
- Mack 10, On Them Things
- Method Man/Redman, How High
- Patra, Pull Up To The Bumper
- Junior M.A.F.I.A., Player's Anthem
- Primus, Wynona's Big Brown Beaver
- After 7, 'Til You Do Me Right
- Adina Howard, My Up And Down
- Uniz, I Got 5 On It
- Pure Soul, We Must Be In Love
- Selena, I Could Fall In Love
- Faith, You Used To Love Me
- AZ, Sugar Hill
- TLC, Waterfalls
- Dana Dane, Chester
- Mokenstef, He's Mine
- Poppa LQ, Why Hate Me
- Mack 10, Foe Life
- 2 Pac, So Many Tears
- Too Short, Top Down
- Raekwon, Criminology
- Deep Blue Something, Breakfast At Tiffany's
- B.G. Knocc Out & Dretha, D.P.G./Killa
- Shaggy, Boombastic
- Los Del Mar, Macarena
- Monica, Don't Take It Personal
- Dayton Family, Goin' Thru A Thang

ADDS

- A Few Good Men, Tonite
- Brandy, Brokenhearted
- Chaka Khan, Love Me Still
- Los Lobos, Cancion Del Mariachi
- Mack 10, Player's Only
- Naughty By Nature, Clap Your Hands
- Various Artists, The Hip Hop Mix

Xavier, Purely Sexual



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

- Shania Twain, The Woman In Me
- John Lee Hooker, One Bourbon...
- Walter Beasley, Private Time
- Blues Traveler, Run Around
- Collective Soul, December
- Lee Roy Parnell, A Little Bit Of You
- John Denver, For You
- Aaron Neville, For The Good Times
- Pavarotti/Adams, Ole Sole Mio
- Pink Floyd, Time
- Hootie & The Blowfish, Only Wanna Be...
- Vanessa Mae, Toccata And Fugue
- Billy Montana, Rain Through The Roof
- Selena, I Could Fall In Love
- Deep Forest, Marta's Song
- Michael Jackson, History
- Celine Dion, Pour Que...
- The Doors, The Ghost Song
- Perfect Stranger, You Have The Right...
- Vanessa Williams, Colors Of The Wind



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Barney Bentall, I'm Shattered (ADD)
- Soul Asylum, Just Like Anyone (ADD)
- White Zombie, Electric Head (ADD)
- DJ Ray, Juicy Love (ADD)
- Enya, Age Of Electric (ADD)
- Huevos Rancheros, Rockin' In The... (ADD)
- Gangeba, Queer (ADD)
- Buju Banton, Champion (ADD)
- The Super Friendz, 10 lbs. (ADD)
- My Brilliant Best, Fall Away (ADD)
- Dionne Farris, Don't Ever Touch... (ADD)
- Coolio Feat. L.V., Gangsta's Paradise
- Alanis Morissette, You Oughta Know
- Seal, Kiss From A Rose

- Hootie & The Blowfish, Only Wanna Be With You
- Neil Young, Downtown
- Bjork, Isobel
- Tea Party, The Bazaar
- Primus, Wynona's Big Brown Beaver
- The Notorious B.I.G., One More Chance



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Soda Stereo, Ella Uso Mi...
- Elton John, Made In England
- Maná Sanchez, Dime La Verdad
- Bon Jovi, This Ain't A Love Song
- Fito Paez, Circo Beat
- Michael Jackson & Janet Jackson, Scream
- Los Tres, La Espada Y La Pared
- Cranberries, Ridiculous Thoughts
- U2, Hold Me, Thrill Me, Kiss Me, Kill Me
- La Ley, El Duelo
- Scatman John, Scatman
- Pink Floyd, Time
- Bryan Adams, Have You Ever Really...
- Maná, No Ha De Llover
- Alejandro Sanz, La Fuerza Del Corazon
- Seal, Kiss From A Rose
- Annie Lennox, A Whiter Shade Of Pale
- Victimas Del Dr. Cerebro, Ya Tus Amigos
- Incognito, Everyday
- Aterciopelados, Boiero Falaz



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Walter Eugene, Crawl
- Audio Adrenaline, We're A Band
- Sixpence None The Richer, Angelthead
- Geoff Moore, Home Run
- DC Talk, Wish We'd Been Ready
- Steve Taylor, Color Code
- John Schlitt, Show Me The Way
- Out Of The Grey, All We Need
- Christafari, Listening

- Newsboys, Shine
- Rich Mullins, The Color Green
- Dakoda Motor Co., Truth
- Steve Taylor, Smug
- Eric Champion, Touch
- Petra, Just Reach Out



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Pretty & Twisted, Ride
- Cyndi Lauper, Hey Now (Girls Just Want To...)
- Lenny Kravitz, Rock & Roll...
- Traci Lords, Fallen Angel
- Blind Melon, Galaxie
- Collective Soul, Smashing Young Man
- Phunk Junkeez, Snapped
- Luna, Chinatown
- Hole, Softest
- Neil Young, Downtown
- Diana Ross, Take Me Higher
- Terence Trent D'arby, Holding...
- Dionne Farris, Don't Ever Touch Me Again
- Bruce Hornsby, Walk In The Sun
- Take That, Back For Good
- 8 Story Window, I Will
- Bob Marley, Keep On Movin'
- Dana Dane, Chester
- Toenut, Mouth Full Of...
- Tea Party, The Bazaar



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Bone Thugs-N-Harmony, 1st Of Tha Month
- The Notorious B.I.G., One More Chance
- Selena, I Could Fall In Love
- Brandy, Best Friend
- TLC, Waterfalls
- Shaggy, Boombastic
- Jon B., Someone To Love
- 2Pac, No More Tears
- Coolio Feat. L.V., Gangsta's Paradise
- Naughty By Nature, Feel Me Flow

# International

## Germany: The Techno Trend-Setter BPW Chairman Lauds Revitalized Industry

BY JEFF CLARK-MEADS

COLOGNE, Germany—The newest player on the world stage of the record industry is Germany.

According to Thomas Stein, chairman of German record industry association BPW, the country's record companies have succeeded in their half-century struggle to join the world's taste-makers.

Stein said in his keynote speech at PopKomm, "For the first time in the 50-year history of popular music, a standard-setting trend has originated in Germany—techno.

"For the first time, we are not the ones bending an ear to London, New York, or Los Angeles to hear the new, hip sound; instead, the gurus of the music scene are homing in on Frankfurt and Berlin from the musical capitals of the world, in the full knowledge that something is happening there."

Stein, who is also president of BMG Ariola in the German-speaking territories, described the situation as "a historic opportunity," and he says that it marks a new era of self-confidence for the German music industry.

"This phenomenon shows us that the historical dominance of Anglo-American music—deeply rooted in the cultural history of postwar Germany—is beginning to dissolve," Stein said. "It shows that a new generation is growing up that is emancipating itself from adapted American musical culture and is no longer endeavoring to copy it—even if English is still dominant in the lyrics.

"The image of ugly 'German Kraut Rock' now belongs well and truly in the past," he added. "We must continually work toward achieving the status for our artists' music that it deserves and doing away with the old stereotypes. We must convince our partners that German music has not only achieved world status in the dance/techno, ethno, and traditional hard-rock sectors, but has enormous creative potential in all the other sectors, too, and that with the right marketing, it can be successful in any territory."

Stein reiterated that Germany is the world's third-largest national record market (behind the U.S. and Japan) and pointed out that last year domestic repertoire took 34.8% of all sales, a fig-

ure 10% higher than that of 1993 and the greatest total yet achieved. He suggested that 1995's total would be approximately 40%, which would represent a doubling of German product's share of the home market in two years.

Stein warned, however, that in the home market at least, German record companies should restrain the volume of their releases to avoid swamping record-buyers in product.

Stein pointed out that in 1994, there were 12,275 new singles and albums issued in Germany, and he said, "I believe that together, as an industry, we must enter a process of self-castigation and shrink to a healthy level that is man-

ageable for our companies and provides consumers with a clear view while not overstretching their individual budgets."

Stein said there is a danger that consumers could be "overwhelmed," both by the context of record releases and by the amount of information and entertainment available to them through new media.

New media was a strong theme of Stein's speech. He said, "All new technical formats are fascinating and of enormous significance for our industry's diversification, but this should not cloud our sights to the fact that at the center of all our efforts is the artist and his or her original creativity."



Pictured at PopKomm, from left, are MCA Music Entertainment Germany managing director Heinz Canibol, MTV Europe president/creative director Brent Hansen, and WEA Germany managing director Gerd Gebhardt.

## Pop Music's Value Debated at PopKomm

BY MACHGIEL BAKKER

COLOGNE, Germany—The value of pop music and the music industry above and beyond their entertainment potential was a central theme of the discussions at PopKomm.

On one panel, under the harsh gaze of a critical audience, four senior German record company executives sought to highlight their industry's standing: WEA managing director Gerd Gebhardt, PolyGram president Wolf D. Gramatke, MCA Music Entertainment managing director Heinz Canibol, and Virgin managing director Udo Lange.

One conclusion they reached was clear: Despite the enormous cross-border success that German-produced dance music has enjoyed in recent years, it is not receiving the credit it deserves at home, let alone being seen as having cultural value.

Frustrated by the record industry's lack of public acclaim, Gebhardt noted, "Everything in Germany is considered high-value art but not pop music. We are being totally ignored."

He added that the industry also received scant regard from the press and broadcasters. "Our media partners are

always extremely critical about German product," Gebhardt stated. "Everything from abroad has so much more [of a] chance, and if we had format radio our chances for national talent would have been so much better. But top 40-with-oldies rules."

Nevertheless, Gebhardt said the situation is improving. "For years, dance music wasn't picked up by radio, while

it was clearly in big demand by the youth. Now it is getting a fair treatment."

Gramatke pointed to the campaign by the British Phonographic Industry to show its worth by collating the value of the U.K. music business' exports, a figure exceeding 1 billion pounds (\$1.56 billion) annually. The data shows that

(Continued on next page)



## Music Net Viva Bows Comet Awards Honors Recognize Innovation In Pop

COLOGNE, Germany—German music TV channel Viva presented its first Comet Awards for originality in pop music during PopKomm.

Unlike other honors, the Comet Awards are specifically to acknowledge innovation, with winners chosen by a secret jury of about 15 music experts.

Viva managing director Dieter Gorny

says, "We consider ourselves to be a trend music channel, and our award is meant to honor trendsetters in various creative fields—such as artists, labels, radio, film and video, fashion and design, and advertising, which all intertwine with the music industry—who have made a contribution through innovation."

The awards ceremony, hosted by Viva VJs Heike Makatsche and Martin Wirsing, was attended by 3,500 guests and fans and was scheduled for broadcast by Viva Aug. 20, 21, and 27. The winners include Luciletric, Real McCoy, Schwester S., the Low Spirit label, Massive Attack, and Fury In The Slaughterhouse. The viewers' poll for video of the year was won by H-Blockx for "Ris'n' High." The Kelly Family received the Shooting Star of the year award. ELLIE WEINERT

**PopKomm,  
Cologne,  
Germany  
Aug. 17-20**

## BMG, EMI Vets Meet New Blood

COLOGNE, Germany—The PopKomm panel "Fathers, Sons, and Granddaughters" brought together a generation of 25 years of industry executives headed by Ariola founder and BMG veteran Monti Lueftner and former EMI Electrola chief Wilfried Jung. Both were joined by their successors, current EMI Music GSA president Helmut Fest and BMG Ariola GSA president Thomas Stein, and two from the younger generation, BMG Ariola Media's Susanne Schulenburg and EMI's Ulrike Breusing.

Lueftner developed Ariola into BMG's largest revenue generator mainly through heavy investment in national talent, the acquisition of small- and medium-sized labels, and the formation of joint ventures.

Known for his close personal contacts with 1960s schlager artists such as Udo Juergens and Peter Alexander, Lueftner said that many of the deal-making principles of the '60s have remained essentially unchanged.

"Hansa was one of our first 'satellite stations,' and this rationale, of having smaller production units, has remained basically the same,"

(Continued on next page)

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# French, Spanish Retailers Battle In Madrid

■ BY HOWELL LLEWELLYN

MADRID—An international music retail trade war has been declared in the heart of Madrid. In one camp is El Corte Ingles, one of Spain's biggest companies, and in the other is giant French operation FNAC.

In December 1993, FNAC opened its only store in Spain—a 10-story building packed with music, books, music equipment, and computers—at one end of Preciados Street, just 300 yards from the Puerto del Sol, the dead center of the capital.

El Corte Ingles, Spain's biggest private nonbanking company, pioneered modern retail marketing here in the '60s, and for years it has had a traditional department store

containing a record department at the other end of Preciados Street.

But because sound-carrier retail is still underdeveloped in Spain, El Corte Ingles' 62 stores account for an estimated 40% of all record sales. The only real challenge in Madrid came from FNAC and local megastore Madrid Rock.

The stakes in their sales battle were raised in the first two weeks of August when El Corte Ingles opened three new stores at the Puerto del Sol end of Preciados Street in a clear bid to take on FNAC at its own game.

El Cortes Ingles' new outlets are a refurbished 30,000-square-foot, seven-story shop that sells records, hi-fi, video, televisions, and musical instruments; a three-story shop on the opposite corner 25 yards away, which sells books; and, 25 more yards away, a store selling toys and video games.

When FNAC's 50,000-square-foot store opened, FNAC Espana director general Didier Stein made it clear that he saw El Corte Ingles as his main competitor. Last year, FNAC's Madrid store recorded sales of \$40 million, one of the 10 best sales performances among FNAC's 51 outlets.

In comparison, the Spanish retail giant registered 1994 revenues of \$7.7 billion, with profits of \$260 million. But this was before El Corte Ingles bought the 35-store chain Galerías Preciados this year, increasing the number of outlets it owns to 62.

A FNAC spokeswoman says her company's store has noticed no drop in sales in the first two weeks of the price war. "In fact, sales are slightly up, but this is probably because of the summer tourist trade. We expected El Corte Ingles to react in this way, and it is a good thing," she says. "It now confirms Preciados Street as the center of retail leisure in Madrid."

When Virgin Retail opened in

Barcelona in 1992 and in Seville a year later, experts forecast that Spanish music retail would change in nature and join the modern world.

But Virgin still seeks a space in central Madrid for a megastore in the Spanish capital, and it is ironic

that the record retail war is in full bloom in Virgin's absence. Even worse for Virgin is the fact that the little retail space it had in Madrid—the Galerías Preciados stores—was lost when the chain was taken over by El Corte Ingles.



**The Silver Age.** American soul star Aaliyah, second from right, visits London, and Jive Records executives present her with a silver disc for U.K. sales of more than 60,000 copies of her debut album, "Age Ain't Nothing But A Number." Pictured with Aaliyah, from left, are manager Michael Haughton, Jive managing director Steve Jenkins, and Jive product manager Tina Wisby.

## Belgian Indie In Joint Venture

■ BY DOMINIC PRIDE

LONDON—Belgian indie Crammed Discs is increasing its presence in the U.K. with a new label joint venture and a switch of distributors for its dance product.

Crammed has a strong presence in world music and dance with such acts as Zap Mama, Solar Quest, and Avalon. It has formed a venture with London-based A&R man Tony Thorpe for a new label, Language.

The first product from the new venture will be a relaunch of the "Miscellaneous" ambient compilation and the release of Endemic Void's "Whole World" EP.

Thorpe says the venture is "about trying to encourage open-mindedness and to go against categorization. The whole Language concept will involve live work as well as records. The first album has a lot of developing artists who we think have potential." Acts on "Miscellaneous" include David Toop Bio Muse and Ian Pooley.

Despite the ambient nature of the first product, Thorpe says, "We don't want to be pigeonholed. We want to do a bit of jungle there, a bit of hip-hop here—whatever we find."

Under the deal, Thorpe will develop albums of material in the U.K. for international distribution by Crammed. In the U.K., Language will go through Bristol-based independent distributor Vital. Crammed's other dance-based product, such as SSR, Selector, and the Freezezone compilations, will go through RTM/Disc.

Catherine Piault, Crammed's dance A&R manager, says, "It's good to be working with someone who's as respected as Tony, and we're glad to have another team of people finding good music. We're looking for him to find anything he wants, whether it's ambient, house, jungle, or hip-hop."

## BMG, EMI VETS MEET

(Continued from preceding page)

Lueftner said. "The market is very fragmented these days so the majors continue needing the smaller production units for a large part of their A&R work."

Jung, however, felt that today's majors were in danger of losing their grip on A&R. "The influence of the A&R aspect—finding the right song, producer, or publisher—on the creative process was so much bigger when we started," he said. "But now the artists deliver ready-made product to the majors; smaller companies can be much closer to the market and are able to make their decisions pretty quickly. Majors can end up being only for the distribution of product." MACHIEL BAKKER

## FOR THE RECORD

References to Count Basie in last week's story "Festival Reflects Jazz's Russian Revival" should have referred to the Count Basie Band.

# newsline...

**MIAMI-BASED** bass music label Pandisc has established a U.S.-based dance label to license European dance productions. Kriztal Records will be a full-service indie distributed by Pandisc, whose most successful productions have been in Florida's booming bass music scene. In charge of A&R is Pierre Zon Zon, and the first signing is Swiss-based Senegalese singer Bruce Baps. Pandisc struck international deals at MIDEM Asia in May, licensing tracks to Japan's Avex Trax for forthcoming "Bass Patrol" compilations. Australia's Larrikin Distribution has done a deal for all the label's output, as has Universal Records in the Philippines. Pandisc has also licensed MC Nass-D's album "It's My Cadillac (Got That Bass)" to Singapore's Valentine Music for Malaysia, Taiwan, Indonesia, Hong Kong, Korea, and Taiwan.

**ELEVEN ENTERTAINMENT** is the name of the new Hamburg-based publishing and production company founded by German music industry figures Frank Pagen and Martin Propp. Pagen was previously manager of strategic marketing for MCA in Hamburg and has also worked for MCA International in London. Propp is a promoter and manager who has handled such acts as Abstruzende Brieftauben and Throw That Beat In The Garbage Can. The two aim to offer new artists a full-service company, including recording, publishing, and management.

## POP MUSIC'S VALUE DEBATED AT POPKOMM

(Continued from preceding page)

music produces a higher return on investment for the U.K. than the steel industry. No such figures have yet been compiled in Germany. "We are a serious economic force," Gramatke said, "but we're not considered as such. Discussions on the merits of our industry are often too confrontational."

Gebhardt suggested that part of the problem may lie with the industry itself: "Maybe we should improve our PR efforts and inform the media better about our accomplishments."

The executives addressed the issue of whether the industry is responsive to the rapid changes in society. "Pop culture is no longer all-encompassing," Gramatke said. "Our culture has become very fragmented and in constant change. What we need are vertically in-

tegrated companies that respond creatively to the changes in society.

"It's no longer an issue of who is big or small but who has credibility," he added. "We have to develop multimedia projects and [ensure] that as content-providers we are properly remunerated."

The theme was developed by Canibol, who emphasized the value of music for the wider entertainment industry. "Music [will] be a key component in whatever shape or form the multimedia future will look like," he said. "But it is clear that the record company of today should be doing more than just selling music. The entertainment environment is the future. A lot of the [record] companies of today no longer have 'music' in their name but 'entertainment.'"

INTERNATIONAL EDITOR IN CHIEF  
Adam White

INTERNATIONAL DEPUTY EDITOR  
Thom Duffy

INTERNATIONAL MUSIC EDITOR  
Dominic Pride

EUROPEAN NEWS EDITOR  
Jeff Clark-Meads

Billboard London, 23 Ridgmount Street, London, WC1E 7AH, U.K.; Phone: 44 171 323 6686; Fax: 44 171 631 0428.

GERMAN BUREAU CHIEF

Wolfgang Spahr, PO Box 1150, Kettingstrasse 18, 23795 Bad Segeberg, Germany; Phone: 49 4551 81428, Fax: 49 4551 84446.

JAPAN BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Ozumi Nerima-ku, Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867 0216.

FAR EAST BUREAU CHIEF

Mike Levin, 4th Floor, No. 1 Prince's Terrace, Mid Levels, Hong Kong; Phone: 852 526 9550; Fax: 852 522 3595.

INTERNATIONAL CORRESPONDENTS

**AUSTRALIA**—Glenn A. Baker, PO Box 261, Baulkham Hills, New South Wales 2153; Phone: 61 2 654 1999; Fax: 61 2 654 1899. **Christie Eliezer**, Ace Media Intl, 160 The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61 3 999 6017; Fax: 61 3 999 7786.

**AUSTRIA**—Manfred Schreiber, Neuwaldegger Str. 38A, 1170 Vienna; Phone: 480 1775.

**BALKANS**—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

**BELGIUM**—Marc Maes, Kapelstraat 41, 2041 Antwerp; Phone: 32 3 568 8082.

**BULGARIA**—Chavder Chendov, Lulin Complex, b1210, vh A, 1343 Sofia; Phone: 35 92 240 786; Fax: 35 92 398 847.

**CANADA**—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

**FINLAND**—Antti Isokangas, Museokatu 46C 51, 00100 Helsinki; Phone: 358 0 498 908; Fax: 358 0 408 153.

**FRANCE**—Emmanuel Logrand, 27 Rue de Clignancourt, 75018 Paris; Phone: 331 425 43461; Fax: 331 4254 7343.

**GERMANY**—Ellie Weinert, Wilhelm-Dull Str. 9, 80638 Munich 19; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

**IRELAND**—Ken Stewart, 5 Sydney Gate, Sydney Parade Avenue, Dublin 4, Ireland; Fax & Phone: 3531 2837 7695.

**ITALY**—Mark Dezzani, Vicolo B. Leone 4, Sebogara 15012 (IM), San Remo; Phone/Fax: 39184 223 867.

**JAMAICA**—Elena Oumano, 51 Macdougall St. Suite 180, New York, N.Y. 10012; Fax: 212-533-3862.

**NETHERLANDS**—Willem Hoos, Bilderdijklaan 28 1215 BN Hilversum; Phone: 31 35 243 137.

**NEW ZEALAND**—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9-3795050, ext. 8385; Fax: 64 936 61568.

**PHILIPPINES**—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63-2-931-7164; Fax: 63-2-921-9587.

**POLAND**—Rick Richardson, ul. Marszalkowska 140/120 Warsaw, 00-061; Phone/Fax: 48 22 26 85 03.

**PORTUGAL**—Fernando Tenente, Rua Santa Helena, 122 RC/DTO, 4000 Oporto; Phone: 351 2 527 465.

**ROMANIA**—Octavian Ursulescu, Str Radu de la Ia, Afumati, Nr 57-B, Sector 2, Bucharest.

**RUSSIA**—Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg; Phone: 7 812 225 3588/231 7874; Fax: 7 812 545 0662. Erkin Touzmoammed, Apt. 317, Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8626.

**SINGAPORE**—Philip Cheah, Big O, P.O. Box 784 Marine Parade, Singapore 9144; Phone: 65 348 4007; Fax: 65 348 0362.

**SPAIN**—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

**SOUTH AFRICA**—Arthur Goldstuck, P.O. Box 752, Pinegowrie 2123; Phone/Fax 27-11-886-1426; e-mail (Internet) digitec.co.za.

**THAILAND**—Gary van Zuylen, 32 Pratham Court 85/3-8 Soi Rajaprarop, Rajaprarop Road, Makkasan, 10400 Bangkok; Phone: 662 248 1490; Fax: 662 248 1490.

**TURKEY**—Adrian Higgs, Asim Us Sok 16/1, Kiziltoprak-Kadikoy, 81300 Istanbul; Phone/Fax: 90 216 345 0118.

# HITS OF THE WORLD

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## JAPAN (Dempa Publications Inc.) 8/28/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SEESAW GAME MR. CHILDREN TOY'S FACTORY
2	2	LOVE LOVE LOVE DREAMS COME TRUE EPIC
3	4	GOING GOING HOME H JUNGLE WITH T AVEX TRAX
4	5	TOTSUZEN FIELD OF VIEW ZAIN
5	3	ANATA DAKAWO SOUTHERN ALL STARS VICTOR
6	6	KOINO WANA SHIKAKEMASYO FUNK THE PEANUTS EPIC
7	7	LADY GENERATION RYOKO SHINOHARA EPIC
8	8	LOVE ME, I LOVE YOU B'Z BMG ROOMS
9	10	FEEL LIKE DANCE GLOBE AVEX TRAX
10	9	NAMIDA GA KIRARI SPITZ POLYDOR
<b>ALBUMS</b>		
1	1	MAKI OHGURO LA, LA, LA. B GRAM
2	4	MISATO WATANABE SHE LOVES YOU EPIC
3	3	KYOUSUKE HIMURO SINGLES 1988-1994 TOSHIBA/EMI
4	2	MIKI IMAI LOVE OF MY LIFE FOR LIFE
5	7	DIANA KING TOUGHER THAN LOVE SONY
6	NEW	LADY GENERATION RYOKO SHINOHARA EPIC
7	5	SING LIKE TALKING DISCOVERY FUN HOUSE
8	6	VARIOUS AVEX DANCE MATRIX '95 AVEX TRAX
9	NEW	ELVIS PRESLEY MEGA ELVIS BMG VICTOR
10	8	DREAMS COME TRUE DELICIOUS EPIC

## NETHERLANDS (Stichting Mega Top 50) 8/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HET IS ACN NACH GUUS MEEUWIS & VAGANT ARCADE
2	2	PASSIE CLOUSEAU EMI
3	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
4	3	SHY GUY DIANA KING SONY
5	6	MISSING EVERYTHING BUT THE GIRL WARNER
6	4	SCATMAN'S WORLD SCATMAN JOHN BMG
7	NEW	KISS FROM A ROSE SEAL WARNER
8	NEW	MAG IK NAAR JE IRLKEN MARCEL DE GROOT CNR MUSIC
9	7	JULIE JULY BERT HEERINK CNR MUSIC
10	NEW	JE HOEFT NIET NAAR HUIS VAN MARCO BORSATO POLYDOR
<b>ALBUMS</b>		
1	1	CLOUSEAU OKER EMI
2	3	BERT HEERINK STORM NA DA STILLE CNR
3	4	CELINE DION THE COLOUR OF MY LOVE SONY
4	2	RENE PROGER LIVE IN CONCERT DINO
5	6	GREEN DAY DOOKIE WARNER
6	7	ANDRE RIEU STRAUSS & CO. MERCURY
7	9	VAN DIK HOUT VAN DIK HOUT SONY
8	5	BON JOVI THESE DAYS MERCURY
9	8	JULIO IGLESIAS LA CARRETERA SONY
10	10	OME HENK IS NIET MEER TE HOUWEL CNR

## CANADA (The Record) 8/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL MAR QUALITY
2	2	TOTAL ECLIPSE OF THE... NICKI FRENCH CRITIQUE
3	3	YOU'RE ALL I NEED... METHOD MAN DEF JAM/SONY
4	4	LICK IT ROULA S05
5	5	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
6	6	SCREAM M. JACKSON & J. JACKSON EPIC/SONY
7	7	SHY GUY DIANA KING COLUMBIA/SONY
8	9	ONE MORE CHANCE THE NOTORIOUS B.I.G. ARISTA/BMG
9	11	YOUR LOVING ARMS BILLIE RAY MARTIN WARNER BROS./WEA
10	8	THIS IS HOW WE DO IT MONTELL JORDAN PMP
11	12	HOLD ME, THRILL ME... U2 ATLANTIC/WEA
12	10	HAVE YOU EVER REALLY... B. ADAMS A&M/PGD
13	13	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
14	14	SQUARE DANCE... BKS & ASHLEY MacISAAC A&M
15	15	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
16	16	PIPE DREAMZ YAKOO BOZ QUALITY
17	17	SOMEDAY I'LL BE... BON JOVI MERCURY/PGD
18	18	DON'T TAKE IT PERSONAL MONICA ARISTA/BMG
19	19	COLORS OF THE... V. WILLIAMS HOLLYWOOD/WEA
20	20	HUMAN NATURE MADONNA MAVERICK/WEA
<b>ALBUMS</b>		
1	1	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
2	2	LIVE THROWING COPPER MCA/UNI
3	NEW	VARIOUS DANGEROUS MINDS ATLANTIC/WEA
4	7	TLC CRAZYSEXYCOOL LAFACE/BMG
5	6	VARIOUS BATMAN FOREVER ATLANTIC/WEA
6	5	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
7	3	BON JOVI THESE DAYS MERCURY/PGD
8	16	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA
9	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC/SONY
10	8	SOUL ASYLUM LET YOUR DIM... COLUMBIA/SONY
11	9	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
12	20	VARIOUS TOWER OF SONG/A TRIBUTE TO LEONARD COHEN A&M
13	14	BJORK POST ELEKTRA/WEA
14	19	ANNIE LENNOX MEDUSA RCA/BMG
15	10	FOO FIGHTERS FOO FIGHTERS CAPITOL/CEMA
16	11	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
17	NEW	VARIOUS CLUB EURO ARIOLA
18	15	COLIN JAMES BAD HABITS WEA
19	21	SEAL SEAL II ZTT
20	15	OUR LADY PEACE NAVEED EPIC/SONY

## GERMANY (compiled by Media Control) 8/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA
2	2	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA
3	5	BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX
4	3	WISH YOU WERE HERE REDNEX ZYX
5	13	ENDLESS SUMMER SCOOTER EDEL
6	6	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
7	4	SHUT UP SIN WITH SEBASTIAN ARIOLA
8	7	KLEINE MAUS DAS MODUL MOTOR MUSIC
9	8	SHY GUY DIANA KING SONY
10	11	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
11	NEW	I WANNA BE A HIPPIY TECHNOHEAD INTERACTIVE
12	9	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
13	10	NEVER FORGET TAKE THAT RCA
14	14	ARE YOU READY TO FLY DUNE URBAN MOTOR
15	12	ICH LIEB' DICH PUR INTERACTIVE
16	15	FALLIN' IN LOVE LA BOUCHE ARIOLA
17	16	I BELIEVE CELVIN ROTANE EDEL
18	NEW	WATERFALLS TLC ARIOLA
19	20	MISHALE ANDRU DONALDS EMI
20	18	ALICE (WHO THE X IS ALICE?) SMOKIE EMI
<b>ALBUMS</b>		
1	1	DIE SCHLUMPFE TEKKNO IST COOL—VOL. 1 EMI
2	2	BON JOVI THESE DAYS MERCURY
3	4	LA BOUCHE SWEET DREAMS ARIOLA
4	8	ROLLING STONES VOODOO LOUNGE VIRGIN
5	3	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT ARIOLA
6	5	GREEN DAY DOOKIE REPRISE
7	9	KELLY FAMILY OVER THE HUMP KEL-LIFE
8	10	NEIL YOUNG MIRROR BALL WARNER
9	6	SCATMAN JOHN SCATMAN'S WORLD RCA
10	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
11	6	OFFSPRING SMASH EPITAPH
12	14	CAUGHT IN THE ACT CAUGHT IN THE ACT OF LOVE ZYX
13	NEW	EDWYN COLLINS GORGEOUS GEORGE VIRGIN
14	13	TAKE THAT NOBODY ELSE RCA
15	12	PINK FLOYD PULSE EMI
16	15	SELIG HIER SME
17	16	SOUNDTRACK BATMAN FOREVER EASTWEST
18	NEW	KRUPPS ODYSSEY OF THE MIND RTR
19	18	BJORK POST POLYGRAM
20	NEW	TLC CRAZYSEXYCOOL ARIOLA

## FRANCE (SNEP/IFOP/Tite-Live) 8/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	YEHA NOHA INDIENS SACRED SPIRIT VIRGIN
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
3	NEW	SCATMAN'S WORLD SCATMAN JOHN BMG
4	4	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL
5	3	SCATMAN SCATMAN JOHN BMG
6	5	HAVE YOU EVER REALLY... B. ADAMS POLYDOR
7	7	SHY GUY DIANA KING COLUMBIA
8	6	THE BOMB! BUCKETHEADS EMI
9	8	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	10	NO NO NO (NO LIMIT) LES SCHTROUMPFS FTD
11	9	ODE TO MY FAMILY CRANBERRIES ISLAND
12	14	HOLD ME, THRILL ME... U2 ISLAND/ATLANTIC
13	12	BE MY LOVER LA BOUCHE SCORPIO
14	13	HAKUNA MATATA JIMMY CLIFF & LEBO M WALT DISNEY
15	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
16	11	PUSH THE FEELING ON NIGHTCRAWLERS BARCLAY
17	NEW	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
18	19	'74-'75 CONNELLS EMI
19	15	MELLOWMAN LA VOIE DU MELLOW EASTWEST
20	18	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
<b>ALBUMS</b>		
1	2	CELINE DION D'EUX COLUMBIA
2	1	INDIENS SACRED SPIRIT CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
3	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	SOUNDTRACK GREASE POLYDOR
6	6	BON JOVI THESE DAYS MERCURY
7	7	JOHNNY HALLYDAY LA LORADA MERCURY
8	12	FRANCIS CABREL SAMEDI SOIR SUR... COLUMBIA
9	11	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
10	10	NOA ACHINOAM NINI GEFEN
11	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
12	8	LES SCHTROUMPFS LA SCHTROUMPF PARTY FTD
13	15	JULIO IGLESIAS LA CARRETERA COLUMBIA
14	17	SOUNDTRACK BAD BOYS SQUATT
15	13	ALLIANCE ETHNIK SIMPLE ET FUNKY DELABEL
16	14	PINK FLOYD PULSE EMI
17	16	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR
18	19	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT SONY
19	NEW	LES CHARTS ACTE 1 POLYDOR
20	18	OFFSPRING SMASH PIAS/EPITAPH

# HITS OF THE U.K.™

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## AUSTRALIA (Australian Record Industry Assn.) 8/27/95

THIS WEEK	LAST WEEK	SINGLES
1	3	KISS FROM A ROSE SEAL WARNER
2	2	EXCALIBUR F.C.B. COLOSSAL
3	1	INSENSITIVE JANN ARDEN A&M
4	9	UNDER THE WATER MERRIL BAINBRIDGE GOTH/BMG
5	7	ALICE (WHO THE X IS ALICE?) STEPPERS FESTIVAL
6	5	LET HER CRY HOOTIE & THE BLOWFISH WARNER
7	8	SOMEBODY'S CRYING CHRIS ISAAK WARNER
8	6	HAVE YOU EVER REALLY... B. ADAMS A&M
9	10	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
10	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
11	11	LOVE & DEVOTION REAL McCOY BMG
12	16	NEVER FORGET TAKE THAT BMG
13	12	U SURE DO STRIKE LIBERTY/FESTIVAL
14	18	TRY ME OUT CORONA COLUMBIA
15	17	FOREVER YOUNG INTERACTIVE SHOCK
16	NEW	YOU OUGHTA KNOW ALANIS MORISSETTE WARNER
17	13	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS LIBERTY/FESTIVAL
18	20	RIGHT TYPE OF MOOD HERBIE BMG
19	14	LIGHTNING CRASHES LIVE MCA
20	NEW	I BELIEVE BLESSID UNION OF SOULS EMI
<b>ALBUMS</b>		
1	1	LIVE THROWING COPPER MCA
2	2	CELINE DION THE COLOUR OF MY LOVE EPIC
3	3	CHRIS ISAAK FOREVER BLUE WARNER
4	4	TINA ARENA DON'T ASK COLUMBIA
5	6	MERRIL BAINBRIDGE THE GARDEN GOTH/BMG
6	8	REAL McCOY ANOTHER NIGHT BMG
7	7	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
8	NEW	PET SHOP BOYS ALTERNATIVE EMI
9	5	SCREAMING JETS THE SCREAMING JETS ROOART/WARNER
10	9	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LIBERTY/FESTIVAL
11	NEW	COLD CHISEL CHISELYOU'RE THIRTEEN WARNER
12	10	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
13	13	BON JOVI THESE DAYS MERCURY
14	16	DOORS THE BEST OF THE DOORS WARNER
15	15	BJORK POST POLYDOR
16	20	GREEN DAY DOOKIE WARNER
17	12	JOSHUA KADISON PAINTED DESERT SERENADE EMI
18	14	SOUNDTRACK PULP FICTION MCA
19	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/POI
20	19	JEFF BUCKLEY GRACE (TOUR PACK) COLUMBIA

## GERMANY (compiled by Media Control) 8/22/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
2	NEW	ROLL WITH IT OASIS CREATION
3	2	I LUV U BABY ORIGINAL OREX/RECORDINGS
4	1	NEVER FORGET TAKE THAT RCA
5	4	WATERFALLS TLC LAFACE/ARISTA
6	NEW	EVERYBODY CLOCK MEDIA/MCA
7	6	SON OF A GUN JX FREEDOM/LONDON
8	NEW	HUMAN NATURE MADONNA MAVERICK/SIRE
9	5	KISS FROM A ROSE/I'M ALIVE SEAL ZTT/WEA
10	7	TRY ME OUT CORONA ETERNAL/WEA
11	8	SHY GUY DIANA KING WORK/COLUMBIA
12	NEW	JUST WHEN YOU THINKIN' THINGS OVER CHARLATANS BEGGARS BANQUET
13	13	ON THE BIBLE DEUCE LONDON
14	NEW	MOVE YOUR BODY X PANSIONS 95 ARISTA
15	NEW	HAPPY JUST TO BE WITH YOU MICHELLE GAYE 1ST AVENUE/RCA
16	9	I'M ONLY SLEEPING/OFF ON HOLIDAY SUGGS WEA
17	3	SO GOOD BOYZONE POLYDOR
18	10	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
19	14	ALRIGHT/TIME SUPERGRASS PARLOPHONE
20	16	'74-'75 CONNELLS TVT/LONDON
21	22	YOU OUGHTA KNOW ALANIS MORISSETTE MAVERICK/REPRISE
22	NEW	ISOBEL BJORK ONE LITTLE INDIAN
23	NEW	DON'T YOU WANT ME FELIX DECONSTRUCTION
24	11	LET YOUR YEAH BE YEAH ALI CAMPBELL KUFF/VIRGIN
25	NEW	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
26	17	HOLD ON HAPPY CLAPPERS SHINDIG/PWL
27	NEW	DESTINATION ESCHATON SHAMEN ONE LITTLE INDIAN
28	15	HOPE ST. LEVELLERS CHINA
29	12	PUSH MOIST CHRYSALIS
30	20	GIRL FROM MARS ASH INFECTIOUS
31	21	SUMMERTIME HEALING EUSEBE MAMA'S YARD/EMI
32	NEW	HEAVEN HELP MY HEART TINA ARENA COLUMBIA
33	25	ALICE (WHO THE X IS ALICE?) SMOKIE NOW
34	NEW	A GIRL LIKE YOU EDWYN COLLINS SETANTA
35	23	ZOMBIE A.D.A.M. FEATURING AMY ETERNAL/WEA
36	31	FREEDOM SHIVA FRR/LONDON
37	18	IN THE SUMMERTIME SHAGGY FEATURING RAYVON VIRGIN
38	19	COME ON HOME CYNDI LAUPER EPIC
39	NEW	THE KEY MATT GOSS ATLAS/POLYDOR
40	NEW	

## GERMANY (compiled by Media Control) 8/22/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	BLACK GRAPE IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH RADIOACTIVE
2	3	SUPERGRASS I SHOULD COCO PARLOPHONE
3	4	PAUL WELLER STANLEY ROAD GOI DISCS
4	5	SEAL SEAL ZTT/WEA
5	15	OASIS DEFINITELY MAYBE CREATION
6	6	TAKE THAT NOBODY ELSE RCA
7	19	BLUR PARKLIFE FOOD/PARLOPHONE
8	9	CRANBERRIES NO NEED TO ARGUE ISLAND
9	21	TLC CRAZYSEXYCOOL LAFACE/ARISTA
10	10	BLOWING FREE SAX MOODS DINO
11	12	ALISON MOYET SINGLES COLUMBIA
12	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
13	8	BON JOVI THESE DAYS MERCURY
14	2	PET SHOP BOYS ALTERNATIVE PARLOPHONE
15	17	CELINE DION THE COLOUR OF MY LOVE EPIC
16	18	LIGHTNING SEEDS JOLLIFICATION EPIC
17	14	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
18	22	BJORK POST ONE LITTLE INDIAN
19	13	R.E.M. MONSTER WARNER BROS.
20	20	M PEOPLE BIZARRE FRUIT DECONSTRUCTION
21	16	JULIO IGLESIAS LA CARRETERA COLUMBIA
22	NEW	DEL AMITRI TWISTED A&M
23	29	PORTSHEAD DUMMY GO BEAT
24	28	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS—THE BEST OF GOI DISCS
25	26	VAN MORRISON DAYS LIKE THIS EXILE/POLYDOR
26	NEW	TAKE THAT NOBODY ELSE (U.S. VERSION) ARISTA
27	25	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
28	38	RADIOHEAD THE BENDS PARLOPHONE
29	30	KIRSTY MacCOLL GALORE—THE BEST OF KIRSTY MacCOLL VIRGIN
30	39	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
31	27	PINK FLOYD PULSE EMI
32	36	OFFSPRING SMASH EPITAPH
33	34	GREEN DAY DOOKIE REPRISE
34	7	GOLDIE TIMELESS FRR/LONDON
35	35	BON JOVI CROSS ROAD MERCURY
36	NEW	TAKE THAT EVERYTHING CHANGES RCA
37	31	ANNIE LENNOX MEDUSA RCA
38	23	SOUL II SOUL VOLUME V—BELIEVE VIRGIN
39	33	TRICKY MAXINQUAVE 4TH & B'WAY
40	NEW	PULP HIS'N'HERS ISLAND

## ITALY (Musica e Dischi) 8/21/95 (FIMI) 8/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THE COLOUR INSIDE TI.PI.CAL NEW MUSIC/LUP
2	3	TRY ME OUT CORONA DWA
3	5	HIDEAWAY DE'LACY FULL TIME
4	6	ANGEL JAM & SPOON DANCE POOL
5	2	SCATMAN'S WORLD SCATMAN JOHN FLYING
6	4	1-2-3 (TRAIN WITH ME) PLAYAHITTY WICKED & WILD
7	7	WRAP ME UP ALEX PARTY UMM
8	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
9	9	HOLD ON TO LOVE BLISS TEAM BLISS.CO./INPROGRESS
10	10	TELL ME THE WAY CAPPELLA MEDIA
<b>ALBUMS</b>		
1	1	883 LA DONNA, IL SOGNO E IL GRANDE INCUBO RTI MUSIC
2	4	GIANLUCA GRIGNANI DESTINAZIONE PARADISO MERCURY
3	2	ZUCCHERO SPIRITODIVINO POLYDOR
4	3	PINO DANIELE NON CALPESTARE I FIORI NEL DESERTO CGD/EASTWEST
5	5	FEDERICO SALVATORE ...AZZ RTI
6	6	RAF MANIFESTO CGD/EASTWEST
7	9	GRANDE IRENE IN VACANZA DA UNA VITA CGD
8	8	SPAGNA SIAMO IN DUE EPIC
9	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
10	10	PINK FLOYD PULSE EMI

## SPAIN (TVE/AFVVE) 8/22/9

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 8/26/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
2	1	SHY GUY DIANA KING WORK/COLUMBIA
3	5	NEVER FORGET TAKE THAT RCA
4	4	BOOM BOOM BOOM OUTHHERE BROTHERS STIP/ETERNAL/WEA
5	6	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
7	7	WISH YOU WERE HERE REDNEX JIVE
8	10	BE MY LOVER LA BOUCHE MCI
9	NEW	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	4	OFFSPRING SMASH EPITAPH
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	5	GREEN DAY DOOKIE REPRISE
6	7	DIE SCHLUMPFE TEKKNO IST COOL VOL. 1 EMI
7	6	PINK FLOYD PULSE EMI
8	8	SCATMAN JOHN SCATMAN'S WORLD RCA
9	NEW	LA BOUCHE SWEET DREAMS MCI
10	NEW	CELINE DION D'EUX EPIC/COLUMBIA

### BELGIUM (Promuvi) 8/22/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
3	3	CONQUEST OF PARADISE VANGELIS EASTWEST
4	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	7	SHY GUY DIANA KING SONY
6	9	LAAT HET GRAS MAAR GROEIJEN SAM GOORIS JRF
7	NEW	I WANNA BE A HIPPIY TECHNOHEAD EDEL
8	5	BE MY LOVER LA BOUCHE HANSA
9	8	NEVER FORGET TAKE THAT RCA
10	10	NOCTURNE SECRET GARDEN MERCURY
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	2	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
3	3	GERT & SAMSON SAMSON VOL. 5 PHILIPS
4	10	DIE SMURFEN SMURFENPARTY EMI
5	4	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
6	6	OFFSPRING SMASH EPITAPH
7	8	LES INDIENS SACRED SPIRIT VIRGIN
8	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	7	BON JOVI THESE DAYS MERCURY
10	NEW	CLOUSEAU OKER EMI

### SWEDEN (GLF) 8/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	DET VACKRASTE CECILIA VANNERSTEN CNR
2	2	SHY GUY DIANA KING COLUMBIA
3	9	SE PA MEJ JAN JOHANSEN LIONHEART
4	3	VILL DU BU MIN FRU DRANGARNA VIRGIN
5	5	COMMON PEOPLE PULP ISLAND
6	4	'74-'75 CONNELLS INTERCORD
7	NEW	KEEP THEIR HEADS RINGIN' DR. DRE PRIORITY
8	7	THE FIRST CUT IS THE DEEPEST PAPA DEE TELEGRAM
9	NEW	DINA FARGER VAR BLA TOMMY NILSSON RCA
10	NEW	SCATMAN'S WORLD SCATMAN JOHN SCANDINAVIAN/PITCH
<b>ALBUMS</b>		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	2	SOUNDTRACK PULP FICTION MCA
3	3	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
4	4	BJORK POST MOTHER
5	6	DRANGARNA TAFTON LOGDANS JAM LAB
6	NEW	LISA NILSSON TILL MORELIA DIESEL
7	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
8	9	ERIC GADD FLOATING METRONOME
9	8	NEIL YOUNG MIRROR BALL WARNER
10	7	BON JOVI THESE DAYS MERCURY

### PORTUGAL (Portugal/AFP) 8/22/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	2	VARIOUS NUMERO 1 SONY
3	3	VARIOUS DANCE POWER 95 VIDISCO
4	4	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
5	NEW	VARIOUS RADIATIVIDAD BMG/ARIOLA
6	6	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
7	5	VARIOUS PORTUGAL RADICAL EMI
8	8	EMANUEL PRIBA PRIBA VIDISCO
9	10	RAUL SOLNADO BEST SELLERS DOS DISCO PARLOPHONE
10	NEW	BON JOVI THESE DAYS MERCURY

### NEW ZEALAND (RIANZ) 8/23/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WATERFALLS TLC BMG
2	2	HOW DEEP IS YOUR LOVE PORTRAIT EMI
3	6	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER
4	5	IN THE SUMMERTIME SHAGGY VIRGIN
5	3	SHY GUY DIANA KING SONY
6	4	IF YOU ONLY LET ME IN MN8 SONY
7	10	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
8	7	DON'T TAKE IT PERSONAL MONICA BMG
9	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
10	NEW	HOLD ON JAMIE WALTERS WARNER
<b>ALBUMS</b>		
1	2	LIVE THROWING COPPER BMG
2	1	REAL McCOY ANOTHER NIGHT BMG
3	3	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
6	8	TLC CRAZYSEXYCOOL BMG
7	6	ALISON MOYET SINGLES SONY
8	10	SOUNDTRACK POCAHONTAS BMG
9	NEW	PORTRAIT ALL THAT MATTERS EMI
10	4	FOO FIGHTERS FOO FIGHTERS EMI

### SWITZERLAND (Media Control Switzerland) 8/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ZYX
2	2	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	3	SCATMAN'S WORLD SCATMAN JOHN BMG
5	5	SHY GUY DIANA KING SONY
6	NEW	NEVER FORGET TAKE THAT BMG
7	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
8	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
9	7	THE BOMB! BUCKETHEADS EMI
10	NEW	BE MY LOVER LA BOUCHE BMG
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX EPIC
2	5	LA BOUCHE SWEET DREAMS BMG
3	2	BON JOVI THESE DAYS MERCURY
4	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	4	SCATMAN JOHN SCATMAN'S WORLD BMG
6	7	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
7	NEW	DIE SCHLUMPFE TEKKNO IST COOL—VOL. 1 EMI
8	8	GURU JAZZMAZZ VOL. 2 EMI
9	6	PINK FLOYD PULSE EMI
10	9	DIE DOOFEN LIEDER DIE DIE WELT NICHT BMG

### FINLAND (Seura/IFPI Finland) 8/20/95

THIS WEEK	LAST WEEK	SINGLES
1	3	SHY GUY DIANA KING SONY
2	2	THIS TIME I'M FREE DR. ALBAN DR./BMG
3	8	TUHAT YOTA SAMULI EDELMANN & SANI RCA
4	5	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ATLANTIC
5	NEW	NEVER FORGET TAKE THAT HCA/BMG
6	3	AAMUYO 101 K-TEL
7	9	ONE OF US PANDORA STOCKHOUSE/EMI
8	6	BOOM BOOM BOOM OUTHHERE BROTHERS STIP/ETERNAL/WEA
9	NEW	COME AND GET YOUR LOVE REAL McCOY HANSA/BMG
10	4	SEX ON THE PHONE E-ROTIC INTERCORD/EMI
<b>ALBUMS</b>		
1	1	JOHN SCATMAN SCATMAN'S WORLD ICEBERG/TEL
2	3	E-ROTIC SEX AFFAIRS INTERCORD/EMI
3	2	BON JOVI THESE DAYS MERCURY
4	4	OFFSPRING SMASH EPITAPH/SPINEFARM
5	5	LEEVI & THE LEAVINGS RAKKAUDEN PLANEETA PYRAMIO
6	9	LA BOUCHE SWEET DREAMS MCI/BMG
7	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	6	GREEN DAY DOOKIE REPRISE/WEA
9	NEW	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
10	NEW	KATRI HELENA VIE MINUT FAZER RECORDS/WARNER MUSIC

### CHILE (APF Chile) 7/95

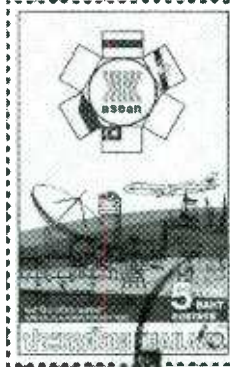
THIS WEEK	LAST WEEK	ALBUMS
1	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	NEW	PINK FLOYD PULSE SONY
3	NEW	LA LEY INVISIBLE WARNER
4	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
5	NEW	BON JOVI THESE DAYS POLYGRAM
6	2	RICARDO ARJONA HISTORIAS SONY
7	NEW	MARTA SANCHEZ MI MUNDO POLYGRAM
8	NEW	LA SOCIEDAD DULCE Y FATAL EMI
9	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 1 POLYGRAM
10	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS VOL. 2 POLYGRAM

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**THAILAND:** Nakarin Kingsak likes his day job as Sony Music Thailand's production manager. The problem is that the 28-year-old's debut album, "Kaipung" (Sony), is selling so well that he is spending more time on stage than at a desk. The record borrows heavily from Nakarin's stint in the U.K. and his fascination with Suede and Manic Street Preachers. But the singer's infectious take on modern U.K. pop has so impressed consumers that "Kaipung" has sold at a 100,000-unit-per-month rate since its May release. Like many Thai singer/songwriters, Nakarin's tracks are intensely personal interpretations of society. The first single, "San Sa Di," reflects life in Bangkok's environment of unchecked economic development, while the second cut, "City Hall," deals with the effect of divorce on children. "These are things that connect with the audience," he says. "That's the feeling I want to catch in my music." Sony's local managing director, Peter Gan, calls Nakarin "the best lyricist I've ever seen." Although Thailand remains a staunchly idol-pop market, Nakarin's crossover abilities are in daily demand by local media, which have named him one of the country's brightest stars.



MIKE LEVIN

**U.K.:** In the middle of one of this country's hottest summers ever, you don't expect "O come all ye faithful, joyful and triumphant..." to be the opening lyrics on the top-selling album. Yet when you're ex-Happy Mondays front man Shaun Ryder, anything can happen. The outspoken Mancunian is back with Black Grape, one of the tightest funk-rock bands around. The band's album, "It's Great When You're Straight... Yeah" on Radioactive Records/MCA, went straight to No. 1 on the Music Monitor album charts for Aug. 7-13 (and is currently No. 2 behind the Now! 31 compilation). In Black Grape, Ryder is joined by former Ruthless Rap Assassin Paul "Kermit" Leveridge and former Mondays member Bez, provider of "vibes." The opening track, "Reverend Black Grape," and "In The Name of the Father" are no-nonsense belters, with Ryder belting his lyrics over a furious dance-rock beat. Other songs such as "Great Day In the North" provide a cooler vibe. In interviews, Ryder contends that he and Kermit have kicked the various drug habits for which the Mondays became notorious in the "Madchester" scene of the late '80s and early '90s (hence the album's title). After the Happy Mondays split and the media spotlight turned elsewhere, the "baggy" scene (so called because of the flared and loose-fit trousers it popularized) and its bands were written off as having been a flash in the pan. This record shows that while the press may be in love with the current darlings of Britpop, this music—and its legion of fans—never went away.

DOMINIC PRIDE

**FRANCE:** For the past two decades, French Breton band Tri Yann has enjoyed strong popularity, filling concert venues and selling consistently despite a lack of media exposure. But the current Celtic wave has brought this seven-member band, fronted by Jean-Louis Rossic, increasing visibility. Last year, the compilation "Inventaire," covering the band's 20-year career, went gold in France. Tri Yann's style embraces traditional Celtic music as well as modern rhythms and is recognizable for its use of polyphonic vocals. The group's new album, "Portraits," released this spring, has made it into the French charts, and Tri Yann's concerts are attended by a larger crowd than before. "Portraits," their 12th album (on the Declic label, distributed in France by Virgin), benefits from a special spirit created by the recording location, namely the Abbey of Fontevraud, built in the 12th century and today home of many classical concerts and recordings. The place is renowned for its natural acoustic richness and its inspirational ambience. "Portraits" is a concept album based on a series of 10 songs focusing on past or present real or imaginary characters, such as Irishman Brian Boru; Arthur Plantagenest, grandson of the medieval Queen Alienor d'Aquitaine, who was murdered by his uncle at age 15; Madeleine Bernard, sister of painter Gauguin; and Guillaume Seznec, who served 24 years in a prison in Guyana for a crime he did not commit. This last piece forms the main part of the album and consists of a six-track suite.

EMMANUEL LEGRAND

**IRELAND:** Irish blues-rock guitarist Samuel Eddy and his band, who completed 15 European dates with Nils Lofgren in February, begin a nine-date U.K. tour Sept. 20, after which they move on to the Netherlands, Belgium, Austria, and Switzerland in October. Eddy's second album, "Strangers On The Run," on Germany's SPV label, includes such guests as Keith Donald, Jan Akkerman, and the late Rory Gallagher. Eddy plays from Nov. 2-11 in Estonia, the Czech Republic, Poland, Russia, and Germany with the original Blues Brothers band. Later that month, he visits Denmark, Norway, and Sweden and returns to Ireland in December for four dates at Dublin's newest club, the Mean Fiddler.

KEN STEWART

**MALAYSIA:** Following a slow year—with only an EP and a handful of compositions for other artists—Kru has bounced back into the Malaysian hit parade with its third full-length release. "Awat Da'" (EMI Malaysia) was conceived as a movie soundtrack and finally made it out of the studio when the group's three brothers got the call to star in a movie of the same name. Primarily known as a Bahasa rap band, Kru dug deep into its musical repertoire to create a wide variety of tracks—such as mixing big-beat R&B and pop in "I'll Be Waiting" and moving into uptempo dance grooves on radio-ready "Awat," "Negatif," and "Vendetta" (one of three English songs). But mainly the record is a showcase for the brothers' writing, arranging, and producing skills. Recorded at Kru's home on a twin ADAT system, the album has seen sales hit 80,000 units in two months.



ALEXANDRA NUVICH

## The Sounds Of Sarajevo Survive On Compilation

This week's column was written by Dominic Pride. Thom Duffy will return with the Sept. 16 issue.

AS THE HORROR of Bosnia continues to unfold, it's difficult to imagine that music might have any meaning amidst the death and suffering. Yet during the darkest days of the siege of Sarajevo, rock music has flourished, if only to prove to the Serbian armies that life continued despite their stranglehold.

"Rock Under The Siege," a 14-track CD of Sarajevo bands, marks the existence of that thriving rock scene. As Bosnian journalist **Mrvoje Batinic** writes from the city: "In Sarajevo, more than 30 new rock bands emerged during the war. Some people think that is the most significant cultural outcome since the war began... For many of them, a guitar in the hand had the same weight as the gun that waited for them in the trenches after the rehearsal."

The CD is taken from a Jan. 14 concert organized by Radio Zid, whose nightly broadcast "No Sleep Till" has broadcast many local bands live from various venues. As in any community, the range of styles varies, from mournful ballads by **Hindustan Motors** to synth-pop from **A.P. Sound**, while **Bedbug**, **Grafit**, and **Protest** run the gamut from rock to thrash.

With the assistance of the Dutch Popmusic Foundation SPN, a limited run of 1,000 CDs has been pressed. For the moment, the radio station is content to circulate them in Bosnia, Croatia, and neighboring Slovenia. The aim is to raise money for a "Rock Under The Siege" fund to help bands gain equipment, videos, and recording budgets; to organize more concerts; and to promote the music in Europe. It is hoped that the CD will find international distribution.

Radio Zid is also one of the organizers of "The Month Of Bosnia in the Czech Republic, Sept. 15-Oct. 15," when four Sarajevo bands will take part in a festival of Bosnian music and culture.

Holland's SPN became involved through Dutch radio journalist **Yolande Keesom**, whose organization Ikon supports Radio Zid under the "Press Now!" scheme of mutual exchange. She says: "In the winter of '94 I saw that all these bands that existed [in Sarajevo], and they were made up of people who were going off to the front line and didn't want to be there. They have stories to tell."

After a brief respite, Sarajevo is again being shelled by Serbs. The Croats and Serbs on either side of Bosnia look set to carve up the state between them, eradicating the existence of a country, its culture, and its identity.

In the face of this pincer movement, Bosnia's struggle to remain an independent state becomes even more important. That independence is about

more than ownership of land; it concerns the culture that defines a country and its people.

Bosnia's musicians need to be acknowledged by the world and recognized for their courage. That recognition could make all the difference to the spirit of those fighting—with bullets and with songs—against the strangulation of a country.

BRITISH MUSIC FANS are beginning to get a taste of what they've been missing from around the world. In the wake of news that French Canadian **Celine Dion** will release a French-language song, "Pour Que Tu M'Aimes Encore," in the U.K., EMI has released the U.S. platinum-selling album by **Selena**.

The Latin music star was murdered in May, allegedly by a former employee. Shortly before that, she had signed a contract with SBK in the U.S. and had started recording her first English album. "Dreaming Of You" was the fastest-selling album in the U.S.,

EMI claims.

Fresh after its move to new premises in London's Brook Green, EMI is gearing up to promote Selena's new album, servicing the English track "I Could Fall In Love" to radio.

GOTA & THE LOW DOG'S name has the touch of an obscure sci-fi movie, and the music that **Gota Yashiki** and his pals cook up is almost from another world.

Born in the Japanese city of Kyoto, Yashiki grew up learning to play traditional Japanese drums. After several years with bands such as **Rude Flower**, **Mute Beat**, and **Melon**, he moved to London in 1986. His bio since that year reads like an anthology of the decade's best British singles, with him having a hand in producing **Soul II Soul's** "Back To Life" and **Sinead O'Connor's** "Nothing Compares 2 U," while he has played drums on tour with **Simply Red** as well as produced such diverse acts as **Seal** and **Bjork**, French Celtic project **Stone Age**, Israel's **Noah**, and Japan's **Nokko**. He has also found time for collaborations with **Bomb The Bass's Tim Simenon**.

Gota and the Low Dog's new album "Live Wired Electro" (released in the U.K. on RPL Records) is one of the year's funkier records, with **George Clinton**-esque grooves fused with the squelchiest '70s synths and some furious bass work. The band, fronted by **Warren Dowd** (who beat 200 other applicants at an audition) plays a date Aug. 30 at the Hanover Grand in London.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.*

### HOME & ABROAD



## Handsome Boy President Juggling Hit Acts Rogers' Canadian Label Pushing Rusty, Dummies

BY LARRY LeBLANC

TORONTO—While Crash Test Dummies work on a follow-up to their Arista album "God Shuffled His Feet," manager and Handsome Boy Records president Jeff Rogers is on the road in the U.S. piloting the breakthrough there of "fluke," the album debut of modern rock act Rusty. Rogers handles both groups through his 10-year-old, Toronto-based management company, Swell Music.

Rusty's album has been released worldwide on Handsome Boy/Tag/Atlantic, with the exception of Canada, where it has been released by Handsome Boy and distributed by BMG Music Canada. The track "Wake Me" is No.



ROGERS

26 on Billboard's Modern Rock Tracks chart for the week ending Aug. 26.

"It's happened quickly for Rusty," says Rogers. "We released the EP [also titled 'fluke'] in Canada in December. In January, [alternative radio station CFNY Toronto] got on it, and we started getting some local press attention. In February, we started to get college and commercial alternative radio airplay in the U.S., which stirred up interest from U.S. labels.

"I'm very happy with what's happening with the album, which has only been in [U.S.] stores for four weeks, but we have to now translate [airplay] into sales," he says.

Rogers is cognizant of the potential conflicts he would face between his two groups, as well as between his management and label commitments, if "fluke" breaks wide open in the U.S.

"Hopefully, Rusty's touring will be tailing off when the Dummies come back with a new album [next year]," he says. "However, I might have some problems because the bands share some of the same road crew members.

"With the label, I'm mostly involved in the creative end and doing the initial business deals. [Sandy Rogers] is GM of Swell and Handsome Boy, while Mark Smith and Mike Greggs take care of the day-to-day operation of the label. At Swell, there's Bob Mitchell and Nicole Smith, but jobs do overlap between the management and label."

To date, Handsome Boy has only released a handful of recordings by Rusty, the Monoxides, John Oswald, and Slowburn. The label also recently issued the soundtrack of Canadian Jeremy Podeswa's avant-garde film "Eclipse," which features the music of composer Ernie Tollar. The film opens in the U.S. Nov. 15.

"At least to ourselves, Handsome Boy already has an identity," says Rogers. "Hopefully, as we put out more records, it will have an identity to other people. The projects I'm working on, I think, are pretty cool, and the label continues the tradition of signing people who can't get traditional record deals but are really great. I'm trying to think of a company slogan like, 'Bring us your unwanted.'"

Rogers started Handsome Boy two

years after being unable to secure a recording deal for the group One Free Fall, which he managed after the band was dropped by EMI.

At the time, Rogers was busy overseeing the launch of Crash Test Dummies' second Arista album. Boosted by two headlining U.S. tours and three European tours and the success of the track "Mmm Mmm Mmm Mmm," the Winnipeg, Manitoba-based band went on to sell almost 4 million albums worldwide.

"I was off spending a lot of time on Crash Test Dummies, but their success afforded me to have a label," says Rogers. "Before that, I had wanted a label but didn't have any money."

Deciding to form Handsome Boy, Rogers secured a Canadian distribution agreement for the label with Bob Jamieson, then president of BMG Music Canada. Handsome Boy's first release was One Free Fall's "Mud Creek."

What had inspired him to begin a label, says Rogers, was Canada's vibrant college- and club-driven grass-roots alternative scene, in which such bands as Barenaked Ladies, Moxy



RUSTY

Früvous, and the Waltons had independently released, promoted, and marketed their own records, and in which such grass-roots alternative labels as Murderrecords, Sonic Unyon, and Mint were breaking ground.

Handsome Boy got off to a shaky start when One Free Fall's album, which cost Rogers approximately \$40,000 to record and manufacture, sold a dismal 3,500 units in Canada. However, Rogers, even if he couldn't quite yet afford the loss, wasn't discouraged.

"I appreciated that 3,500 people bought ['Mud Creek'], and I was able to give it to them, even if it wasn't a moneymaker," he says. "Releasing the album was a learning process for me. I found out what I had to do to [create] a record label."

One lesson Rogers gleaned from the One Free Fall fiasco was that Canada's alternative community cold-shouldered releases by independent labels tied to major labels. As a result, Rogers re-adjusted his BMG Canada agreement to allow Handsome Boy to independently release and market EPs prior to putting them through BMG's distribution system.

Handsome Boy's next release came about after Canadian keyboardist Bobby Wiseman tipped Rogers off about classical composer John Oswald's extraordinary project "Gray Folded." Rogers met with Oswald and was fascinated with the one-hour uninterrupted and mostly instrumental version of the group's concert center-

piece, "Dark Star," which Oswald had assembled from board mixes of some 51 Grateful Dead performances.

The result of the meeting with Oswald was the release last August of the Swell/Artifact album "Transitive Axis," distributed by Handsome Boy. The album, according to Rogers, has sold about 25,000 units worldwide. On Sept. 15, a two-CD set titled "Gray Folded," with additional music, will be issued in Canada by Swell/Artifact (Billboard, Sept. 10, 1994).

Says Rogers, "After meeting with John, I thought to myself, 'I could put out this record.' By chance I then met [retailer/publisher] Dave Cubitt of CD Plus and made a deal with him to use his 1-800 number for orders. We also hooked up with [Canadian distributor] Robert LeMay at Magada International in Montreal, who now exports all our records to the U.S. and Europe."

As Handsome Boy develops, Rogers increasingly finds himself in situations he previously encountered as a manager—such as negotiating recording agreements. Now, however, he's on the other side of the table. "I give bands more than I've ever asked for as a manager," he says. "Everything's recoupable, but profits are split 50/50. It's a true joint venture. As a manager, I've had to demand things, and now, with handling the Monoxide EP ['Out Of The Marsh'], there's a manager I have to deal with. I wanted to argue with [manager] Jodie Ferneyhough about video costs, but as a manager myself, I understand and know the expenses involved."

Ferneyhough says that signing with Handsome Boy has been "more like having a management deal than a record company deal. Jeff's not co-managing the band, but a lot of ideas are tossed back and forth between us."

Rogers found himself in conflicting roles after Rusty landed opening spots on Collective Soul's current 2½ month North American tour. While Tag/Atlantic financed tour support for the 51 U.S. dates (July 5-Sept. 10), Handsome Boy has had to shoulder expenses for the 18 Canadian dates (Sept. 14-Oct. 5).

"As the record label, I had to convince myself that the best possible thing for the band was to do that tour," says Rogers, with a laugh. "After all, it's costing me the same amount [per date] that it's costing Tag/Atlantic."

### MAPLE BRIEFS

MONTREAL-based distributor Astral Music has made an agreement with Chicago Records in Los Angeles to become the exclusive Canadian licensee of the catalog for the band Chicago. The first release under the agreement will be a greatest-hits package titled "Overtime," a double CD featuring 20 of the band's vintage hits.

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## Borders Drills A Deep Inventory Store Is Recent Addition To Chicago Mile

■ BY ED HOGAN

CHICAGO—Located across the street from the huge Water Tower Place shopping center, the Borders Books & Music store is a stunning addition to the "magnificent mile" of North Michigan Avenue, one of the most heavily shopped districts in the U.S.

This has long been one of the country's pre-eminent upscale shopping areas. It was also enhanced by the addition of Water Tower Place, a seven-level, 125-story vertical mall built in 1976.

Says Don Macica, the store's music manager, "Being located across the street from Water Tower Place is a big plus for us. It's been a big traffic draw for years and years. It'll be hard to find a better location in Chicago or the Central Cities."

"You get a nice cross section of customers that includes city and suburban residents, as well as visiting tourists," says Leah Vaselopulos, the store's community relations coordinator. "A good portion of our weekend customers are from Europe and Asia."

Larger than the average Borders, the 47,000-square-foot flagship store opened Feb. 24. The store stocks more than 140,000 book titles, 60,000 music selec-



Don Macica, music manager at the Borders store on Chicago's famed retail strip on North Michigan Avenue, says the chain discounts the top titles that appear on Billboard's various charts. (Photo: Ed Hogan)

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tions, 8,000 videos, and 2,000 CD-ROM and floppy disc-based titles.

That depth and breadth of inventory serves the Borders outlet well, as Chicago is one of the more competitive music retailing markets in the nation. Some of the best-financed chains in the business have stores there, including Best Buy, Circuit City, Blockbuster Music, and Tower Records/Video. However, Borders' closest competitor is a Waterstone's bookstore, which added music in anticipation of the Borders opening. Despite the nearby Waterstone's, music industry observers consider Borders' Chicago store to be one of the chain's most successful outlets.

The store is organized into over 30 different topic areas, such as literature, gardening, computers, and cooking, as well as other areas, including 4,000 titles on computers, 2,000 poetry titles, 8,000 children's titles, and 10,000 titles on history.

The new media section features the latest computer software and CD-ROM demonstration units, so

customers can leisurely try out the releases. The section is divided by topic with an emphasis on literature, reference, and educational titles. A specially trained staff is nearby to assist customers.

The music selection includes about 50% classical and jazz, with pop music accounting for the rest. The video section consists of popular titles, American classics, foreign films, and special-interest titles.

Classical music is one of its best-selling genres. "Outside of pop, it's the single largest category of music that I sell," says Macica. "Jazz is very high on the list, too."

Diversity of stock is very important to the operation. "Part of what we do is offer an atmosphere and a title selection that an average store wouldn't have," he adds.

Listening stations also play a major role in generating sales. Though only a few months old, the outlet has served as a successful prototype for the other stores to use listening stations in high numbers, he explains.

Cross-merchandising within the store is an active component of its marketing. For example, "When the Bob Dylan CD-ROM was released, we took it and combined it with his [audio] CD releases and made a nice display," Macica says.

Books are also added to displays. "Lots of our display tables throughout the store have books, CDs, and CD-ROMs," says Vaselopulos. "There's more subject matter being addressed on CD-ROMs than ever before. So that makes more opportunities for cross-promotion."

### ACTING LOCAL

Macica takes pride in the fact that Borders supports local musicians. One example is a recent series of concerts featuring artists on the local Southport label. "We have [local singer] Kurt Elling, who just made his debut on Blue Note, now featured in all our stores," he says.

In-store performances boost the sales of the store on two levels. (Continued on page 70)



Courtesy of Spec's. Spec's Music presents a check to the Riccardia Children's Program, which provides special counseling and activities for children affected by HIV/AIDS. Shown, from left, are Ann Loeff, president/CEO, Spec's; Ritz de Leon, Health Crisis Network supporter; Ruth Hamilton, HCN development director; and Diane Ward, a Miami native and recording artist who teamed up with 50 South Florida musicians to record "The Gift," a cassette single whose proceeds will be donated to the program.

## I.R.S. Tour Gets Retail Link Musicland Helps Push Baby Bands

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—I.R.S. Records is promoting three of its baby bands in a unique—and cheap—club tour that has a merchandising link to the nation's largest music chain.

In mid-August, the label launched its Three Of Clubs tour, which will see developing acts hHead, the Daisies, and the Surfing Brides cross the States in a triple bill that will cost fans only \$3-\$5.

The initiative, aimed at spurring interest in the acts and jump-starting album sales, harks back to the early days of the independent-minded label, which used to promote similar road trips, according to Paul Orescan, VP of marketing and creative services at I.R.S.

"What this is for I.R.S. is getting back to our roots," Orescan says. "These bands have already been touring and have different fan bases in different markets. One will help bring people to the others. It's strength in numbers."

To promote awareness of the shows, I.R.S. has manufactured 10,000 cassette singles with one song each from the three bands: hHead's "Remedial," the Daisies' "Airplane Day," and the Surfing Brides' "Everything's Fine."

The label is providing the cassettes to participating clubs to give away not only at the concerts, but to patrons in the weeks ahead.

Aside from free music, the cassettes contain either a coupon for varying discounts on the bands' current albums or a sticker advertising the acts' albums at a sale price at Musicland/Sam Goody stores, which have agreed to provide rack positioning and sale pricing for the bands during the tour.

"They were very interested in the concept. They are trying to get more involved with breaking artists," Orescan says of the chain, which was an attractive promotional partner because of its nationwide presence.

I.R.S. is further oiling the marketing machine by distributing to retailers promotional tour posters with the club logos. Some of the posters also feature the Sam Goody logo and are catered to those outlets. Radio and advertising campaigns that include print ads in daily newspapers and entertainment/music weeklies are also under way.

"The press has not only been behind the bands, but behind the concept," Orescan says. "We've been able to get stories on the acts that we would not otherwise have been able to get."

(Continued on page 70)



## THE RETOOLING OF RETAIL

# Billboard's Merchants & Marketing Section...

Coming Sept. 9th



## MULTIMEDIA SUPERSTORES HAVE IT ALL

(Continued from page 1)

Good Guys! chain in Las Vegas (Billboard, Aug. 19).

Also, Trans World Music has books in its two FYE outlets; and the Virgin Megastore that opened last week in San Francisco has a book department. A similar component will be in the Virgin Megastore slated to open later this year in New York's Times Square.

But the chain that has championed the strategy the longest is Hastings Books, Music & Video, an Amarillo, Texas-based chain with 107 stores. Hastings—which grew out of Western Merchandisers' rackjobbing business of supplying department stores with books and music—opened its own outlet for books and music in 1969. Over the years, that concept has grown into multimedia superstores, which measure up to 27,000 square feet and carry 50,000 book and music titles each. Hastings derives approximately one-third of its \$300 million yearly revenue from books.

Also, Olssons, which started as a music merchant in the mid-'70s, quickly migrated to books, and today it fields six outlets that carry both product lines in the Washington, D.C., area.

Most industry observers say the merchandising of music and books under one roof is part of the evolution toward multimedia, home-entertainment superstores.

But merchants see a particular synergy for consumers between the book-buying and music-buying experience.

More important, unlike the large consumer electronics chains, which are believed to use a low pricing strategy to cannibalize business from music merchants, book retailers are generally believed to be selling music at list price.

Borders typically sells music titles at list price, and it discounts to \$11.99 those albums that appear in the top 20 of The Billboard 200 and the top 10 of the other Billboard charts (see story, page 66).

The bookstore music consumer is generally an older buyer, who may no longer feel comfortable shopping in record stores. Consequently, the music departments run by Borders and Barnes & Noble tend to be weighted heavily toward classical, jazz, soundtracks, world, and folk music.

## EMPTY RECORD DEPARTMENTS?

Despite the long-running success of such retailers as Hastings and Olssons and the new popularity of the concept as found in Borders and Barnes & Noble, some music merchants wonder if the emergence of giant book and music stores is just a fad.

One president of a large music chain says, "I have yet to go into a Borders store where it is doing any significant music business. The book part of the store is always jammed, and the record department is always empty. They are devoting way too much space to music, and eventually they will ask themselves why they have that much inventory. Some of these departments are huge and yet deserted. It can't work."

As for Barnes & Noble, he says, "They clearly aren't committed to music at all. They have 280 stores, and only 60 of them have music. This [isn't the first] time Barnes & Noble has tried to carry music, and I think they are going to get out of it again."

In the past, stores in Barnes & Noble's B. Dalton chain had small classical-music departments, for which product was bought directly from



Borders' North Michigan Avenue superstore in Chicago, pictured top left and right, features a wide music selection and a cafe. The store's music racks are equipped with listening stations. Barnes & Noble has also incorporated food and music into its superstores, including its Avenue of the Americas store in New York, below, right. (Borders photos by Ed Hogan; Barnes & Noble photo by Ed Christman)

manufacturers. Those efforts were abandoned in the early '90s. By late 1993, Barnes & Noble was back in music, with its superstores installing departments that were racked by CD One Stop.

Ann Ruher, a company spokeswoman, dismisses those who naysay Barnes & Noble's music efforts, saying, "We are very happy with how music is performing in our stores."

Indeed, sources suggest that the company will have 100 stores carrying music by the end of 1995, but Ruher declines to comment on the chain's plans.

The president of another large music chain says he believes that Borders' music sales don't justify the space devoted to the product. "There will come a day of reckoning, when the Borders board of directors will look at its music business carefully," he says.

But record company sales executives think otherwise. One distribution executive says that music sales are a "plus business" to booksellers. "They sell music to people who might not otherwise go into record stores."

Another sales executive agrees, at least as far as Borders is concerned. That executive says the Borders chain still has some problems to work out, but adds, "Down the road, they will be excellent. Borders attracts new customers and entices the affluent buyer to buy more music than they normally would have."

But the book chains are not without their problems when it comes to selling music. While the bookstores try to staff their music departments with knowledgeable employees, the clerks are usually not devoted to the music departments exclusively, and this can result in poor service.

For instance, one music merchant recounts his visit to a book superstore in July in search of the just-released Pink Floyd album, "Pulse," with its lighted box.

"The sales associate didn't know the album was coming out," says the executive. "She spent 10 minutes looking for it, and finally said they didn't have it. And all the time, there it was, well-stocked on an endcap with all those lights flashing on and off."

Each Borders Books and Music has an assistant manager, whose primary

job is to oversee the store's music department, but whose overall responsibilities include the entire store.

Len Cosimano, director of merchandising music for Borders, says, "We place very serious emphasis on what we carry and how that relates to our consumer."

According to Cosimano, classics and jazz generated 50% of the chain's music sales two years ago, with pop making up 15%. Today, he says, classics and jazz stand at 30%, while the pop business has grown to 40% of overall music sales.

"What we have done is grow the pop category, new age, show and movie soundtracks. Our customer is adult, but that doesn't mean we are not interested in the young music buyer. We have grown our pop business and are reaching out to all age groups. It is just that pop doesn't drive us."

## BORDERS DRIVES THE BIZ

By far, Borders is the leading proponent of book and music superstores among book chains. In fact, other book chains entering the music field seem to be reacting defensively to the Borders initiative.

One classical-oriented distribution executive says that Borders is his second-largest account, and that if it keeps growing at its current pace, it will overtake Tower Records/Video within 18 months.

Joan Bogucki, an analyst with New York-based brokerage firm Needham & Co., says that while Borders is committed to being a bookseller, it has made its music department a distinguishing trademark.

Craig Bibb, an analyst with New York-based PaineWebber agrees. "For Barnes & Noble, music is an adjunct. Borders has made a much bigger commitment. They think it pulls people into their stores. They believe the 35-plus demographics haven't been well served by traditional music retailers."

John Hancock, president of W H Smith's U.S. retail operation in Atlanta, says that the company's Waterstone's unit added music to its Chicago outlet in part because of the opening of a Borders bookstore around the corner.

"Last Christmas, we installed it as an experiment," says Hancock, who also oversees the Wall chain as part of his

U.S. mandate. In England, W H Smith carries music in its stores and owns the Our Price music chain, as well as a majority interest in Virgin Megastore's U.K. stores.

The Chicago outlet is the chain's only store to carry music and has devoted approximately 5,000 square feet to the department. So far, says Hancock, "we have been a little disappointed with the overall percentage of store sales that music has achieved." Hancock declines to break out financials for the chain.

Books-A-Million, which has about 125 bookstores, has long carried at least 300 music titles, including classical collections and esoteric titles. In 1992, the company's focus began to shift to superstores, of which it has about 45. Approximately 18 months ago, the chain began experimenting with a full-line music department in eight of its stores, according to Amy Gary, director of marketing. Those departments are racked by Anderson Merchandising.

Gary says that the company increased the music inventory in its stores as part of the evolution toward becoming a supplier of home-entertainment media. "We have always introduced new media as it becomes available," she says. "To have a full-line store, you have to carry all sources of media."

## HOW IT WORKS

Initially, Borders entered music by buying from a wholesaler, Santa Ana, Calif.-based Valley Distributors. But in the last 18 months, it has started to buy from manufacturers and currently purchases about 60% of its product direct. It also switched to Bethel, Conn.-based CD One Stop as its main supplemental supplier, with Valley doing fill-in.

Borders employs seven buyers and has a music staff of 13 at corporate headquarters. It stocks a minimum number of titles in its warehouse, which mainly serves as a staging area for music product that, once it is prepared for retail, is shipped directly to stores.

Borders gives its assistant managers in the music departments a degree of autonomy, allowing them to purchase local or regional music in cooperation with corporate buyers, says Cosimano.

One branch manager with a major label gives Borders high marks on cooperation, as compared with Barnes & Noble. "Borders people have more au-

tonomy, so deals can be set up regionally," says the executive. "We can put up displays in their stores or have artists do in-stores and even play at Borders. It isn't difficult to get that done."

Conversely, "With Barnes & Noble, everything has to go through their corporate offices, and that is difficult, so we don't do quite as much with them," the executive says. "It probably would be beneficial for Barnes & Noble to let their stores have more autonomy. We don't get much communication at all from Barnes & Noble."

PaineWebber's Bibb says, "Barnes & Noble is Barnes & Noble booksellers, and they never let themselves forget it."

Indeed, in its last 10K report filed with the Securities and Exchange Commission, Barnes & Noble management does not acknowledge that the chain stocks music, although it does mention that the store cafés serve Starbucks coffee exclusively. The company's annual report makes only a passing mention of the music that is stocked in some superstores.

## USED BOOKS

Borders was founded in 1971 as a used-book store by Louis and Thomas Borders. The chain chugged along slowly, growing to six stores in 1989. In 1990, one of the main tools that would propel growth came into place: The chain installed its innovative point-of-sale/inventory replenishment system, which has often been described in published reports as the envy of the book-retailing industry.

In fiscal 1992 (the year ended March 29, 1992), Borders topped the \$100 million sales mark. In August 1992, the chain registered with the SEC to do an initial public offering.

But before it went public, two significant actions occurred. First, on Sept. 23, it opened a store in Dallas with a music department, and followed that on Oct. 9 by adding music to an existing store in Bryn Mawr, Pa. At the time, the Borders superstores were approximately 22,000 square feet, with one-third of each store's space devoted to music.

Second, later in October, Kmart, which already owned the 1,200-store, mall-based Waldenbooks web, acquired Borders, with the intention of becoming a major player in the book superstore sector. In fiscal 1993, the chain grew slowly, but in each of the next two years, sales almost doubled, reaching \$224 million in fiscal 1994 and \$425 million in the year ended Jan. 22, 1995.

Kmart also acquired the small, Durham, N.C.-based CD Superstore chain, which had five music stores and one music superstore operating under the name Planet Music. So far, Planet Music and Borders have operated independently of each other, except for at two locations where Borders opened without music and, therefore, a Planet Music opened concurrently.

But along the way, Kmart ran into trouble with its investors, who felt that the company was undervalued, due to weakening performances in its core business of discount department stores. Consequently, a management change was forced at Kmart, and the new team agreed to spin off its specialty chains, including a new company formed by the merger of Borders and Waldenbooks. The company had total sales of \$1.5 bil-

(Continued on page 117)

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## Capitol Has Its Work Cut Out For Beatles Anthology

IF CAPITOL RECORDS has its way, this year (and next) will be a Beatles Christmas.

On the heels of last year's "Live At The BBC," the label will release the first album of a planned three-album anthology series. Each album will be a double CD and will contain a brand-new Beatles track.

As already widely reported, the new songs, written by John Lennon, were recorded by the three surviving Beatles, who built the tracks around tapes recorded by Lennon.

In addition to the new songs, the albums, which are scheduled to be released in November, February, and either April or May, will contain never-before-heard early studio sessions, alternate studio versions of well-known songs, and rare and previously unreleased songs. The anthology spans the Beatles' entire career.

While the idea of newly recorded Beatles tracks is an incredibly strong marketing angle that alone would likely ensure the success of the project, Capitol has another ace in the hole. Integral to the marketing plans for the albums is what some are touting as the definitive documentary of the Beatles. It will run in three two-hour segments on consecutive nights. The kickoff date has yet to be finalized, but whatever day that is, Capitol wants to have the very next day as the street date for the first "Beatles Anthology" album.

As it stands now, the tentative date for the documentary is Sunday, Nov. 19, which would result in a Monday street date, instead of the traditional Tuesday release. The logistics of staging such a release, and the ensuing discussion it caused on the street, brought the project to Retail Track's attention. Retail Track called Lou Mann, senior VP of sales at Capitol, who confirmed that a Monday release for the album was a possibility.

Normally, it can take up to two weeks to stage the release of a big album in order to have it in stores on the release date. Traditionally, large chains, which have a track record of honoring street dates, sometimes receive an album more than a week in front of its street date.

Complicating the logistics of the release, however are the newly recorded songs. The first album contains "Free As A Bird," and, as part of the marketing plans for the ABC documentary, that song will world premiere during the show. "The song's premiere on the show is part of a contract, so it can't be leaked to radio or retail prior to the show," Mann says. "The financial implications are huge if [a leak] happens."

So Mann says Capitol is involved in negotiations with one of the overnight delivery companies so that drop shipments arrive at stores on Monday.

"We are looking at the logistics of putting that together—how do we do it; can it be done?" he says. "The

planes will take off that night, right after the broadcast. It will take a tremendous effort from whichever overnight company we choose to coordinate this."

From Capitol's point of view, "the logistical challenge that we are faced with is how do we cover every retail store in the U.S. that first week?" he says. "I am talking about having 2 million units on the street before Thanksgiving [Nov. 24]. [Drop shipments] have never been done before on the scale that we are using it."

The entire race to stock stores with the Beatles album will amount to a "multimillion dollar cost" to Capitol, says Mann. "But we feel strongly enough that the consumer demand is so enormous that it will be part of our marketing cost to get it to the streets."

**RETAIL TRACK**  
by Ed Christman

By getting 2 million units into stores, Capitol clearly wants to avoid the problems it faced with the "BBC"

album, the popularity of which was underestimated by both the label and retailers last Christmas, resulting in the album being in a back-order situation for the first few weeks of its availability.

Leading up to the release, ABC will launch what amounts to about a \$30 million advertising campaign, alerting the consumer about the special and the anthology, according to those who attended the Cema Distribution convention, where Capitol previewed the marketing campaign.

That campaign "will generate a tremendous amount of consumer demand," says Mann. "Different ABC stars will be featured in commercials for the program."

The second album will likely come out on the Tuesday before Valentine's Day and will contain the second newly recorded song, "Real Love." The third album will be released sometime in the spring, featuring yet another new song, which, according to Mann, has yet to be recorded.

Accompanying the third release will be four video titles, which will include the ABC special plus two hours of unreleased material. The videos will be available separately and in a bundle.

Come Christmas 1996, the three-album anthology will be released as a boxed set, with value-added materials. The videos will also be packaged into a separate boxed set.

In total, Capitol is gearing up for an 18-month campaign to market the anthology series.

As an addendum to the Beatles marketing plans, Capitol will once again take a page from Disney home video. The "BBC" album will be put on moratorium from the Capitol catalog Oct. 27. Capitol previously did this with Garth Brooks' "Hits." But unlike that album, which will never be made available again, the "BBC" album likely will be rereleased with the appropriate fanfare at some as-of-yet-undetermined future date.

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## KIDS TRACK



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COMING THIS NOVEMBER, Walt Disney Pictures will release the film *Toy Story* with over \$100 million in Disney marketing support — a campaign of intergalactic promotions!

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# Unconventional Raffi Never Satisfied To Take The Easy Approach

**RAFFI RADIO:** "Family entertainment is an odd place for humans," Raffi observes wryly, speaking of the animation-and-licensed-character-driven profile of major-label kids' music. "The system is geared to make money, not to serve children."

Trust Raffi, though, to fly in the face of prevailing trends and do exactly what he wants—that is to say, what he feels would best serve his audience. Note, too, that Raffi is once again putting his money where his mouth is, refusing to take the obvious promotional steps to push his new album, "Raffi Radio."

The record is a particularly delightful offering from the Raffmeister, a further exploration of the playfully silly, pun-loving persona he unveiled on last year's "Bananaphone." Loosely structured on the format of an old-time radio show, "Raffi Radio" intersperses new and classic kids' songs with "news," "weather," and other spoken bits. Raffi's on-air co-hosts are Sleido Jazz-Dog, a female pooch he created for the album and upcoming fall tour, who is voiced by bassist **Connie Lebeau**; and keyboardist **Michael Creber**. Tasty new Raffi/Creber tunes include "Kitchen Sing Sing," "Ripple Of Love," and "Sunflower." The latter track is an ear-catching, sophisticated, dreamy number unlike anything he's done before.

It's no exaggeration to say that Raffi was the catalyst for what is now the children's music scene. The scores of kids' performers who've popped up in recent years pretty much owe their existence to Raffi. He proved to the record industry that parents would shell out the same bucks for a well-written, well-produced kids' record as they would for a pop album. The irony, of course, is that the children's industry's first gold artist is still almost its only gold artist. And even for Raffi, gold's been an

elusive color of late.

Raffi says that, compared to when he began recording, "the family-entertainment dollar is split up in so many more ways."

He adds, "Ten years ago, 'Bananaphone' would have been gold by now, but it's only a quarter of the way there. My current dilemma is, I have an album called 'Raffi Radio,' and I feel the same way about commercial kids' radio as I do about commercial kids' TV. I won't push my album via commercials aimed at kids; I can't make promotional appearances on those stations, in the same way that I don't appear on commercial television."

Remember Raffi now and then when you pick up a CD in a record store. CDs



by *Moira McCormick*

used to come encased in environmentally hostile cardboard longboxes. The first artist who refused to let his product be thus packaged was Raffi. Not U2, not Sting, but Raffi. It cost him sales, but the longbox is gone. In his current situation, Raffi is not playing by the established rules once again, and once again it's probably going to cost him.

"It's a strange situation," Raffi says. "I'm not marketed in a mass way. I'm not in movies or tied in with fast-food joints." He adds, "I have no objection to appearing on commercial *adult* radio. Our upcoming show Oct. 8 at Radio City Music Hall may make waves—pardon the pun. If radio warms up, that would

be good." After all, Raffi says, he's "plugging an art form that predates TV as a source of enchantment."

"There's still a place for music that's not accompanied by visuals, which is so important for young children," he adds. "Before TV, radio was a story box. TV took over storytelling, not only from radio, but from families. It's gotten out of balance, and there needs to be balance. Children's music recordings can be a wonderful part of that balance." A pause, a twinkle. "We're hoping to make 'audio' a household word."

**BELIEVE IN MAGIC:** Child's Play caught Raffi in concert Aug. 12 at Chicago's Navy Pier, headlining the outdoor Skyline Stage during the inaugural Magic City Festival. Despite temperatures in the 90s and a dew point somewhere in the Amazon Basin range, Raffi and band zipped through a fun, frolicsome set that took the sold-out crowd's collective mind off the mercury. The three-day Magic City Festival, staged by Chicago's Dept. of Cultural Affairs and the Arts Matter Foundation, was subtitled "Performing Arts For Young People," and that's just what producers **Cheryl Sloane** and **Linda Lerner** laid on, in spades. Top-notch kids' performers, such as **Bob McGrath**, **Sooz**, and **Nelson Gill**, appeared along with dance, theater, and other performance groups, all geared to kids and families. **Ben Vereen** kicked off the Magic City Festival's opening-night gala; other notable performers included Montreal musical act **Tuyo**, playing on instruments fashioned from recyclables, and Ohio-based **Jeff Moyer**, whose show raises consciousness about the disabled (Moyer is blind). Sloane says the festival is designed to be an annual event; we say hallelujah to that.

**EX LIBRIS:** "Open Ears: Musical Adventures For A New Generation," the debut children's books by Ellipsis Arts, comprise 20 chapters written by a diverse group of musicians, including **Paul McCartney**, **Shari Lewis**, **Bill Harley**, **Sally Rogers**, **Fred Penner**, **Mickey Hart**, and **Babatunde Olatunji**. A portion of the proceeds is earmarked for the Nordoff-Robbins Music Therapy Foundation for autistic kids.

Also on the printed-page front, bardic storyteller **Odds Bodkins** has written a children's book, "The Banshee Train," "a haunting tale of railroading in the Rockies" published by Clarion Books.

**KID BITS:** Arguably the hardest-rocking kids' artist out there, **Jonathan Sprout** has won a special award from ASCAP for "outstanding work in the field of children's music." His most recent release, "Dr. Music," is available on Sprout Recordings, Morrisville, Pa. (and distributed by Silo Music, Rounder Kids, and New Leaf) ... Turner Classic Movies Music/Rhino Movie Music have released an 82-track, two-CD soundtrack to "The Wizard Of Oz," including an entire orchestral score, all the songs, outtakes, rehearsal takes, and other collector's dream tracks. It's the first time the Oscar-winning score has been available ... Child's Play fave **Tim Cain** has a new album, "A Day In Tim's Garden," which is every bit as warm, whimsical, and wonderful as the other releases on his label, Tim's Tunes, of Woodacre, Calif. (All are available through Silo.) ... "Be A Friend: The

Story Of African-American Music In Song, Words And Pictures," a book-tape package from Zino Press (Middleton, Wis.), details the history of African-American music ... The latest from the Hal Leonard Corp., Milwaukee, is the audio/activity book "Let's Make Music," which includes instructions for making 10 multicultural musical instruments ... Walt Disney Records has released the soundtrack to the film "A Kid In King

Arthur's Court," with score by J.A.C. Redford ("Oliver & Co." and "Newsies") ... **Bobby Susser** has received the Early Childhood News directors' choice award for best early childhood recording, for the second consecutive year; this year's winner is "The Album For All Seasons" ... New from the Rock'N Learn folks (Conroe, Texas) is the book/cassette package "Animals," aimed at kids 2-5.



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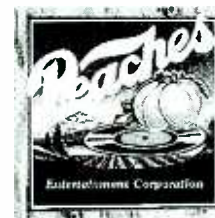
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## PRESS RELEASE August 16, 1995

Allan Wolk, chairman and President of Peaches Entertainment Corporation, which operates a chain of music and tape stores in Florida and other southeastern states, announced today that on October 1, 1995, David Jackowitz, it's Executive Vice President, will leave the company's employ but will continue to act as a consultant for the next ten years under a contract with the company.

Mr. Wolk stated that under Mr. Jackowitz' employment agreement, the company had the right to continue his employment until September 30, 1996 but had decided to exercise it's contractual right to advance the date of termination because other officers of the company, who had been placed in charge of a large portion of Mr. Jackowitz' responsibilities during the past few years, were now capable of handling all areas for which Mr. Jackowitz had been responsible.

Mr. Wolk stated that Mr. Jackowitz would now be able to pursue certain other interests; that he would continue to have strong attachments to the company and it's officers and employees; and that he hoped that in his capacity as a consultant, he would be able to make a contribution to it's success.

Contact person at Peaches is Jason Wolk, Vice President (305) 434-4200.

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## BORDERS DRILLS A DEEP INVENTORY

(Continued from page 66)

"First, there's the short-term effect," Macica says. "When Bruce Hornsby appeared here, that was attended by well over 300 people. A lot of those people bought CDs. Bruce is doing a national coast-to-coast Borders tour of about 12 stores. Last week, his record was the No. 2 seller in the chain."

The in-store performances also help to enhance the store's image, Vaselopulos adds. Also, they bring in people who might not normally come to the store.

As for pricing, discounts are offered in the music department on more than 100 Billboard selections each week in the genres of pop, jazz, contemporary jazz, classical and classical-crossover, country, R&B, new age, and world beat. Boxed sets are regularly discounted 10%.

Founded in Ann Arbor, Mich., in 1971 by brothers Tom and Louis Borders, the original Borders concept was based on being a "serious" bookstore designed to encourage browsing. The Ann Arbor store was so successful that the brothers decided to open additional stores, including ones in suburban markets (see story, page 1).

After cultivating a national reputation as a premier independent bookseller, Borders, a publicly traded company, began selling music in the early '90s.

Borders doesn't just seek to be a pure-profit center in the community. It seeks also to be a community center, where people can come to meet and greet their favorite authors, hear informative lectures, see technical demonstrations, and bring their kids to events, such as celebrating Dr. Seuss' birthday with the Cat in the Hat.

The Chicago Michigan Avenue store, like all Borders locations, has a full-time community relations coordinator whose sole responsibility is to serve as a community liaison and develop in-store activities, which are always free to the public. These activities reflect the community's specific interests and personality.

Moreover, Borders capitalizes on the locale of each store. Chicago is known as the home of the blues, and the Borders here profited handsomely during the town's blues festival.

"For the blues festival, people flew in from Sweden and stayed at



Unlike music retail outlets, the Borders music department, pictured above, tries to create a laid-back, relaxed environment. (Photo: Ed Hogan)

the hotel across the street," says Macica. "They came here to buy blues CDs and tapes."

Chicago is a destination for scores of conventions, says Vaselopulos. Most of those conventions occur between the spring and the fall, with the heaviest activity during the summer months, and many attendees stay in hotels that are in the immediate vicinity of Borders.

Another key to the chain's success is a commitment to finding well-educated, book-loving salespeople and putting them in departments that reflect their expertise. Macica, who grew up in Chicago, has music retailing experience that includes a stint at Rose Records. Vaselopulos, a former lawyer, began working as a publicist at Borders' suburban Deerfield, Ill., store.

The on-site espresso bar helps to enhance the store's laid-back, hospitable atmosphere. "We often have Friday- or Saturday-night jazz sessions, while some Sunday mornings feature classical brunches," says Vaselopulos. "We encourage people to linger. Reading books and listening to music is about enjoying yourself in a relaxing environment. There are a lot of comfortable chairs and coffeetables spread throughout the store."

The store publishes a monthly customer newsletter, Foot Note, that lists upcoming in-store appearances by authors, musicians, and such personalities as Paddington Bear, as well as listing store

hours and discounts.

There is also an in-store mailing list for customers who want to receive a quarterly catalog. Promotional postcards are sent to select customers to tout special events.

The success of the downtown store has led Borders to plan on opening a 40,000-square-foot store in Lincoln Park in Near North Side in the late fall.

"The whole is greater than the sum of the parts" is the motto for Borders Books & Music in Chicago. "We strive to integrate every department here," Macica says. "The music [department] is not stand-alone. The CD-ROM department is not stand-alone. It's all media. It's all information. It all, in a sense, has the same purpose. That's to convey information, whether it's entertainment or education."

## I.R.S. TOUR

(Continued from page 66)

Although it is too early to determine the results of the promotion and tour, Orescan says that the concept is one with which I.R.S. likely will stick. "This is something you are going to see more of from us," he says. "Gone are the days when you release an album, and in eight weeks you determine whether it is happening or not. This provides a stir in the regional marketplace."

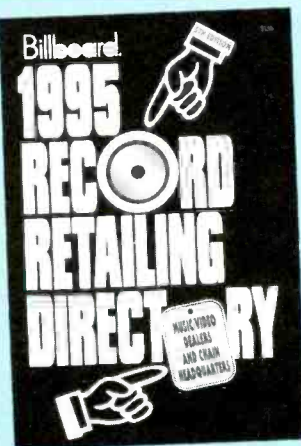
Orescan adds that I.R.S. act Gren is the most likely new candidate to benefit from a Three Of Clubs-type tour.

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ NO. 1 ★ ★		
1	1	<b>GRATEFUL DEAD</b> ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET 2 weeks at No. 1	114
2	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	LEGEND	213
3	3	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	221
4	4	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	144
5	5	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	102
6	13	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	173
7	7	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	14
8	11	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	17
9	9	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	40
10	16	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	219
11	6	<b>GRATEFUL DEAD</b> WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	2
12	8	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	39
13	10	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	224
14	12	<b>ENYA</b> REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	8
15	14	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	21
16	15	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	224
17	19	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	222
18	17	<b>ELTON JOHN</b> ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	212
19	20	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	129
20	18	<b>THE DOORS</b> ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	207
21	23	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	224
22	24	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	200
23	22	<b>GRATEFUL DEAD</b> ▲ <sup>2</sup> ARISTA 8452* (7.98/11.98)	IN THE DARK	2
24	25	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	210
25	28	<b>MEAT LOAF</b> ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	191
26	30	<b>SANTANA</b> ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	28
27	29	<b>AEROSMITH</b> ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	211
28	37	<b>CAROLE KING</b> ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	42
29	21	<b>GRATEFUL DEAD</b> ● WARNER BROS. 1935 (12.98/15.98)	GRATEFUL DEAD	2
30	34	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	68
31	31	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	221
32	27	<b>EARTH, WIND &amp; FIRE</b> ▲ <sup>4</sup> ARC 35647/COLUMBIA (7.98 EQ/11.98)	BEST OF EARTH, WIND & FIRE VOLUME 1	4
33	26	<b>SEAL</b> ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	29
34	33	<b>SOUNDTRACK</b> MCA 10541 (10.98/15.98)	RESERVOIR DOGS	23
35	36	<b>U2</b> ▲ <sup>7</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	177
36	32	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	24
37	39	<b>EAGLES</b> ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	224
38	49	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	127
39	44	<b>METALLICA</b> ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	201
40	38	<b>WHITE ZOMBIE</b> ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	17
41	46	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	200
42	48	<b>BLUES TRAVELER</b> ● A&M 5373 (9.98/13.98)	BLUES TRAVELER	2
43	—	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	212
44	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	91
45	43	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	187
46	42	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	16
47	—	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	118
48	47	<b>NIRVANA</b> ▲ SUB POP 34* (10.98/15.98)	BLEACH	71
49	45	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	191
50	50	<b>CHICAGO</b> ▲ <sup>2</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	187

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.

## 2-Year-Old Indie Drives A Hard Bargain L.A. Label Forms Allegiances With CEA, Sanyo-Verbatim

**DRIVING IN LUXURY:** L.A.-based Drive Entertainment has hit the jackpot, investment-wise.

Drive, started two years ago as an entrepreneurial label venture by two industry veterans, CEO **Stephen Powers** and president **Don Grierson**, has secured new allegiances with the investment banking firm Communication Equity Associates and software manufacturer Sanyo-Verbatim CD Company L.L.C., with a new flow of funding as the result.

CEA has acquired a 40% interest in Drive, while Sanyo-Verbatim, an arm of the Japanese audio hardware giant Sanyo, has assumed an undisclosed minority stake in the company. Sanyo-Verbatim will now act as the exclusive CD and CD-ROM manufacturer for Drive.

Powers, who formerly served as president of Chameleon Records and A&R VP at Capitol Records, says, "The relationship with CEA dates all the way back to Chameleon... We kind of stayed in touch." The CEA buy-in came after Drive developed a story to tell investors; Powers notes that the two companies have "a shared vision about the right way to explore the entertainment business."

Powers was introduced to Sanyo-Verbatim through a business associate who manufactures high-end audio equipment. The companies proved a good fit, since, Powers notes, Sanyo is "one of the few major worldwide hardware companies that don't have a software company, so this is their way of sticking their toe in the water." And Drive can take advantage of the Japanese firm's CD manufacturing capabilities.

One opportunity Powers envisions as the result of the relationship is the possibility of marketing Drive CDs with Sanyo audio hardware, such as computer software and hardware are bundled together.

With the new infusion of capital, which Powers describes only as a "multi-million dollar" flow, Drive is looking at acquiring masters, family entertainment products, and music publishing assets.

Drive is best known for releasing children's music and video product by **Sharon, Lois & Bram** and for its Drive Archive series of catalog releases, which has 79 volumes to date.

On Oct. 17, Drive will nose into the rock/pop arena with the release of "Feeding Off The Mojo," a new album by **Night Ranger**, the California band that enjoyed a couple of platinum albums in the early '80s. The set will be distributed exclusively by Navarre in the U.S.

Powers says that the release is not as unlikely as it may appear: SoundScan figures indicated that **Night Ranger's** greatest-hits album sold 330,000 units in the last two years—40,000 of them in the first six months of 1995. The project is already licensed to Alpha in Japan and is close to being picked up in several European territories.

Powers says of Drive's plans, "We're really not intending now to go out and get nuts in the contemporary music business." He says the company wants to concentrate on "opportunistic" signings, such as **Night Ranger**, and on niche-market efforts in blues (he draws a parallel to his Chameleon hit, **John Lee Hooker's** "The Healer"), jazz, and other genres.

**FLAG WAVING:** Josh Haden, singer/



by Chris Morris

bassist for the quartet **Spain**, admits to a certain impatience with contemporary rock music. Maybe that's why his band doesn't sound a lot like your average faceless modern rock unit.

"I was definitely trying to get away from that alternative or indie-rock sound," Haden says. "Not to say that it's bad all the time, but I'm not inspired by it." What Haden is moved by is a dreamy, sedated brew of jazz, country, blues, and modern folk (think **Nick Drake**, whose "Five Leaves Left" is an obvious influence). All these strains blend sweetly on the Restless debut, "The Blue Moods Of Spain," due Sept. 12.

Haden, formerly of the SST politics'n'punk band **the Treacherous Jaywalkers**, assembled the current group with guitarists **Ken Boudakian** (formerly a fellow University of California,

Irvine student) and **Merlo Podlewski** and drummer **Evan Hartzell**.

Of his decision to leave punk behind and form **Spain**, Haden says, "I needed another route to express the kind of songs I wanted to write... Over a period of time, I realized I wasn't getting what I wanted out of music, so I had to look at it in a different way."

That tendency appears to run in the family: Haden is the son of jazz bassist **Charlie Haden**, who has made challenging records with **Ornette Coleman**, his own **Liberation Music Orchestra**, and his jazz-noir group **Quartet West**. (Josh's sisters, **Petra** and **Rachel**, play in the equally offbeat DGC group that dog.)

It's hard to ignore the similarities between the atmospheric, cinematic quality of **Quartet West** and **Spain's** equally moody, evocative songs. But Josh Haden says, with a hint of surprise, "I never really noticed it. I'm sure the familial inheritance thing is going on. It's true [the music is] similar in many respects."

In late August and early September, the band will play four successive Tuesdays at Lunapark in L.A. (opening for **Vernon Yard** act **Acetone**) and four Thursdays in a row at Café Du Nord in San Francisco.

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# Album Reviews

EDITED BY PAUL VERNA

## POP

### BLIND MELON

**Soup**  
PRODUCERS: Andy Wallace and Blind Melon  
Capitol 34615

Follow-up to the band's multiplatinum debut leaves the "No Rain" bee girl in the dust. Much denser and more complicated than its predecessor, "Soup" offers fans a mishmash of acoustic cuts, such as the delicate "Mouthful Of Cavities" and the Grateful Dead/the Band-like "Skinned," as well as '60s psychedelia, which invades such tracks as "Toes Across The Floor." First single, the melodically urgent "Galaxie," is working its way up Billboard's Modern Rock Tracks chart. Instant gratification is not to be found here, but listeners will be rewarded by successive spins.

### KE

**I Am []**  
PRODUCERS: Rick Neigher, Ké  
RCA 66582

For such a pretentiously titled album, this is fairly direct and coherent pop fare, delivered with earnest emotion and a quivering tenor vocal. Ké has a budding talent for fleshing out infectious hooks with intelligent lyrics and rock-edged rhythms that are right in the pocket of current top 40 trends. The singles selection here is fairly deep, starting with the jangly, acoustic-framed "Strange World" and bass-smart, funk-fortified "Holding On."

## R & B

### BROOKLYN FUNK ESSENTIALS

**Cool And Steady And Easy**  
PRODUCERS: Lati Kronlund, Arthur Baker  
RCA 07863

Eight-piece, cross-cultural New York band uses muted brass, saucy winds, and driving percussion to create a devilish brew of multisonics. Set siphons R&B, hip-hop, Latin, and Eastern vibes that are unified by jazzy riffs brought to life via acoustic piano and emotional sax play. "Headnaddas Journey To The Planet Adidi-Skizm" offers the heady rap of Sha-Key to the beat of some hip-hop/funk rhythms. Syncopated roots-track "The Creator Has A Master Plan" features airy vocals by Joi Cardwell that are matched by measured lyrical expression of ragga-man Papa Dee. JB's saxman Maceo Parker's wild-wind playing drives "Blow Your Brains Out." Worthy of Grammy consideration.

## RAP

### JUNIOR M.A.F.I.A.

**Conspiracy**  
PRODUCERS: Various  
Undeas/Big Beat/Atlantic 92614

Group is a collective of four acts from Brooklyn, N.Y.: Clepto, the Sixes, the Snakes, and Lil' Kim, who is, perhaps, the most stylish and gifted female rapper now out. The dynamic lead single, "Player's Anthem," is already certified gold and destined to become a hip-hop classic. With shuddering nitro beats and reverberating chords, the rest of the set proves to be equally hot. It mixes sexy-but-hardcore tracks with cuts of boulevard belligerence. "Backstabbers" and "I Need You Tonight" blur the border between rap and soul, while the muted commands of "Get Money" feature the Notorious B.I.G. trading lines with a rapacious woman played by Kim.

### B.G. KNOCC OUT AND DRESTA

**Real Brothas**  
PRODUCERS: Various  
Outburst 527899

Duo mixes crispy, aggressive beats with vibrating guitars and keys that float like ghosts. On their first set, the two blood brothers from Compton—they both debuted on Eazy-E's last album—passionately discuss such topics as

## SPOTLIGHT



**THE SHOW: THE SOUNDTRACK**  
PRODUCER: Various  
Def Jam/PLG 529021

Star-studded soundtrack features a winning mix of rap and new-jack hip-hop: a dark, haunting 2Pac track ("My Block"), a spongy, testosterone-soaked spew by Onyx ("Live"), a swaggering player's anthem from a female perspective ("What's Up Star" by Suga, the artist formally known as Sweet Tee), and a raw, rushing mike cipher between Redman and Method Man ("How High"). Other standout cuts among spoken-work snippets from the flick are Kali Ranks' brutal dancehall directive "Kill Dem All," A Tribe Called Quest's typically fly, foxy "Glamour And Glitz," L.L. Cool J's smooth, sincere "Poppa Luv It," and a live version of the Notorious B.I.G.'s "Me And My Bitch."

motherly love, hometown pride, and neighborhood jealousy. They burst caps, offer advice and otherwise keep it real.

## DANCE

### JIMMY SOMERVILLE

**Dare To Love**  
PRODUCERS: Various  
London 422828

One-time Bronski Beat frontman Jimmy Somerville's first album in four years is a well-executed, gloriously romantic romp, framed with state-of-the-floors dance grooves and ear-grabbing pop hooks. Time has softened Somerville's falsetto to warm and soulful effect, as evident on the disco-soaked "Heartbeat"—a recent international club smash—and the sun-kissed ragga anthem "Hurts So Good." His signature militant gay activist lyrical attack has also mellowed into gleeful, gender-specific love songs that are far more consciousness-raising than anything from his vitriolic past.

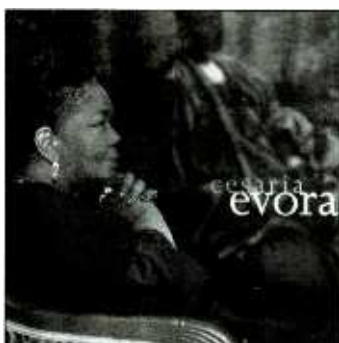
## JAZZ

### HOLLY COLE

**Temptation**  
PRODUCER: Craig Street  
Blue Note 31653

While Tom Waits for no man, a woman like Holly Cole proves more than a match for him with this all-Waits set. At times, Cole seems to return to her signature mode of spare accompaniment, as on the blues theme "Train Song," but she may surprise listeners with the horns that frame jazzy nursery rhyme "Little Boy Blue" or with a somewhat countrified version of oldie "Heart Of Saturday Night." Other splendid moments arise with the poignant melodies of "I Don't Want To Grow Up" and "Soldier's Things," as well as with the rich, majestic changes of "Falling Down," "I Want You," and "The Briar And The Rose" (the last of which is embellished by Cole's countrymen the Canadian Brass).

## SPOTLIGHT



**CESARIA EVORA**  
PRODUCER: Paulino Vieira  
Nonesuch 79379

From Cape Verde, Cesaria Evora makes her recording debut after decades of mastering morna, the islands' song of nostalgia and longing. Evora imbues her blues with a grace and depth of feeling that would make Billie Holiday proud. A sizable hit in France for BMG, Evora's album should appeal equally to lovers of Caribbean and Latin music here, as well as open-minded devotees of jazz vocals and blues. The leadoff track, "Petit Pays," will have you swaying from the get-go, and the sad, slow "Oriundina" will break your heart later. Multi-instrumentalist Paulino Vieira's production frames these songs with artful arrangements that draw equally from the cabaret and the country. World-weary but still lithe, Evora's voice marks her as a true queen of soul.

## NEW AGE

### KITARO

**An Enchanted Evening**  
PRODUCER: Kitaro  
Domo 71005

On his third live album and the soundtrack for a forthcoming concert film to be aired on PBS this fall, Kitaro transports his music out of the studio and onto the concert stage with dynamic results. Kitaro creates a suite from his "Heaven & Earth" film score, reprises his venerable "Silk Road," and runs through music from his last album, "Mandala" (including a dynamic version of "Dance Of Sarasvati"). With pounding Taiko drum solos, screaming electric guitars, Tibetan flutes, didgeridoos, and his patented

synthesizer melodies, Kitaro adds spontaneous wallop to his ethereal music.

## REGGAE

### SHAGGY

**Boombastic**  
PRODUCERS: Various  
Virgin 40158

At a time when rasta consciousness rules the dancehall, playful, party-time lyrics and catchy, lilting grooves buoy Shaggy's second major-label release. Over tracks that are perfect for cruising or bubbling, he flexes big fun. "Boombastic," a huge crossover hit that rides an obscure King Floyd sample and is

## SPOTLIGHT



**BRIAN WILSON**  
**I Just Wasn't Made For These Times**  
PRODUCERS: Don Was, Brian Wilson  
Karambolage/MCA 11270

Soundtrack to Was-produced documentary on Wilson's life and music contains 10 newly recorded versions of Wilson-penned tunes, as well as a previously unreleased home demo of "Still I Dream Of It." Arrangements mirror the original tracks with sparkling harmonies provided by Was stalwarts Sweet Pea Atkinson and Sir Harry Bowens, as well as Wilson's daughters, Carnie and Wendy, on a jaunty remake of "Do It Again." Although a little shaky at times, Wilson's voice is at its most affecting on flute-woven, poignant "Caroline, No" and dreamy "The Warmth Of The Sun." Years after their first appearance, the songs—and Wilson's delivery of them—still carry a lovely innocence that reminds Wilson aficionados of what made them fans of this musical genius in the first place.

the inspiration for the Jamaican riddim-of-the-moment, sports chipper cockiness; "Something Different," features slick mack lines and smooth singer Wayne Wonder; "Why You Treat Me So Bad," which benefits from Grand Puba's off-kilter musings, buzzes madly and bounces like aural Jello; and "Day O" is a rub-a-dub remake of the Harry Belafonte standard.

## LATIN

### LA LEY

**Invisible**  
PRODUCERS: Humberto Gatica, La Ley  
WEA Latina 99375

Label bow by Chile's biggest rock act is its strongest yet as group neatly interweaves spacey keyboard lines, edgy rock-rooted rhythms, and textured harmonies. U.S. Latino radio eschews such blends, but underground fans will side up to band's versatile sound, ranging from majestic acoustic ballad "The Corridor"—which could score at Anglo radio—to grinding rock entry "Animal."

## COUNTRY

### BILLY MONTANA

**No Yesterday**  
PRODUCERS: Jim McKell, David Flint and Billy Montana  
Magnatone 101

Remember eloquent, sweet country, with intelligent lyrics and sparkling production? It's back with Billy Montana, who combines incisive songwriting with his warm, vibrant vocals. There is a genuine sweetness in threads of modern country, and it started with the outside influence of Paul McCartney and then ran rampant with John Denver and was finally given full expression and acceptance with Vince Gill and the Mavericks' Raul Malo. Now it's being mined and refined by Montana. A great antidote to silly novelty songs and singers whose voice breaks sound artificially inseminated. Contact: 615-383-3600.

## CONTEMPORARY CHRISTIAN

### BENJAMIN

**As You Wish**  
PRODUCERS: Bryan Lenox  
Star Song 0071

Bill and Gloria Gaither are two of the most acclaimed artists in Christian music circles, and on this album, son Benji shows that talent definitely runs in the family. Gaither's band mates on this entertaining effort are drummer Larry Babb (who has since been replaced by Ty Smith), guitarist John Pisciotto, bassist Scott Harper, and vocalists Beth Box and Tiffany Arbuckle. The group serves up an enjoyable album marked by engaging musical hooks, insightful lyrics, and great production that enhances the group's efforts. Standout cuts include "The Narrow Road," "As You Wish," and "You Can't Get To Heaven."

## CLASSICAL

► **JOHANN SEBASTIAN BACH: Goldberg Variations**  
Dmitry Sitkovetsky and the New European Strings Chamber Orchestra  
PRODUCER: Philip Waldway  
Nonesuch 79341

One of the cornerstones of Western music, Bach's Goldberg Variations have entranced music lovers through the years in keyboard versions by artists as diverse as Glenn Gould, Andras Schiff, Keith Jarrett, and Pierre Hantai. Here violinist Dmitry Sitkovetsky presents his arrangement—the first transcription of the work for strings—and opens our ears to even greater felicities of harmonic richness and expressive detail. Sitkovetsky leads the New European Strings Chamber Orchestra in a ravishing performance that will melt the hearts of even the staunchest traditionalists. A profound achievement.

## VITAL REISSUES

### JOHN COLTRANE

**The Heavyweight Champion: The Complete Atlantic Recordings**  
COMPILATION PRODUCER: Joel Dorn  
Atlantic/Rhino 71984

John Coltrane's Atlantic years (1959-61) marked a critical period for the tenor titan, when he metamorphosed from a top hard-bopper to a modal master leading the oncoming avant-garde revolution. This lovingly packaged seven-disc set—of which the "Outtakes" CD is stored in a facsimile audiotape box—includes a hard-bound, 74-page booklet detailing Coltrane's musical and personal history, reflections of other jazz greats, and more. Coltrane's sidemen mark his rapid transformation, beginning with Prestige-era stalwarts Tommy Flanagan, Mal Waldron, and Paul Chambers, and ending with such progressives as Eric Dolphy, McCoy Tyner, and Elvin Jones, who were most often associated with his later Impulse! releases. Featured are classic Trane compositions "Giant Steps," "Naima," "Central Park West," "Mr. P.C.," and the original version of his signature theme

"My Favorite Things." Also includes dates co-led by Milt Jackson and Don Cherry; the latter intriguingly matched Coltrane with the band and material of that other free jazz icon, Ornette Coleman.

### KENNY DORHAM

**'Round About Midnight At The Cafe Bohemia**  
REISSUE PRODUCER: Michael Cuscuna  
Blue Note 33576

Texan trumpeter and post-bop master Kenny Dorham—a major asset to the Art Blakey and Max Roach bands—was captured live at this 1956 club date that features tenor player J.R. Monterose, guitarist Kenny Burrell, and piano great Bobby Timmons. Dorham swings madly on such self-penned numbers as the rhythmically offbeat "Monaco," the frantically boppish "Mexico City," the bluesy, funky "K.D.'s Blues," and the popular theme "Royal Roost." Other highlights include bebop standards "A Night In Tunisia" and the title cut, as well as fine turns at "My Heart Stood Still" and "Autumn In New York."

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.), Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MARIAH CAREY** *Fantasy* (no timing listed)  
PRODUCERS: Mariah Carey, Dave Hall  
WRITERS: M. Carey, D. Hall, C. Frantz, T. Weymouth, A. Belew, S. Stanley, J. Healey  
PUBLISHER: not listed  
REMIXERS: Sean "Puffy" Combs, David Morales  
Columbia 78043 (c/o Sony) (cassette single)

Carey and producer Dave Hall deftly re-create the magic of their 1994 megasmash, "Dream Lover," on this contagious first single from her imminent fourth studio set. The two have cooked up a joyous pop/hip-hop love song that is seasoned with samples from the Tom Tom Club postdisco evergreen "Genius Of Love." Though the bassline is taut and in da tight pocket of jeep-driven top 40 trends, Carey has the room needed to flex her voice to playfully acrobatic effect. R&B and crossover programmers should take note of Sean "Puffy" Combs' remix, on which the song is stripped down to a raw groove and features a guest rap by Ol' Dirty Bastard. The only question remaining is, how long will it be before this single is No. 1?

► **DIANA KING** *Love Triangle* (no timing listed)  
PRODUCER: Andy Marvel  
WRITERS: D. King, A. Marvel, B. Mann  
PUBLISHERS: Diana King/Mann Made, BMI; World Of Andy/W'nR/W&R, ASCAP  
REMIXERS: Howie Tee, Giovanni Salah  
Work 77989 (c/o Sony) (cassette single)

The follow-up to "Shy Guy" saunters down a more sultry, soulful path, making excellent use of King's creamy singing. Smooth verses of this midtempo gem burst into a hearty bridge and chorus on the strength of producer Andy Marvel's forceful percussion placement and King's fluid reggae toasting. Like "Shy Guy," this single has a hook that simply does not quit, which will be its ultimate fuel onto pop and R&B playlists.

★ **M PEOPLE** *Search For The Hero* (4:00)  
PRODUCERS: M People  
WRITERS: M. Pickering, P. Heard  
PUBLISHERS: BMG, PRS; BMG Songs, ASCAP; EMI-Blackwood, ASCAP  
REMIXER: Dave Hall  
Epic 7331 (c/o Sony) (cassette single)

The second single since from the U.K. dance/pop act's "Elegant Slumming" album is optimistic pop/hip-hop number that is perfectly in line with current radio trends. Heather Small continues to be a uniquely enchanting front woman, while her partners, Mike Pickering and Paul Heard, prove their mettle as tunesmiths who require attention beyond the parameters of nightclubs. Stick with the shuffling album version, which is miles ahead of Dave Hall's curiously off-point remix.

★ **CORONA** *Try Me Out* (3:26)  
PRODUCERS: Checo, Soul Train  
WRITERS: F. Bontempi, G. Spagna, A. Gordon  
PUBLISHER: not listed  
REMIXERS: Marc "M.K." Kinchen, Lee Marrow  
EastWest 9299 (c/o Elektra) (cassette single)

One of the leading acts of the ongoing Euro-NRG invasion of the pop mainstream unleashes another sparkler from the album "Rhythm Of The Night." Corona is as giddy as an ingenue can be, and she is surrounded by a storm of syncopated beats and rollicking piano lines. For a vastly different flavor, try Marc "M.K." Kinchen's harder-edged house remix.

**DARE 2 B DIF'RENT** *Come To My Window* (3:49)  
PRODUCERS: The Brandt Brothers, Giuseppe D.  
WRITER: M. Etheridge  
PUBLISHER: M.L.E./Almo  
ZYX 7843 (CD single)

Just in case you were starved for a dance version of the Melissa Etheridge hit, here it is. Although the contrast of the song's yearning words against the track's bright and peppy music is a bit jarring at first, it is likely that fans of Fun Factory and Nicki French will be delighted. Contact: 516-253-0820.

**ADAM H.** *Feel Good* (3:54)  
PRODUCERS: Stephen C. Washington, Adam H., Fernando Kral  
WRITER: A. Hurstfield  
PUBLISHER: BONY, ASCAP  
REMIXERS: Eddie "Love" Arroyo, Fernando Kral, Adam H., Preppie Iwata  
Hektoen 6041 (CD single)

Vancouver newcomer raps with unabashed pop aplomb on this springy disco/house anthem. His rhymes do not aim to be more than the catalyst for a twirlin' good time, which they are. The only misfire of this single is that Adam's voice is a tad too low in the mix—a minor adjustment that could make the difference in luring crossover radio programmers to the table. Contact: 212-307-4400.

## R & B

★ **TINA MOORE** *All I Can Do* (4:14)  
PRODUCER: Michael J. Powell  
WRITERS: A. Martin, G. Smith  
PUBLISHER: Rondor/Sony, BMI  
Street Life/Scotti Bros. 78044 (c/o BMG) (cassette single)

Moore has the talent to become a fierce ruling diva on par with Whitney Houston and Mariah Carey, both of whom come to mind during this pop-sweetened R&B ballad. Moore has a similarly flexible range and a flair for romantic drama that will serve her well in the coming years. The first step is for radio to make room for this most deserving artist and this hitworthy track. One of many strong numbers on Moore's debut album.

★ **MIDNIGHT VOICES** *Runaway* (4:14)  
PRODUCERS: Suga Bear, Dark Side, Midnight Voices  
WRITERS: W. Power, M. Bilal, W. Hammond, DJ Pause  
PUBLISHERS: Freedom West/Partna, ASCAP; Music From The Roots, BMI  
Monster 7908 (CD single)

Intense tale of a father who falls victim to crack and heroin is told with affecting empathy and intelligence. Smartly, there is little musical distraction from the track's rapping/singing trade-off, with a ticking midtempo beat, spare keyboards, and turntable scratching providing all the support needed. Though this single is strong enough to make it on its own merit, there is added commercial incentive added by the fact that one of the group's members is Mohammed Bilal from last season's cast of MTV's "The Real World." Contact: 415-871-5650.

## NEW & NOTEWORTHY

**LISA MOORISH** *I'm Your Man* (4:07)  
PRODUCER: Johnny D.  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Todd Terry  
Go! Discs/London 125 (cassette single)

Charming pop ingenue drops the pace of this Wham! chestnut down to a wriggling hip-hop smoker that is already a smash overseas. Single is bolstered by an uncredited vocal by George Michael, though Moorish has a vampish style that would have easily drawn the ardent attention of top 40 programmers on her own. Hard to imagine this one not riding a fast and furious wave to the top regions of the Hot 100 within seconds. For those who need it, there are also a handful of shimmy-inducing disco-styled remixes by Todd Terry.

**LEFTFIELD** *Open Up* (no timing listed)  
PRODUCERS: Leftfield  
WRITERS: Barnes, Daley, Lydon  
PUBLISHERS: Hard Hands U.K./Rotten/WB, ASCAP  
Columbia 7282 (c/o Sony) (cassette single)

Highly regarded U.K. production team makes its stateside debut as a recording act with a jittery dance track that features John Lydon on guest lead vocals. Import-savvy listeners will

## COUNTRY

► **VINCE GILL** *Go Rest High On That Mountain* (4:00)  
PRODUCER: Tony Brown  
WRITER: V. Gill  
PUBLISHER: Benefit, BMI  
MCA 55098 (c/o Uni) (7-inch single)

Beautiful, majestic, and easily one of the best singles of Gill's already distinguished career. This Gill-penned composition boasts a touching spiritual lyric and Gill's consistently impeccable vocal delivery. The chorus will give you chills. Stunningly different from everything else on country radio, this single is a gutsy move for MCA that will likely be well rewarded.

► **DAVID BALL** *Honky Tonk Healin'* (3:22)  
PRODUCER: Blake Chancey  
WRITERS: D. Ball, T. Poik  
PUBLISHERS: EMI-Blackwood/Forrest Hills, BMI  
Warner Bros. 77116 (7-inch single)

This one sounds like a good cure for anything that ails you. Ball delivers this musical prescription with lots of two-steppin' barroom energy and whiskey-soaked panache. The latest single from his "Thinkin' Problem" album, this looks sure to continue his winning streak at country radio.

► **TRACY BYRD** *Love Lessons* (3:51)  
PRODUCER: Tony Brown  
WRITERS: J. Kilgore, T. Hewitt, M. Powell, S. Majors  
PUBLISHERS: Saddle Tan/Acuff-Rose, BMI; Hewitt, ASCAP  
MCA 55102 (c/o Uni) (7-inch single)

With the release of the title cut from his current album, Byrd slows the pace to deliver a pretty, romantic ballad. Byrd's smooth, rich voice and Brown's solid production make this one a winner.

► **CONFEDERATE RAILROAD** *Bill's Laundromat, Bar And Grill* (3:36)  
PRODUCER: Barry Beckett  
WRITERS: M. Germino, J.A. Stewart  
PUBLISHERS: Sony Cross Keys/GMMI, ASCAP; Millhouse/Songs Of PolyGram International, BMI  
Atlantic 6370 (7-inch single)

This is the kind of rough and rowdy uptempo number that has won Danny Shirley and his pals a legion of country fans. This is an energetic ode to the kind of waterin' hole where the proprietor tells the artist before he takes the stage, "We don't like original material unless it's been done before." Before the song ends, Bill's place erupts in pandemonium and all along Shirley makes it sound like fun.

remember this single from its red-hot run abroad last year, though it sounds as fresh and relevant as it did back then. There is the potential for widespread appeal in the track's combination of tense rave keyboards, guitar lines, and throbbing bassline. The familiarity of Lydon's voice is a big commercial plus—especially since he delivers one of his better performances in a hot second here.

**KE** *Strange World* (4:32)  
PRODUCERS: Rick Neigler, Ké  
WRITERS: Xé, M. Feendograt  
PUBLISHER: Schizo, ASCAP  
RCA 66582 (c/o BMG) (CD cut)

Young singer/songwriter bows an instantly contagious, rock-edged pop strummer that nicely illuminates his quivering tenor range. His words outline the inherent troubles of day-to-day life with a voice that is acutely observational but, smartly, not judgmental. The weight of the song is lightened with a toe-tapping backbeat and a lilting fiddle framework for its skittling electric and acoustic guitar lines. Easily accessible to triple-A and rock radio formats. From the equally strong album, "I Am [ ]."

★ **EMILIO** *It's Not The End Of The World* (3:28)  
PRODUCER: Barry Beckett  
WRITERS: P. Nelson, L. Boone, E. Clark  
PUBLISHERS: Sony Tree/Terilee/O-Tex, BMI; Sony Cross Keys, ASCAP  
Capitol 79096 (c/o Cema) (CD promo)

The debut single in the country market by this well-established Tejano star is a beautiful ballad that should get this Texan off to a great start with country radio. More than just another smooth country crooner, Emilio is a powerful stylist who wrings every drop of emotion out of this heart-breaking ballad. The single is being released in both English and Spanish, which should thrill existing fans and earn him plenty of new ones.

## DANCE

★ **ROZALLA** *Losing My Religion* (7:24)  
PRODUCERS: DNA  
WRITERS: B. Berry, P. Buck, M. Mills, M. Stipe  
PUBLISHERS: Night Garden/Warner-Tamerlane, BMI  
REMIXERS: Dancing Divaz, Love To Infinity, Apollo 14  
Epic 78023 (c/o Sony) (12-inch single)

Rozalla's fine sophomore set, "Look No Further," deserves way more attention and acclaim than it has received so far. Perhaps this ballsy trance/hi-NRG rendition of the R.E.M. hit will do the trick. Her interpretation has more urgency than the original, throwing a revealing light on some of its darker, previously untapped haunting qualities. DNA's production carefully measures the need for engaging beats with minor-keyed synth lines that match Rozalla's performance. Of the remixes, only Apollo 14's version is as strong as the album track. Give either a fair listen.

## A C

► **JANN ARDEN** *Gasoline* (4:35)  
PRODUCERS: Ed Cherney, Jann Arden  
WRITER: J.A. Richards  
PUBLISHER: not listed  
A&M 00071 (c/o PGD) (CD single)

Arden's "Living Under June" gets a nice boost with the release of this rumbling rhythm ballad. The blend of rockish guitars, swelling organs, and a sturdy backbeat gooses a more aggressive vocal out of Arden than she normally delivers. Although the first audience for this gem will be triple-A, there is no reason why modern rock programmers who play the likes of Sarah McLachlan should not go for this, too.

## ROCK TRACKS

► **THE PRESIDENTS OF THE UNITED STATES OF AMERICA** *Lump* (2:12)  
PRODUCERS: Conrad Uno, Chris Ballew, Dave Dederer  
WRITERS: C. Ballew, The Presidents Of The United States Of America  
PUBLISHERS: Flying Rabbi/Dave Dederer, Raw Poo, ASCAP  
Columbia 7225 (c/o Sony) (CD promo)

Any song that causes involuntary head-bobbing convulsions and foot-tapping might very well be considered a genuine hit. Such is the case with the easy-to-digest "Lump." Quick guitar riffs and happy-go-lucky vocals force-feed an infectious hook that will stick to your brain like gum to a shoe. A welcome distraction.

★ **THE INBREDS** *Any Sense Of Time* (no timing listed)  
PRODUCER: Dave Clark  
WRITERS: The Inbreds  
PUBLISHER: not listed  
Tag 92606 (CD cut)

The first emphasis cut from this Canadian band's "Kombinator" collection is a simple, but sharply worded take on a lazy, dead-end relationship. Executed with a spare attack of drums and feedback-riddled bass, the track is grounded by Mike O'Neill's sullen vocal—which is occasionally reminiscent of Michael Stipe. Armed with an unusual, but accessible sound and a killer hook, this should be an unquestionably easy addition to most

modern rock stations.

★ **BIG STICK** *Summerday* (2:46)  
PRODUCERS: Big Stick, Jim Sorensen  
WRITERS: Trance, Gill  
PUBLISHERS: Laguna, BMI; Pow Wow, ASCAP  
Pow Wow 505 (CD single)

Never mind that summer is just about over. Big Stick should whack some good-time seasonal sensibilities into radio anyway. Not since the Waitresses has a female-fronted rock act delivered such teasing, torrid vocals. Distorted, roaring guitars ripple over disenchanting samples and cheeky lyrics. Melting, delicious rock. Contact: 212-245-3010.

**LENNY KRAVITZ** *Rock And Roll Is Dead* (3:13)  
PRODUCER: Lenny Kravitz  
WRITER: L. Kravitz  
PUBLISHER: Miss Bessie, ASCAP  
Virgin 11000 (c/o Cema) (CD promo)

Kravitz delivers a guitar-heavy eulogy to the deceased sonic disease that is rock'n'roll. Ironically, the singer employs many of the same musical stereotypes to deliver his bitter epitaph. Straightforward guitar riffs and drumming pepper his retro-funk rhythms. One hopes that the unimaginative approach was intentional.

**INCENERATOR** *Spin U Round* (3:00)  
PRODUCER: Greg Kendall  
WRITER: not listed  
PUBLISHER: Bumpicious Hooty  
Breather 01 (7-inch single)

This Boston-based trio spins gently through this somber, soul-wrenching song. Lead singer Lilia evokes gentle vocals in a firestorm of passive-aggressive musicianship. Dreamy. Contact: 617-576-9920.

**DRIVIN' N' CRYIN'** *Telling Stories* (3:33)  
PRODUCER: John Porter  
WRITERS: K. Kinney, Nielsen, Sullivan  
PUBLISHER: Drop In The Bucket, BMI  
DGC 4770 (c/o Uni) (CD promo)

Drivin' N' Cryin' keeps plugging away at its own approach to unpretentious, straightforward rock. Rooty rhythms and feel-good lyrics characterize this comfortable crooner, which is taken from the DGC debut "Wrapped In Sky."

**DELUXX FOLK** *Implosion* *Daddy Never Understood* (no timing listed)  
PRODUCER: not listed  
WRITERS: L. Barlow, J. Davis, B. Fay, M. Perretta  
PUBLISHER: Loobiecore, BMI  
London 7024 (CD promo)

Taken from the soundtrack to the disturbing indie film "Kids," Deluxx Folk Implosion offers a quick punk rock fix. The screaming vocals are almost drowned out by the screechy guitars that litter this over-the-top track. Street-smart rock.

## RAP

► **WC AND THE MAAD CIRCLE** *West Up!* (4:06)  
PRODUCER: Crazy Toones  
WRITERS: W.C., Crazy Toones, Ice Cube, Mack 10, G. Duke, B. Miller, M. Chancellor, C.I. Johnson  
PUBLISHERS: Base Pipe/Woopetewoo/WB/Gangsta Boogie/Real And Ruff Muzik/Mycenae, ASCAP  
Payday/London 7021 (CD single)

With the assistance of Ice Cube and Mack 10, this rap track is a sure bet to cause a real commotion at rap-friendly pop radio. Crazy-cool rhythms are created with a pumpin' funk bassline and percussion, as well as jumpy soul vocals. WC and the Maad Circle share the mike with Cube and Mack, as they detail wassup inside the West Coast rap scene. Gangsta cool.

► **FATHER DOM** *Rumors* (4:12)  
PRODUCERS: Father Dom And The Dangerous Crew  
WRITER: D. Khaleel  
PUBLISHERS: Zomba/Dom P, ASCAP  
Dangerous/Jive 42316 (c/o BMG) (12-inch single)

This rap retooling of the Timex Social Club's 1986 hit could catch the interest of top 40 programmers. Father Dom attacks those who attack in this fiery funk rap track. The updated gangsta-flavor rap will not sit well with the "Montel Williams" or "Ricki Lake" set, as Dom shames those who dwell in the dirty details of others. Stop spreading those lies, already!

PICKS (►) : New releases with the greatest chart potential. CRITIC'S CHOICE (★) : New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.)

# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## High-RAM CD-ROM Music Video's Future

BY MARILYN A. GILLEN

LOS ANGELES—Meet Marc Canter, multimedia visionary. Best known as a founder of MacroMind, which developed multimedia authoring tool "Director," Canter has his eye firmly fixed on music video's future, which he believes is located a few miles past what is achievable here and now.

He's also got a road map with which to reach it.

"I worked backward from where I wanted to be in eight or 10 years," says Canter, to whom interactive TV, complete with MIDI capabilities and the networking prowess to allow for global jams, is the Holy Grail. "Then I plotted a course to get there that would let me use what's available along the way to deliver on at least part of the promise."

The first step on the road, the potentially accessible on-ramp, is a CD-ROM, due Sept. 15 via distributor Sony Interactive Entertainment, which Canter describes as a "proof of concept" of what truly interactive music video can be. "We're shipping today, but we are developing for tomorrow's technology," Canter says.

"Meet MediaBand," three years in the making, is more than a proof of concept, of course. The CD-ROM, which Canter's San Francisco-based company, Canter Technologies, has been selling via direct mail for several months at approximately \$55, is a full-fledged consumer-entertainment product, albeit not necessarily for the masses. It's not the content that limits the audience, but what accessing the content demands from a user's computer.

"Meet MediaBand" will bow as the first consumer-targeted CD-ROM to boast a computer requirement of 16 megs of random-access memory, a fact prominently displayed on the packaging to "avoid unpleasant surprises," Canter says. Most consumer CD-ROM titles on the market ask for a minimum of four megs (with eight often recommended), which is still a standard in off-the-shelf multimedia PCs.

Canter agrees that he is leading his market, but not by much. "I made a decision not to build to the lowest com-

mon denominator, because I knew that that would rise quickly to catch up with me."

Steve Goodman, VP of sales and marketing for Canter Technologies, says the Aug. 24 launch of Windows '95 software by Microsoft is "perfect timing" for the title, since the expected millions of buyers of the RAM-demanding software can be expected to upgrade their computers to accommodate it—something the chip makers are gearing up for.

"Right now, of course, there are a lot of people who won't be able to run the Windows version that requires 16 megabytes," Goodman says. "But moving forward toward the end of the year, it will be less and less of an issue, and by next year may be no issue at all."

### MEET THE BAND

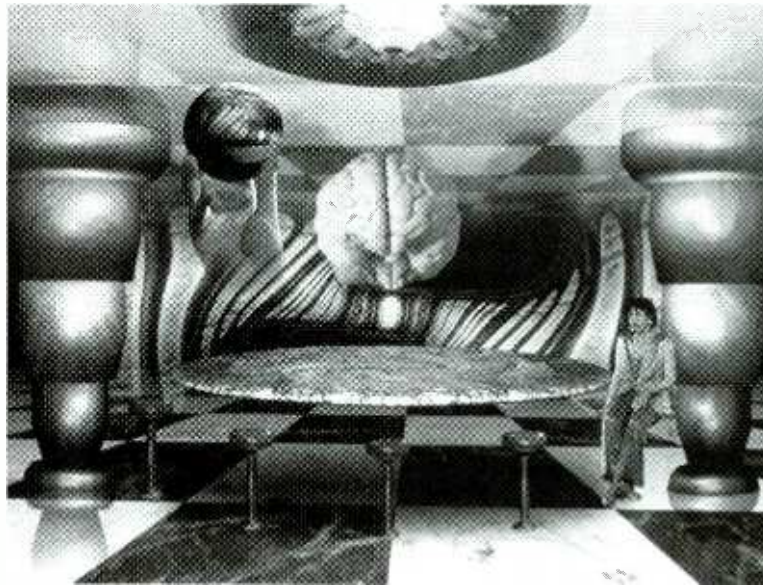
The CD-ROM features a real "media band," which includes Canter, and two of its original interactive music videos, one a pretty-pop love song performed by Kelley Gabriel ("Undo Me") and the other a hi-NRG techno groove ("House Jam").

The clips are framed within a larger environment called the "aether-RAVE," which contains six unique environments to explore: the stage, the smart bar (rife with computer jokes), the archives, the tekno room (a backstage area for "technos and nerds"), the kids' room (which features a preview of MediaBand's next title, the kid-skewed "Macaroni Man"), and the swag shop.

"Undo Me" is a fairly straightforward music video with a twist—or 16, to be exact. As the video, depicting a blossoming romance, unspools, users are given the option of heating things up (by clicking on a fire icon) or cooling them down (an ice cube). Both the music and storyline react to the choice.

If things are going badly, users can rewind, or "undo," and try a different approach with their dates. And for dates that are clearly unsalvageable, users get the option of trying another guy altogether, picking from the four offered.

"House Jam" is a more cleanly intu-



"The Smart Bar" is home to smart-talking bar-hoppers, with in-jokes about all things cyber. The arena is one of many found within the forthcoming "Meet MediaBand" CD-ROM.

itive, jam-like experience designed with multiple users in mind. From the main interface, users can choose one of four "continents" of music, each of which features a different mix and different types of interaction. Clicking on free-floating images, for instance, yields various audio and video samples.

"We do recognize the 'twitchiness' factor," Canter says of his music videos' game-like elements. "It's the interactivity of Nintendo games with the production values of MTV." Having fun, Canter adds, is the goal.

Back on the concept front, though, Canter admits that the MediaBand, as a performing unit, won't be a big draw. "We're showing what we can do with this technology," he says. "But imagine what a Michael Jackson could do, or a David Bowie."

Canter hopes to work with record labels, he says, executive producing similarly interactive discs for major artists; no deals have yet been set.

### THE MEDIA BAR

Both "Undo Me" and "House Jam" work within the context of a single-user CD-ROM, but Canter envisions them migrating into phase two of his road map to music's multimedia future: the Media Bar.

These site-based locations, already appearing in early form as cybercafes boasting Internet stations, are the interim step toward home-based interactive music experiences, Canter says.

"In the '80s, people went to clubs to see this new thing called 'music videos,'" Canter says. "Media Bars will be places you can go to experience interactive TV in the time before everybody's wired for it."

Imagine people throwing Nerf balls at a screen to trigger the grooves in "House Jam," Canter muses, or interacting with the lovers in "Undo Me" while socializing with their own dates via interactive cameras and virtual-reality experiences.

Phase three, pegged for the early 2000s, will bring all of this into the home, Canter says. At that point, the multimedia entrepreneur hopes to have positioned himself through his

work on steps one and two as producer-of-choice of interactive content for these systems, and a consultant to the people who will need to fill the interactive channels with programming.

"It all hinges on creating scalable content right now," says Canter, meaning that such content can be placed on CD-ROMs, within Media Bar "raves," or on interactive TV channels. "You have to think ahead."

## Online Service Has Female Focus On Her Interactive

LOS ANGELES—American Laser Games' newest division, Games for Her, has a new name, Her Interactive, designed to reflect the company's expansion into a variety of interactive arenas, all with a welcome female focus. Among the arenas are Her Online, an online service due to launch this fall, and a planned "Sure She Can!" series of educational CD-ROMs, which will profile "girls and women who follow their dreams."

First up from Her Interactive, however, is a live-action CD-ROM game, "McKenzie & Co.," aimed at girls 9-15. The game will feature a youth-oriented soundtrack, and there are plans to include five up-and-coming young bands. Already on board are the Albuquerque, N.M.-based Strawberry Zots, who provide the game's theme song, "And You Drive Your Pretty Car," which is from their album "Friends Forever," as well as another song, "So I Did."

Her Interactive plans to pack a separate audio CD featuring the bands' music with the CD-ROM game. The title is due in November at approximately \$60.

"We're reaching out to a whole new market, and the music in the game will be an important aspect of this project," says Patricia Flanigan, executive director of Her Interactive.

## Online Store Has Wonder-Ful Promo

STEVIE WONDER will make a virtual in-store to inaugurate one of the newest online record stores, Music Boulevard, which opened its digitized doors Aug. 16.

The Grammy-winning recording artist's latest album, "Conversation Peace," will be featured within the site, along with his entire catalog. During the promotion, the dates of which are still pending, portions of sales of Stevie Wonder product online will be donated to the American Express Charge Against Hunger campaign, according to Music Boulevard executives.

Music Boulevard, at <http://www.musicblvd.com>, features more than 100,000 albums, along with such extra goodies as ear candy in the form of audioclips and eye candy in the guise of an online magazine. The site has already caught the record industry's eye—ads for product are scattered within various music-genre departments. Rates are based on the number of "hits" ads receive, according to marketing VP Jeff Magill.

**NAME GAME:** Sony's multimedia operations underwent some changes last week, including a name change for Sony Electronic Publishing, which is now called Sony Interactive Entertainment, and is still headed by president Olaf Olafsson. Its Sony Imagesoft, meanwhile, becomes Sony Interactive Studios, while U.K. unit Sony Psygnosis becomes Sony Interactive Europe.

**STELLAR NUMBERS:** Simon & Schuster Interactive says it has shipped 300,000 copies of its "Star Trek Omnipedia," the largest shipment of a multimedia title thus far from a traditional print publisher. By contrast, the interactive division initially shipped only 35,000 copies of its earlier "Star Trek" title, "Star Trek: The Next Generation Interactive Technical Manual," which has gone on to sell more than 295,000 copies to date, according to the company. The new-disc, which hit stores Aug. 15 at \$55-\$60, is a voice-activated reference guide to all things "Star Trek."

**LOUVRE AT FIRST SIGHT:** BMG Interactive Entertainment will bring France's famed Louvre museum to the States next month, virtually speaking. The multimedia arm of BMG Entertainment is releasing the European award-winning "Le Louvre—The Palace & Its Paintings" in September at a suggested \$49.95 retail.

In other BMG Interactive news, the company has appointed Don Traeger to the new post of VP of A&R, with responsibility for overseeing software development for BMG Interactive's U.S. third-party developers, as well as cultivating new third-party relationships. Traeger, who will head the San Francisco office, was most recently VP of creative development for Electronic Arts.

**GHOST IN THE MACHINE:** Jazz Online, home to the revamped Warner Jazz Space, had its Web address nicked in the Aug. 26 issue. The site can be reached via <http://www.jazzonln.com/JAZZ/>.

## Soundgarden In The Unknown Band On Windows CD Plus Sampler

LOS ANGELES—Soundgarden is taking another leap into the unknown—the Microsoft Network.

The A&M act is among the first to be featured within the music section of the new commercial online service, which launched Aug. 24 along with the computer company's Windows '95 software. The band is also a part of Microsoft's Win '95 CD Plus multi-artist sampler, which is being bundled with Win '95-equipped computers and will include a portion of the band's forthcoming CD Plus title, "Alive In The Superunknown," among its offerings. Other confirmed acts on the disc, which includes a direct online link, are Randy Newman, Mary Chapin Carpenter, and Sky Cries Mary (Billboard, Aug. 26).

Soundgarden's full CD Plus, keyed to its multiplatinum album "Superunknown," is due out in October from A&M.

The Microsoft Network element is tied to the final leg of the band's European tour, which runs through Saturday (9). Dubbed "The Virtual Tour," the band site will boast digitized photos of the performances posted immediately following the gigs, among other elements. It's included within the "Microsoft Music Central" music forum online.

The band also has a Web site within the Rocktropolis arena (<http://Rocktropolis.com/Soundgarden>), which will include a teaser to the Microsoft "tour" arena.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**HALF EMPTY, HALF FULL:** Looked at from one angle, video retailers have never been healthier. Looked at from another, they're in big trouble. Despite Wall Street's eager response to initial public offerings, we're inclined to believe the latter.

Unless there's a significant change in approach, specialty outlets will continue their single-minded pursuit of rental nirvana. They just don't get it: Sell-through is key to long-term success, and not just from the sales of used (previously viewed) cassettes.

To paraphrase Charles Foster Kane, every survey, every straw poll, indicates that sell-through has won the race for the consumer's pocketbook. Rental? Well, it's not going away, but it's also not going anywhere. The latest statistics indicate a whopping 20% decline from last year's peak—and during what should be rental's hottest time of the year. It gets worse in the Death Valley known as back-to-school.

Some know a plateau when they're standing on it. WaxWorks/VideoWorks, the quintessential rental distributor, hopes to convert its flock of Midwestern mom-and-pop accounts to the glories of sales. Sell-through presently represents 30% of WaxWorks' revenues, a figure that matches the financial profile of the average Video Software Dealers Assn. member. In five years, WaxWorks expects sell-through to achieve 50/50 parity with rental.

For other distributors serving bigger markets, the change may be more drastic still. But wherever they're located, video retailers will find it hard to avoid the impact of low cassette prices.

The trend has them caught in a squeeze. First, there are the vendors releasing quality catalog titles for less than \$10. Disney dispelled any doubts about the importance of budget releases when it announced that Buena Vista Home Video was shipping 28 features at \$9.99 suggested list (deep discounters will price them \$2-\$3 less). Eight more arrive in November (Billboard, Aug. 26).

(Continued on page 78)

## Republic's Future Is Cloudy (Again) Viacom Puts Vid Distributor On The Block

BY EILEEN FITZPATRICK

LOS ANGELES—For the second time in two years, Republic Pictures Home Video will get a new owner who could push the independent supplier through another corporate upheaval.

The pending shake-up follows Viacom's Aug. 10 announcement that it will sell Spelling Entertainment, which comprises Republic, an international television and movie distribution unit, and Virgin Interactive Entertainment.

Republic was acquired by Spelling in 1994 after the television producer was purchased by Blockbuster Entertainment in 1993. Republic inherited the now-defunct Worldvision Home Video, a unit of Spelling. Then, last year, Viacom bought Blockbuster.

Industry analysts estimate television producer Spelling's value at \$1.5 billion, placing the firm out of reach for even the most ambitious video company without studio or TV backing. Republic's library of 1,400 feature films and 15,000 hours of TV programming is estimated to be worth \$80 million-\$120 million. The video unit will not be

sold off separately.

"That would be too big of a bite for us," says former Republic president Steven Beeks, now executive VP at newly created Hallmark Home Video. "At this point, the price is much too big for us to imagine."

Vidmark Entertainment and LIVE Home Video agree that the Spelling price tag is well beyond their reach.

The leading contender, industry observers speculate, is acquisition-minded Turner Broadcasting. Turner is also bidding for TV syndicator King World Productions Inc. and independent movie maker the Samuel Goldwyn Co. and still has designs on CBS, even after Westinghouse announced its \$5 billion-plus deal.

"Turner is an obvious choice, because it likes to buy libraries," says one Hollywood executive. "And there are very few libraries with the caliber of Republic's that become available."

A Turner spokeswoman would not comment on acquisition plans.

The most valuable asset in Republic's library is "It's A Wonderful Life," which sells about 250,000-300,000 units annually. Republic's 50th anniversary campaign for "Wonderful" should further spike sales (Billboard, Aug. 26). In addition, Republic's Hallmark Hall of Fame series of 18 titles kicks in another 1 million units annually.

Other steady performers include John Wayne features, especially "The Quiet Man," "The Cliffhanger" serials, and TV shows "Beauty And The Beast," "The Addams Family," and "Twin Peaks."

Regardless of the buyer, past experience indicates that Republic staff changes are imminent. Following the 1993 mergers, Beeks and other longtime executives, including Russell Goldsmith and Glenn Ross, were forced out to make way for Robert Sigman and others on his Worldvision team. Sigman, formerly Worldvision president, was named Republic president/CEO, replacing Beeks.

Over the past year, the new Republic has beefed up its sales and marketing department, adding five regional staffers within the past year. It now has 15 in the field.

Charlie Weinryt was named VP of marketing in May, replacing

## Sunplash Pushes Importance Of Regional Shows

Maybe the Video Software Dealers Assn. national convention should have been held in Myrtle Beach, S.C. That was the site of Sunplash '95, the annual gathering of four Southern chapters of the VSDA.

The meeting, held Aug. 10-12 at the Radisson-Kingston Plantation Resort, drew a strong positive response from attendees contacted by Billboard. One manufacturer's rep remarked that his meetings were more productive than those he held at VSDA's Dallas convention in May.

There were plenty of folks to meet with—retailers were thick among the approximately 850 registrants. It was the biggest turnout yet for Sunplash, double that of 1994, and that augurs well for the East Coast Video Show Oct. 24-26 in Atlantic City, N.J.

(Continued on page 78)



**Bosom Buddies.** Puffin, one of the stars of Turner Home Entertainment's "The Swan Princess," receives a warm welcome from a youngster enrolling in the KinderVision program. As announced at the May Video Software Dealers Assn. convention in Dallas, Turner provided free identification videotapes to parents who brought their children to the participating Wal-Mart store in Miami. The Aug. 5 taping session was one of 10 that Turner held that day at various retailer locations.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	7	3	<b>JUST CAUSE (R)</b>	Warner Home Video 13623	Sean Connery Laurence Fishburne
2	35	2	<b>OUTBREAK (R)</b>	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
3	4	4	<b>BOYS ON THE SIDE (R)</b>	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
4	5	4	<b>THE BRADY BUNCH MOVIE (PG-13)</b>	Paramount Home Video 32678	Shelly Long Gary Cole
5	2	9	<b>DUMB AND DUMBER (PG-13)</b>	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
6	3	9	<b>DISCLOSURE (R)</b>	Warner Home Video 13575	Michael Douglas Demi Moore
7	1	5	<b>STAR TREK GENERATIONS (PG)</b>	Paramount Home Video 32988	William Shatner Patrick Stewart
8	6	5	<b>NELL (PG-13)</b>	FoxVideo 8737	Jodie Foster Liam Neeson
9	8	5	<b>I.Q. (PG)</b>	Paramount Home Video 32678	Meg Ryan Tim Robbins
10	12	3	<b>HIGHER LEARNING (R)</b>	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
11	9	4	<b>HOUSEGUEST (PG)</b>	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
12	<b>NEW</b>		<b>NOBODY'S FOOL (R)</b>	Paramount Home Video 32941	Paul Newman Jessica Tandy
13	10	9	<b>MURDER IN THE FIRST (R)</b>	Warner Home Video 13895	Christian Slater Kevin Bacon
14	<b>NEW</b>		<b>MAN OF THE HOUSE (PG)</b>	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
15	17	2	<b>BYE BYE LOVE (PG-13)</b>	FoxVideo 8751	Matthew Modine Randy Quaid
16	11	11	<b>INTERVIEW WITH THE VAMPIRE (R)</b>	Warner Home Video 13176	Tom Cruise Brad Pitt
17	<b>NEW</b>		<b>BILLY MADISON (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
18	14	7	<b>READY TO WEAR (R)</b>	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
19	13	11	<b>LEGENDS OF THE FALL (R)</b>	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
20	15	5	<b>IMMORTAL BELOVED (R)</b>	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
21	16	19	<b>THE SHAWSHANK REDEMPTION (R)</b>	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
22	19	5	<b>BAD COMPANY (R)</b>	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
23	24	3	<b>IN THE MOUTH OF MADNESS (R)</b>	New Line Home Video Turner Home Entertainment 2680	Sam Neill
24	23	3	<b>MIAMI RHAPSODY (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
25	22	3	<b>DEMON KNIGHT (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 82325	Billy Zane William Sadler
26	27	3	<b>SHALLOW GRAVE (R)</b>	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
27	20	8	<b>LITTLE WOMEN (PG)</b>	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
28	18	10	<b>DROP ZONE (R)</b>	Paramount Home Video 32734	Wesley Snipes Gary Busey
29	25	4	<b>BEFORE SUNRISE (R)</b>	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
30	29	4	<b>RED (R)</b>	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
31	21	10	<b>JUNIOR (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
32	28	2	<b>THE SWAN PRINCESS (G)</b>	Turner Home Entertainment 8021	Animated
33	33	6	<b>DEATH AND THE MAIDEN (R)</b>	New Line Home Video Turner Home Entertainment 3011	Sigourney Weaver Ben Kingsley
34	34	3	<b>BORN TO BE WILD (PG)</b>	Warner Home Video 14500	Wil Horneff Helen Shaver
35	31	7	<b>THE LAST SEDUCTION (R)</b>	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
36	30	7	<b>SCARLETT (NR)</b>	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
37	26	14	<b>THE PROFESSIONAL (R)</b>	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
38	32	8	<b>STREET FIGHTER (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
39	<b>NEW</b>		<b>THE QUICK AND THE DEAD (R)</b>	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
40	36	12	<b>CLERKS (R)</b>	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## CHILDREN'S

**"The Zoo Crew," Big Kids Productions Inc. (800-477-7811), 30 minutes, \$14.95.**



Latest in the "What Do You Want To Be When You Grow Up?" live-action series is full of monkey business and more. Three children share their trip to the Cincinnati Zoo, which includes visits with all kinds of animals, as well as zoo keepers, who explain the various aspects of their job. Probably the only chance for youngsters to witness an elephant getting a manicure, watch the preparation of "gorilla bread," or visit the zoo doctor. Video also includes original songs. Production values are excellent, and bright, recognizable packaging will draw eyes at retail.

**"The Ketchup Vampires," Celebrity Home Entertainment (818-595-0666), 90 minutes, \$24.95.**

It's that time of year again, when spooks come out to play tricks and provide treats for children at video outlets. A truly benign Halloween tale, the animated "Ketchup Vampires" recounts the story of the vegetarian, tomato-loving cousins of Count Dracula, who prefer ketchup to blood any day. The kooky spooks are in for a ride when their not-so-nice relatives come calling for the ancient manual on vampirhood, which the Ketchups swiped more than a generation ago in order to curtail the legacy of Dracula. Narrated by the original Elvira—on loan from her stint as spokesperson for the Coors Brewing Co.—the story is witty and contains lots of original songs.

## HEALTH/FITNESS

**"Daisy Fuentes: Totally Fit," BodyVision/**

**WarnerVision (212-275-2900), 60 minutes, \$19.95.**

She's unavoidable these days. Daisy Fuentes—model, VJ, and soon to be film siren (she's got a role in Miramax's upcoming "Curdled")—now goes the way of so many others in her orbit with a high-energy fitness video. Filmed in Miami and backed by a mélange of house, techno, and Latin music, Fuentes takes to the mat with instructor Gizelle Roque de Escobar in an aerobics and muscle toning workout. The program concludes with a fun segment on nutrition, in which Fuentes takes a trip through the supermarket aisles and advises viewers how to order in a restaurant. Video is available in English and Spanish and is directed by the same team that gave Cindy Crawford her video muscle.

**"Sex Talk," TMW Media Group (800-262-8862), 60 minutes, \$19.95.**



This is the video from which every paranoid parent will run, but those who are interested in starting a progressive dialog with their children will wholeheartedly embrace it. A therapist leads a Clinton-esque town meeting with parents and children that leaves no stone unturned in the realm of matters sexual: abstinence, birth control, AIDS, sexually transmitted diseases, abortion, masturbation, family planning, fantasy, and more. Tailor-made for school sex-education classes, the program also works at home for parents to watch themselves or with their children.

**"The Karen Alexander Motown Workout," Motown Video/**

**PolyGram Video, 60 minutes, \$19.95.**

Another model on the move, Karen Alexander debuts her first workout video amidst a wash of classic and contemporary Motown sounds. Groovin' to tunes such as Marvin Gaye's "Got To Give It Up," Diana Ross' "Ain't No Mountain High Enough," and Rare Earth's "Get Ready," as well as Shanice's "I Love Your Smile," Boyz II Men's "End Of The Road," and more, Alexander conducts an hourlong class that predominantly consists of a vigorous aerobics routine. Alexander is a recognizable personality, and her workout is solid and invigorating.

## DOCUMENTARY

**"Death & Taxes," Country People Productions (310-396-9242), 113 minutes, \$29.95.**

There are lots of people who loathe the IRS, but few likely as much as the family of Gordon Kahl, the North Dakota farmer whose run-in with the government in 1983 resulted in one of the largest manhunts in FBI history. That well-publicized controversy, which ended in Kahl's death, is the subject of this unapologetically slanted documentary that turns up question after question about how the government handled the matter from beginning to end. As riveting as the Whitewater or Waco trials could ever hope to be, the film—which had a limited festival run—has only a slim potential audience, but provides plenty of fodder for those interested in its subject matter.



**"UFOs & Underground Bases," Lightworks Audio & Video (800-795-**

**TAPE), 120 minutes, \$29.95.**

William Hamilton, author of the book "Cosmic Top Secret" and an authority on what he calls alien-related situations, delivers a lecture in front of a seemingly already converted audience for most of this video, which is rather dryly presented considering its juicy subject matter. Hamilton's dissertation includes reports of alien sightings as early as 1948, testimony of government workers who claim to have come face to face with otherworldly creatures, and even his own sighting of an unidentified flying object roaring down his street. UFOs have been hot topics for years, but the presentation, length, and price of this program render it appealing only to academics and the extremely devoted.

**"Jack L. Warner: The Last Mogul," White Star Video (908-229-2343), 104 minutes, \$19.95.**

Gregory Orr, the filmmaker grandson of Warner Bros. strongman Jack Warner, plays host to this collage of memories about the movie mogul, whose legacy includes such classics as "Casablanca," "My Fair Lady," "The Maltese Falcon," and, of course, Bugs Bunny. Archival footage from the studio and personal collections recalls the magical era when fledgling film studios really carried the personalities of their founders. That is the world in which Warner emerged after a sojourn with his always-colorful older brothers, Harry, Albert, and Sam. Interviews with Orr and other family members, a smattering of actors, and author and historian Neal Gabler provide perspective—which is not completely sugarcoated—on Jack and the brothers Warner. At once touching and tantalizing.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
					<b>★ ★ ★ No. 1 ★ ★ ★</b>			
1	1	8	<b>PLAYBOY: THE BEST OF PAMELA ANDERSON</b>	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	4	2	<b>THE SWAN PRINCESS</b>	Turner Home Entertainment 8021	Animated	1995	G	24.98
3	2	16	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
4	3	10	<b>PINK FLOYD: PULSE</b>	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
5	6	4	<b>DISNEY'S SING ALONG SONGS: POCAHONTAS</b>	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
6	7	11	<b>THE CROW</b>	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
7	5	25	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
8	<b>NEW ▶</b>		<b>PLAYBOY: WET &amp; WILD-HOT HOLIDAYS</b>	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
9	8	3	<b>BORN TO BE WILD</b>	Warner Home Video 14500	Wil Horneff Helen Shaver	1995	PG	19.99
10	<b>NEW ▶</b>		<b>PLAYBOY: THE GIRLS OF RADIO</b>	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
11	12	14	<b>PLAYBOY: PLAYMATE OF THE YEAR 1995</b>	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
12	10	9	<b>MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY</b>	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
13	9	14	<b>PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC</b>	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
14	<b>NEW ▶</b>		<b>PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES</b>	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
15	11	12	<b>TRUE LIES</b>	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
16	13	4	<b>LITTLE RASCALS COLL.: VOL. 13</b>	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95
17	18	9	<b>FAR FROM HOME: THE ADVENTURES OF YELLOW DOG</b>	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
18	<b>NEW ▶</b>		<b>BARNEY: MAKING NEW FRIENDS</b>	Barney Home Video The Lyons Group 2006	Various Artists	1995	NR	14.95
19	17	6	<b>THE JERKY BOYS: DON'T HANG UP</b>	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
20	14	13	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT ◆</b>	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
21	<b>NEW ▶</b>		<b>SCHOOLHOUSE ROCK: GRAMMAR ROCK</b>	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
22	29	9	<b>PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS</b>	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
23	16	6	<b>BARAKA</b>	MPI Home Video 7060	Various Artists	1995	NR	29.98
24	<b>NEW ▶</b>		<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b>	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95
25	15	26	<b>THE BOB MARLEY STORY ●</b>	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
26	<b>NEW ▶</b>		<b>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</b>	ABC Video Paramount Home Video 47023	Animated	1995	NR	12.95
27	19	3	<b>LITTLE RASCALS COLL.: GIFT BOX</b>	Cabin Fever Entertainment 1341	The Little Rascals	1995	NR	112.15
28	23	50	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	20	14	<b>PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS</b>	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
30	24	2	<b>THE WRONG TROUSERS</b>	BBC Video FoxVideo 8250	Animated	1994	NR	9.98
31	22	16	<b>PENTHOUSE: WOMEN IN AND OUT OF UNIFORM</b>	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
32	<b>NEW ▶</b>		<b>SCHOOLHOUSE ROCK: SCIENCE ROCK</b>	ABC Video Paramount Home Video 47024	Animated	1995	NR	12.95
33	39	59	<b>DIE HARD</b>	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
34	25	9	<b>PENTHOUSE: PET ROCKS</b>	Penthouse Video WarnerVision Entertainment 50794-3	Sex Monks	1995	NR	19.95
35	21	17	<b>UNDER SIEGE</b>	Warner Home Video 12569	Steven Seagal	1992	R	14.98
36	26	46	<b>JURASSIC PARK ◇</b>	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
37	<b>RE-ENTRY</b>		<b>PENTHOUSE: SWIMSUIT 2</b>	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
38	30	11	<b>R.E.M.: PARALLEL</b>	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
39	31	3	<b>CYNDI LAUPER: TWELVE DEADLY CYNS...AND THEN SOME</b>	Epic Music Video Sony Music Video 49196	Cyndi Lauper	1995	NR	19.98
40	33	7	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b>	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## Blockbuster Suit Against Ex-Employees To Be Heard

**LEGAL EAGLE:** Blockbuster has won a legal decision that allows the company to proceed in a lawsuit against two former employees who jumped ship to work for Hollywood Entertainment.

In January, Blockbuster went to court in its home state, Florida, as well as in Oregon, claiming that **William Zebe** and **Mark Perkins** violated their employment contract by disclosing company secrets to Hollywood, based in Portland, Ore. Blockbuster also alleges that Hollywood illegally hired Zebe and Perkins.

Florida Circuit Judge **Patricia Cocalis** has ruled against Zebe and Perkins, clearing the way for a judgment. Blockbuster seeks \$10 million in damages and an injunction to prevent the pair from going to Hollywood. The two had worked in Blockbuster's real estate department.

"We haven't won the case, but at least we're going to get heard," says a Blockbuster spokesman. The chain expects a final ruling from Judge Cocalis in October.

**GOLDEN RETURN:** As part of the festivities surrounding MGM/UA Home Video's reintroduction of the James Bond Collection, consumers will get a chance to live in the fast lane. Through the "License To Thrill" sweepstakes, MGM/UA will give away a 1996 BMW Z3 roadster, which arrives at car dealers this fall.

Three first-prize winners will be able to choose among three vacations, including a ride on the Orient Express, a cruise to the Bahamas, or a trip to Las Vegas with \$2,500 in gambling money. Each of the locales were destinations of that world-renowned spy James Bond. Secondary prizes are 10 \$250 Sharper Image gift certificates and 50 T-shirts featuring the 007 logo.

Entry forms for the contest will be inside each of the eight re-packaged Bond videos, which are coming back on the market Nov. 7 after a 16-month moratorium. The titles, which have a new price point, \$14.95 each, are "Diamonds Are Forever," "From Russia With Love," "Live And Let Die," "Thunderball," "Dr. No," "Goldfinger," "On Her Majesty's Secret Service," and "You Only Live Twice."

A bargain gift pack can be bought for \$44.92. The deluxe package sells for \$89.92. These rereleases coincide with the theatrical release of "GoldenEye,"

starring **Pierce Brosnan** as the new Bond.

**WHEELING AND Dealing:** Pay cable channel Showtime has signed Hallmark Entertainment to handle video distribution, its third such deal in two years.

Under the agreement, Hallmark gets international rights to 10 "Showtime Original Pictures" as well as domestic rights to 20 features. Hallmark will also co-produce and co-finance six additional titles.

Over the past two years, Showtime aligned itself with PolyGram Video and Paramount Home Video.

The latter deal covers comedy specials and some features due in 1996. PolyGram released "Fallen Angels," a series of shorts directed by celebrities in 1993.

The pipeline to PolyGram was abruptly closed, however, when Showtime canceled its knockoff of the HBO series "Tales From The Crypt" due to poor ratings.

While most of the product slated for Hallmark is priced for rental, some will be sell-through family entertainment. The first title is "Triple Cross," a rental release due in stores Sept. 12.

Meanwhile, WarnerVision's KidVision label has picked up domestic rights to "Gumby—The Movie," the 90-minute feature currently in limited theatrical distribution through Arrow Releasing. The clayman hipster debuts in stores Dec. 26 at \$19.95.

KidVision plans a full-fledged marketing campaign, including a packaged-goods tie-in partner and television, print, and radio advertising. It may also offer a free Gumby figure, which will be shrink-wrapped on each cassette.

WarnerVision holds television rights to "Gumby," produced and directed by creator **Art Clokey**.

**ON PARADE:** After losing **Tony Little** to WarnerVision, Parade Video is coming back with a series of exercise tapes developed by the trainers at Gold's Gym.

"Gold's Gym: Cardio Mix" and "Gold's Gym: On Target" will be released Sept. 26, priced at \$14.98. The videos will be packed with discount coupons worth more than \$200 for a variety of merchandise, including a free month's membership at participating Gold's Gyms.

Consumers can also get discounts on Gold's Gym clothing, exercise equipment, and diet food.

## SHELF TALK

by Eileen Fitzpatrick



Over the past two years, Showtime aligned itself with PolyGram Video and Paramount Home Video.

## SUNSPASH PUSHES IMPORTANCE OF REGIONAL SHOWS

(Continued from page 75)

Regional shows seem to be the loci of grass-roots activity these days, almost in spite of VSDA, in the view of some Sunsplashers. They felt that the national organization is de-emphasizing the influence and importance of chapters. VSDA did send two staffers, member services director Kimberly Orr

and member benefits manager Kirsty Burkhart.

Stuart Snyder, executive VP/GM of Turner Home Entertainment, delivered the Sunsplash keynote. Most of what he said didn't interfere with the sun-and-surf setting.

But Snyder did chide the industry for being "fixated" on big titles.

During a recent retail shift, mandatory for Turner staffers, Snyder noted that customers almost always left with a single cassette taken from the new-release wall. "It's like they'd been trained to block out the existence of hundreds of other, nontriple-A titles all through the store," he said.

## PICTURE THIS

(Continued from page 75)

Only MCA/Universal and Paramount are holding to \$15, although Columbia TriStar says that it is limiting \$9.98 shipments to returns from licensee GoodTimes Home Video, which went early to features priced less than \$10.

Second is the flood of rental titles due to arrive at retail in late 1995 and early 1996. As noted here some weeks ago, summer theatrical releases have cannibalized each other, diminishing box-office results and chances for direct-to-sell-through

stardom.

The danger is that the movies will devour each other in stores, as well. Given rental's slump, studios would be tempted to further shorten that window and accelerate repricing. Store margins would be hurt; so would Wall Street's confidence in publicly owned chains.

Analysts who forecast hard times for specialty retailers facing a 500-channel future might actually prove right, but for the wrong reason. Like Pogo said, we have met the en-

emy, and he is us.

**STRANDED:** Turner Home Entertainment might want to consider renting an AWACS for the two weeks following next year's VSDA convention in Los Angeles, July 10-13.

The Summer Olympics begin immediately thereafter in Atlanta, Turner's hometown. Flights back are already sold out, and the headquarters' staff has no direct, easy way home. An AWACS command post circling the city at 30,000 feet might be the solution.

Billboard

FOR WEEK ENDING SEPTEMBER 2, 1995

# Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
1	2	87	<b>★★ NO. 1 ★★</b> <b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
2	1	13	<b>SHAWN KEMP THE REIGNMAN</b> FoxVideo (CBS/Fox) 8219	19.98
3	15	3	<b>MIKE TYSON: THE INSIDE STORY</b> MPI Home Video 7074	19.98
4	3	115	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
5	4	29	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98
6	14	45	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> ◆ PolyGram Video 8006319053	19.95
7	6	61	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
8	8	75	<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98
9	7	203	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
10	5	284	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ◆ FoxVideo (CBS/Fox) 2173	19.98
11	19	3	<b>OFFICIAL 1995 NHL STANLEY CUP VIDEO</b> FoxVideo (CBS/Fox) 6779	19.98
12	RE-ENTRY		<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98
13	18	47	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95
14	10	25	<b>SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS</b> PolyGram Video 8006368953	19.95
15	12	33	<b>NBA REWIND: THE FUNNIEST &amp; FINEST PLAYS</b> FoxVideo (CBS/Fox) 8158	14.98
16	9	29	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98
17	17	39	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> ◆ PolyGram Video 8006331153	19.95
18	NEW ▶		<b>NICK FALDO'S TIPS &amp; DRILLS</b> PolyGram Video 8006342893	19.95
19	11	15	<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b> FoxVideo (CBS Video) 8217	19.98
20	13	19	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
1	6	9	<b>★★ NO. 1 ★★</b> <b>THE GRIND WORKOUT HIP HOP AEROBICS</b> Sony Music Video 49659	12.98
2	1	31	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
3	2	7	<b>KAREN VOIGHT: STRONG &amp; SMOOTH MOVES</b> ABC Video 44038	19.95
4	13	3	<b>KATHY SMITH'S NEW YOGA BASICS</b> WarnerVision Entertainment 50910-3	19.95
5	5	85	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
6	9	175	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
7	16	3	<b>KATHY SMITH'S NEW YOGA CHALLENGE</b> WarnerVision Entertainment 50911-3	19.95
8	3	39	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
9	10	129	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
10	8	71	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
11	4	47	<b>KATHY SMITH'S NEW YOGA</b> WarnerVision Entertainment 50570-3	19.95
12	RE-ENTRY		<b>JANE FONDA'S COMPLETE WORKOUT</b> WarnerVision Entertainment 55006-3	19.98
13	11	159	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> WarnerVision Entertainment 133	9.95
14	RE-ENTRY		<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> ◆ WarnerVision Entertainment 55021-3	19.98
15	7	23	<b>KATHY SMITH: POWER STEP WORKOUT</b> WarnerVision Entertainment 50902-3	19.95
16	12	147	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 131	9.95
17	RE-ENTRY		<b>T'AI CHI FOR HEALTH</b> Healing Arts 1044	19.98
18	RE-ENTRY		<b>REEBOK AEROSTEP</b> PolyGram Video 8006330553	19.95
19	RE-ENTRY		<b>KATHY SMITH'S INSTANT WORKOUT</b> WarnerVision Entertainment 50452-3	19.98
20	RE-ENTRY		<b>KATHY SMITH'S AEROBOX WORKOUT</b> ◆ WarnerVision Entertainment 50518-3	19.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

Turner Broadcasting's Turner Pictures, New Line Cinema, and Castle Rock Entertainment will release 50 movies annually by 1998. "We're not fooling ourselves," Snyder said. "We know many—maybe most—of these will not break out at the box office. They'll be candidates for discovery in your stores."

Snyder suggested that Turner's B-movies would go up in price as A-movie rentals become more expensive, and he said that to keep three production lines running, Turner needs "significant revenue from home video."

Snyder admonished the rival digital videodisc camps for not nar-

rowing their focus while retail widens its. "Consumers crave simplicity. They hate confusion and complication," he said. "We... have to join together and put enormous pressure on these competing manufacturers to get together and come up with a single, superior format."

Snyder prophesized that if Sony/Philips and Time Warner/Toshiba were to ask the consumer what he or she wants, they would hear, "Don't expect me to plunk down \$500 for a new playback unit until you've got your act together." Snyder didn't voice a preference, but Turner thus far has sided with Time Warner/Toshiba.

Billboard®

FOR WEEK ENDING SEPTEMBER 2, 1995

# Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
*** NO. 1 ***					
1	1	5	<b>DISNEY'S SING ALONG SONGS: POCAHONTAS</b> Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99
2	2	25	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	NEW ▶		<b>THE SWAN PRINCESS</b> Turner Home Entertainment 8021	1995	24.98
4	3	13	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b> ◆ MTV Music Television/Sony Music Video 49658	1995	14.98
5	5	33	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
6	4	19	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
7	NEW ▶		<b>SCHOOLHOUSE ROCK: GRAMMAR ROCK</b> ABC Video/Paramount Home Video 47021	1995	12.95
8	8	99	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
9	7	43	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
10	6	19	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
11	12	9	<b>THE ADVENTURES OF BATMAN: THE RIDDLER</b> Warner Home Video 13898	1995	9.95
12	9	9	<b>THE ADVENTURES OF BATMAN: TWO-FACE</b> Warner Home Video 13899	1995	9.95
13	21	27	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
14	NEW ▶		<b>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</b> ABC Video/Paramount Home Video 47023	1995	12.95
15	14	27	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◇ MTV Music Television/Sony Music Video 49616	1995	14.98
16	10	19	<b>THE PAGEMASTER</b> FoxVideo 8641	1994	22.98
17	NEW ▶		<b>SCHOOLHOUSE ROCK: SCIENCE ROCK</b> ABC Video/Paramount Home Video 47024	1995	12.95
18	NEW ▶		<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b> ABC Video/Paramount Home Video 47022	1995	12.95
19	16	33	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
20	NEW ▶		<b>BARNEY: MAKING NEW FRIENDS</b> Barney Home Video/The Lyons Group 2006	1995	14.95
21	20	105	<b>ALL DOGS GO TO HEAVEN</b> ◇ MGM/UA Home Video M301868	1989	14.95
22	11	5	<b>MIGHTY MORPHIN: TWO FOR ONE</b> Saban Entertainment/WarnerVision Entertainment 42032-3	1995	12.95
23	13	9	<b>THE ADVENTURES OF BATMAN: ROBIN</b> Warner Home Video 13901	1995	9.95
24	19	9	<b>THE ADVENTURES OF BATMAN: THE JOKER</b> Warner Home Video 13900	1995	9.95
25	17	375	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

# Pro Audio

## Walters-Storyk Scores With Shaq Team Designs Hoops Star's Dream Studio

■ BY RICK CLARK

ORLANDO, Fla.—T.W.Is.M stands for "The World Is Mine," an apt personal motto for the Orlando Magic's superstar basketball giant and platinum rap artist Shaquille O'Neal. It is also the name of his impressive home studio here, which was designed by the renowned Walters-Storyk Design Group.

John Storyk designed the room and oversaw the project, while systems work was assembled by Gary Platt from Orlando's Full Sail Recording Studios and Marcus Justiss from Walters-Storyk.

"In fact, Platt, Marcus, and I all kind of did it," says Storyk, adding that "the interiors were put together by my partner in the company and wife, Beth Walters. The electrical and mechanical logistics were addressed by Bob Wolsch and Marcy Ramos, who have done every single studio with me since 1969."

Storyk, who has designed more than 600 audio studios worldwide, says, "Shaq had a little knocked-off studio that was truly a home rig for a while. He just wanted to expand his gear in the existing room in his house, but we



Shown inside Studio 32, Shaquille O'Neal's recently completed home studio in Orlando, Fla., from left, are studio architect John Storyk of Walters-Storyk Design Group, O'Neal, and Gary Platt of Platinum Post and Full Sail.

rejected that for a bunch of reasons."

According to Storyk, the room was too small and couldn't be isolated. In addition, it lacked room for any support spaces, like a lounge or isolation booth. "It just didn't work," he says.

So Storyk elected to have the studio converted out of a 1,500-square-foot building adjoining O'Neal's house that contained a heated indoor pool, dressing rooms, kitchen, and guest quarters.

The control room is located in what was once the guest bedroom and an iso booth was built out of the bathroom. To ensure that everything was properly thought through, Storyk first constructed the studio at his facility on Long Island for a test run.

"The entire system was essentially up and running in our design studio. We had everything in near-working order, demo testing it in precise arrangement to make sure it fit," says Storyk. "We then dismantled it and literally drove it down to Orlando. We had a six-

man crew in there for a week."

Storyk says his crew didn't have the luxury of months to build the facility. "The client didn't want that kind of personnel around his home that much," he says. "It was a big privacy issue, as you can imagine. We had to come in and get up quick. Also, he is the kind of guy that wants it fast. He is ready to pay for it, but he wants it, and he deserves it."

O'Neal had a list of features he desired in his new studio, including a console with moving faders automation. He had a budget of \$250,000-\$350,000 to achieve the desired results.

Platt had researched consoles with that feature and chose the Soundcraft DC2000, not only because it addressed O'Neal's specific automation request but because Platt also liked its clean sound and great flexibility.

Storyk says he chose three Tascam DA-88 recorders due to O'Neal's familiarity with the format, its ease of use, and its dependability. The studio also is set up with an Alesis ADAT, as well as a Roland DM-80 hard-disc recorder. O'Neal's processing gear includes compressors, harmonizers, and gates by Lexicon, Eventide, Digitech, Aphex, DBX, and Yamaha.

For monitors, the studio has Meyer 833 monitors and 834 subs, as well as Meyer HD-1 nearfields and Yamaha NS-10 nearfields. They are powered by two Bryston 7B 500-watt amps and an Ashley FTX-2000 amp.

Even though all the selected gear and acoustical treatments worked in the testing set-up, there were challenges indigenous to O'Neal's locale that Storyk needed to address.

One of the logistical problems concerned keeping things cool enough and comfortable in the infamous Sunshine State heat. The issue of having an air system that was quiet and unobtrusive in the studio was paramount. Ramos tackled the job impressively.

"I've got between two and three tons of air going into that room, and it doesn't make any noise," says Storyk. "You might see two air-conditioning grills in the studio area, and it looks all nice and easy, but it was probably the hardest part of the project. We didn't just pop that in a room. We rebuilt the whole room and put in a whole new unit, ducts, and silencers. We had to seal off areas of the attic for vapor proofing. It was very complicated to make that thing work. After all, we were in Florida with 100% humidity."

Another humidity generator was the indoor pool. "We went in there about a month before the studio was built, to treat the room, and somebody had had a pool party and cranked the water temperature so high that it was at Jacuzzi level," Platt says. "The walls were molding, and all the wall paper had been steamed off. It was that hot. That freaked everyone out, so Shaq said, 'Hey, I'll drain the pool. I don't care. The studio is more important to me.' John [Storyk] said, 'No, let's see what we can do.' They did some protection between the studio and the pool, plus hermetically sealed the doors."

Since O'Neal checks in at 7 feet 1 inch and 300 pounds, it was important

to design the console and gear in an ergonomically sensitive fashion. To that end, a custom-designed stand was created to raise the console high enough for O'Neal to comfortably work standing or sitting on a stool.

"We noticed when Shaq would work with us in the studio at Full Sail, he would sit down at the board and his knees would be above the actual fader level. It was silly," Platt says. "This way, he gets to stand up or sit on a stool, which is what he likes to do anyway."

Snakes were run through the center of the console stand, says Platt. "It was done in a very ergonomically and aesthetically pleasing way."

(Continued on next page)



**The Geezer's Back.** Black Sabbath founding member and current Ozzy Osbourne bassist Geezer Butler works on his solo project for I.R.S. Records, "G.Z.R.," at Long View Farm Studio in North Brookfield, Mass. Shown at the studio, from left, are Butler, renowned hard rock producer Paul Northfield, and lead vocalist Burton C. Bell.

## Canadian Band At Home Down South John Keane's Georgia Studio Draws Cowboy Junkies

■ BY BRADLEY BAMBARGER

ATHENS, Ga.—"Most studios are like operating rooms," says Michael Timmins, guitarist for the Cowboy Junkies. "But this place is like somebody's home—it's got a great front porch."

It's a gorgeous summer day in this small Southern town, and Michael Timmins and drummer Alan Anton are playing catch in the front yard of producer/engineer John Keane's studio as

singer Margo Timmins sits knitting in the swing on the porch. Bassist Peter Timmins has the short end of the stick, as he's busy inside re-cutting his part for a nearly completed track.

Spending six weeks working with Keane on their upcoming Geffen album,

the Cowboy Junkies have come down to Georgia to "get out of Toronto for the summer," according to Michael Timmins, and to work with a co-producer for the first time in several albums.

The band's rapport with Keane seems comfortable and conducive to great record-making. Keane's genial Southern method meshes well with the Canadian musicians' famously low-key approach. Repeated attempts earlier in the day to capture a consistent tempo on the tricky cabin-fever groove of the song "A Comin' Disaster" prove successful through the persistent, patient give-and-take between bandleader Michael Timmins and Keane.

It would seem like a daunting prospect to try to capture the dark, desperate ambience of songs like "A Comin' Disaster" on such a sun-drenched day in a tranquil, tree-dotted neighborhood. But from Margo Timmins' haunting, subtly melismatic vocals to Michael Timmins' terse, dissonant guitar solo, the track's coiled tension is rendered evocatively. For the most desolate cuts,



Besides producer/engineer John Keane's musical prowess, one of the main attractions of his studio is its cozy front porch. The studio is located on a tranquil, tree-lined street in Athens, Ga. (Photo: Bradley Bambarger)

voice. According to Margo Timmins, the setup "just sounds good. It gives off a soft, real sound."

For complex mixes, Keane sometimes travels to Southern Tracks Recording in Atlanta or Battery Studio in Nashville to work on those rooms' fully automated SSL and Neve boards, respectively. But since the Cowboy Junkies' sonics are sparse, he plans to mix the band's album at his place.

Keane's other projects at his studio include tracking demos with R.E.M., as he has done with Athens' most famous sons for more than 10 years. Aside from working regularly with R.E.M., Keane has recorded Widespread Panic, Indigo Girls, Uncle Tupelo, and Nanci Griffith here. Keane's latest productions include Australian Grant McClellan's "Horsebreaker Star" and fellow Athenian Vic Chesnutt's new album, "Is The Actor Happy?"

Keane is especially proud of the success of the Vigilantes Of Love's "Blister Soul," another recent production. Its single, "Real Down Town," has received considerable rock radio airplay this summer. Vigilantes' singer/songwriter Bill Mallonee lives right around the corner from Keane, and, in fact, he bounds onto the porch and into the studio to visit him just as the Cowboy Junkies break from cutting "A Comin' Disaster."

As befits the relaxed Athens atmosphere, a plug-in-and-play aesthetic is the rule with Keane, and he advises artists not to lose sight of the big picture by obsessing over details. Intimacy rules, too, as the feeling of the front porch extends to the main room, where bands are encouraged to record together live as a unit.

"The best way to capture the essence of a band is to put it in a familiar setting," Keane says. "And being able to look at each other while playing together in the same room is the most familiar thing for a band—especially the Cowboy Junkies. If you separated them, it would be awfully hard for them to sound like themselves."

though, a little thematic scene-setting is required. "Sometimes we turn down the lights in the middle of the day and pretend it's night," Keane says, "or just wait 'til dark to record certain songs."

Keane is tracking the Cowboy Junkies on his Otari MTR 90 II 24-track recorder via his Trident 80-B console. He relies on Neve pre-amps, an Amek EQ, and various tube limiters for sonic color. He rented some special equipment, including a Lexicon 2020 digital-to-analog converter and B&K mikes for the drums, to preserve the clarity in the band's sound and is using Dolby SR to keep tape hiss from sullyng the many quiet moments.

Of the tools employed in Keane's studio, the most unique is the Quick Sound Field setup in the vocal booth. Manufactured by Acoustic Sciences Corp. of Eugene, Ore., the Quick Sound Field consists of a set of seven tall, portable, cylindrical tubes made of acoustical reflection material. "The tube traps give you a more natural presence than would come from just singing in a dead room," Keane says. "They help overcome that tubby sound."

Reflecting sounds back into the mike, the ASC tubes allow a singer to play off the realistic tone of his or her

Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 26, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	KISS FROM A ROSE Seal/ T. Horn (ZTT/Sire/ Warner Bros.)	HE'S MINE Monkenstef/ Hami (Outburst/RAL)	YOU'RE GONNA MISS ME WHEN I'M GONE Brooks & Dunn/ S. Hendricks (Arista)	AND FOOLS SHINE ON Brother Cane/ M. Frederiksen Brother Cane (Virgin)	I'LL BE THERE FOR YOU The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Tim Weidner	HOUSE OF BLUES (Encino, CA) Howard Willing	SOUNDSHOP (Nashville) Mike Bradley	TRICLOPS SOUND (Atlanta, GA) Jeff Tomei	MASTER CONTROL (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	SSL 4000 Euphonix	API	Trident Vector 432	Neve 8088 MK II	SSL 4000E G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A820	Sony 3348	Studer A800 MK II	Studer A827/A80
STUDIO MONITOR(S)	Genelec Yamaha NS10	JBL, TAD	Westlake DBSM 15 Yamaha NS10	Tannoy System 10 DMT/ Yamaha NS10M	Augsperger
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SARM WEST (London, ENGLAND) Steve Fitzmaurice	SKIP SAILOR (Los Angeles, CA) Chris Puram	THE CASTLE (Nashville) Scott Hendricks John Kunz	LARRABEE WEST (Los Angeles) Tim Palmer	MASTER CONTROL (Burbank, CA) Gavin MacKillop
CONSOLE(S)	Euphonix	SSL 4080 G Plus with Ultimation	SSL 4056G	SSL 4000G	SSL 4000E G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348	Studer A800	Sony 3348	Studer A800	Studer A827/A80
STUDIO MONITOR(S)	Yamaha NS10	TAD, Perreaux	UREI 813A, B&W	Custom Augsperger	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	PRECISION MASTERING Stephen Marcussen	CAPITOL MASTERING Wally Traugott	MASTERMIX Hank Williams	FUTURE DISC Eddy Schreyer	PRECISION MASTERING Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	PMDC	Sonopress	EMI Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Cinram	Sonopress	EMI Manufacturing	WEA Manufacturing

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## WALTERS-STORYK SCORES WITH SHAQ

(Continued from preceding page)

According to Justiss, "Being able to raise the equipment height was a real bonus. We were able to fit three DA-88s and a DM-80 in one small rack. That is normally not going to happen. We were using 16- and 18-space racks all the way around the room, and that helped make things fairly easy."

O'Neal's size also made it especially important for the basketball star to feel that the control room had a sense of space and light. To that end, Storyk created a window on the side of the control room, and sliding glass doors behind the console. He applied clear Plexiglas sound diffusers, made by RPG, to let in light and deflect any sonic problems created by the glass doors. Other diffusers were designed by SDG-Systems Development Group.

"The combination of elements in that room is unbelievable. We turned it on before even adjusting the Meyer CP-10, which is a fairly sophisticated parametric equalizer, and it was already at +/- 2 dB," says Storyk. "Luckily, the room shape was a good one as far as low-frequency mode, so I didn't have to do much work there. The rest was basically mid- and high-frequency-ray trace control, which we do in our office, and good diffusion throughout the frequency band."

The designers note that O'Neal sometimes likes to listen to music very loud, at levels of around 115 dB. To ensure that the system could rise to the occasion, Storyk installed what he calls "the world's most expensive fuse, a

Dominator Compressor."

O'Neal's listening levels also proved the success of Storyk's design integrity. "We essentially have a whole studio with room-within-a-room construction in there," he says. "We have floating floors that we shipped down Fed Ex. Shaq lives in a very exclusive gated community, and I was fearful that this sound would go traveling across the lake, and he would get calls from all his neighbors. A gutter might rattle outside, but we did get the isolation to work, even when we were popping over 155 dB at the listening position, which is just deafening."

For vocals and other kinds of overdubbing, Storyk turned an adjacent bathroom into an iso booth. "All the fixtures were taken out and plugged in," says Platt. "The amount of quiet and the non-transmission of sound in that iso booth is incredible. The central machine room that holds the amps is off to the side of the bathroom, which was a good way to do it."

The pairing of Platt and Storyk was a natural one formed out of mutual respect. For years, Storyk has participated in the design and curriculum of Platt's Full Sail school and studios in Orlando. O'Neal's studio is just an extension of that interplay.

"With Shaq's studio, you've got to figure that you have a big guy in there and you have a small room, so you've got to do everything you can to make it feel more open," says Platt. "John was very successful doing that here."

**Billboard**

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- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
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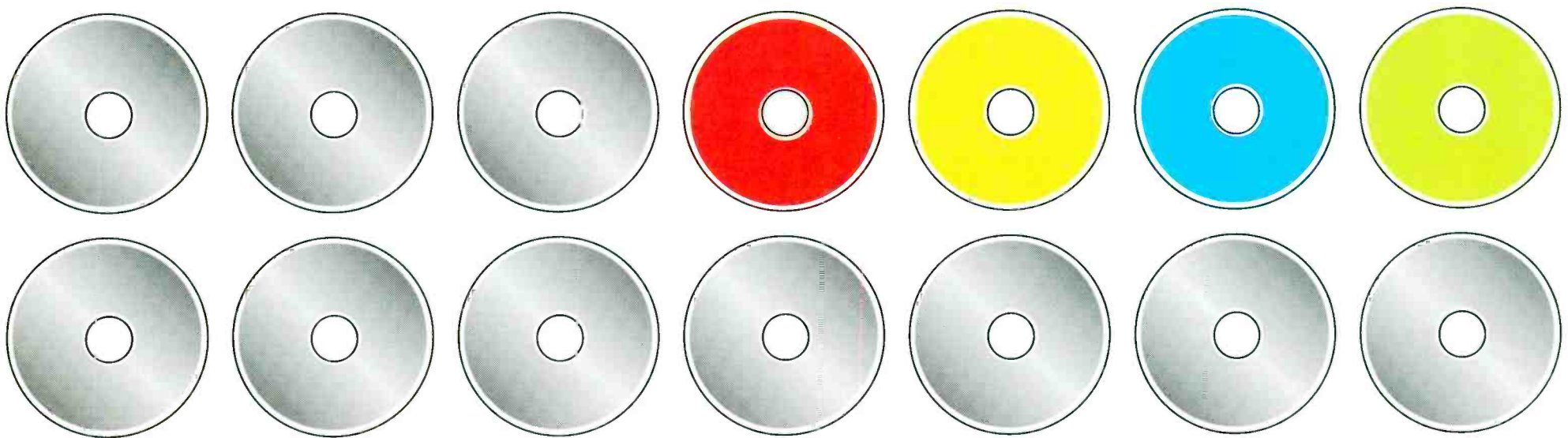
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# CD REPLICATION

THE **Billboard** SPOTLIGHT



# CD Replication



## THE PLUS SIDE

### Enhanced CD Capabilities Expand Expectations

BY STEVE TRAIMAN

**B**y whatever name you call it—Enhanced CD or ECD, CD Plus or A/V CD—the industry's newest product is the "mixing" of an audio CD and multimedia data, including video, graphics and special effects. With very positive consumer response to the first handful of projects, replicators are looking at the new format as a much-needed spark for expanding music into a broader multimedia marketplace. About a dozen products already are on the market, with as many as 100 or more expected for the holiday sales period.

#### BLUE-BOOK VALUE

The long-awaited Blue Book, or stamped-multisession, standard for producing ECDs became reality June 8, when Sony and Philips published technical specifications, supported by Microsoft and Apple, as well as the six major label groups. The specs combine CD audio with CD-ROM data on a single disc playable on most standard CD decks or computer CD-ROM drives. They play as audio CDs in a standard player, and with a variety of audio, video, text and graphic enhancements through a multimedia computer.

The key word is "most" players, as there are very significant playback differences involved with the new ECDs. That is why RIAA is mounting an industry-wide consumer and retailer education campaign in the fourth quarter and has commissioned an ECD sampler and diagnostic (video driver) discs from REV Entertainment to help launch the new format.

RIAA spokesman Tim Sites emphasizes that consumer backlash if the new ECD won't play on their particular computer is the "worst-case" scenario.

Chris Tobey, Warner Music senior VP of marketing, new technologies, points out that about 50% of the installed base of 2X (double-speed) CD-ROM drives are "multisession ECD compatible" without the addition of another driver, and up to 65% with one of those drivers. Other existing "multimode" formats, including Track A and AIX's i-trax, are up to 70% compatible without additional drivers. "We strongly feel that it's the labels'—and industry's—responsibility to educate the consumer, with the retailer also playing a key role," Tobey says.

#### EASY ACCESS

Warner Music will make the new ECD drivers available for downloading from six Internet websites of its own and distributed labels. Apple Computer will



Fred Ehrlich, Sony Music Entertainment

include the Blue Book driver in all new Macintosh computers by year-end, according to Duncan Kennedy, manager, Apple Interactive Music Group, and it will be available online for free download by current Mac owners. Apple also is working with Corel Systems and others to provide drivers for IBM-compatible Windows systems, expected early in 1996.

The EMI Records Group is going a step further, notes Joe Kiener, senior VP, multimedia. The company is bundling a combination sampler and diagnostic driver disc with each new ECD release "for a limited period of time" with all new Blue Book releases.

Warner's Tobey makes another vital observation, noting that, as of late July,

*Enhanced CDs play as audio CDs in a standard player, and with a variety of audio, video, text and graphic enhancements through a multimedia computer.*

"nobody has seen the final [Blue Book] standard and other issues related to a business-licensing agreement from Philips, nor has there been any formal vote by RIAA members adopting the specifications. Technically speaking, the standard is acceptable, and we're assuming the industry will adopt it."

While the first ECD titles out this spring and summer carried the RIAA "2" bar code configuration digit identifying all CD products, at least two labels—Sony Music and EMI—feel strongly that a new digit should be assigned. John Gano, RIAA VP of member services,



Joe Kiener, EMI Records Group



Brian Wilson, Allied Digital Technologies

indicated that initial Blue Book-compatible releases probably would carry the "0" digit assigned to new technologies, with a final decision based on recommendations of the RIAA operations and systems committee at its next meeting early in 1996. That group is working closely with NARM on this and other ECD-related issues.

#### SKU CONCERNS

Particularly with expansion of the ECD into the computer, consumer electronics and other multimedia marketing channels, both the bar code for inventory con-

trol and the "one SKU vs. two SKU" assignment are key concerns. For example, the Rolling Stones are working on an ECD version of "Voodoo Lounge" that will add 3-D multimedia tracks to the multi-platinum CD album, with a new SKU to be assigned. Some labels will be issuing only one album, designed for play as either an audio CD for the vast majority of buyers or as an ECD by computer owners. Other labels will be issuing separate CD and ECD versions of new albums, with separate SKUs for each.

"Most PolyGram companies will have new products with only one SKU, with ECD versions of existing albums realistically getting a second SKU," says Jim McDermott, VP of new technologies, PolyGram Group Distribution.

"We believe in a two-SKU product for new releases," emphasizes EMI's Kiener, "with both an audio CD and a separate ECD, hopefully released day and date."

#### PACKAGING IT

Packaging is another unresolved concern, with most replicators already into CD-ROM "large boxes" for games, education and information titles, but sharing most major labels' resistance to another unnecessary long box. "It's important that we don't lose sight that this is a regular music CD first, with add-on multimedia elements," emphasizes Fred Ehrlich, Sony Music senior VP and general manager of new technology and business development. "Sony will have a slip-case jewelbox package for all distribution channels. We hope the computer world will be excited about this new music product, but if expectations aren't being met, we'll have to reevaluate our packaging."

At PolyGram however, McDermott acknowledges, "We'll have two different packages initially: a jewel box for music



Rusty Capers, Disc Manufacturing, Inc.

retailers, and a larger box with inserts for multimedia software channels—much like we do now for Philips Media titles."

Warner will have an innovative counter merchandiser for up to 20 copies of the recently shipped Moby "Disc" ECD and Bush's new ECD through Interscope, both \$12.98 suggested list. The Moby ECD has three Red Book audio tracks and four multimedia tracks, and the Bush title will have four Red Book audio and four multimedia tracks.

#### HOW MUCH?

Pricing is all over the place, with virtually everyone in agreement that the major costs for ECD are in the development end, as well as additional royalties for video and other multimedia elements and, to a smaller degree, large-box pack-

aging. The Cranberries "Doors And Windows" ECD via Philips Media and Island Records is due in late September and will have a suggested \$24.98 retail list, while other anticipated album prices run from \$19.98 to \$26.98, dependent on the number and length of audio tracks, and the available multimedia track time.

"As a replicator, the incremental cost for manufacturing an ECD is incidental after mastering, with just one added setup in pre-mastering," notes Brian Wilson, executive VP of sales and marketing for Allied Digital Technologies (formerly HMG) in Hauppauge, N.Y. "We did nearly 100,000 copies of Sarah McLachlan's 'The Freedom Sessions' for Arista as an 8-track acoustic EP plus a multimedia track with about 30 minutes of music, video and graphic elements in a regular jewelbox with a partial overwrap at very little added cost. We're a major supplier of large-box packaging for CD-ROM titles for Acclaim, Simon & Schuster and Turner Interactive, among other clients, and that factor can add \$1 to \$2 to the unit manufacturing cost. While the jewelbox is an automated process, the large box is very labor intensive—plus extra warehousing, freight and returns-processing costs. We'll be fully capable of producing Blue Book-format ECDs in any package the customer wants in the fourth quarter."

At Disc Manufacturing Inc. (DMI), with plants in Huntsville, Ala., and Anaheim, Calif., Rusty Capers, VP of business development, sees the key problem from a replicator's standpoint as getting the software that creates the laser-beam glass master for the ECD. "That will change soon, with the new software available from Doug Carson Associates (DCA) now in advanced Beta testing," he says. "We're ready to go as soon as it's ready, and we see only about a 10% price differential over an audio CD. That relates to the fact that an audiodisc and player are very fault-tolerant, while a CD-ROM and drive are at the other end of the spectrum."

Initial ECD product for Sony Music is being manufactured at DADC in Terre Haute, Ind., with possible expansion to Pitman, N.J., in the future; for the Warner Music Group at Specialty Manufacturing in Olyphant, Penn.; and for the EMI Records Group at EMI Manufacturing U.S.A., in Jacksonville, Ill. All are ramping up quickly, with no problems anticipated for initial ECD production runs.

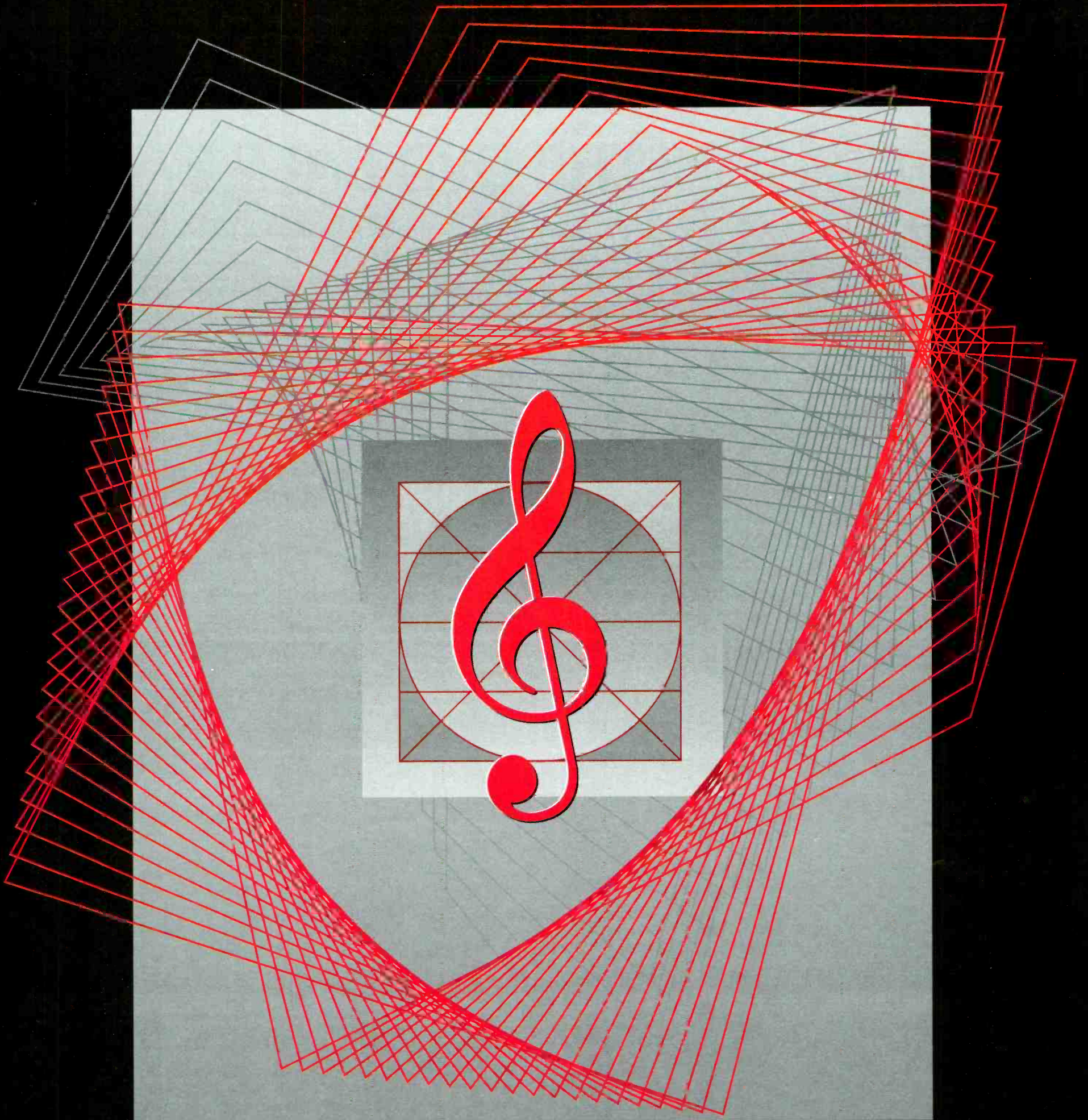
#### UP AND RUNNING

Nimbus Manufacturing already has CD plants in Charlottesville, Va., and Provo, Utah, with a third location due by mid-1996, according to John Town, director of research and development. Nimbus is a Beta tester for the DCA universally used ECD software mastering system. "We've had the capability for mastering—and also for replicating—since early this year in Charlottesville," he notes. "DCA came up with the solution to copying a CD-R [recordable] onto a glass master, with a system that could take a multisession CD-R and encode the data directly onto a glass master. We've already completed three classical ECD projects, and a major account is talking about 15 titles by year-end."

"There's a little extra overhead in pre-mastering," adds Town. "Nimbus can take separate audio and data tracks and put them together, although most likely the label will send a replicator a CD-R for mastering. As others have noted, QC [quality control] is essential, and we've found the existing Koch system is adaptable to this use."

*Continued on page 98*





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## Cheap And Easy

### New Replication Machinery Stresses Cost, Flexibility And Speed

BY DEBBIE GALANTE BLOCK

In this fast-paced world, quick, easy and cheap are three of the most commonly used words. And in the world of CD replication, the same holds true. Replication machinery has gone through major changes in the 15 years since the format was introduced. Initially, it took an entire clean room to produce a high-quality disc. Then came the monoline, which encloses the whole process and takes up much less space. As real estate gets more expensive, the demand for even smaller machines increases, and equipment manufacturers continue to comply.

It's still not a "cheap" proposition for a company wanting to get into replication, but equipment manufacturers are making their systems cost-competitive. "The continuous driving force behind our product developments is the never-ending desire of the CD manufacturer to produce discs at a lower price," says Jacqueline van Huijgevoort of Optical Disc Manufacturing Equipment (ODME), Eindhoven, the Netherlands. "This trend became even stronger during the last few years due to the growing competition and declining market price for discs themselves."



ODME's Monoliner MKIV-S

#### COST-EFFECTIVE

Cost is also tied into flexibility and modularity—features that most equipment manufacturers say are key for replicators who need as little downtime as possible. "Being able to change as well as maintain components easily is important," says a



Krauss-Maffei's CD-2000

source at Sundbyberg, Sweden-based Toolex Alpha manufacturers of the Duomax. Since time means money, cycle times also continue to be a major concern for replicators. Cycle times are generally less than four seconds in each current system, and this is probably as fast as they will ever be since the plastic can't be cooled any more quickly.

Recently, several replication-system manufacturers described some of the outstanding features of their lines in relation to customer demands. Michael Hill, president of Multi Media Masters & Machinery, Inc., Charlotte, N.C., agrees with ODME's Van Huijgevoort that "lower investment cost per disc is the most important demand made by the market today." However, Hill stresses that some of the less-expensive equipment on the market is not such a bargain.

For example, says Hill, "Double-lines make the promise of providing double the productivity of a monoline for approximately 40% to 50% more investment. That looks attractive on paper, but it is not necessarily true. More maintenance is required if a replicator relies on a single key component, such as the metallizer, which is continually subjected to intense operating conditions. Coupled with the risk of title mixing, the double-lines do not fulfill their promise. Instead of offering such a double-line concept, we have chosen to further develop a simple yet highly productive solution."

Another factor tied into cost has to do with a plant's need for a highly trained staff

*Continued on page 97*

## THE DVD BATTLE

### Whether It's SD Or MMCD, Replicators Prepare For The Coming Of Digital Videodisc

BY STEVE TRAIMAN

The arrival of the 5-inch digital videodisc (DVD) capable of playing any length movie in the consumer marketplace, sometime in the second half of 1996, is definitely not going to end the VHS videocassette domination of the replication marketplace any time soon. The fact that two incompatible formats are fighting for the hearts and minds and commitments of studios, hardware suppliers and replicators only adds to the confusion likely to face consumers at market launch.

From an industry standpoint, for consumer market development it probably would be better to have one agreed-on format. However, both the SD (Super Density) Alliance and the MMCD (MultiMedia CD) camp meet the nine specific format requirements laid out by the computer industry's technical experts. Beyond the entertainment industry's vision of the DVD as a high-tech movie format, the data industry's needs offer equally appealing potential for every replicator.

#### DATA SYSTEMS

These include a single interchange standard, backward-read compatibility with existing audio CDs and CD-ROMs; forward compatibility with future read/write and write/once discs; a single file system for all kinds of discs; low cost; no mandatory caddy or cartridge container; reliable data storage and retrieval; high on-line capacity; and high performance for sequential and non-sequential data.

The SD Alliance, led by Toshiba, Time Warner, Matsushita and Pioneer, offers its two-sided "sandwich" 0.6mm, 5GB (Gigabyte)/side single-layer DVD for up to 135-140 minutes (97% of all movies) on each side—total 10/GB or up to 280 minutes of film/miniseries playtime on a 1.2mm SD; and an SD-9 9GB/side dual-layer data disc with a 5ms (millisecond) pause between layers. While the two-sided SD will require manual turnover by the consumer, the auto-reverse or both-side-play mechanism currently available on some 12-inch laserdisc players with a 6-second changeover pause is feasible as an SD player manufacturer option, with a shorter pause for the 5-inch SD.

The MMCD group has its 3.7GB single-layer DVD for up to 135 minutes, and 7.4GB dual layer DVD for up to 270 minutes with "reverse direction recording" and a 5ms delay between layer playback

with a refocusing lens. Both versions are 1.2mm single discs.

#### SUPPORTING PLAYERS

At press time, the MMCD group said it would have a significant number of titles for its launch and listed projects from Sony Pictures Entertainment (Columbia Pictures, TriStar Pictures, Sony Pictures Classics and Triumph Films) and PolyGram Filmed Entertainment (Interscope, Propaganda, Island Pictures and Egg Pictures). For the SD Alliance, commitments at launch are for at least 250 titles in the U.S. and 250 in Europe, including product from Warner Bros., Time Warner, MGM, United Artists, MCA and MCA/Universal Home Video, HBO Video and Pioneer Entertainment.

MMCD boasts more PC industry support, with a lengthy list of CD-ROM drive manufacturers joining Sony and Philips: Acer Peripherals, Alps Electric, Aztech Systems, Gateway 2000, Lion Optics, Mitsumi, Ricoh, Teac and Wearnes. In the SD camp with Toshiba are JVC, Mitsubishi, Panasonic and Pioneer, among others.

In the consumer electronics area, SD has more individual company commitments for hardware



Mike Fidler, Pioneer Electronics

players for the late-'96 launch. With Toshiba, Matsushita (Panasonic, Quasar, Technics) and Pioneer are Denon, GE, Hitachi, ProScan, RCA, Samsung, SKC and Zenith (recently acquired by LG/Gold-Star). Joining Philips and Sony for MMCD are Aiwa, Bang and Olufson, Grundig, Magnavox, Marantz, NEC and Nokia, claiming a combined

50-plus% of the current worldwide CD player market, and JVC for a Karaoke DVD format.

On the replication side, initial product for the SD Alliance will come from WEA Manufacturing in Olyphant, Pa.; Pioneer Video in California and Japan; and Toshiba EMI and Matsushita in Japan. That quartet has replicated more than 700,000 DVDs and hosted a number of industry visitors to view the production process. For MMCD, the first DVD movie discs are expected from Sony Japan, DADC in Terre Haute, Ind., and 3M in Menominee, Wis., and Fremont, Calif. Major pilot production runs have been at Sony Japan to this point, with DADC and 3M ramping up between now

and year-end.

John Town, director of research and development for Nimbus Manufacturing, with CD plants in Charlottesville, Va., and Provo, Utah, and a third planned for a mid-'96 bow, puts the situation in perspective for the major independent firms. "We'll make whatever our customers want, and what will sell," he emphasizes. "We'd be foolish to choose one format over another, and are working to establish capability to manufacture either format when required."

#### MANUFACTURING CHALLENGES

Town sees three major challenges to



John Town (left) with CD-ROM production manager Randy Robinson at Nimbus

manufacturing in either format: mastering, injection molding/bonding and quality control (QC)/testing. "QC will look after itself, as both format providers have indicated that existing equipment will do the job or they will make suitable equipment available," he observes. "Injection molding will need tighter tolerances based on the specifications for thickness, warping, bending, etc."

"Mastering is the key challenge as both formats require a tighter track pitch for MPEG-2 video and data storage—many more smaller-dimension pits on the same 5-inch-diameter disc than for an audio CD, MPEG-1 Video CD or a CD-ROM." (Nimbus Technology, original owner of Nimbus Manufacturing prior to its sale to DLJ, has delivered and installed a standard mastering system modified for high-density SD mastering at WEA Manufacturing.)

Town's observations on the MMCD disc are shared by other replicators. "The single-layer disc is a 1.2mm-thick substrate, and we're comfortable with the molding process," Town says. "But while the dual-layer technology has been used by 3M in laserdisc manufacturing for about 15 years, it is an unknown quantity for a majority of CD manufacturers, and it has not been widely demonstrated in a production environment. Sony Japan is in initial production runs, and 3M is producing dual-layer samples."

As for the SD half-thickness, two-sided

*Continued on page 86*

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# CD Replication



## DVD BATTLE

Continued from page 84

DVD, "the only new technology is bonding," Town notes, "similar to the two-sided laserdisc. The process is very highly developed and well-demonstrated at WEA's Olyphant plant, and I've got a very good feeling that many companies like ourselves could manufacture the discs. Neither format poses any big problem for an independent."

Town does feel that there's a lot of retooling cost in mastering, particularly for laser-beam recorders and data encoding, but believes new software from Doug Carson Associates (DCA) and others will soon be available. "The decision on a new installation for DVD, or a retrofit for unused CD or CD-ROM production, will be a decision for each company," he emphasizes. "While the market will develop much faster if one format is decided, it should take no more than three to six months to ramp up for either MMCD or SD. As an independent, it will be three to 12 months later, and with the molding and mastering expertise here at Nimbus, we're very well-positioned to move quickly."

His positive views of DVD are shared by both Brian Wilson, executive VP of sales and marketing, Allied Digital Technologies, with its major CD plant in Hauppauge, N.Y., and Rusty Capers, VP, business development, Disc Manu-



An SD manufacturing unit at WEA

facturing Inc. (DMI), with CD facilities in Huntsville, Ala., and Anaheim, Calif.

## WILLING AND ABLE

"As the major independent multimedia

game at the appropriate time. We'd love to make the same movies on DVD that we're currently duping in the VHS format here at Hauppauge."

"DMI will be ready for DVD," Capers emphasizes, "but the big question is whether there's going to be a format war like VHS and Beta. We're prepared to go either way, but will wait for a market to emerge and won't make an investment until then. We

have past experience in double-sided laserdisc manufacturing, but do feel a more substantial investment will be necessary. If one format is decided, we see one to three years before any 'critical mass

market'—and if there's a format war, perhaps three to five years."

Putting the cost aspects into perspective for the SD Alliance, Richard Marquardt Jr., VP, Warner Advanced Media Operations,

observes, "Here at WEA Manufacturing in Olyphant, we basically have a Marubeni dual press in-line system, with two presses feeding a single coating-metalizing unit, standard for expanding any CD plant today. You can convert the molder for a 0.6mm from a 1.2mm disc for about \$20,000; the dual-layer technology for SD involves Kitano Engineering in Japan and is a UV-cured lacquer adhesive bonder that provides dual-layer capability. We took a standard hot-melt bonder and for about \$50,000 modified it and inserted the new system at the end of the production line. The jump from HD (high-density) CD to dual-layer SD is a major technology jump, but there are only two changes to the normal coating/bonding process for SD."

Mike Fidler, senior VP of new technologies, Pioneer Electronics USA, notes his firm has contributed significant mastering and manufacturing expertise to the SD replication process. "Nobody in the business looks at bonding as an issue, as it's been a high-yield process for Pioneer Laserdiscs for 15 years, over 98% and highly reliable. SD does require some

development work went into providing reliability. We've produced well over 700,000 SDs in an in-line environment for process data critical in determining the cost of the product.

"If the cost factor for a CD monoline is 100%, then it should be less than 120% for a 5GB single-side SD with 135 minutes of playtime, three language tracks, our AC-3 six-channel audio and four subtitles, and less than 125% for a 10GB double-sided SD. The dual-layer technology from Matsushita carries an initial cost factor of about 150%. With most movies taking less than one side of an SD (135 minutes), some clients may decide that a 'double-feature' is cheaper as a double-sided SD than as a dual-layer disc."

For MMCD, Mike Mitchell, director of engineering at DADC since 1984, emphasizes that all the glass-line and cutting machines, developing and plating equipment is being modified from existing Sony equipment, working closely with Sony Japan and 3M. "About 97% of all movies are replicatable on the 3.7GB MMCD, and we've had a single-layer pilot line operating here at Terre Haute this summer," says Mitchell. "The dual-layer line will be up and running later this year, and we'll have the capacity when it's needed. Packaging automation will be completed in the first quarter for rental or sell-through titles, multimedia and data application products. For the consumer retail end, we'll be developing and tooling up for new packaging early in '96.

"For single-layer production, it's basically the same equipment as for CD replication, with tighter parameters and a higher quality level, but minimal added capital expenditures," he continues. "For the dual-layer MMCD, any replicator can expect incremental capital expenses.

Continued on page 98

## Beyond the entertainment industry's vision of the DVD as a high-tech movie format, the data industry's needs offer equally appealing potential for every replicator.

replicator, Allied is looking intensively at both DVD formats," Wilson says, "and waiting for a clear direction to take shape. Both SD and MMCD 'in-house' replicators are making risk investments for their respective companies for the initial launch next year. We've just expanded our facilities here by 55,000 square feet for 20% added capacity in CD manufacturing and expect to be a major player in the DVD

market'—and if there's a format war, perhaps three to five years."

Putting the cost aspects into perspective for the SD Alliance, Richard Marquardt Jr., VP, Warner Advanced Media Operations,

modifications to existing CD replication, but on the bonding side of the equation, we eliminated the 'mass' problem of the 12-inch LD that made a tilt-servo mechanism necessary, and most of the real

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## THE POSSIBLE PERILS AND PITFALLS OF SOUND REPRODUCTION

Engineers And Manufacturers Work Out The Jitter Bugs

BY BRADLEY BAMBARGER

Even though most consumers have come to accept the compact disc as the quintessence of sonic quality, there has been some grumbling in the audio industry that all is not well with the CD. Complaints have arisen of poor-sounding CDs botched at the manufacturing stage—and not all audio engineers, label people and plant staffers agree on just what's going on.

The process of storing music as digital data and then producing an economical, mass-produced carrier for that data to be converted back into music on analog stereo systems is more than a little complex and not without obstacles. All manner of variables in the manufacturing process—from the choice of materials

and equipment to surface contamination and irregularities in molding—can affect a CD's quality.

The production process for CD-ROMs requires care different from that of audio CDs. Bit-for-bit perfection with CD-ROMs is a must; the least uncorrectable data error on a CD-ROM renders the disc useless. But this accuracy is almost always attainable, especially in light of the sophisticated error-correction of today's playback machines. Audio CDs face a more elusive standard, however: Bit-for-bit replication isn't enough.

According to Doug Sax, an engineer at the Mastering Lab, in Los Angeles, "More and more, CDs don't sound as good as they should and don't reference with the masters sent to the plants. And the losses in quality aren't provable by looking at

the data—it's in the sonic perception."

For music to be reproduced properly via a CD, the disc's digital data have to flow in the right order—be read in the proper time sequence. If the data don't flow in time, a phenomenon known as "jitter" results. Jitter is a certain sloppiness, in which there aren't any actual errors in the 1s and 0s that make up the digital data code—they are all there—but they are slightly out of sync. This jitter can translate into high-frequency sonic distortion on a CD as well as a degradation of the disc's stereo image. Most audio pros surmise that jitter occurs in the stage of CD manufacturing in which glass masters for production are made from the source master.

To Sax, when record labels and manufacturers value expediency over quality,

they take shortcuts—like those that cause jitter—which can shortchange both artists and consumers. "This whole topic is a hot potato," Sax says, "but I've been in an adversarial position with manufacturers going back 20 years, when I used to complain about the low quality of pressings for vinyl albums. So this is nothing new."

Or, as Albhy Galuten, VP of technology at ION, which develops and produces CD-Plus products, puts it, "Jitter is the '90s version of recycled vinyl."

### PRODUCTION MASTERS

The glass masters used for manufacturing CDs are produced in one of three ways. First, there is the standard 3/4-inch U-matic digital videotape—commonly known as a "1630" after its original Sony 1630 processor. Then, there is the increasingly popular format of CD-R—the write-once recordable CD, or "gold disc." Finally, there is the Exabyte tape, an 8mm digital computer tape with high storage capabilities and significant error-correction.

The main value of the 1630 stems from its superior audio quality. The benefits of the CD-R are in its economy, ease of use and, most important, the ability to be used in mastering at speeds of double or even quadruple the normal rate. Of course, mastering at higher speeds improves a manufacturing plant's productivity. But many audiophiles disparage the CD-R's sonic merit in making glass masters. Glass masters cannot be made double speed with 1630s. Exabyte tapes can be used for glass mastering at multiple speeds and are generally praised for their high fidelity.

But Exabyte tapes aren't yet an industry standard.

The only way to go in producing glass masters, according to Sax, is from a 1630. "Anything else isn't the closest thing to my source," he says, adding that he doesn't know what's worse: double-speed mastering or what he calls the generational sound degradation of digital copies of his original. "It may sound like heresy," he says, "but you cannot make audibly perfect digital copies. We don't have that capability yet."

### QUANTITY OVER QUALITY

A Sony source insists that it isn't a



Doug Sax of Mastering Lab

question of generational degradation because "a CD-R is almost always generated from the same digital Sonic Solutions file as a 1630." He says the true bugaboo is multiple-speed mastering and the resulting jitter.

"There's no way that plants mastering at normal speed can keep up with the production schedules demanded by the record companies," the Sony source says, pointing out that mastering at higher speeds is simply a form of cheating to make time. "The plants can make many

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**SOUND REPRODUCTION**

*Continued from page 88*

more CDs that way, of course, and the discs play, but the sound quality is compromised."

Multiple-speed mastering "is like driving a car 300 miles per hour that was designed to go 100 miles per hour—something is going to give," the Sony source continues. "In this case, what gives is the [digital pit-and-land] geome-



*Greg Calbi of Masterdisk*

try. The cutting lathe doesn't cut clean pits, which causes jitter. Jitter can be a consequence of going too fast."

He says that although traditional CD-manufacturing lathes aren't designed to cut at multiple speeds, there are new machines that are designed to go faster. But these new lathes are extremely expensive.

According to the source, Sony went so far as to build a "special box" to suppress any jitter on the remastered reissue of Pink Floyd's "Wish You Were Here." The box is a digital signal-isolation device that, placed in the path between the source tape and the lathe, reclocks the data to make sure it is read perfectly in time. (The Sony box isn't on the market, but there are other digital reclocking machines available.)

The glass masters of all Sony pop product are produced from CD-Rs at the request of the manufacturing plants, the Sony source says. Glass masters for Sony Classical are produced only from 1630s. Exabyte tape, though Sony doesn't use it yet, is being considered, he says.

While Sax loathes the practice of using CD-Rs to make glass masters, he also avoids the Exabyte tape. But Galuten, a firm believer in the Exabyte, says, "If there's a difference that Doug Sax can hear between a 1630 and an Exabyte that [mastering engineer] Bob Ludwig can't, then that difference probably doesn't matter to the customer."

Jerry Warnero, an engineer at the Specialty Records Corp. plant in Olyphant, Pa., which manufactures product for WEA, says he and other WEA plant staffers conducted a bit-to-bit comparison with discs that are supposedly inferior soundwise and found no digital errors. Warnero adds that he doesn't think most people can hear the difference between a CD produced from a CD-R and one produced from a 1630. "To me, it's all 1s and 0s," he says, "but what you hear from that data may be different from what I hear, I suppose. Some people do have that extra audio awareness."

**RECORD OF COMPLAINTS**

According to Sax, Pink Floyd asked Sony to send only a 1630 of its latest album, "Pulse," to the plant and that the plant didn't make its own CD-R for the glass masters and didn't work at double speed. Also, he says, the Rolling Stones had troubles with their "Voodoo Lounge" album, ultimately having to switch plants

*Continued on page 92*

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**SOUND REPRODUCTION**

*Continued from page 90*

to get an acceptable-sounding product. Galuten adds to the list of dissatisfied record-makers producer Don Was and singer-guitarist Bonnie Raitt, who he says resisted Capitol's efforts to send CD-Rs to the plant for the glass master of her latest album.

Greg Calbi, a mastering engineer at Masterdisk, in New York, says singer/songwriter Steve Forbert had a particularly vexing time with the inconsistent manufacturing of his latest album for Warner Bros., in which four test CDs sounded different. But, Calbi adds, the label worked hard to help Forbert remedy the problem. Also, Henry Hirsh, the engineer for Lenny Kravitz's upcoming album, brought Calbi two copies of Kravitz's new CD for Virgin. "They both sounded different," Calbi says. "And not only from our original master but from each other, too." Kravitz's management has since arranged for a test at a separate plant, with the glass masters being made from the original 1630 instead of the Exabyte copies the first plant used, Calbi says.

"It certainly doesn't do a mastering engineer any good for his name to appear on a CD as having mastered it," Calbi says. "when there are sonic problems—problems that don't have anything to do with the original master but rather with the manufacturing."

A source from a CD replication plant whose facility masters product up to 2.8 times normal speed and does so from CD-Rs on occasion but mainly uses Exabyte tapes, says these gripes are "mainly misconceptions." CDs are manufactured bit-for-bit from the source, he says, and people are confused about the notion of jitter.

"If the bits are right, then the discs are right," he says. "You can make a good CD from any digital source, as long as it is error-free. You can make fine glass masters from CD-Rs if you use the right equipment, machines that can detect and report errors. And there's definitely no scientific evidence proving that an Exabyte isn't the equal of a 1630 in quality."

"There is more to worry about in how CDs are physically manufactured than in how the glass master is made," he adds. "The molding and the variations of pressure, heat, time and cleanliness of the air in the plant can affect quality. And you have to consider how well the CD player handles a less-than-perfect CD, too."

According to the plant source, production facilities face intense time and cost pressures. "There is a big emphasis on maximizing manufacturing throughput," he says. "So some people may not be willing to re-do a bad batch—and so there are some sub-par CDs out there. But with all the equipment available today, it's not hard to do a good job. It's just a question of policing the process."

"No one lets processes slip intentionally," the plant source adds, "but everybody makes mistakes. Really, it's just in everyone's best interests to make a good product and please the customer."

"I think the labels care," Calbi says. "They want to keep the artists happy and put out a good product. But first, they have to recognize these problems and then go to the plants with a plan. They have to build the proper equipment and tests into the system—as well as the amount of time to do something about it if anything does go wrong." ■

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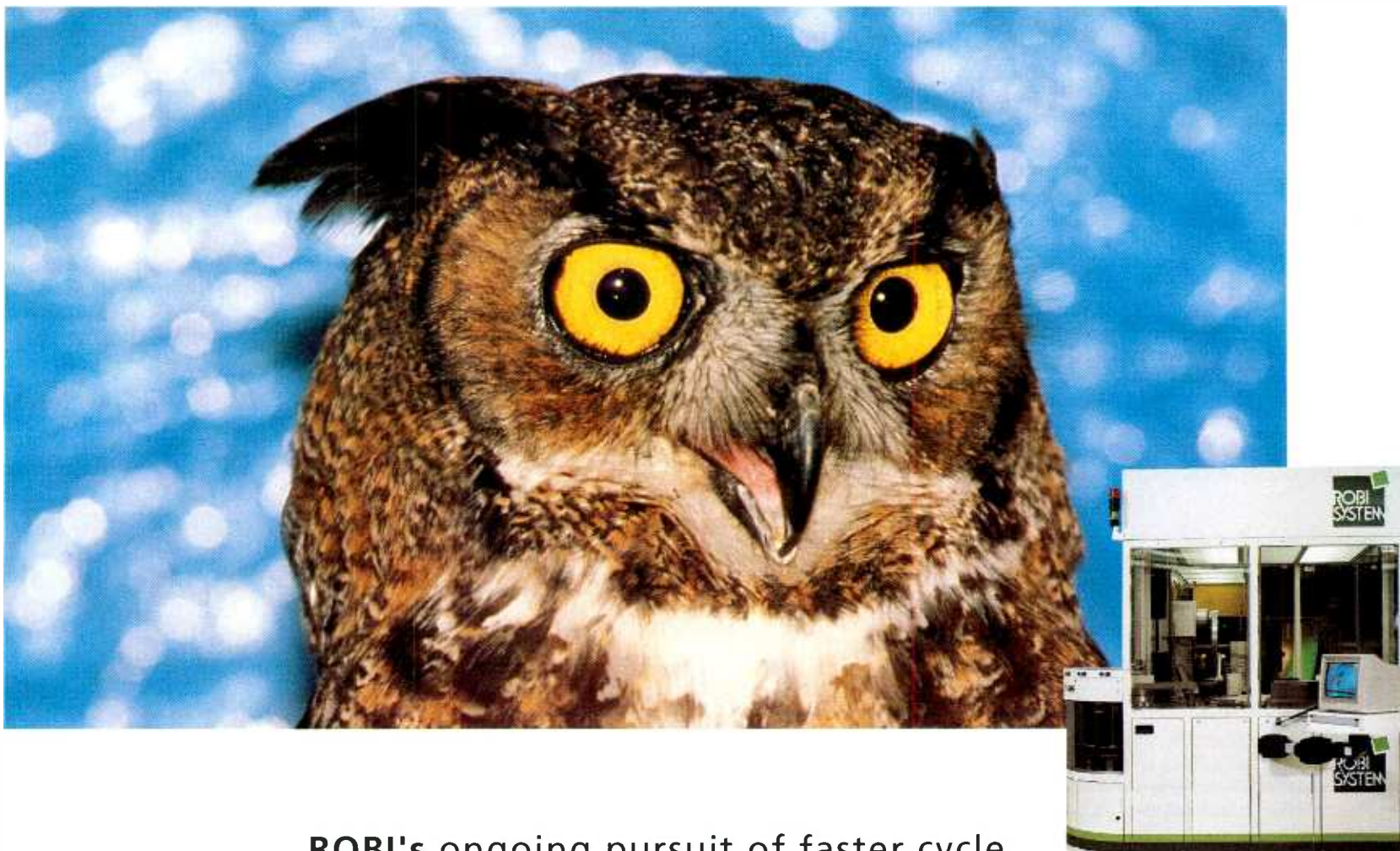


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# CD Replication



## Technological Forecasts

The Highly Successful CD Still Has Room For Improvement, Say Engineers And Technicians Who Look To The Future

BY PAUL VERNA

As the compact disc enters its adult phase, leaders in the CD manufacturing industry discuss imminent and long-term changes in the life of one of the most successful media products in history.

With the industry abuzz with anticipation over the high-density CD proposals put forth by the Time Warner/Toshiba Super Density Alliance and the Sony/Philips/3M MultiMedia CD coalition, some of the technological issues that as recently as a year ago would have seemed like pipe dreams are now within the realm of reality.

### HIGH DENSITY

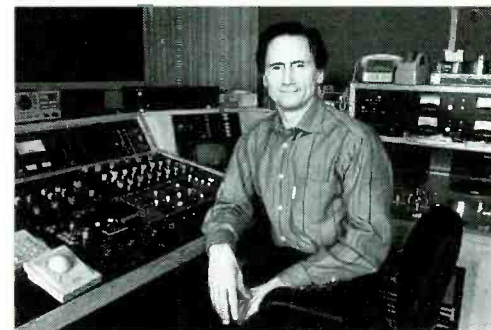
The most immediate—and potentially far-reaching—change in store for the compact disc is the upgrade to a higher density, which translates into more information, greater sound and picture quality, and a wider range of applications than the conventional CD can provide.

The unfortunate jockeying that has taken place between the two rival high-

density camps has obscured the basic reality that both formats offer far greater storage capacity, bit-word length and sampling rates than the conventional CD, and are designed to handle a multiplicity of applications, from video to CD-ROM to games to audio.

Whether one format wins out, both parties combine their resources, or new souped-up CD proposals emerge, the ultimate result will be the same: to take the compact disc into the next century.

Looking beyond high-density CDs, professionals in the creative and manufacturing communities say that the harnessing of the blue laser and the transmission of digital masters over fiber lines are two of the most potentially far-reaching developments in the industry.



Mastering engineer Bernie Grundman

### SINGING THE BLUES

Currently, all CDs are cut and read by red lasers, which can yield pit sizes of a minimum of 400 to 450 micrometers.

Looking beyond high-density CDs, professionals say that the harnessing of the blue laser and the transmission of digital masters over fiber lines are two of the most potentially far-reaching developments in the industry.

With the blue laser, the pit size could effectively be halved, to approximately 225 micrometers, according to Rick Marquardt, VP of optical media pre-production operations at Olyphant, Pa.-based Specialty Records Corp., Time Warner's manufacturing division.

“That may be the limit to optical resolution,” says Marquardt. “Probably the maximum resolution of photo-resist processes is 180 micrometers. We may be maxing out the technological feasibility of photo-resist mastering. Will another technology develop, or will photo-resist mastering develop with it? We don't know.

“The question is, ‘When will blue lasers be economically available?’ That's out there—years from now. The advantage about SD is that when you go to

Continued on page 96



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# CD Replication



## TECHNOLOGICAL FORECAST

Continued from page 94

blue-laser density, which is very high-density, the engineering design of the format is directly in line with blue laser, so the application naturally lends itself to it."

All of the benefits of high-density CD with respect to conventional CD would be applied to blue-laser discs compared to high-density, according to industry observers. That means a potential upgrade in the sampling rate and word-length of high-density discs beyond the 96 kHz and 24-bit that the competing high-density alliances are proposing.

Already, companies such as digital workstation manufacturer Sonic Solutions, electronics conglomerate Sony Electronics and high-end converter manufacturer Apogee Electronics have cut sizable niches in the 20-bit world, pushing beyond the 16-bit standard of conventional CDs. Those same players are at the center of current research and development that will drive the CD formats of the future.

Sonic Solutions co-founder Robert Doris says, "Our view is that things like CD-Plus and, to some extent, the current CD-ROM work, are precursors to a much more significant change, and that is the advent of higher-density CDs. Which standard is going to be the ultimate standard, I leave to you and your readers to consider. The interesting thing is that both proposed standards involve adding high-quality, compressed video and multiple tracks of compressed audio to that video, plus basic levels of interactivity, and both have potential in the straight audio world to usher in higher-resolution audio. At Sonic, we

have work under way in all of those areas."

Doris adds that the emergence of high-density discs makes it possible for audio professionals "to think about putting 20- or 24-bit audio on a CD. What's likely, judging by discussions we had at the Tokyo Audio Engineering Society meeting, is we'll see higher word widths, and higher sampling rates as well—88 kHz or 96 kHz."

## THE FIBER FRONTIER

Doris, a pioneer in the development of digital audio workstations, sees the networking of digital systems—both intra-



Robert Doris, Sonic Solutions

like Bob Ludwig to be able to transmit his master from his workstation to the CD plant."

In fact, Ludwig, owner of Portland, Maine-based Gateway Mastering, participated in the first-known transmission of a full-bandwidth, non-compressed audio master via fiber-optic lines. In a test with Gloria and Emilio Estefan's Crescent Moon studios,

Ludwig received one cut of a master by Cuban mambo pioneer Cachao for an upcoming release on the Epic-distributed Crescent Moon.

"This is the first time we're sending a

All of the benefits of high-density CD with respect to conventional CD would be applied to blue-laser discs compared to high-density, according to industry observers.

facility and long distance—as a new frontier in audio and video.

"We were one of the first to develop a high-speed fiber network locally," says Doris. "We saw innumerable benefits in terms of cost sharing and collaboration to move the industry to another plateau. Naturally, the extension is to begin to make high-speed, wide-area connections between facilities. An obvious application would be for a mastering engineer

two-track digital feed to Gateway," says Crescent Moon head of engineering Eric Schilling. "We expect that this would be up and going [in August]. We're real excited about it."

Schilling explains that the Cachao master traveled via T1 fiber-optic wire from hardware manufactured by digital network specialist EdNet of San Francisco—the same firm that supplied the equipment for the transmission of compressed

audio tracks on the Frank Sinatra "Duets" projects and Peter, Paul & Mary's "LifeLines" projects, all produced by Phil Ramone.

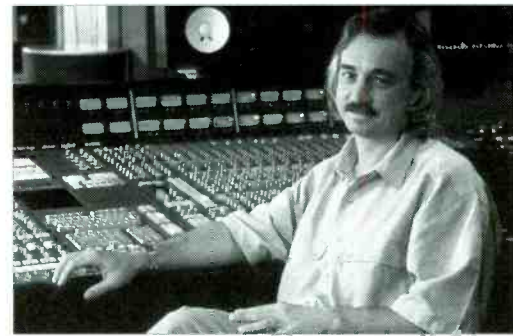
The difference between the Ramone projects and the Crescent Moon transmission is that the latter consists of full-bandwidth, non-compressed audio. Theoretically, no compromise is made in the sound quality of the master.

Part of the testing phase includes making sure that the received master is a perfect digital copy of the original. Although Schilling and Ludwig are confident that the digital link between their facilities is capable of providing such a clone, both agree that the ultimate test is in the sound.

It is a well-known fact in the audio world that a supposed digital clone of a master does not always sound the same as the original. A phenomenon called jitter accounts for small but audible discrepancies between two digital versions of the same program, according to indus-

try experts. casting, or bouncing off satellites, or whatever they might want to do, we try to avoid it."

Grundman adds, "We've compared the



Eric Schilling, Crescent Moon

original tapes to tapes that have been copied or put through digital editing systems, and there's a loss, so I wouldn't be surprised if there was a loss sending it by satellite or fiber."

The Crescent Moon-Gateway test will surely yield some of the answers engineers are awaiting. In the meantime, other developments in the works in the R&D departments of major manufacturing facilities include a small-disc proposal that could have wide ramifications for the audio, video and computer markets.

## SMALL PACKAGES

Specialty Records' Marquardt says an 80mm prototype currently in the research phase would yield a 24-bit, 96 kHz digital audio product that would address the portability—and perhaps recordability—needs of an increasingly demanding consumer. While that disc is far from being a reality, it would be a natural offspring of the larger, more powerful Super Density format.

The small disc would be compatible with units designed for high-density products, according to Marquardt.

As Marquardt suggests, the possibilities for the downsized disc are ample. So, it seems, is the opportunity to enhance the already successful compact disc. ■

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## CHEAP AND EASY

Continued from page 84

to operate the equipment. "All of the machines on the market make good discs in a reasonable amount of time. Our goal was to design a system that reduces preventive maintenance," says Art LeBlanc, president of First Light Technology, Inc., Saco, Maine. "Thus, the Uniline 3000 is a simpler design that cuts down on the demand for technical support [e.g. all handling systems are maintenance-free]."

What also makes Uniline 3000 more efficient, says LeBlanc, is that it "allows two independently operated molding systems to effectively deliver substrates to downstream equipment while maintaining process control. Also, a new generation metallizer for future higher-

"The modular construction [of the CD-2000 system] is similar to a child's Lego-type setup. Customers can always update their systems and can eliminate any short-term obsolescence."

—Artie Riegger, Krauss-Maffei

density disc formats offers an improved sputtering rate, uniformity and target life. A dual vertical cathode capability allows the metallizer to process dual-layer discs requiring both reflective and semireflective layers, thereby eliminating the need for two production lines to manufacture one order."

### OFFERING CHOICES

Although every CD manufacturer's goal is to make money, ODME's Van Huijgevoort points out, "not every factor has the same value for all customers, which results in a demand for different replication machines instead of one." ODME offers two choices.

The Multiliner reportedly offers the highest output for the investment. "The fact that every process module is doubled up in the Multiliner enormously reduces the business risk compared to other duoline systems," says Van Huijgevoort. "If a process module of title A is down, production can still continue on track B."

Also from ODME is the Monoliner MKIV-S, which is a completely integrated system "characterized by its high level of automated production control, resulting in a very economical production with no overproduction or downtime due to title changes. This in combination with the Quick Automatic Stamper change makes the MKIV-S efficient for small runs," adds Van Huijgevoort.

Equipment manufacturers all agree that state-of-the-art technology is the only way replicators can compete in this tightening market and is the only way to prepare for expected new technologies like digital videodiscs. That's another reason modularity is a common goal for new designs.

Continued on page 99



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# CD Replication

## THE PLUS SIDE

Continued from page 82

REV Entertainment is also a DCA Beta tester for the new ECD software "engines" or tools to expedite creation of ECD titles, notes CEO Todd Fearn. "There are three types—navigation, sound and graphics and, with partner Duck Corp., a full-motion, full-screen video engine," he says. The RIAA sampler, due for late September, will have six music tracks plus videos, liner notes, photos and other creative elements in the multimedia portion. REV also is doing an Atlantic ECD sampler, due for a mid-September release, with tracks from Tori Amos, Civ, Rusty, Jill Sobule, Collective Soul, James Carter, Drag Mules, Inbreds and Sugar Ray, and has other projects in the works.

Also providing ECD development tools are Apple and Macromedia. The Apple QuickTime Music Toolkit and new multithreading driver software debuted in March as part of the Interactive Music Track, which has several hundred members at a \$300 annual membership fee and is expanding rapidly, according to Apple's Kennedy. The Macromedia Director Enhanced CD Toolkit, demonstrated in late June at the House Of Blues in L.A., will be bundled directly with Director software this fall, with a current street price of about \$800, and will also be available for download by current



McLachlan's enhanced CD

owners. Both toolkits are Blue Book-compatible and permit the creation, or authoring, of cross-platform or hybrid ECDs playable on both Macintosh and IBM-PC hardware.

Early projects out this spring and summer obviously did not wait for Blue Book specs, with Mark Waldrep's AIX Entertainment developing its proprietary i-trax format for combining music and audio/visual elements on a single disc. Already out on i-trax are Disney's "Rhythm Of The Pridelands" ECD version and "Kitaro—An Enchanted Evening" on Domo, among others. Waldrep expects 30 to 50 i-trax ECD titles available for the holidays.

## COMING UP

Retailers can look forward to all the ECD titles noted above, as well as Sony Music ECDs by Alice In Chains, Toad The Wet Sprocket, Bob Dylan and Mariah Carey by late September, the Beastie Boys' "Space Dust," and a dual-language Carlos Santana ECD on CubeArt, to men-

Pricing is all over the place, with virtually everyone in agreement that the major costs for ECD are in the development end, as well as additional royalties for video and other multimedia elements and, to a smaller degree, large-box packaging.



REV founders Ed Roynesdal (left) and Todd Fearn

tion just a few major artist commitments. AudioVision has "Techno-Squid Eats Parliament" and two minutes hate's "Worm." From Down Under, Active-Audio, distributed by BMG Australia, has g4's "Sooner Or Later," Boom Crash Opera's "Born" and "Born Again," The Lovers' "Embrace," Richard Pleasance's

"Colourblind" and, through Warner Music, the "Kulcha" debut album.

Sony's Ehrlich emphasizes, "ECD will not be huge this calendar year, as with the beginning of any new product line. But with the dual appeal for owners of audio and/or computer hardware, it will not take the 10 years the audio CD required to make its mark." ■

## DVD

Continued from page 86

Using 100% for a current CD monoline, the cost factor for a single-layer MMCD would be about 120%, and for a dual-layer about 160%. MMCD will be a mass market video and data product, offering great alternatives to what is available today."

Explaining the dual-layer technology, Mark Arps, 3M marketing manager for CD-ROM, says, "The '2P' technology, or photopolymer processes, deposit a layer of photopolymer plastic 'embossed' with a stamper and cured with a UV light. We've been making 3M laserdiscs with this process since the early '80s, and it's well-suited to high-density pits characteristic of MMCD. We realize the industry is unfamiliar with 2P, but the dual-layer machine will basically be an add-on to the production line as a separate module as needed. Our intent is to work with industry integrators like RobiSystems and ODME, so they can independently make machines to sell to the industry. We will be manufacturing dual-layer discs in Menominee, Wis., and Fremont, Calif., and at a new plant in Breda, The Netherlands, later this year. We're currently [late July] in the pre-production mode, producing samples for Philips, Sony and player manufacturers to help them design hardware for the new MMCDs. We'll have a low-capacity automated pilot line by year-end, and will be in full production for the launch in mid-'96."

For the replication industry, the DVD battle lines are drawn. Whether there are one or two formats, there is no doubt that DVD will provide a major new product for expanding markets in video entertainment and data storage/retrieval. ■

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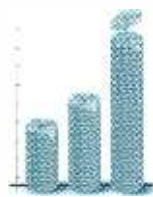
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## CHEAP AND EASY

Continued from page 97

Artie Riegger, business manager at Krauss-Mallei Corp., Florence, Ky., says the new CD-2000 system is not only economical but flexible, which saves money in the long run. "The modular construction is similar to a child's Lego-type setup," Riegger explains.

"Customers can always update their systems and can eliminate any short-term obsolescence." A unique feature of the CD-2000 is the C-Series 40-ton hydraulic clamping injection molding machine with mold/take-out unit. The mold opens only 8mm and the CD is ejected out from the side of the mold and into a chute requiring no mechanical robot.

By comparison, Data Disc Robots, Wuerselen, Germany, is fairly new to the replication industry. Its Starline 480 offers a combination of company-made and outside-purchased downstream equipment. "Data Disc Robots uses the best OEM elements the market offers. For example, since there was no UV drying unit meeting our needs, we designed our own QL-1 lamp," says sales engineer Michael Preising. Once again, speed comes up as a very important issue for replicators. "Our 1.8-second cycle time is realized by a newly developed Link Drive system and not by a robot handling system. For our system, we chose a gear-train drive using two gear boxes, toothed belts and pulleys and gear-locked handling starts," says Preising.

Flexibility is also a key issue for Marubeni America Corp., Southfield, Mich. Says director of sales Toshio Koike, "Traditionally, monolines have an injection-molding machine feeding the rest of the replication line by means of a conveyor. However, our Semi-Line offers options. Customers can choose injection-molding machines on-line or off-line. By removing the injection-molding machine from the line, several machines, rather than one or two, can feed the rest of the replication line. This offers a time benefit, because molding is the longest step in the replication process. With a disconnected injection-molding machine, the Semi-Line offers a cycle time below 1.7 seconds. The industry standard is 2 seconds or longer."

John Kelly, sales engineer at Nobler Technologies, Inc., Boston, Mass., agrees that cycle times are important. "However, machines must also maintain high yields of 90% to 95%. It is just good economics. New lines need to increase production," he says. Nobler's Optiline disc system reportedly maintains a yield greater than 95%, and it also has a small footprint of less than 3 sq. meters.

Kelly says flexibility is important, but there's also a benefit for those who buy a replication line entirely designed by one manufacturer, such as the Optiline. "The ability to control the design allows Nobler to use the same components throughout the system, which will keep parts inventories as low as possible," he says. The Optiline can be interfaced with any type of injection molding machine.

Robi-Systemtechnik AG, Beringen, Switzerland, (otherwise known in the U.S. as Robi System, Inc., Cherry Hill, N.J.), offers the integrated Rondo-Line. According to spokesperson Susanne Unger, replication lines have moved from single-lines to twin-lines and also twin cavity-lines to increase production. "But it is not only the machinery itself that is important," she adds. "It is customer service that makes customers come back to us." ■

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Tel: (44) 781 563 2764

Fax: (44) 781 563 1577

MPO

MPO Germany - Cologne

Daniel Werren

Tel: (49) 221 92 16 700

Fax: (49) 221 92 16 703

MPO

Averton (France) - Plant

Tel: (33) 43 08 36 00

Fax: (33) 43 03 79 33

MPO  
IBERICA

Madrid (Spain) - Plant

Mercedes Martinez

Tel: (34) 1 643 12 38

Fax: (34) 1 643 02 38

MPO  
SIAM

Bangkok (Thailand) - Plant

Chalermporn Manakit

Tel: (662) 254 4550/9

Fax: (662) 253 6028

WESTEND

## MPO INTERNATIONAL

## LIFELINES

### BIRTHS

Boy, Jacob Tyler, to **Matthew Eberhart** and **Lynette Bosco**, June 28 in New York. She is director of office services at Atlantic Records.

Boy, Mason Taylor, to **Bryan** and **Lori Ward**, July 23 in Nashville. He is the guitarist for Capitol Records Nashville act Bonepony.

Boy, Michael Anthony, to **Bill** and **Tina Porricelli**, Aug. 2 in Mineola, N.Y. He is the promotion manager for MPL Communications Inc.

Girl, Hayley Nicole, to **Tom** and **Carla Gimbel**, Aug. 10, in Worhees, N.J. He is mainstream marketing manager for Arista Records.

Boy, Nicholas Anthony, to **Stephen Kost** and **Dawn Bridges**, Aug. 11 in New York. She is VP of corporate communications, PolyGram Holding Inc., and VP, Mercury media and artist relations.

Boy, Aaron Joseph, to **Rich Schmidt** and **Kathi Sweet**, Aug. 16 in Los Angeles. He is VP of marketing and promotion at Restless Records. She is a partner in the publicity company Indie Press.

Girl, Gabrielle Jeann, to **John** and **Heidi Monroe**, Aug. 20 in Hackensack, N.J. He is national sales director for TVT Records.

### MARRIAGES

**Alan Wigant** to **Kris Allen**, Aug. 5 in Minnetonka, Minn. He is a district manager for Suncoast Motion Picture Co.

## FOR THE RECORD

In the July 29 Billboard Report, "Pirate U.K. Radio Propels Rising Soulful Jungle Style," Tony Byrne was improperly identified. Byrne is the head of London-based promotion company Single Minded Promotions.

Rhino Records' upcoming reissues were inadvertently omitted from the "Shopping List" in the Holiday Product Showcase, which appeared in the Aug. 26 issue of Billboard. Among Rhino's releases are "Lullaby Of Broadway: The Best Of Busby Berkeley," "Give Your Body Up: Club Classics, Vols. 1-3," "Holidays In Dementia," and "Punk Rock Xmas" (all due in September); the Cars anthology "Just What I Needed," 13 Emerson, Lake & Palmer albums, and "Blues Fest: Modern Blues Of The '70s, '80s and '90s" (October); a Bobby Darin collection "As Long As I'm Singing," and Daryl Hall & John Oates' "The Atlantic Collection" (November); and Wilson Pickett's "I'm In Love" (December).

**Michael Kinnaird** to **Cheryl Lindsey**, Aug. 19 in Nashville. She is a talent booker for The Nashville Network program "Music City Tonight."

**Paul Verna** to **Ellen Dooley**, Aug. 19 in Cape Elizabeth, Maine. He is Billboard's reviews and pro audio editor. She is a freelance photographer.

### DEATHS

**Sam Abbott**, 89, of natural causes, Aug. 12 in Newport Beach, Calif. Abbott covered the fair industry for more than 50 years as a journalist with Billboard and Amusement Business. Affiliated with the Western Fairs Assn. since its inception, Abbott told AB in a 1991 profile that "98% of what I've written concerns fairs."

Abbott began his journalism career in Natchez, Miss., with The Natchez Democrat and began working for Billboard in 1939 for \$20 a week. He arrived in Los Angeles in 1941, driving a company car with the Billboard logo plastered on both doors and across the back. He said he soon became known as "Mr. Billboard."

In addition to his WFA membership, Abbott was an honorary life member of the Pacific Coast Showmen's Assn. and a member of the Showfolks of America in San Francisco. He also worked closely with the Arizona Showmen's Assn. and once quipped that they "paid [my] way to the banquet. That's

better than a membership."

Abbott is survived by his wife, Brenda; a stepdaughter, Cindy Serales; and three grandchildren. A memorial service was held Aug. 17 at the Memorial Gardens of the Orange County Fairgrounds in Costa Mesa, Calif.

In lieu of flowers, the family has asked that donations be made to the Braille Institute or the American Cancer Society.

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

## 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. 1, **Music Business Talent Search**, presented by Six-Pak Entertainment, CC's, Philadelphia. 800-522-4387.

Sept. 6-9, **National Assn. Of Broadcasters Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 12, **El Premio ASCAP Latin Music Awards**, Fontainebleau Hilton Hotel, Miami Beach, Fla. 212-621-6232.



**Helping Hand.** Epic's Ken Mellons signed autographs and helped collect food for the Feed the Children Foundation at the Factory Outlets Centre in Kenosha, Wis. He is shown assisting the foundation in distributing more than 35,000 pounds of food to food banks. Mellons and the Centre also donated 17½ tons of nonperishable food to food banks throughout Wisconsin and Illinois.

complex, Brussels. 011-32-3-455-6944.

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

Oct. 20-22, **Women In Music Business Assn. Second Annual Convention**, location to be announced, Nashville. 615-251-3101.

Oct. 20-25, **NARM Wholesalers Conference**, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Oct. 20-25, **NARM Wholesalers Conference**, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Oct. 21, **How To Start And Grow Your Own Record Label Or Music Production Company**, seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston. 508-526-7983.

Oct. 21, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, the New Yorker Hotel, New York. 212-688-3504.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLItech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

Oct. 26, **Fourth Annual Salute To Excellence Awards Dinner**, in recognition of Black Radio Month, honoring Radio One CEO/owner Cathy Hughes, New York Sheraton Hotel & Towers, New York. 212-222-9400.

### OCTOBER

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

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

Oct. 5, **SESAC National Performance Activity Awards**, Springhouse Golf Club, 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**, benefitting 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 Country Convention Center, Orlando, Fla. 914-993-9200.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 16, **13th Annual Academy Of Country Music Bill Boyd Golf Classic**, benefitting 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

## GOOD WORKS

**FOUNDATION** benefit album: The first initiative of the Shirley Drivers Foundation, an organization founded by producer **Leigh Blake** to fund various health concerns for women, will be an album on London Records called "Ain't Nuthin But A She Thing," with artists performing specifically recorded or specially written songs. Due Oct. 24, the album will feature such acts as **Salt-N-Pepa**, **Melissa Etheridge**, **Vanessa Williams** with **Me'shell NdegéOcello**, **Queen Latifah**, **Luscious Jackson**, and **Des'ree**, among others. A two-hour MTV special underwritten by Levi's Jeans for Women will follow the release over the Nov. 4-5 weekend. The producer is Leigh Blake, whose other charitable albums have been the "Red Hot + Blue" and "Red Hot + Dance" releases, which, with other related efforts, have raised approximately \$8 million for AIDS-related causes. Blake created the Shirley Drivers Foundation last year after losing her friend to breast cancer and learning that "only 5% of all charitable money given to organizations goes to women, and virtually all clinical trials are done by men. Drivers was a long-time personal assistant to then Sire label chief **Seymour Stein**. The foundation is a clearing house to distribute funds among various established charitable organizations, including the Global Fund for Women, the T.J. Martell Foundation's Breast Cancer Research Unit, the

Ms. Foundation for Women, and the Design Industry Foundation for AIDS. Contact: **John Vlautin** at 212-603-3933.

**HAPPY 21:** The Furthermore Foundation and Counseling Center, a nonprofit group in Tarzana, Calif., that provides counseling and educational services to all in need, turns 21 this year, an event that will be celebrated with an Entertainers' Rally Sept. 11 starting at 6:30 p.m. at the Jazz Bakery in Culver City, Calif. All proceeds go toward continuation and expansion of affordable counseling and therapy services for the community. Contact: **A.J. Trotter** at 818-342-2424, ext. 1.

**PHOTOGRAPHY** exhibition: The Magic of Play, a photography exhibition benefiting Cities in Schools—New York and the NARAS Foundation Education Initiatives, will be held Sept. 12 from 7:30-10:30 p.m. at New York's Grand Central Station's main waiting room. Among music industry personalities serving as honorary chairs are **Marilyn Bergman**, **Clint Black**, **Rosemary Clooney**, **Natalie Cole**, **Mica & Ahmet Ertegun**, **Kenny Loggins**, and **Frances Preston**. The Magic of Play is the third in a series of photography exhibitions commissioned by Giorgio Beverly Hills as part of an ongoing community outreach project. Twenty-two photographers will be featured. Contact: 212-431-6850.



**They Oughta Know.** Maverick/Reprise star Alanis Morissette, center, visits WRZX Indianapolis with Reprise promotion rep Tim Hurst, left, and WRZX jock Ace Cosby.

## Contest, Feature Promote Belle Release

BY CARRIE BORZILLO

LOS ANGELES—Bailey Broadcasting Services' "RadioScope" magazine program has launched an extensive promotion for Regina Belle's forthcoming Columbia album, "Reachin' Back," due Sept. 5.

The promotion, which kicked off Aug. 19 and runs through Sept. 19, will include a contest and special feature on Belle and her album of '70s R&B covers from such acts as the Main Ingredient, Teddy Pen-



dergrass, the Spinners, the O'Jays, the Delfonics, and the Stylistics (Billboard, June 24).

The feature, which includes an interview with Belle and songs from the album, will air as a spotlight segment within the hourlong "RadioScope: The Entertainment Magazine Of The Air" show on Sept. 16-17.

Approximately 100 R&B/adult and R&B/mainstream radio stations nationwide, including KJLH Los Angeles, WGCI-FM Chicago, KMJQ (Magic 102) Houston, KMJM (Magic 108) St. Louis, and KJMS (101 Jams) Memphis, are involved. Top 40/rhythm WQHT (Hot 97) New York is also on board.

Listeners of the weekly program simply mail in a postcard to win. The grand prize is a Sony camcorder, the second and third prizes are cellular flip-phones, and various runners-up win a Columbia Records gift package that in-

### PROMOTIONS & MARKETING

cludes "Reachin' Back" and several new albums from other Columbia artists, such as Diana King and Asante.

Ken Wilson, VP of black music promotion at Columbia, says the promotions that Bailey Broadcasting creates aren't only a great way to promote an upcoming album, but can also help to land radio airplay and build mailing lists.

"It has proved very effective, because when we run a promotion in conjunction with a contest, we get several thousand entries that we can use to add to our mailing list," says Wilson. "It's also very valuable because it exposes music to a lot of programmers who may not have been leaning toward a certain record. But when they hear about it on the station and in the promos for the contest, it sometimes makes them think twice [about placing the song into rotation]."

Wilson says the contests are always heavily promoted on the air, as well as off the air via press releases.

"We started [the promotions] as an added-value tool for advertisers, and they propelled into a separate company and entity from there: D. Blackman-Bailey Inc., which houses Lee Bailey Communications' marketing, promotion, and advertising unit," says Diane Blackman-Bailey, executive VP/partner of LBC Inc. and CEO of D. Blackman-Bailey Inc.

"We wanted to find a creative way to use syndication and network radio that hasn't been done on this level before," she says, "and to find great ways to reach the audience and expose new music."

Blackman-Bailey says that not many other syndication companies or networks serving the R&B

## KPIG First 24-Hour Online Radio

### New Technology Makes Live Audio Possible

BY BRETT ATWOOD

LOS ANGELES—It began with a bomb.

A benefit concert commemorating the 50th anniversary of the dropping of the atomic bomb on Hiroshima initiated the first continuous, 24-hour netcast of a radio station through the Internet.

On Aug. 5, KPIG Monterey, Calif. (<http://www.kpig.com>), began the first permanent cybercast of a radio-station signal to a mass audience on the Internet. KPIG and a handful of other radio stations are using the new real-time audio software known as StreamWorks to extend their regional reach to a global audience.

Created by Arroyo Grande, Ca-

lif.-based Xing Technology Corp., StreamWorks enables audio to be transmitted live over the Internet at relatively slow modem speeds (Billboard, Aug. 19).

KPIG was among the first stations to netcast programming using another real-time audio program, RealAudio by Seattle-based Progressive Networks. Unlike StreamWorks, however, the RealAudio transmissions are not live, continu-

*'We're just using new media to extend our signal'*

ous audio feeds. Instead, they are audio files that can be heard without downloading with just the click of a mouse; nonetheless, they are stored files, not live transmissions.

"This is the beginning of a revolutionary change in broadcasting," says KPIG OM Bill Goldsmith. "There are profound ramifications to this. StreamWorks opens up the world of local radio to a worldwide audience. Specialty programmers may soon be able to make a decent living on narrowly targeted programming and labor-of-love formats. This technology instantly reaches out to hundreds of thousands, if not millions, of people."

To access the live radio signal on the Internet and receive AM-quality sound, computer users must have at least a 9600-baud modem. A higher speed modem will net better quality sound: A 28.8-baud modem will receive almost FM-quality sound, according to Xing president Howard Gordon.

To "tune in" to the cybercast, net surfers must first download the free StreamWorks software at <http://www.xingtech.com>. Then, they can simply go to the station's World Wide Web page on the Internet and click on the StreamWorks icon. With that command, computers users can tune in and hear a radio sta-

tion live as it broadcasts, complete with commercials, promotions, and jocks.

"The radio station netcast is simply another way to enable stations to broadcast their content through a different delivery mechanism," says Gordon. "It makes sense to do this, because the netcast fits within the existing Internet infrastructure."

Other stations following KPIG's Aug. 5 lead and cybercasting through StreamWorks include WBAL Baltimore, CFRA Ottawa, Canada, and San Luis Obispo, Calif., stations KWBR and KKAL.

Gordon estimates that 25 stations will be simulcasting their signals online by the end of September, adding that hundreds of other stations are expected to begin live netcasts over the next year.

EZ Communications, which has 21 stations in eight markets, intends to bring all of its stations online by the end of the year.

EZ Seattle stations KMPS and KZOK will begin their live cybercasts by the end of August, accord-



ing to Dean Sakai, who is integrated marketing specialist and director of Internet business for Radio Data Group.

Gordon says StreamWorks has already secured agreements with ASCAP and BMI to ensure that no copyright protection rights are violated.

Each station must individually negotiate with the licensing agencies to clear rights for its Internet-delivered programming.

"We are concerned about the licensing and intend to negotiate with the licensing agencies," says Michael Rau, president of Radio Data Group, which is a subsidiary of EZ Communications. "Our perspective is that when one puts their program audio on the Internet live, it should not be any different than if we moved our broadcast signal to a new tower. We're not taking this material and slicing it into a sort of radio jukebox. We're just using new media to extend our signal."

EZ Communications is doing double duty as an Internet access server. The company provides many of its listeners with software to access the Internet (Billboard, Aug. 12).

"The Internet can be a cold place," says Sakai. "Radio stations have personality. There's no reason why we can't bring that to new media."



**Labor Day on Ice.** WLUM (New Rock 102) Milwaukee joined forces with Molson Ice to send a winner to the brewery's end-of-summer concert featuring Metallica, Hole, and Veruca Salt. Pictured, from left, are Mary Anne McKenna of Molson; Bryan Erwin, WLUM promotion director; Tom Stachowiak, contest winner; Tommy Wilde, music director.

## Don Henley Charges Unapproved Broadcast; Pay Disputes Brewing In Philly And Miami

**A**TORNEYS FOR Eagles star Don Henley filed a complaint with the FCC charging that rockers WEBN Cincinnati improperly aired an early morning phone conversation with Henley after he insisted it not be used for broadcast. The singer says that a caller found him at a local hotel last spring, where he was staying under an alias, and recorded the conversation and aired it without approval—an FCC no-no.

There is some confusion, however. In the complaint, Henley's lawyers claim the station involved was WEBN, but then later refer to it as "Q-102," which is the handle of crosstown rival WKRQ.

Executives from WEBN and WKRQ told The Cincinnati Post that they never aired any such conversations.

Some WXTU Philadelphia jocks are threatening a very public protest at the station's annual country concert event Sept. 9. The protest is in reaction to what they say is parent company Beasley Broadcast Group's proposal to cut back health benefits and cut part-time wages in half. The Philadelphia chapter of the American Federation of Television and Radio Artists filed a complaint with the National Labor Relations Board, charging Beasley with a refusal to bargain in good faith. Beasley executives could not be reached for comment.

Meanwhile, The Broward Times, from Broward County, Fla., reports that the Southern Christian Leadership Conference is ready to picket WHQT (Hot 105) Miami over what the organization says is a pay disparity between employees at the R&B station and those at co-owned N/T WIOD and AC WFLC. GM Bob Green was not available for comment.

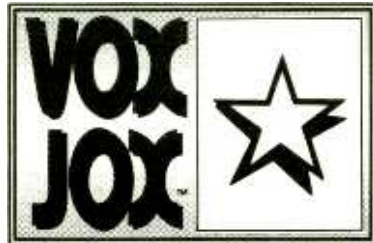
American Radio Systems reached into the barrel and came up with another fistful of radio stations (Billboard, Aug. 26). The latest to join the ARS family are KKMJ-FM/KPTY/KJCE Austin, Texas. The seller: the Amaturio Group. The price tag: \$28.5 million.

As of Aug. 14, jazz pioneer KJAZ San Francisco ceased broadcasting for the second time in as many years, due to financial difficulty. In 1994, the station folded but was revived via transmission cable after owner Ron Cowan gathered donations from listeners and corporate sponsors. This time, the station, which has been broadcasting since 1959, wasn't so lucky.

Sign of the times: According to a recent Chilton Research study, more teens turn to online outlets than to radio to find out what's new.

### PROGRAMMING: CW TO MR

After 18 months on the country side, WRVF (the River) Dayton, Ohio, flips to modern rock as "the Edge." PD Jim



by Eric Boehlert  
with reporting by Douglas Reece

Kelly exits. The remaining air staff is staying on, for now.

Also, WKIK Richmond, Va., moves from country to modern rock as WBZU (the Buzz).

WHPT Tampa, Fla., hires PD Chuck Beck to replace Bob Cummings, who exited. Beck arrives from consulting firm Alan Burns & Associates.

KBSZ Phoenix (formerly KMEO) flips from soft AC to contemporary instrumental, which blends new age, jazz/AC, electronic, and ambient modern rock artists such as Dead Can Dance and Peter Gabriel. Syndicated "Musical Starstream" host Forest comes aboard as operations manager.

Former KHQT (Hot 97.7) San Jose, Calif., PD Bob Perry has been named national program director for El Dorado Communications, owner of Spanish-language broadcasting outlets KEYH/KQQK/KXTJ Houston and KMQA Los Angeles.

With Harry Valentine moving from VP/GM of a talk consultancy to PD of WEZB (B97) New Orleans, the station's transition from top 40 to talk seems all but complete.

WBBS/WSYR/WYYY Syracuse, N.Y., OM Allan Furst becomes national PD for NewCity Communications and remains on-site at the N.Y. triop.

WMXQ Birmingham, Ala., returns from AC waters to its top 40 roots, while Gale O'Brien takes over middays by herself. Steve Atkins, with whom she had split the shift, becomes

off-air production director.

WQMX Akron, Ohio, PD Steve Cherry exits; no replacement has been named.

Brett Dumler from KBIU Lake Charles, La., moves to the PD job at WABB-FM Mobile, Ala., replacing Cruze.

### PEOPLE: BRANDMEIER TO A.M.

Jonathon Brandmeier moves from afternoons back to mornings, where he once ruled the airwaves, at WLUP-FM Chicago. The surprise move shifts Kevin Matthews to middays and Danny Boneduce to afternoons. WLUP is now talking with stations that have been picking up Matthews' morning show.

After three years, WYNY New York music director Theda Sandiford exits. PD Chris Kampmeier is handling music duties.

Longtime WVEE (V103) Atlanta afternoon driver Jo Jo Davis leaves to return to law school. PD Tony Brown assumes Davis' duties.

KZLA Los Angeles brings aboard new night jock Chris Leary (aka Max Ryder). Leary, late of crosstown KIIS-FM, replaces Bo Reynolds, now doing mornings.

KPWR (Power 106) Los Angeles juggles shifts: Middays are now handled by Morales (from afternoons), 3 p.m.-7 p.m. by Big Boy (from nights), nights by Tha Ruffnex (from overnights), and overnights by Charlie Huero (from middays).

WJMN Boston flip-flops late night and overnight jocks. Mark Jordan moves to 10 p.m.-2 a.m. for "Between The Sheets," while Marc Clark heads to overnights.

WZJM (Jammin' 92) Cleveland has reached a settlement with former morning man Johnny D., allowing him to move to WVKS Toledo, Ohio, for afternoons.

The longtime morning team of Jesse Dylan and Gene Vilitis breaks up at CHOG (AM 640) Toronto.

KNIX-FM Phoenix ups P/T jock Steve Goddard to afternoons, where he replaces Dave Dillon, who exits. Goddard previously hosted afternoons at crosstown KPSN.

"Hurricane" Dave Smith, previously PD at WAMO-AM-FM Pittsburgh, resurfaces as night jock at WOWI (103 Jamz) Norfolk, Va., replacing Lorenzo "Ice-T" Thomas, now at WXYV (V103) Baltimore.

Marty Casper joins the WBEE-FM Rochester, N.Y., morning team, arriving from WUFX Buffalo, N.Y.

Middy host Rick Larson adds MD duties at WSSL Greenville, S.C. Larson relinquishes his other duties as production manager at WSSL and PD at sister station WGVL.

Former WHJX (Hot 101.5) Jacksonville, Fla., morning man Buck Wilde goes to WTLC-FM Indianapolis for p.m. drive, replacing Gino Shelton, who stays P/T. Also, former WHJX MD Greg Brady goes to crosstown WPLA for middays.

Christopher Lance, last at now-defunct KHQT (Hot 97.7) San Jose, Calif., lands at KPRR El Paso, Texas, for middays/production. Lance replaces Sean Powell, who exits.

## Radio Award Nominee Burns Has Eyes On Different Prize

**H**oss Burns faces some tough competition in the Billboard/Airplay Monitor Radio Awards, where he is nominated again as local air personality of the year. But if the award were for courage, Burns would be a shoo-in, thanks to his recent decision to announce to the world that he has AIDS. Sadly for the industry, the 20-year radio veteran also announced that he would be leaving WSIX Nashville, where he has hosted middays for nine years, to devote his time to AIDS charities and public speaking engagements.

Having survived a suicide attempt five years ago and a three-month nervous breakdown earlier this year, Burns is fighting his way back with the help of his spirituality and the support of friends, and he's hoping his positive attitude will inspire others.

"I'm not dying with AIDS, I'm living with it," he says. "This has been given to me, not to sit around and cry and die with, but to live with and help others."

Ten years ago, Burns was diagnosed as HIV-positive, but he says that fear drove him to keep it a secret. "There is so much bigotry, ignorance, and hatred about it that I was afraid to go public."

Gradually, a support group gave him the courage to tell his family, friends, and co-workers. Now, he has committed the ultimate act of bravery by telling his listeners and the rest of the industry.

Although country music is known as a bastion of conservatism, Burns says he was not particularly afraid of the reaction from Music Row to his admissions that he is bisexual and has AIDS, particularly since most of the close-knit community has known and guarded his secret for years. "I wasn't afraid of negative reaction. I was afraid of giving up my radio job and my identity as Hoss Burns. But when the anxiety of working became greater than the fear of not working, it was time to leave. It got to me after 10 years of having to play that role of a happy person [on the air], when I really wasn't."

Last March, Burns endured a breakdown, which he describes as "a long, dark period of dealing with fear, anxiety, shame." He decided to take a leave of absence from WSIX "to examine my life and find my purpose," and during his first day of disability, Burns says, all those negative feelings disappeared, leading to his decision not to return to the station.

The reaction to Burns' announcement has been entirely positive, with calls from supporters coming in two at a time. Still, Burns says, "It was slightly overwhelming to walk into the first grocery store [after the announcement made the front page of

The Tennessean] and think, 'All these people know.'"

The level of press coverage the news generated took Burns by surprise, particularly when the paper referred to him as "the first major country music figure to tell the public he has AIDS."

"I don't really see myself as a major country music figure, and I didn't have any idea of the impact it would have, but I consider it a blessing [because it's helping me] spread the word that the hatred and judgment and bigotry must stop," he says.

The industry support Burns has received since his announcement disproves any stereotype of the country industry as closed-minded, as did the surprisingly supportive reaction of country radio to artist Ty Herndon's recent arrest on drug and indecent-exposure charges. (The latter charge has been dropped.)

"[Ty's situation] was almost a country music scandal, and mine is a health issue, but in an odd way the two are connected, because Ty was obviously having problems with his self-esteem to do what he is alleged to have done," says Burns. "Low self-esteem... is what causes AIDS, when people allow themselves to be promiscuous or do drugs."

"If I hadn't had this wake-up call, I would have continued to live my life with low self-esteem and put myself

in compromising situations with relationships," says Burns. "I've learned that AIDS is really a healer. It caused me to heal my relationships with my... family and various friends." It is for this reason that Burns has titled the book he is writing "If It Wasn't For AIDS, I'd Be Dead."

"You have to find your peace and your love within you any way that you can," says Burns. "I'm doing that by trying to face all my challenges and by being honest... I know God has forgiven me. My main challenge is to forgive myself, and [going public] has really helped."

Burns, who got his start in radio in Beaumont, Texas, where he worked at KKAS, KVLII, and KYKR before heading to Nashville as an aspiring songwriter 11 years ago, will continue his voice-over business on a limited basis. He says he will donate the money he makes to charity. He also will continue hosting "Country Hitmakers" for Ron Huntsman Entertainment, as well as three annual holiday specials for SJS Entertainment.

"Radio has been my bread and butter," says Burns. "Now that I'm retired, the real work begins."

PHYLLIS STARK

This profile originally appeared in Country Airplay Monitor.

## newsline...

**BOB CHANDLER**, former PD of WGAY-FM Washington, D.C., and a 30-year station veteran, died Aug. 17, his 61st birthday.

**STATION SALES:** KOLT-FM Albuquerque, N.M., from Claimor Broadcasting to Crescent Communications for \$1.3 million; WOUR Utica, N.Y., from Bendat Communications & Broadcasting to Bob Stevens for \$1.35 million.

WZOK/WROK Rockford, Ill., from Nolte Communications to Connoisseur for \$5 million; WFRL/WXXQ Rockford, Ill., from Stateline Broadcasting to Connoisseur for \$2.3 million.

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Billboard AIRPLAY Monitor

# Radio

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October 12 - 14  
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#### DISCOUNT AIRLINE INFORMATION

*You are eligible for special discount fares from American Airlines for travel to New York City, October 10 - 15, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1-800-547-9420. Please identify yourself as a BILLBOARD RADIO SEMINAR attendee to receive discount.*

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Room rate \$185.00 single  
or \$200.00 double.  
To insure room rate,  
reservations must be  
made by September 21st.*

#### CONTACT INFORMATION

**MAUREEN P. RYAN,**  
Special Events Manager  
BILLBOARD/AIRPLAY MONITOR  
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(212) 536-5002 PH  
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# Radio

## If Station Vans Could Speak: An Inventory

BY KEVIN CARTER

LOS ANGELES—Station promotion directors put it off long enough. But now it's time for them to take a deep breath, close their eyes, hold their nose, and discover what exactly is stashed away in the dark recesses of the station promotion van.

First up is WXKS-FM (Kiss 108) Boston marketing director Mark Kroninger, who stumbled upon "one can of black spray paint, which I presume the jocks use to cover up dings in [the van]; four unpaid parking tickets, which van drivers seem to believe will magically disappear if left long enough; and a roll of yellow police crime-scene tape." (We hope they didn't use the latter at a Kiss promotion.)

KKRZ (Z100) Portland, Ore., has two vans and a Coca-Cola Ford Explorer that marketing director Kelly Shipp says contains "40 cases of Red-Hot Summer Coca-Cola crates, duct tape, 20 rolled-up banners, about 200 sticker backs all over the floor, bottle caps, the Z100 Prize Wheel, an ashtray full of gum, and a couple of interns left over from last summer."

At WYHY (Y107) Nashville, promo director Keith Kaufman did a spot check and found a 2-year-old accident report; bumper stickers from two logos ago; half a bar of soap; a videotape of a 1985 morning-show promotion; half a jar of mustard; a case of official Chuck Norris Pogs; spare parts for the van, door handles, washers, etc.; an armrest under the driver's seat; and a storage bin with condoms and taco sauce (hot), two items you wouldn't normally think of as going together.

Heidi Dagnese, director of advertising and promotion at WPLJ New York, has to stock five vans. They contain "a million foam pig hats from the movie 'Babe,'" as well as T-shirts, caps, and coffee samples. "We find that vans make great storage areas. Where do we put 18 cases of suntan lotion? In the van, of course." Then, there are more foam pig hats, bumper stickers, and banners. "Have I mentioned we have a million foam pig hats?" she asks.

WFLZ Tampa, Fla., marketing director Devonne Dingley stocks four vehicles with sound equipment and, during the threat of Hurricane Erin, evacuation supplies, including 40 gallons of water and two cases of Spam. Under its old "Power Pig" handle, WFLZ gave away tons of pig-related items, including pig heads. Other creative van promotions include the "Hot, Hot Dog," filled with hot peppers. Victims had to down one in 93 seconds to win \$100.

KBXX Houston promo director Bobby Z. oversees two vans, one of which he uses as his personal vehicle, meaning he gets asked for stuff even when he goes to the store for a loaf of bread. The van is also a magnet for stuff that melts. "How about giving away about 1,000 Hershey bars in 105-degree Houston summer weather?" he asks. "There was just a big pile of mush in the back of the van."

This story originally appeared in Top 40 Airplay Monitor.

# Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				***No. 1***	
1	1	2	10	KISS FROM A ROSE Z17/SIRE 1 78946/WARNER BROS.	◆ SEAL 2 weeks at No. 1
2	2	1	15	I'LL BE THERE FOR YOU EASTWEST ALBUM CUT/EEG	◆ THE REMBRANDTS
3	3	3	11	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
4	4	6	13	I CAN LOVE YOU LIKE THAT BLITZZ #7 134/ATLANTIC	◆ ALL-4-ONE
5	5	5	18	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
6	8	12	15	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
7	10	10	13	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
8	6	4	22	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
9	7	7	30	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
10	9	8	20	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
11	14	20	7	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
12	13	13	8	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
13	11	9	28	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
14	12	11	40	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
				***AIRPOWER***	
15	30	—	2	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
16	15	14	9	MADE IN ENGLAND ROCKET 2382/ISLAND	◆ ELTON JOHN
				***AIRPOWER***	
17	22	27	4	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
				***AIRPOWER***	
18	23	26	6	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
19	16	15	37	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
20	20	18	41	HOUSE OF LOVE A&M 0902	◆ AMY GRANT WITH VINCE GILL
21	26	29	4	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
22	21	23	9	KEEPER OF THE FLAME MERCURY 6852	◆ MARTIN PAGE
23	17	17	26	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
24	24	24	15	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
25	33	32	6	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
26	25	22	12	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
27	35	37	3	ROLL TO ME A&M 1114	◆ DEL AMITRI
28	28	28	12	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
29	32	35	5	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
30	29	25	14	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
31	37	39	3	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
32	38	36	8	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
33	39	40	3	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
34	36	33	8	REMEMBER ME THIS WAY MCA 55046	◆ JORDAN HILL
35	34	31	25	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
36	31	30	16	LEARN TO BE STILL Geffen Album Cut	◆ EAGLES
				***HOT SHOT DEBUT***	
37	NEW ▶	1	1	RUNAWAY A&M 1194	◆ JANET JACKSON
38	40	38	21	CAN'T STOP MY HEART FROM LOVING YOU A&M 1038	◆ AARON NEVILLE
39	NEW ▶	1	1	(I WANNA TAKE) FOREVER TONIGHT RIVER NORTH ALBUM CUT	◆ PETER CETERA & CRYSTAL BERNARD
40	NEW ▶	1	1	LET ME BE THE ONE EMI ALBUM CUT	◆ BLESSID UNION OF SOULS

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	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
2	—	—	1	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	4	3	20	IF YOU GO SBK 58165/EMI	◆ JON SECADA
4	3	2	25	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
5	1	1	8	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
6	2	4	22	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO
7	5	5	10	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
8	—	—	1	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
9	6	6	26	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
10	7	7	47	THE SIGN ARISTA 1-2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

I HAVE SLEPT BESIDE THE winter and the green in growing slow." Within minutes of penning that opening line, Heather Nova finished her debut single, "Walk This World." The song is No. 31 on the Modern Rock Tracks chart this week.

"It's one of those songs that I wrote really quickly, in about ten minutes. Sometimes for me, the need to write a song comes out of when you feel something that you can't name, that you can't put your finger on. That's what "Walk This World" is—a mixture of, I don't know, the feeling of longing and possibility. It's a very hopeful song.

"I was just sitting on the floor in my bedroom, and I wrote it. I think songs are bubbling underneath the surface, and they just come out. It's kind of funny, because you write a little song in your bedroom, and

then it ends up taking you around the world. It's pretty wild."

Other than her habit of writing each song's opening line first, Nova says that the songwriting process is "pretty unpredictable. If I had the perfect formula for



writing a song, I'd be churning out hit after hit. You just have to be open to it, I think. The best ones often are ones that kind of just happen. I like the idea of the

muse, really.

"I think that sometimes things you've been thinking about or trying to work out take a while before you find the words or the images to express them. Especially emotional things that have happened. There's a period probably that you go through. Certainly, for myself, I can't write right in the middle of something emotional that's happening. I'm definitely an aftermath writer.

"In general, songwriting for me is often an act of hope. It's like working through something and getting through the other side."

As for this single, she says, "It's kind of a feeling of longing. You've been through something, and you don't want to struggle anymore; you just want to make something. You just want to live your life by your own vision, no matter if anybody else gets it."

**Billboard®**

FOR WEEK ENDING SEPTEMBER 2, 1995

**Album Rock Tracks™**

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
1	1	10	<b>AND FOOLS SHINE ON</b> SEEDS	<b>BROTHER CANE</b> VIRGIN
★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1				
2	4	9	<b>TOMORROW</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
3	2	13	<b>ONLY WANNA BE WITH YOU</b> CRACKED REAR VIEW	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC
4	3	14	<b>ALL OVER YOU</b> THROWING COPPER	<b>LIVE</b> RADIOACTIVE/MCA
5	7	5	<b>YOU OUGHTA KNOW</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
6	9	4	<b>TIL I HEAR IT FROM YOU</b> "EMPIRE RECORDS" SOUNDTRACK	<b>GIN BLOSSOMS</b> A&M
7	5	20	<b>DECEMBER</b> COLLECTIVE SOUL	<b>COLLECTIVE SOUL</b> ATLANTIC
8	6	9	<b>THIS IS A CALL</b> FOO FIGHTERS	<b>FOO FIGHTERS</b> ROSWELL/CAPITOL
9	11	13	<b>POSSUM KINGDOM</b> RUBBERNECK	<b>TOADIES</b> INTERSCOPE
10	12	9	<b>IMMORTALITY</b> VITALOGY	<b>PEARL JAM</b> EPIC
11	15	6	<b>IN THE BLOOD</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
12	13	7	<b>A HIGHER PLACE</b> WILDFLOWERS	<b>TOM PETTY</b> WARNER BROS.
13	19	4	<b>COMEDOWN</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
14	23	3	<b>SMASHING YOUNG MAN</b> COLLECTIVE SOUL	<b>COLLECTIVE SOUL</b> ATLANTIC
15	8	13	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> "BATMAN FOREVER" SOUNDTRACK	<b>U2</b> ISLAND/ATLANTIC
16	10	10	<b>DOWNTOWN</b> MIRROR BALL	<b>NEIL YOUNG</b> REPRISE
17	14	17	<b>RUN-AROUND</b> FOUR	<b>BLUES TRAVELER</b> A&M
18	22	5	<b>WHITE, DISCUSSION</b> THROWING COPPER	<b>LIVE</b> RADIOACTIVE/MCA
19	18	9	<b>MUDDY JESUS</b> MODERNDAY FOLKLORE	<b>IAN MOORE</b> CAPRICORN
20	21	4	<b>J.A.R.</b> "ANGUS" SOUNDTRACK	<b>GREEN DAY</b> REPRISE
21	20	17	<b>GOOD</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
22	17	18	<b>LITTLE THINGS</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
★ ★ ★ Airpower ★ ★ ★				
23	27	4	<b>CRUSH WITH EYELINER</b> MONSTER	<b>R.E.M.</b> WARNER BROS.
24	16	15	<b>MISERY</b> LET YOUR DIM LIGHT SHINE	<b>SOUL ASYLUM</b> COLUMBIA
25	25	6	<b>I DON'T KNOW ANYTHING</b> ABOVE	<b>MAD SEASON</b> COLUMBIA
26	<b>NEW ▶</b>	1	<b>ROCK AND ROLL IS DEAD</b> CIRCUS	<b>LENNY KRAVITZ</b> VIRGIN
27	24	20	<b>MORE HUMAN THAN HUMAN</b> ASTRO-CREEP: 2000	<b>WHITE ZOMBIE</b> Geffen
28	28	5	<b>NOT ENOUGH</b> BALANCE	<b>VAN HALEN</b> WARNER BROS.
29	31	7	<b>ANTS MARCHING</b> UNDER THE TABLE AND DREAMING	<b>DAVE MATTHEWS BAND</b> RCA
30	38	2	<b>JUST LIKE ANYONE</b> LET YOUR DIM LIGHT SHINE	<b>SOUL ASYLUM</b> COLUMBIA
31	33	3	<b>GALAXIE</b> SOUP	<b>BLIND MELON</b> CAPITOL
32	29	8	<b>WYNONA'S BIG BROWN BEAVER</b> TALES FROM THE PUNCHBOWL	<b>PRIMUS</b> INTERSCOPE
33	<b>NEW ▶</b>	1	<b>WARPED</b> ONE HOT MINUTE	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.
34	30	6	<b>STARS</b> YOU'D PREFER AN ASTRONAUT	<b>HUM</b> RCA
35	26	14	<b>MOLLY</b> ROTTING PINATA	<b>SPONGE</b> WORK
36	32	17	<b>HEY MAN NICE SHOT</b> SHORT BUS	<b>FILTER</b> REPRISE
37	34	6	<b>I GOT A GIRL</b> I AM AN ELASTIC FIRECRACKER	<b>TRIPPING DAISY</b> ISLAND
38	36	2	<b>WEIRD-OUT</b> OYSLEXICON	<b>DANDELION</b> RUFFHOUSE/COLUMBIA
39	39	2	<b>STUCK IN THE MIDDLE WITH YOU</b> COVER TO COVER	<b>THE JEFF HEALEY BAND</b> ARISTA
40	35	10	<b>I WALKED</b> PRIZE	<b>WANDERLUST</b> RCA

**Billboard®**

FOR WEEK ENDING SEPTEMBER 2, 1995

**Modern Rock Tracks™**

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
1	3	11	<b>TOMORROW</b> FROGSTOMP	<b>SILVERCHAIR</b> EPIC
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1				
2	1	6	<b>J.A.R.</b> "ANGUS" SOUNDTRACK	<b>GREEN DAY</b> REPRISE
3	2	12	<b>YOU OUGHTA KNOW</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
4	6	7	<b>COMEDOWN</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE
5	5	5	<b>TIL I HEAR IT FROM YOU</b> "EMPIRE RECORDS" SOUNDTRACK	<b>GIN BLOSSOMS</b> A&M
6	7	11	<b>IN THE BLOOD</b> DELUXE	<b>BETTER THAN EZRA</b> ELEKTRA/EEG
7	4	9	<b>THIS IS A CALL</b> FOO FIGHTERS	<b>FOO FIGHTERS</b> ROSWELL/CAPITOL
8	11	4	<b>GALAXIE</b> SOUP	<b>BLIND MELON</b> CAPITOL
9	20	3	<b>LUMP</b> THE PRESIDENTS OF THE UNITED STATES OF AMERICA	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> COLUMBIA
10	8	11	<b>I GOT A GIRL</b> I AM AN ELASTIC FIRECRACKER	<b>TRIPPING DAISY</b> ISLAND
11	9	13	<b>SAY IT AIN'T SO</b> WEEZER	<b>WEEZER</b> DGC/Geffen
12	18	4	<b>NAME</b> A BOY NAMED GOO	<b>GOO GOO DOLLS</b> METAL BLADE/WARNER BROS.
★ ★ ★ Airpower ★ ★ ★				
13	<b>NEW ▶</b>	1	<b>WARPED</b> ONE HOT MINUTE	<b>RED HOT CHILI PEPPERS</b> WARNER BROS.
14	10	9	<b>STUTTER</b> ELASTICA	<b>ELASTICA</b> DGC/Geffen
15	15	5	<b>WEIRD-OUT</b> DYSLEXICON	<b>DANDELION</b> RUFFHOUSE/COLUMBIA
16	12	12	<b>CARNIVAL</b> TIGERLILY	<b>NATALIE MERCHANT</b> ELEKTRA/EEG
17	16	6	<b>WHITE, DISCUSSION</b> THROWING COPPER	<b>LIVE</b> RADIOACTIVE/MCA
18	13	17	<b>MOLLY</b> ROTTING PINATA	<b>SPONGE</b> WORK
19	17	14	<b>STARS</b> YOU'D PREFER AN ASTRONAUT	<b>HUM</b> RCA
20	22	5	<b>AWAKE</b> WHOLESALE MEATS AND FISH	<b>LETTERS TO CLEO</b> GIANT
21	19	10	<b>ANTS MARCHING</b> UNDER THE TABLE AND DREAMING	<b>DAVE MATTHEWS BAND</b> RCA
22	14	13	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> "BATMAN FOREVER" SOUNDTRACK	<b>U2</b> ISLAND/ATLANTIC
23	<b>NEW ▶</b>	1	<b>ROCK AND ROLL IS DEAD</b> CIRCUS	<b>LENNY KRAVITZ</b> VIRGIN
24	28	3	<b>JUDY STARING AT THE SUN</b> HAPPY DAYS	<b>CATHERINE WHEEL</b> MERCURY
25	31	2	<b>HAND IN MY POCKET</b> JAGGED LITTLE PILL	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE
26	38	2	<b>A GIRL LIKE YOU</b> GORGEOUS GEORGE	<b>EDSWYN COLLINS</b> BAR/NONE/A&M
27	23	19	<b>DECEMBER</b> COLLECTIVE SOUL	<b>COLLECTIVE SOUL</b> ATLANTIC
28	21	18	<b>ALL OVER YOU</b> THROWING COPPER	<b>LIVE</b> RADIOACTIVE/MCA
29	39	2	<b>TIME BOMB</b> AND OUT COME THE WOLVES	<b>RANCID</b> EPITAPH
30	26	5	<b>WAKE ME</b> FLUKE	<b>RUSTY</b> HANDSOME BOY/TAG/ATLANTIC
31	<b>NEW ▶</b>	1	<b>WALK THIS WORLD</b> OYSTER	<b>HEATHER NOVA</b> BIG CAT/WORK
32	25	10	<b>ONLY WANNA BE WITH YOU</b> CRACKED REAR VIEW	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC
33	27	23	<b>RUN-AROUND</b> FOUR	<b>BLUES TRAVELER</b> A&M
34	32	3	<b>SOFTER, SOFTER</b> LIVE THROUGH THIS	<b>HOLE</b> DGC/Geffen
35	24	19	<b>HEY MAN NICE SHOT</b> SHORT BUS	<b>FILTER</b> REPRISE
36	<b>NEW ▶</b>	1	<b>POSSUM KINGDOM</b> RUBBERNECK	<b>TOADIES</b> INTERSCOPE
37	33	4	<b>CRUSH WITH EYELINER</b> MONSTER	<b>R.E.M.</b> WARNER BROS.
38	34	4	<b>WE'RE THE SAME</b> 100% FUN	<b>MATTHEW SWEET</b> ZOO
39	30	20	<b>MORE HUMAN THAN HUMAN</b> ASTRO-CREEP: 2000	<b>WHITE ZOMBIE</b> Geffen
40	37	22	<b>LITTLE THINGS</b> SIXTEEN STONE	<b>BUSH</b> TRAUMA/INTERSCOPE

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**HITS! IN TOKIO**

Week of August 13, 1995

- ① Scatman / Scatman John
- ② Jealousy / Charles & Eddie
- ③ What's All This About / Linda Lewis
- ④ In The Summertime / Shaggy
- ⑤ Waterfalls / TLC
- ⑥ Shy Guy / Diana King
- ⑦ Lovin' You / Suburban Soul
- ⑧ Colors Df The Wind / Vanessa Williams
- ⑨ Ruby / Miki Imai
- ⑩ Downtown / Neil Young
- ⑪ Rough 'N' Smooth / C. J. Lewis
- ⑫ You Oughta Know / Alanis Morissette
- ⑬ Gotta Know Remix / Supergroove
- ⑭ Scream / Michael Jackson
- ⑮ Can't Stop This Feeling / Matt Bianco
- ⑯ Power To Move Ya / Ziggy Marley And The Melodymakers
- ⑰ Hey! Get Out Of My Way / Cardigans
- ⑱ Summer Jam '95 / Scha Dara Parr
- ⑲ 'Til You Do Me Right / After 7
- ⑳ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㉑ Freek 'N You / Jodeci
- ㉒ Anokorononatsuni Bokuraha / Hooper
- ㉓ Carnival / Cardigans
- ㉔ Caribbean Blue / Big Mountain
- ㉕ Love Love Love / Dreams Come True
- ㉖ Misery / Soul Asylum
- ㉗ Anatakewo / Southern All Stars
- ㉘ Medicine / Guru
- ㉙ I Hear Your Name / Incognito
- ㉚ Adiemus / Adiemus
- ㉛ Could It Be I'm Fallin' In Love / Regina Bell
- ㉜ Love Enuff / Soul II Soul
- ㉝ Remember Me This Way / Jordan Hill
- ㉞ Make It With You / Carroll Thompson
- ㉟ Too Late To Be Good / Tuesday Girls
- ㊱ Been Thinking About You / Martine Girault
- ㊲ Keep This Thing Together / Gary Barnacle
- ㊳ This Is A Call / Foo Fighters
- ㊴ This Time / Curtis Stigers
- ㊵ Tomorrow Robins Will Sing / Stevie Wonder
- ㊶ Sweet Child / Cosa Nostra
- ㊷ Namidaga Kirari / Spritz
- ㊸ I Can Love You Like That / All 4 One
- ㊹ Have You Ever Really Loved A Woman? / Bryan Adams
- ㊺ Saving All My Love For You / Patsy Moore
- ㊻ Feels So Good / Xscape
- ㊼ All The Way / Lady Lynett And The Spokesmen
- ㊽ Hyperbeat / Duffer
- ㊾ Carnival / Natalie Merchant
- ㊿ Got To Keep Moving / Think Twice

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



**81.3 FM J-WAVE**



# A COMPREHENSIVE ANALYSIS OF THE ALTERNATIVE MUSIC BUSINESS

**Wednesday, September 6, 1995**

**5:00 PM - 10:00 PM**  
REGISTRATION  
PLAZA LEVEL (AVERY FISHER HALL)

**5:00 PM - 10:00 PM**  
EXHIBITS  
PROMENADE (AVERY FISHER HALL)

**8:00 PM**  
LUAKA BOP, MIRAMAX & CMJ PRESENT A PREVIEW OF THE MIRAMAX FILM, "BLUE IN THE FACE" LIVE PERFORMANCES BY SOUNDTRACK ARTISTS DAVID BYRNE, PAULA COLE, SOUL COUGHING, SPEARHEAD AND GEGGY TAH  
THE FIRST 400 CMJ CONSPIRATORS OBTAIN FREE ENTRY  
THE SUPPER CLUB  
241 W 47TH STREET (BETWEEN BROADWAY & 6TH AVENUE)

**9:30 PM**  
A&M PRESENTS THE CMJ OPENING NIGHT PARTY: MONSTER MAGNET, PAW, FIG DISH & SLIDER  
IRVING PLAZA  
17 IRVING PLACE (CORNER OF 15TH ST.)

**Thursday, September 7, 1995**

**9:00 AM - 5:00 PM**  
REGISTRATION  
PLAZA LEVEL (AVERY FISHER HALL)

**10:00 AM - 5:00 PM**  
EXHIBITS  
PROMENADE (AVERY FISHER HALL)

**10:00 AM - 11:15 AM**  
NEW ARTIST DEVELOPMENT: A CASE STUDY  
MODERATOR: Faith Henrichs (Capitol)  
PANELISTS: Bey Chin (A&M), Ray Farrell (Geffen/DGC), Brian Hill (PGA)  
AVERY FISHER HALL

**INTERNET 101: UNDERSTANDING THE INTERNET AND HOW TO MAKE IT WORK FOR YOU**  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**LET THE KIDS DECIDE: COLLEGE MUSIC ON TELEVISION**  
MODERATOR: Ken Burt (American Recordings)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**10:00 AM - 4:30 PM**  
College Radio Workshop  
ALICE TULLY HALL

**10:00 AM - 10:30 AM**  
PERFORMANCE: SUPERNOVA

**10:30 AM - 11:15 AM**  
THIS IS YOUR LIFE: A CASE STUDY OF A COLLEGE RADIO MARKET  
MODERATOR: Steve Wainstead (WCSB, Cleveland)  
PANELISTS: Joe Banks (WRUW/Alternative Press), Iteha Loku (WRUM), Russell Mornick (WUJC), Kevin Rahilly (Independent Promoter), Christina White (WCSB), John Petkovic (Cobra Verde)

**11:15 AM - 11:45 AM**  
PERFORMANCE: DIRTY THREE

**11:45 AM - 12:45 PM**  
WHO'S LISTENING?: A LIVELY DISCUSSION OF THE PROBLEMS OF LOW-WATTAGE STATIONS  
MODERATOR: Matthew Semadeni (KSDT)  
PANELISTS: Randy Tanbrink (WCKS), Hene Tokarz (KUOB)

**12:45 PM - 1:15 PM**  
PERFORMANCE: SIX FINGER SATELLITE

**1:30 PM - 2:00 PM**  
PERFORMANCE: CIBO MATTO

**2:00 PM - 2:45 PM**  
THE BLIND LEADING THE BLIND: COMMERCIAL ALTERNATIVE AND COLLEGE RADIO — WHO'S GUIDING THE WAY?  
MODERATOR: Tom Gates (Roadrunner)  
PANELISTS: Kelli Eagan (WBNY), Sharon Joffe (Arista), Sean Maxon (Marmoth), Jerry Rubinio (WFDU), Peter Schaefer (WNUP), Boy Troy (WFRV)

**2:45 PM - 3:15 PM**  
PERFORMANCE: INBREDS

**3:15 PM - 4:00 PM**  
ARE YOU CAUGHT IN THE WEB?: THE IMPORTANCE OF TECHNOLOGY AT COLLEGE RADIO STATIONS  
MODERATOR: David Day (KJHK)

**4:00 PM - 4:30 PM**  
PERFORMANCE: PORTASTATIC

**Friday, September 8, 1995**

**9:00 AM - 5:00 PM**  
REGISTRATION  
PLAZA LEVEL (AVERY FISHER HALL)

**10:00 AM - 5:00 PM**  
EXHIBITS  
PROMENADE (AVERY FISHER HALL)

**10:00 AM - 11:15 AM**  
DISSECTING A RECORD CONTRACT  
MODERATOR: Richard Grabel (Grunman, Indurky, Schneider and Goldstein)  
PANELISTS: Larry Studnicki (Solovay, Marshall & Edlin) and more TBA  
ALICE TULLY HALL

**FILM SOUNDTRACKS: BREAKING NEW ARTISTS OR PULP ROCK?**  
MODERATOR: Matthew Walden (Fox Music)  
PANELISTS: Kathy Nelson (MCA) and more TBA  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**BELIEVE WHAT YOU READ: THE PRESS CONCLAVE**  
MODERATOR: Ann Powers (Village Voice)  
PANELISTS: Fara Chidiga (MTV News), Susan Hamme (Request Magazine), Jon Parales (New York Times), Jason Pittrewg (Alternative Press)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**ART FOR ART'S SAKE: MONEY FOR GOD'S SAKE: GETTING BY WITHOUT SELLING OUT**  
MODERATOR: Rian Murphy (Drag City)  
WALTER READE THEATER

**11:00 AM - 12:45 PM**  
CMJ MUSIC MARATHON  
KEYNOTE SPEAKERS:  
AVERY FISHER HALL

**11:30 AM - 12:45 PM**  
MARKETING NEW MUSIC THROUGH THE ALTERNATIVE NETWORK  
MODERATOR: Russ Rieger (London)  
PANELISTS: Lewis Largent (MTV) and more TBA  
AVERY FISHER HALL

**MYTH OF THE WORLD MARKET: FANTASY OR REALITY?**  
MODERATOR: Peter Jenner (Singapore Management)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**LICENSING NUTS & BOLTS**  
MODERATOR: Neil Cooper (ROIR)  
PANELISTS: Peter Wright (Vibe) and more TBA  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**SEX, LIES AND VIDEOTAPE: THE PACKAGING OF AN ARTIST'S IMAGE**  
WALTER READE THEATER

**1:00 PM - 2:15 PM**  
A&M'S CRYSTAL BALL: WANNABE OR THE REAL THING?  
MODERATOR: Ira Robbins (Journalist)  
PANELISTS: Mark Kates (Geffen), David Katz Nelson (Reprise) and more TBA  
AVERY FISHER HALL

**FROM VINYL TO HIGH DENSITY CD: NEW & OLD FORMATS, WINNERS & DUDS**  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**THE AVANT-GARDE: FORGING THE WAY**  
MODERATOR: Elliott Sharp (Artist)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**WOMEN IN THE MUSIC INDUSTRY: WHY MUST WE HAVE THIS PANEL EVERY YEAR?**  
CO-MODERATORS: Janet Billig (Atlantic)  
Regina Jaskow Duntun (London)  
PANELISTS: Judy McGrath (MTV) and more TBA  
WALTER READE THEATER

**2:30 PM - 3:45 PM**  
THE INTERNET: HOW IT IS ALTERING THE FUTURE OF THE MUSIC BUSINESS  
MODERATOR: Jim Fouratt (Cultural Critic)  
PANELISTS: Michael Dorf (Knitting Factory), Marc Geiger (American Recordings), Julie Gordon (Gordon's Recs), Robert Levine (HotWire), Tim Noz (Supreme Digital), Lisa Rosenzweig (NY Post/DigitalMusic)

**ALTERNATIVE MUSIC AND ITS SEDUCTION OF THE CORPORATE SPONSOR**  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**THE JAZZ PANEL: SOUNDS SHAPING THE FUTURE**  
MODERATOR: Jonathan Rudnick (Grant Step/Groove Academy)  
PANELISTS: DJ Chiffree and more TBA  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**4:00 PM - 5:00 PM**  
SELLING RECORDS IN THE 21ST CENTURY: THE INTERNET VS. THE RECORD STORE  
MODERATOR: Windy Chien (Sick & Tired/Aquarius)  
PANELISTS: Eric Gordon (No Life Record Shop) and more TBA  
AVERY FISHER HALL

**RAP RADIO: WHAT KINDA POWER WE GOT?**  
MODERATOR: Ron Archer (Sony Music)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**BOOKIES: TOURING & BOOKING AGENTS IN THE UNDERGROUND**  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**6:00 PM**  
MCA RECORDS & CMJ PRESENT AN EXCLUSIVE SCREENING OF THE CRITICALLY ACCLAIMED DOCUMENTARY "BRIAN WILSON: I JUST WASN'T MADE FOR THESE TIMES"  
FOLLOWED BY A Q & A SESSION WITH BRIAN WILSON AND PRODUCER DON WAS — AND A VERY SPECIAL PERFORMANCE  
WALTER READE THEATER  
165 WEST 65TH STREET (PLAZA LEVEL)

**Saturday, September 9, 1995**

**9:00 AM - 3:00 PM**  
REGISTRATION  
PLAZA LEVEL (AVERY FISHER HALL)

**10:00 AM - 3:00 PM**  
EXHIBITS  
PROMENADE (AVERY FISHER HALL)

**10:00 AM - 11:15 AM**  
A&M LISTENING ROUND TABLE: UNSIGNED ARTIST SMASH OR TRASH  
MODERATOR: Johan Kugelberg (American/Onion Recordings)  
PANELISTS: Tim Carr (Warner Bros.), Stacy Fass (Columbia & Carrol), Kate Hyman (Realization), Anna Stalman (Interscope)  
AVERY FISHER HALL

**MUSIC PUBLISHING 101: THE BASICS**  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**WORLD MUSIC CIRCLE**  
MODERATOR: James Lien (CMJ)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**11:30 AM - 12:45 PM**  
MUSIC BUSINESS 101: QUESTIONS THAT EVERY MUSICIAN NEEDS ANSWERED  
AVERY FISHER HALL

**INTO THE PIT: METAL ARTIST PANEL**  
MODERATOR: Dave Brodie of Gwar/X-Cops fame (aka Odenus Urungus, Ex-Patrolman Cobb Knobler)  
PANELISTS: R. H. Bear (Bite), James Cavalluzzo (Mahavoc), Sergio Chavez (Overdose), Kory Clarke (Warrior Soul), Slymenstra Hyman (GWAR), Billy Milano (M.O.D.), Eric Trent (Ugly Mustard), Sheriff Tubb Tucker (X-Cop)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**COWBOYS & ALIENS: COUNTRY MUSIC**  
PANELISTS: Jon Langford (Waco Brothers, Mekons), Rob Miller (Blood Shot), Jeremy Tepper (Deep Nine)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**GREED, LUST AND INTEGRITY: BANDS ON TOUR**  
MODERATOR: Frank Rich (Montreal Peninsula Artists)  
PANELISTS: Les Borsari (MCA), Jo Nguyen (La Trocadair)  
WALTER READE THEATER

**TURN IT UP: METAL RADIO PANEL**  
MODERATOR: Chamsaw (Furthest)  
PANELISTS: Gamba (WRN), Anya Foldman (AIM Marketing), Zach Lanier (Energy), Miodde Mingo (Metal Blade), Dawn Moses (WESS), Ron Platzer (WMMV), Cheryl Valentine (Epic)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**1:00 PM - 2:15 PM**  
SEXISM & VIOLENCE IN MUSIC AND VIDEO: CAN FREE SPEECH GO TOO FAR?  
MODERATOR: Howie Klein (Reprise)  
AVERY FISHER HALL

**THE SONGWRITERS FORUM: DIALOGUE & PERFORMANCE**  
ALICE TULLY HALL

**INDEPENDENT DISTRIBUTION**  
MODERATOR: Bruce Adams (Cargo)  
PANELISTS: Laura Lombardi (Koch Distribution), Bob Schlicht (Warner B), Ron Schneiderman (Sunfire Distribution)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**THE REGGAE PANEL: REAL ISSUES AFFECTING REGGAE TODAY**  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**1:00 PM - 2:30 PM**  
LONDON RECORDS, SHINING EXCALIBUR PICTURES AND CMJ PRESENT AN EXCLUSIVE SCREENING OF THE FILM "KIDS"  
WALTER READE THEATER

**2:30 PM - 3:00 PM**  
LIVE IN PERFORMANCE:  
KRIS KRISTOFFERSON  
ALICE TULLY HALL

**2:30 PM - 3:45 PM**  
COLLEGE AND ALTERNATIVE RADIO PROMOTION  
MODERATOR: Cheryl Botchick (CMJ)  
PANELISTS: Dan Mackita (Autonotic), Bob Weyersberg (Triage), Mike Wolf (Amphetamine Reptile)  
AVERY FISHER HALL

**SURVIVAL OF THE RICHEST: RAP MARKETING**  
MODERATOR: Angela Thomas (Capitol)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**ACTIVISM ON THE RADIO: POLITICAL AND MUSICAL**  
MODERATOR: Delphine Blue (Radio Personality)  
PANELISTS: Pat Andrade (Artist), Paul DeRienzo (WSAI), Paula Gordon (Radio Zid), Janice Jackson (Giant), David Mordet  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**4:00 PM - 4:30 PM**  
LIVE IN PERFORMANCE:  
JONATHAN BROOKE & THE STORY  
ALICE TULLY HALL

**2:45 PM - 3:45 PM**  
CMJ, LONDON RECORDS, LIFEBEAT & INTERVIEW MAGAZINE PRESENT A POST-SCREENING DISCUSSION OF "KIDS"  
MODERATOR: Timothy Rosta (Lifebeat)  
WALTER READE THEATER

**4:00 PM - 5:00 PM**  
REMAINING "INDEPENDENT": INDEPENDENT LABELS WORKING WITH THE MAJORS  
MODERATOR: John Hammond (Rykodisc)  
PANELISTS: Candace Pedersen (K Records)  
AVERY FISHER HALL

**HIP-HOP CONCLAVE: RAP AT THE CROSSROADS**  
MODERATOR: Kler Worthy (Rhythm/Alchemy/Artist Representation)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**COMMERCIAL ALTERNATIVE RADIO PROGRAMMING**  
MODERATOR: Steve Leeds (Island)  
PANELISTS: Ted Edwards (WNEW), Michael Parsh (WQXR), Alexia Tobin (WBUR)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**9:00 AM - 3:00 PM**  
REGISTRATION  
PLAZA LEVEL (AVERY FISHER HALL)

**10:00 AM - 3:00 PM**  
EXHIBITS  
PROMENADE (AVERY FISHER HALL)

**10:00 AM - 11:15 AM**  
ASCAP & CMJ PRESENT "SDUL ON A ROLL:" LIVE IN PERFORMANCE SOUL FOOD SYMPHONY, 3LG, BIRD, PRINCE/RIAL SOURCE  
HOSTED BY Grandma Funk  
POETRY BY Tracie Morris & Jessica Moore  
OON HILLS  
511 GREENWICH ST. (CORNER OF SPRING & GREENWICH)

**THE LION'S DEN**  
214 SULLIVAN ST. (BETWEEN BLEECKER & W. 3RD ST.)

**8:00 PM**  
ASCAP & CMJ PRESENT "DEATH METAL EXTRAVAGANZA:" LIVE IN PERFORMANCE MALEVOLENT CREATION, DECEASED, KATAKLYSM, ANAL CUNT, DYING FETUS & MORE  
THE LION'S DEN  
214 SULLIVAN ST. (BETWEEN BLEECKER & W. 3RD ST.)

**8:00 PM**  
ASCAP & CMJ PRESENT "SDUL ON A ROLL:" LIVE IN PERFORMANCE SOUL FOOD SYMPHONY, 3LG, BIRD, PRINCE/RIAL SOURCE  
HOSTED BY Grandma Funk  
POETRY BY Tracie Morris & Jessica Moore  
OON HILLS  
511 GREENWICH ST. (CORNER OF SPRING & GREENWICH)

And more to be announced!  
(subject to change)

**REGISTER BY CREDIT CARD OR AT THE DOOR. CALL CMJ (516) 466-6000 OR FAX: (516) 466-7161**

11 Middle Neck Road, Suite 400 Great Neck, NY 11021-2301

**KEYNOTE SPEAKERS:**

**DAVID BOWIE**

**JANE ALEXANDER**

**GURU**

**SEPTEMBER 6-9, 1995**

Avery Fisher Hall, Alice Tully Hall & The Walter Reade Theater  
AN Lincoln Center (Broadway & 65th Street), New York City

**1:00 PM - 2:15 PM**  
NECESSITY, THE MOTHER OF INVENTION: LEGENDARY MUSICAL INVENTORS  
MODERATOR: Neil Strauss (New York Times)  
AVERY FISHER HALL

**BACK FROM THE DEAD: THE RESURGENCE OF DEATH METAL**  
MODERATOR: "The Administrator Of Sinister" The Tink (WUVD Videoram, Music From The Lodge)  
PANELISTS: Maria Abiri (Metal Blade), Phil Fasciana (Malevolent Creation), King Fowley (Overdose), Jason Netherton (Dying Fetus), Frank Rini (Internal Bleeding), Bill Yurkiewicz (Ext-13/Relapse-Nuclear Blast America)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**TRIPLE AAA RADIO: THE UPSTART FORMAT GAINS MOMENTUM**  
MODERATOR: Jim Caligiuri (CMJ)  
PANELISTS: Dave Erstein (Mercury), Tom Frouge (Green Linnet), Rita Houston (WRUJ), Wiley Porter (Private Music)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**1:00 PM - 2:45 PM**  
A&M RECORDS, NEW REGENCY & CMJ PRESENT AN EXCLUSIVE SCREENING OF "EMPIRE RECORDS"  
WALTER READE THEATER

**2:30 PM - 3:45 PM**  
MTV & VH1: THE ONLY STATION THAT MATTERS?  
MODERATOR: Matt Pinfield (MTV)  
AVERY FISHER HALL

**2:30 PM**  
CMJ METAL MARATHON  
KEYNOTE SPEAKERS  
ALICE TULLY HALL

**DAVE LOMBARDO**

**SEBASTIAN BACH**

**SURVIVING AS AN INDEPENDENT, NON-COMMERCIAL RADIO STATION**  
MODERATOR: Ken Friedman (WFRV)  
ALICE TULLY LOBBY (ALICE TULLY HALL)

**AMBIENT, TECHNO & DANCE**  
MODERATOR: Carol Cooper (Journalist)  
PANELISTS: Tim Haskett (CMJ/Sirensound), Moby (Artist), Nicole Mosely (Rising High), Peter Wohlshel (Astraworks), Tasha Van Es (WESU-FM)  
CHARLES DANA LOUNGE (AVERY FISHER HALL)

**4:00 PM**  
(510) RECORDS, GRAMERCY PICTURES & CMJ PRESENT AN EXCLUSIVE SCREENING OF "MALLRATS" WRITTEN AND DIRECTED BY CRITICALLY ACCLAIMED FILMMAKER KEVIN SMITH ("CLERKS").  
THE ANGELIKA 57  
225 WEST 37TH STREET (BETWEEN BROADWAY & 7TH AVENUE)

**8:00 PM**  
CMJ PRESENTS "DEATH METAL EXTRAVAGANZA:" LIVE IN PERFORMANCE MALEVOLENT CREATION, DECEASED, KATAKLYSM, ANAL CUNT, DYING FETUS & MORE  
THE LION'S DEN  
214 SULLIVAN ST. (BETWEEN BLEECKER & W. 3RD ST.)

**8:00 PM**  
ASCAP & CMJ PRESENT "SDUL ON A ROLL:" LIVE IN PERFORMANCE SOUL FOOD SYMPHONY, 3LG, BIRD, PRINCE/RIAL SOURCE  
HOSTED BY Grandma Funk  
POETRY BY Tracie Morris & Jessica Moore  
OON HILLS  
511 GREENWICH ST. (CORNER OF SPRING & GREENWICH)

## CMJ MUSICFEST SHOWCASES: 179 CHANCES TO SAY "I WAS THERE"

**ACADEMY**  
Better Than Ezra, Dambuilders, Poster Children  
Reef (UK), XC-NN (UK), Skunk Anansie (UK), silverchair (Australia), Matthew Sweet, 3 Ib. Thrill

**BANK**  
CMJ and ALTERLATIO Present: Cafe Tacuba (Mexico), Los Reyes Latinos (S. America), Mouth (Sweden)

**BROWNIES**  
Flydaddy/Summershine Night: Moped, Witch Hazel, Number One Cup, Autohaze, Richard Davies

Richard Buckner, Barbara Brousal, Inbreds, Walt Mlnk, Paul K and the Weathermen, Son Volt, Truly, Engine 88

**LIMELIGHT**  
Fun Loving Criminals, Gwen Mars, Deftones, Korn

**MANHATTAN CENTER**  
Jamiroquai (UK), Guru/Jazzmatazz

**CBGB**  
ASCAP's "Best Kept Secrets": Tories, Big Ceraniums, Magneto USA, Lemons, Dancehall Crashers, Thin Lizard Dawn

Revelation Records Night: Whirlpool, Shades Apart, Farside, Sense Field, Into Another, Texas is the Reason, State of the Nation

**CB'S GALLERY**  
ASCAP's "Quiet on the Set": Evin Roots, Joyce Raskin, Kim Fox, Ellis Paul, Mary Lee Kortez, Willie Porter

**CONEY ISLAND HIGH**  
BMI & Popsmeat Present: Jason Feddy (UK), Hollowbodies, Ben Folds Five, Eve's Plum

**CONTINENTAL DIVIDE**  
Crypt/PCP Night: Los Primos, Lazy Cowgirls, Nine Pound Hammer, Jonathan Fire\*Eater, Chrome Cranks, New Bomb Turks

**COOLER**  
Che/Carrot Top/Drunken Fish & Friends: Dart, Samarai Celestial, Roy Montgomery (NZ), Slipstream (UK), Space Needle, Bardo Pond

**Siltbreeze/Scat Night:** Yipps, Charalambides, Strapping Fieldhands, Harry Pussy, The(e) Speaking, Canaries, Cobra Verde, Specula

**Amphetamine Reptile and Friends:** Love 666, Gaunt, Supernova, Steel Pole Bath Tub, Unsane

**FEZ**  
Chickfactor Night: Dearly, Franklin Bruno, Musical Chairs, Lois, Legendary Jim Ruiz Group, Pastels, Cibo Matto

**IRVING PLAZA**  
CMJ and A&M Records Present MusicFest '95's Opening Night Party: Slider, Fig Dish, Paw, Monster Magnet

Unwound, Boss Hog, Girls Against Boys

**KITCHEN**  
The Astralwerks Phenomenon: Freaky Chakra vs. Single Cell Orchestra, u-Ziq (UK), Ben Neill

John Doe Thing Echobelly

**KNITTING FACTORY**  
Merge Records Night: Spent, Stephen Merritt, Guv'ner, Mad Scene, Karl Hendricks Trio, Verbena, Odes, Portastatic

Simple Machines Night: Liqueurice, Seesaw, Franklin Bruno, Ida, Danielle Howle, Raymond Brake, Secret Stars, Retsin

**KNITTING FACTORY'S ALTERKNIT ROOM**  
Alchemy Records NoiseFest: Merzbow (Japan), Solmania w/ JoJo Hiroshige (Japan), Borbetomagus

**LONDON RECORDS PRESENTS:** Hagfish, Menswear (UK), Deluxx Folk Implosion, Meat Puppets

**MERCURY LOUNGE**  
Big Cat Records and Friends: Blumfeld (Germany), Crowdsell, Mercury Rev, Cake Like, Dirty Three (Australia)

4AD/Teenbeat Night: Paula Frazer of Tamation, Liqueurice, Tuscadero, Air Miami, Scheer, Versus

**SOB'S**  
"It's OKEH": G. Love & Special Sauce, Poba Chubby, Keb' Mo, Anders Osborne, Skip McDonald

Aceyalone, Dazzy D, Hurricane, Milk Bone, Channel Live

**SUPPER CLUB**  
Luaka Bop, Miramax & CMJ Present: David Byrne, Spearhead, Soul Coughing, Geggy Tah, Paula Cole

**UNDER ACME**  
Nerdy Girl (Canada), Pest 5000 (Canada), Bunnygrunt, Gem, Joey Sweeney, ditch croaker, The Drag

**WESTBETH MUSIC HALL**  
Sub Pop's FameFest East: Friends of Dean Martinez, Thornetta Davis, Plexi, Red Red Meat, Six Finger Satellite, Grifters

This Is Fort Apache: Flying Nuns, Shatterproof, Poirara, Cold Water Flat, Belly, Fuzzy, Speedball Baby

**Capitol Records and Friends:** For Love Not Lisa, Triple Fast Action, Menthol, Smoking Popes

**WETLANDS**  
Too Pure and Friends: Long Fin Killie (UK), Pram (UK), Jessamine, Laika (UK), Sea & Cake

**PLUS HUNDREDS MORE!!!**

**REGISTER NOW!!!**





**Rangell's Destiny.** Saxophonist Nelson Rangell is congratulated following his performance at Chicago's Cubby Bear in support of his latest release, "Destiny." Shown, from left, are Gary Witt, GRP central regional sales manager; Rangell; Jim Cawley, GRP senior VP of marketing and sales; and Kent Anderson, GRP national director of sales.



**Festive Festival.** Members of Capitol group Spearhead and Luaka Bop group Zap Mama take a break after performing "To My Ba-bay" at the Glastonbury Festival in Somerset, England. The song was composed by Michael Franti and Zap Mama for the soundtrack to the Miramax film "Blue In The Face." Spearhead is currently headlining a national tour. Shown in back row, from left, are Ras I Zulu, Spearhead; Marie Daulne, Zap Mama; Michael Franti, Spearhead; Cecilia Kankonda, Zap Mama; Sabine Kabongo, Zap Mama; David James, Spearhead; and Sally Nyolo, Zap Mama. In front row, from left, are an unidentified individual; Sylvie Nawasadio, Zap Mama; Liane Jamison, Spearhead; and Carl Young, Spearhead.



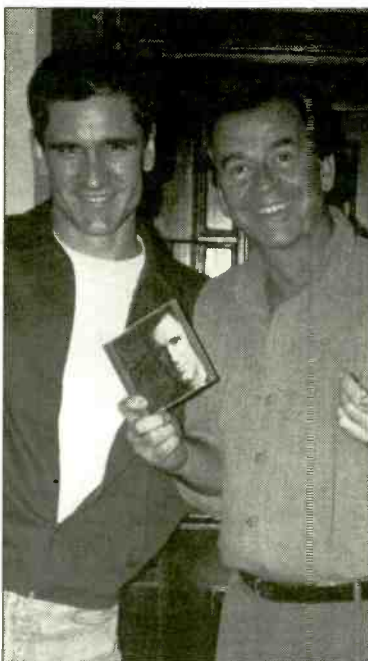
**Platinum Annie.** Arista executives present Annie Lennox with a plaque commemorating platinum certification of her album "Medusa." Shown, from left, are senior VP of marketing Dick Wingate, senior VP Rick Bisceglia, executive VP/GM Roy Lott, president Clive Davis, Lennox, artist manager Simon Fuller, senior VP of sales Jim Urie, VP of creative services Ken Levy, and VP of product management Tom Ennis.



**High "Society."** Ginny Mancini, president of the Society of Singers, left, announces that Steve Lawrence and Eydie Gorme are the 1995 recipients of the Society's Ella Fitzgerald Lifetime Achievement Award. The "Ella" will be presented at a benefit to be held Dec. 7 at the Beverly Hilton Hotel in Los Angeles. Founded 10 years ago by Mancini, the Society of Singers is a nonprofit organization dedicated to providing counseling and financial assistance to current and former professional singers.



**Tony Awards.** Columbia Records president Don Ienner, right, presents Tony Bennett with a plaque commemorating the multiplatinum success of his Grammy Award-winning albums "MTV Unplugged," "Steppin' Out," and "Perfectly Frank." Bennett is the only artist to win the Grammy for best traditional pop vocal three years in a row.



**Spending "Time" With Curtis.** Curtis Stigers, left, chats with Dick Clark after taping a segment of the syndicated radio show "Dick Clark's U.S. Music Survey" at the Dick Clark Studios in Burbank, Calif. Stigers appeared on the show in support of his new single, "This Time," from his Arista album "Time Was."



**Sound Testimony.** Shown after testifying at a House of Representatives subcommittee hearing on the Digital Performance Right In Sound Recordings Act of 1995, from left, are Bob Currie, VP, International Managers Forum; Barry Bergman, president, International Managers Forum; U.S. Rep. Carlos Moorhead, R-Calif., chairman of the subcommittee; and U.S. Rep. Martin Hoke, R-Ohio. The hearing was held by the House Judiciary Subcommittee on Courts and Intellectual Property.

## U.K. HITMAKERS CONTRIBUTE TO BOSNIAN CHARITY ALBUM

(Continued from page 1)

bination of Paul Weller with Oasis frontman Noel Gallagher. Brian Eno, a patron of War Child, is the album's executive producer.

All the acts will be recording their songs on the same day, and the organizers say the aim is to capture the kind of spirit John Lennon had in mind when he wrote "Instant Karma," which was released a week after it was written.

Go! Discs, which is handling marketing and promotion of the record, says it will have product in the stores by Sept. 8, ready for street sales the next day.

The product is going out at full dealer price of 8.59 pounds (\$13.23) for CD and 5.95 pounds (\$9.16) for cassette. It is expected to retail at about 13 pounds (\$20.02), and if the initial shipment of 300,000 albums sells out, it should bring the charity 3.9 million pounds (\$6 million).

Go! Discs general manager Mike Heneghan says he hopes the project will raise much more. "This could be as big as Live Aid," he says.

Go! Discs is beginning to talk to its overseas licensees about an international release for the album, which may be issued on London Records in the U.S.

It is hoped that most of the recording and marketing costs for the album will be shouldered by charitable donations. All artists are waiving royalties from the sales, and record companies are working on royalty clearances for the album. Meanwhile, retailers, press, TV, and radio are pledging their assistance, offering store space and free press advertising, while publications are featuring the story heavily.

Observers here note that this project has a chance of success because it is likely to be musically strong and has potential interest from fans of all the artists concerned. Go! Discs is confident that the album's stellar quality can overcome the "compassion fatigue" that has resulted in the underachievement of several multi-artist charity projects in recent years.

By contrast, "Help" features the new generation of British acts, none of whom were active in the days of Live Aid. Melody Maker has dubbed it "Britpop For Bosnia."

Go! Discs' head of press Tony Crean, who initiated the album, says he has been careful to get the project right. "I've been inundated with offers from [many artists]," he says, "but there are certain acts I really want on this compilation."

### STRONG MEDIA EXPOSURE

Given the saturation publicity that the project has been guaranteed and the pedigree of the artists involved, it is likely that Go! Discs will easily sell its initial shipment. Blur and Oasis are fresh from a huge battle for the No. 1 spot on the singles chart, which generated press, radio, and TV coverage—even among media that do not usually take an interest in popular culture.

Heneghan says the project is already "blessed with a certain synergy." People are keen to take part, he says, because of "the combination of the nature of the bands and Bosnia as well. Blur and Oasis have just emerged from this media battle, and now they're doing this together. A lot of people have been surprised at these bands being involved."

In addition to Blur, the Stone Roses, Portishead, Cherry, the Chemical Brothers, the Charlatans, and the Weller/Gallagher pairing, the artists confirmed at press time to appear on the album include Suede, the Boo Radleys, Manic Street Preachers, the

Levellers, and Terrorvision.

Go! Discs managing director Andy MacDonald points out that everyone involved in the album will be donating their services, with no exceptions. "If anyone else makes a penny out of this," he says, "they need their arse kicked."

The 100-store HMV chain says it had not finalized its plans but intended to be heavily involved with the project and will likely to commit significant resources to it. Most of the window space has already been booked in advance. But, HMV spokesman Gennaro Castaldo says, "All the things that we would normally charge labels for—such as the marketing and in-store promotions—we will be giving for free. We've yet to finalize our plans, but we're looking to do some press advertising of our own with this album."

Andy's Records, which has 26 stores in the north and east of the country, says it will also be giving attention to the release based on the status of the acts featured. "It stands a very good chance of selling," says partner and marketing director Billy Gray. "It will reach out and touch a lot of people who feel very frustrated at the fact that there's nothing they can do."

Media exposure for the project has already been strong. Shortly after the project was made public, BBC Radio 1 made announcements about the event during its Aug. 19 top 40 singles count-

down. Music papers New Musical Express and Melody Maker carried "Help" as their lead story, and all national TV stations have covered the event.

More coverage is expected around the time of the release, with a video to be prepared for BBC's "Top Of The Pops" show. Initial Film & Television will make a documentary on the show and is talking to Channel 4 and the BBC about airing it Sept. 8.

"The broadcasters always make a big fuss that they're happy to clear the schedules for an opera or a sporting match," says Initial managing director Malcolm Gerrie. "It'll be interesting to see just who gets off the pot for something that has real worth to it."

Much of the groundwork for the album was done by Crean at Go! Discs, while additional publicity has been handled by Anton Brookes of Bad Moon, Rob Partridge, and Neil Storey and Terri Hall of PR company Hall Or Nothing.

"[The Bosnian conflict is] a very complex situation, and a lot of people don't understand it but want to do something when they see the suffering," says Hall. "There's also the feeling that it's nearby in Europe—it's only two hours away, maybe somewhere people used to go on vacation. This isn't going to stop the war, but it will let the people know we are think-

ing of them."

The acts will record their tracks in various studios in the U.K. Livingstone, Olympic, Eden, Greenhouse, and Townhouse were among those that had offered facilities free of charge. Blur is due to record its song in Italy and transmit the track for mastering via ISDN lines.

"We weren't prepared just to let people donate tracks," says Hall. "We wanted them to do something special for this project and to think about it."

After mastering at Townhouse Studio, the masters will be flown to PolyGram's plants in Blackburn, U.K., for CD production and to Amersfoort, the Netherlands, for cassette copies.

The albums will be shipped through PolyGram's Chadwell Heath distribution center.

Artwork for the record has been donated by the Stone Roses' John Squires and Massive Attack's 3-D, while former Nirvana bassist Krist Novoselic, whose family comes from the former Yugoslavia, will write the sleeve notes.

All involved stress that the project is in its early stages. It is possible that some tracks from the album will be released as singles, and there is talk of other artists, who are unable to take part on the day, releasing EPs of new material for the charity.

War Child was established by film

makers David Wilson and Bill Leeson after the outbreak of the Bosnian war in 1991. Patrons of the charity include David Bowie and Brian Eno, who have already staged concerts and photographic exhibitions in aid of it.

The charity aims to alleviate the suffering of civilians caught up in the war. Medical supplies and food for the Bosnian people are top priority, and the funds will go toward a major medical initiative, supplying scarce drugs, such as insulin throughout the region. The charity also intends to establish a mobile clinic in Banja Luca and a mobile bakery in Mostar. Preparations are also being made for stocking up with winter fuel.

Previous War Child ventures within the music industry include this year's Pagan Fun Wear event, in which artists donated clothing for auction, and 1994's Rock Star Art auction.

Wilson declares himself "amazed" at the speed with which the music industry has come to War Child's assistance. "The funds really will boost what we can do in Bosnia and what others can do," he says. "It's particularly exciting because the album will have the new generation of artists on it."

Assistance in preparing this story was provided by Paul Sexton in London.

## MAJORS REDUCE CD SINGLE PRICES

(Continued from page 1)

salers and retailers that two-cut CD singles would carry a \$3.49 suggested list price—same as the cassette. WEA, distribution arm for the Warner Bros., Elektra, and Atlantic, was set to announce a similar policy, while Cema plans to release some titles at that price. These actions were preceded by Arista Records' decision to offer a developing artist's first single at \$3.49.

The list price of the two-cut CD single has been \$4.99. The price of the three-to-five-cut CD-5 will not change; it generally sells at \$5.99-\$6.99.

Retailers are elated at the pricing change, saying it could reverse the decline in singles sales, eliminate high returns, and encourage kids to become music purchasers.

According to market researcher SoundScan, overall unit single sales have declined 6.5% this year.

Says Russ Solomon, president of the 119-unit Tower Records chain in West Sacramento, Calif., which does a large business in singles, "I'm really happy. I've been lobbying for that for a long time. That's the growing part of our business."

"I certainly believe the future growth of the record business is going to be dependent on the success of the single," Solomon adds. "If we want to re-energize the market, we've got to energize kids to buy. We're losing the young kids. The reason is there's nothing for them they can afford to buy."

Prior to the labels' pricing changes, some retailers were offering CD singles at lower-than-list prices to drive the market. The Minneapolis-based Musicland Group, the biggest music chain in the U.S., with 861 music stores, has been conducting such a trial for the past 2½ months. Dick Odette, the chain's VP of purchasing for prerecorded audio, says he has been testing two-cut CD singles at \$2.99 since June, offering

10-12 different singles at that price point each week in all Musicland stores.

"In that category, we have more than tripled the business," says Odette. "For the first time, singles are showing an increase overall. It seems to be working." The product had been priced at \$4.99.

Arista started the label trend when it informed accounts in early August that it would ship "Sentimental," the debut single by new artist Deborah Cox, at a list price of \$3.49 on Aug. 18. Arista, which took the lead in establishing the cassette as a singles format, says it leads labels in singles market share this year with 14%.

Jim Urie, senior VP of sales for Arista, says, "The cassette single has been declining for a number of years in a row. It looks like the CD single is going to be a good replacement."

Urie says Arista will release other CDs at \$3.49, some by major artists whom he declined to name because the deals were not set.

PolyGram Group Distribution, in a letter dated Aug. 21, told accounts it was reducing all two-cut CDs to a suggested list price of \$3.49. The wholesale price is \$1.92. PGD is also lowering the minimum order on singles.

"The future of the singles business lies in the CD format," says Jim Caparro, president of PGD. "We're looking to promote it as the single configuration."

David Mount, president of WEA, says two-cut CD singles released beginning Sept. 12 will list at \$3.49. Releases by Prince and the Rembrandts will be among the first titles under the new policy.

"A lot of us agree that \$5 for a single is too much," says Mount. "We want to attract the younger consumer."

The new prices from the three record companies are not retroac-

tive. Singles released before the dates of notice will be at the higher list prices.

No decisions on pricing have apparently been made at RCA and Zoo, Arista's sister labels under BMG Distribution. A BMG source says the labels will "make that judgment on a label-by-label basis."

Cema, the distributor of the Capitol, EMI, Virgin, and Liberty labels, will release four CD singles at \$3.49 on Sept. 12, says Joe McFadden, senior VP marketing and sales. The wholesale price is \$1.84.

Sony Music officials were unavailable for comment.

Executives at MCA Records, which is distributed by Uni, say they have no plans to move to a lower-priced CD single.

Jonathan Coffino, MCA's senior VP of sales and field marketing, says, "We haven't sold nearly as many historically as, say, Arista has. Before changing prices around, we need to feel comfortable the market is what the market is. We've spent a lot of time researching this."

David Miller, director of single sales for MCA, adds, "As an overall policy, we're not lowering prices. But we may look at releases on an individual basis."

Labels have generally been unwilling to reduce CD single prices, fearing that a cheaper single would cannibalize sales of albums, which wholesale from \$10-\$11.

Many industry executives blame label policies for the decline of the single. A number of popular songs in recent years—especially by such best-selling new bands as Green Day and Counting Crows—have not been released as commercial singles. In addition, labels often stop manufacturing and shipping a single after it has achieved a certain chart position.

David Goist, singles buyer for the 150-store National Record Mart chain in Carnegie, Pa., says that CDs

account for only 20% of the sales of his chain's top 200 singles. But, he adds, "The CD single is definitely growing. August was the best month ever for the CD-5. I think everyone's taking a wait-and-see attitude. They want to see the CD single prove itself at that price point."

Lower pricing should encourage the release of more singles on CD. WEA says it released only 43 CD singles last year, compared with well over 1,000 cassettes. "You'll start seeing more from us now," says Mount.

The new pricing policies may also reduce costly, time-consuming returns. One source estimates a returns rate as high as 30% on some cassette singles. If the CD becomes a viable singles format, returns may drop.

Some labels were worried that retailers, concerned about falling sales and rising inventory, would cut back on singles. "Customers are looking at alternatives to their cassette singles departments," says Caparro. "Rather than encourage them to get out of the singles business, we're looking to stimulate growth in it."

Packaging is another important issue in the growth of the CD single. Whether the disc is in a jewel box or a cardboard sleeve has profit implications. Arista's "Sentimental" is packaged in a jewel box and looks like a full-length CD. But Urie says, "That's not necessarily the way to go in the future."

Caparro says PolyGram's CD singles will "have the look and feel of old 45s." They will be in cardboard not plastic.

Mount says the WEA singles will be in a "mini-LP" cardboard sleeve. "We've been using it for a few years," he says. "We're in the process of designing another box, an O-carton, that has the same dimensions as the jewel box. But it's cardboard."

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**MAKING HISTORY:** Debuting at No. 1 this week is "You Are Not Alone" by **Michael Jackson** (Epic). This marks the first time in the history of the Hot 100 that a single debuts at the top. It achieves this feat with a combination of solid airplay points (it is No. 7 on the Hot 100 Airplay chart) and explosive first-week single sales. "Alone" sold more than 120,000 units. To put this in perspective, the last single to sell more than 100,000 units in a single week was "Creep" by **TLC** during the last Christmas season, when singles traditionally sell many more units. Normally, a single selling this well at any other time of the year would be guaranteed No. 1 status on the Hot 100 Singles Sales chart; however, that is not the case this week. "You Are Not Alone" is No. 2 in sales, while the No. 1 position is occupied by "Gangsta's Paradise" by **Coolio Featuring L.V.** (MCA). It had an astounding week at retail, selling more than 144,000 units. "Paradise" moves 37-28 on the airplay chart and 6-2 on the Hot 100. As its airplay continues to grow, "Paradise" should be a serious challenger for the top. "Boombastic"/"In The Summertime" by **Shaggy** (Virgin), despite slipping to No. 5, continues to sell more than 75,000 units per week and may rebound, because "Summertime" is now being promoted to radio as the follow-up track to "Boombastic."

**SALES STORIES:** In addition to the titles listed above, there are two singles within the top 20 showing significant sales increases. The second-biggest sales increase, behind the single by **Coolio**, goes to "How High" by **Method Man/Redman**, from the soundtrack to "The Show" (Outburst/RAL/Island). It debuts at No. 7 on the sales chart, selling more than 50,000 units. It is also No. 1 in airplay at WQHT (Hot 97) New York. The combined sales and airplay increases catapult this single from 66-13 on the Hot 100. The next biggest sales increase is made by "1st Of Tha Month" by **Bone Thugs-N-Harmony** (Ruthless/Relativity). It debuts at No. 13 in sales and jumps 53-17 on the Hot 100. "Month" has been receiving rhythm-crossover radio play well in advance of the single's commercial release. It is already No. 3 at San Francisco's KMEL and KYLD (Wild 107.)

**OUTSIDE THE TOP 20**, the winner of the Greatest Gainer/Sales award is "I Like It, I Love It" (Curb), **Tim McGraw's** top 10 country hit. It moves 37-22 on the sales chart and 64-44 on the Hot 100. All of its chart points are from sales generated by country radio play. The Greatest Gainer/Airplay award goes to "Tell Me" by **Groove Theory** (Epic), a New York-based R&B duo that debuted last week. It is breaking out of Washington, D.C., where it is No. 7 at WPGC. The runner-up for the airplay award is "Roll To Me" by **Del Amitri** (A&M) at No. 29. It is top five in airplay at 11 stations, including No. 1 at KEDJ Phoenix and WZNY Augusta, Ga.

**THREE ACTS DEBUT** this week. At No. 57 is "Comedown" by **Bush** (Trauma/Interscope), a London-based rock act. The single is already No. 1 at three modern rock stations, including **WOXY Cincinnati**. Debuting at No. 70 is "Macarena" (Bayside Boys Mix) by **Los Del Rio** (RCA), a popular track at Latin radio with newly added English vocals. It is already No. 6 at KTFM San Antonio, Texas. Lastly, debuting at No. 87 is "Send Me On My Way" by Pittsburgh's **Rusted Root** (Mercury).

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	4	<b>PARTY ALL NIGHT</b> JEFF FOXWORTHY (WARNER BROS.)	14	17	11	<b>IMMORTALITY</b> PEARL JAM (EPIC)
2	—	2	<b>JEEPS, LEX COUPS, BIMAZ &amp; BENZ</b> LOST BOYZ (UPTOWN/MCA)	15	13	2	<b>CRUSH WITH EYELINER</b> R.E.M. (WARNER BROS.)
3	10	5	<b>NOT ON YOUR LOVE</b> JEFF CARSON (MCG CURB)	16	15	3	<b>DOM PERIGNON</b> LIL' SHAWN (UPTOWN/MCA)
4	8	2	<b>HEY NOW (GIRLS JUST WANT...)</b> CYNDI LAUPER (EPIC)	17	14	4	<b>1, 2 PASS IT</b> THE D&D PROJECT (ARISTA STREET/ARISTA)
5	9	3	<b>ONE BOY ONE GIRL</b> COLLIN RAYE (EPIC)	18	6	4	<b>RELAX</b> CRYSTAL WATERS (MERCURY)
6	4	3	<b>A WHITER SHADE OF PALE</b> ANNIE LENNOX (ARISTA)	19	18	3	<b>WE'RE THE SAME</b> MATTHEW SWEET (200)
7	—	1	<b>SENTIMENTAL</b> DEBORAH COX (ARISTA)	20	—	1	<b>MAGIC CARPET RIDE</b> THE MIGHTY DUB KATS (SM:) E)
8	11	2	<b>SULTRY FUNK</b> M.C. HAMMER (GIANT)	21	2	5	<b>LIVE!!!</b> ONYX (DEF JAM/RAL/ISLAND)
9	7	3	<b>GIRLSTOWN</b> SUPER CAT (COLUMBIA)	22	22	10	<b>THE MANY WAYS</b> USHER (LAFACE/ARISTA)
10	—	1	<b>MACARENA</b> LOS DEL RIO (CRITIQUE)	23	—	1	<b>IT'S A SHAME</b> KOOL G RAP (COLD CHILLIN'/EPIC STREET/EPIC)
11	12	8	<b>DAUGHTER/YELLOW LEDBETTER</b> PEARL JAM (EPIC)	24	—	1	<b>(I WANNA TAKE) FOREVER TONIGHT</b> P. CETERA & C. BERNARD (RIVER NORTH)
12	19	4	<b>WHATZ UP, WHATZ UP</b> PLAYA PONCHO (SO SO DEF/COLUMBIA)	25	—	1	<b>IF YOU WANT IT</b> SOUL FOR REAL (UPTOWN/MCA)
13	5	4	<b>WHY</b> JAMIE WALTERS (ATLANTIC)				

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

# Latin Music Piracy On The Rise In U.S. Genre Makes Up 60% Of Pirated-Product Seizures

■ BY BILL HOLLAND

WASHINGTON, D.C.—Piracy is on the increase in the U.S. Latin music market, according to the midyear antipiracy statistics released by the Recording Industry Assn. of America.

Counterfeit seizures in the U.S. increased for the first time in 18 months, according to the RIAA figures, from 516,393 units in the first half of 1994 to 771,439 in the same period this year—an increase of 49%.

"The number of factories is down everywhere except the Southwest," says Steven D'Onofrio, RIAA executive VP/director of antipiracy. According to D'Onofrio, counterfeit Latin music product makes up 60% of RIAA's seizures. "If you take Latin out of the equation, all other genres of [pirated] product are continuing to decline," he says.

That decline, D'Onofrio says, is partially due to prior successful RIAA antipiracy efforts in traditional locations, such as New York. Pirates who have been caught and convicted once are reluctant to continue to do business in the once-lucrative pop music market, where ongoing raids, seizures, and confiscations could produce "second-time felony charges," according to D'Onofrio. "They're either out of the business, or they're laying low."

D'Onofrio says that the RIAA is dealing with the increase in coun-

terfeit Latin product by rechanneling its resources to its antipiracy office in Los Angeles, in order to better handle problems in California and the other states that border Mexico. "There's a lot more effort there, from seizures to civil litigation," he says. "Of the 12 manufacturers that we assisted law enforcement in closing down in the past six months, six were located around L.A. and two in Texas. Eight of these illegal factories were producing about 90% Latin music."

The additional resources on the West Coast to fight Latin piracy contributed to an increase in the number of new cases opened, according to D'Onofrio, from 374 in the first half of 1994 to 529 in 1995.

In addition to an increase in counterfeit cassette seizures, the number of counterfeit cassette labels seized at factories increased by 135%. Approximately 75% of the confiscations were in Southern California, and roughly 90% represented Latin music product.

"We're working closely with all the majors that have Latin label divisions, and labels such as Fonovisa, Rodven, and Musical Productions," D'Onofrio says.

Another factor in the increase of overall seizures was the impact of the RIAA's Peddler Task Force program in New York. This activity resulted in the number of guilty pleas and convictions rising from 35

in the first half of 1994 to 77 so far this year. The program has also resulted in a 75% decrease in sight seizures, indicating that the ranks of New York street vendors have thinned, according to D'Onofrio.

On another front, the RIAA is seeing an increase in seizures of bootleg and greatest-hits compilation CDs, from 15,993 in the first half of 1994 to 19,366 in 1995.

Seizures are likely to increase dramatically in the next six months, due to the new federal antbootleg statute resulting from the GATT treaty, according to Frank Creighton, RIAA's coordinator of investigative operations. The statute gives customs officials the authority to check for illegal sound recordings.

Customs has already stopped thousands of alleged bootlegs shipped from such European ports as Luxembourg, says Creighton.

As for antipiracy activity so far in the second half of 1995, an Aug. 3 raid netted 50,000 bootleg CDs, 1 million inserts, and hundreds of DAT masters, as well as manufacturing and printing equipment, according to D'Onofrio. Among the product confiscated from three warehouses and a retail location in Old Saybrook, Conn., were thousands of alleged bootleg copies of material by Nirvana, Pearl Jam, k.d. lang, Melissa Etheridge, Stone Temple Pilots, the Beatles, and Bruce Springsteen.

## Despite Low Overall Profits, W H Smith's Store Sales Are Up

■ BY JEFF CLARK-MEADS

LONDON—A dismal year for trans-Atlantic music retail group W H Smith is being brightened by the performance of its record stores.

In the U.K., its Virgin and Our Price chains increased sales, as did its chain the Wall in the northeastern U.S. This was achieved against a background of an overall loss of sales for the Smith group in the U.K. and a decline in profits that is precipitating the loss of 1,000 jobs.

Smith's results, for the year ended June 3, show a 7.6% overall decline in profits to \$177.6 million, on sales up 10.1% to \$4.14 billion. The reduction in profits is Smith's first reversal in 15 years.

However, music is providing at least some encouragement. The company's figures show that the Wall's "trend" sales—that is, same-store sales—are up by 3.3%, despite what Smith describes as "severe price competition in the music market."

However, Smith says that the Wall's profits fell from \$8 million last year to \$7.23 million, on revenues down \$300,000 to \$163.7 million.

In the company's U.K. power base, Smith says the 37-store Virgin chain had a same-store sales increase of 10.5%, raising operating profits to \$17.4 million, and the 281-outlet Our Price group had a sales increase of 4.2% to take operating profit to \$13.4 million.

Together, Virgin and Our Price had revenues rise from \$368.8 to \$637 million. This dramatic increase is due in large measure to the new status of Virgin: In the previous 12 months, the Virgin Megastores were 50% owned by the Virgin Group. Now that Smith owns 75% of the Vir-

gin stores, they are regarded as a Smith subsidiary, with all their sales contributing to Smith revenues.

The advances for music are against an overall 2% drop in operating profit for the Smith group on its U.K. retailing operations. Smith does not break out figures for the 240 record departments contained within its W H Smith stores.

A Smith spokesman says that music retailing will not be affected by the 1,000 job losses, as these will be limited to central administrative staff and to areas not connected with music.

He adds that, as Smith senior management is making no new policy statements on music, existing operating philosophies will remain in force.

Those philosophies were outlined at Smith's half-year results in February (Billboard, February 11).

At the half-year results announcement, Smith chief executive Sir Malcolm Field was asked about the future of the Wall and its 170 outlets.

He responded that, in keeping with overall Smith policy, the Wall would experience "organic growth."

Field added at that time that Smith's U.S. infrastructure could accommodate up to 300 Wall stores, and said, "There may be small acquisitions to add to the present total."

However, Smith chairman Jeremy Hardie said, "As with our competitors, there are constant calls for consolidation. We are pleased with what we have established, but perhaps we should be a little wary of further acquisitions."

To coincide with the results announcement, Smith has promoted Virgin/Our Price managing director Simon Burke to its main board, along with former Our Price managing director Richard Handover and John Hancock, president of W H Smith (USA) Inc.

W H Smith reports in pounds sterling. The exchange rate used in this story is \$1.54 to the pound.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
SEPT. 2, 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/GREATEST GAINER ***		
1	4	22	4	SOUNDTRACK MCA 11228* (10.98/17.98) 1 week at No. 1	*** DANGEROUS MINDS	1
2	1	2	58	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
3	3	7	10	ALANIS MORISSETTE MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	3
				*** HOT SHOT DEBUT ***		
4	NEW ►		1	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
5	2	1	4	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	5	5	40	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
7	7	9	25	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
8	6	3	5	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
9	14	13	5	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	9
10	15	15	38	BLUES TRAVELER ▲ A&M 540265 (9.98/15.98)	FOUR	9
11	9	11	69	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
12	8	8	5	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
13	18	18	46	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
14	13	12	11	SOUNDTRACK ▲ ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5
15	16	14	9	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
16	11	10	12	SOUNDTRACK ▲ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
17	17	24	8	SILVERCHAIR ● EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	17
18	19	19	59	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	18
19	12	6	3	JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
20	21	16	21	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
21	20	17	9	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
22	24	23	32	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
23	10	4	3	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
24	25	21	51	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
25	26	25	36	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
26	23	20	19	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
27	22	—	2	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	22
28	NEW ►		1	BLIND MELON CAPITOL 28732* (10.98/16.98)	SOUP	28
29	29	27	11	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
30	27	26	7	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
31	31	31	23	COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
32	33	32	28	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
33	32	38	46	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
34	30	34	5	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25
35	28	28	13	THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)	LP	23
36	38	40	20	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	36
37	35	30	7	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
38	48	58	4	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	38
39	44	56	54	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
40	39	36	41	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
41	36	35	20	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
42	40	45	6	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	40
43	42	43	23	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
44	34	29	11	SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
45	43	39	21	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
46	41	42	5	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
47	37	33	8	BON JOVI MERCURY 528181 (10.98/16.98)	THESE DAYS	9
48	46	46	13	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
49	45	37	11	PRIMUS ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
50	47	41	19	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
51	51	61	7	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	51
52	56	54	77	SHERYL CROW ▲ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
53	54	62	8	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53

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54	49	51	5	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
55	58	53	80	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
56	53	57	5	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
57	57	52	49	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
58	55	47	23	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
59	69	70	18	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	59
60	52	49	9	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	33
61	61	50	59	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
62	66	64	54	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
63	50	44	11	PINK FLOYD ▲ COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
64	63	60	66	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
65	62	59	17	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59
66	64	69	60	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
67	59	48	8	NEIL YOUNG REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL	5
68	76	94	6	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	68
69	67	66	8	LORRIE MORGAN BNA 66508 (10.98/15.98)	GREATEST HITS	46
70	68	72	47	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
71	60	55	12	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
72	77	79	30	VAN HALEN ▲ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
73	65	63	21	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
74	71	67	29	SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
75	70	73	5	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
76	73	71	64	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
77	72	74	5	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
78	80	82	8	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
79	82	78	100	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/16.98)	YES I AM	15
80	78	85	45	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
81	85	84	210	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
82	87	76	74	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
83	79	75	43	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
84	75	65	5	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	44
85	83	80	42	NIRVANA ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
86	89	92	47	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
87	74	68	9	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
88	84	88	76	NINE INCH NAILS ▲ NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
89	81	89	10	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
90	86	77	39	PEARL JAM ▲ EPIC 66900* (10.98 EQ/16.98)	VITALOLOGY	1
91	97	99	42	TOM PETTY ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
92	88	98	22	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
93	93	86	69	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
94	92	90	12	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
95	NEW ►		1	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	95
				*** HEATSEEKER IMPACT ***		
96	101	125	7	TRIPPING DAISY ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER	96
97	111	134	112	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
98	99	81	5	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYN...AND THEN SOME	81
99	109	112	92	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
100	90	96	18	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
101	108	108	192	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
102	107	110	77	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
103	105	97	63	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
104	100	107	58	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
105	96	103	32	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
106	122	115	23	ELASTICA DGC 24728*/GEFFEN (10.98/16.98) HS	ELASTICA	66
107	NEW ►		1	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) HS	HONOR AMONG THIEVES	107

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard 200 continued

FOR WEEK ENDING SEPT. 2, 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
108	95	83	10	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
109	94	91	25	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
110	102	102	38	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
111	130	128	48	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
112	NEW ▶		1	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	112
113	114	121	20	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
114	137	153	24	JOHN TESH ● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
115	98	93	13	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
116	116	127	25	SOUNDTRACK ▲ ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
117	104	101	11	ROD STEWART ● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	35
118	113	106	60	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
119	115	119	8	HUM RCA 66577 (7.98/15.98) HS	YOU'D PREFER AN ASTRONAUT	105
120	148	175	4	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	120
121	126	138	49	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
122	117	126	41	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
123	120	123	144	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
124	110	104	5	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	71
125	112	100	4	311 CAPRICORN 40241 (9.98/16.98)	311	56
126	118	118	23	MAD SEASON ● COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
127	125	117	7	MOKENSTEF OUTBURST/RAI 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	117
128	NEW ▶		1	B.G. KNOCC OUT & DRESTA OUTBURST/WORK 527899*/COLUMBIA (10.98 EQ/15.98) HS	REAL BROTHAS	128
129	121	122	198	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
130	131	143	79	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
131	123	129	9	DEEP FOREST 550 MUSIC 67115/EPIC (10.98 EQ/16.98)	BOHEME	62
132	129	139	88	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
133	141	131	9	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	117
★ ★ ★ PACESETTER ★ ★ ★						
134	174	182	3	BRYAN WHITE ASYLUM 616122 (9.98/15.98) HS	BRYAN WHITE	134
135	164	—	2	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	135
136	128	124	44	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
137	134	132	42	AEROSMITH ▲ GEFEN 24716 (12.98/17.98)	BIG ONES	6
138	132	145	4	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	132
139	146	147	16	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
140	127	111	43	MADONNA ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
141	158	—	2	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	141
142	106	95	12	SOUNDTRACK CAST ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	46
143	155	156	75	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
144	140	142	153	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
145	139	141	47	R.E.M. ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
146	124	113	5	MEGADETH CAPITOL 33670 (11.98 CD)	HIDDEN TREASURES (EP)	90
147	150	130	18	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
148	147	144	91	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
149	NEW ▶		1	PETER PRITCHARD WHITE CLOUD 1101 (9.98/14.98) HS	STUDIES FOR THE NEW ZEALAND HARMONIC PIANO	149
150	151	149	93	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
151	NEW ▶		1	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98) HS	SCENT OF ATTRACTION	151
152	168	180	4	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98) HS	JEFF CARSON	152
153	144	151	93	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4

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154	153	158	287	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
155	103	87	6	BUSHWICK BILL RAP-A-LOT 40512/NOC TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	43
156	165	155	4	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	REDNECK TEST VOLUME 43	155
157	NEW ▶		1	THE MANHATTAN TRANSFER RHINO 71560 (7.98/11.98)	THE VERY BEST OF THE MANHATTAN TRANSFER	157
158	133	120	22	SELENA ▲ EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
159	RE-ENTRY		2	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	159
160	156	161	235	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
161	149	163	20	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
162	160	162	24	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
163	119	105	17	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
164	162	172	41	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
165	136	114	25	ADINA HOWARD ● MECCA DOW/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
166	145	135	13	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
167	152	136	42	DES'REE ▲ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
168	179	173	31	WADE HAYES COLUMBIA 66412 (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	99
169	163	159	69	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
170	138	140	8	SOUNDTRACK MCA 11241 (10.98/17.98)	APOLLO 13	90
171	169	178	194	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
172	159	150	44	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
173	192	165	71	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
174	157	160	40	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
175	135	109	46	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
176	142	116	23	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
177	RE-ENTRY		6	THE MANHATTAN TRANSFER ATLANTIC 82661/AG (10.98/16.98)	TONIN'	123
178	183	181	33	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
179	198	—	2	DEL AMITRI A&M 311 (9.98/15.98)	TWISTED	179
180	170	169	23	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
181	RE-ENTRY		21	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	69
182	171	157	26	SOUNDTRACK ● RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
183	181	177	17	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/16.98)	IMMORTAL BELOVED	63
184	RE-ENTRY		2	BROTHER CANE VIRGIN 49564 (10.98/15.98) HS	SEEDS	184
185	NEW ▶		1	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES	185
186	176	164	63	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
187	154	137	21	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
188	143	133	7	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	63
189	196	189	82	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
190	185	176	18	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
191	184	200	89	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
192	187	174	13	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
193	180	179	3	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98) HS	TOUGHER THAN LOVE	179
194	189	185	47	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
195	177	171	3	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	171
196	178	168	44	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
197	172	166	5	SOUNDTRACK MILAN 352726/RCA (10.98/16.98)	NINE MONTHS	166
198	175	170	60	69 BOYZ ▲ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
199	166	146	13	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
200	RE-ENTRY		2	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/7.98)	THE ORIGINAL	184

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 58	Garth Brooks 25	Enya 171	Diana King 193	John Michael Montgomery 20, 189	Peter Dinklage 149	Dangerous Minds 1	Travis Tritt 172
311 125	Brother Cane 184	Gloria Estefan 196	Korn 141	Lorrie Morgan 69	Queen 144	Dazed And Confused 169	Shania Twain 7
69 Boyz 198	Brownstone 105	Meissa Etheridge 79	Alison Krauss 32	Alan Morissette 3	R.E.M. 145	Don Juan Demarco 100	Van Halen 72
Abba 121	Jimmy Buffet 19	Filter 65	Cyndi Lauper 98	Van Morrison 87	Raekwon Guest Starring Tony Starks (Ghost Face Killer) 23	Dumb And Dumber 182	Various Artists
Paula Abdul 108	Bush 22	Foo Fighters 37	Naughty By Nature 71	David Lee Murphy 159	Rage Against The Machine 191	Forrest Gump 61	Classic Disney Vol. 1 - 60 Years Of Musical Magic 161
Ace Of Base 148	Bushwack Bill 155	Jeff Foxworthy 9, 62, 156, 200	Aaron Neville 147	Naughty By Nature 71	Real McCoy 45	Friday 50	Dance Mix U.S.A. Vol. 3 190
Aerosmith 137	Tracy Byrd 84, 103	Kenny G 123	Nine Inch Nails 88, 94	Aaron Neville 147	The Rembrandts 35	Immortal Beloved 183	Jock Jams Vol. 1 38
After 7 56	Candlebox 150	Al Green 195	Nirvana 85, 129	Aaron Neville 147	Rusted Root 59	The Lion King 76	
Alabama 112, 194	Jeff Carson 152	Green Day 55	The Notorious B.I.G. 57	Nine Inch Nails 88, 94	Sade 122	Nine Months 197	Weezer 39
All-4-One 29, 173	Eric Clapton 162	Guru 124	Offspring 64	Nirvana 85, 129	Seal 18	Pocahontas 16	Barry White 175
Jon B. 115	Collective Soul 31	Sophie B. Hawkins 135	Ol' Dirty Bastard 187	The Notorious B.I.G. 57	Bob Seger & The Silver Bullet Band 83	Pup Fiction 80	Bryan White 134
John Berry 181	Counting Crows 132	Wade Hayes 168	ORIGINAL LONDON CAST	Naughty By Nature 71	Selena 8, 158	The Show 4	White Zombie 26
Better Than Ezra 36	The Cranberries 33, 97	Hole 66	Phantom Of The Opera Highlights 154	Aaron Neville 147	Shaggy 42	SOUNDTRACK CAST	George Jones And Tammy Wynette 133
B.G. Knocc Out & Dresta 128	Sheryl Crow 52	Hootie & The Blowfish 2		Naughty By Nature 71	Silverchair 17	Pocahontas Sing-Along (EP) 142	
Blork 89	D'Angelo 51	Bruce Hornsby 75		Naughty By Nature 71	Skee-Lo 53	South Circle 188	Xscape 34
Blind Melon 28	Dave Matthews Band 13	Adina Howard 165		Naughty By Nature 71	Soul For Real 73	Sponge 74	Yanni 102
Blues Traveler 10	Deep Forest 131	Hum 119		Naughty By Nature 71	Soul For Real 73	Bruce Springsteen 109	Dwight Yoakam 192
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Boyz II Men 24	Celine Dion 153	Alan Jackson 118		Naughty By Nature 71	Batman Forever 14	George Strait 164	
Brandy 70	E-40 176	The Jazzmasters 138		Naughty By Nature 71	Boys On The Side 1:16	Matthew Sweet 180	
Brooks & Dunn 86	Eagles 40	Jodeci 12		Naughty By Nature 71	Braveheart 199	John Tesh 114	
	Elastic 106	Elton John 92		Naughty By Nature 71	Clueless 54	TLC 6	
	Ty England 95	Montell Jordan 41		Naughty By Nature 71		Toadies 120	
	Enigma 160			Naughty By Nature 71		Rick Trevino 139	
				Naughty By Nature 71		Tripping Daisy 96	

## NEW SET TRACES JANET'S 'DECADE' WITH HITS, MORE

(Continued from page 10)

"We've always thought Janet was an A&M artist," Cafaro says. "And we would love to sign her if she is available. This project has reminded us how much fun she is to work with."

Even if Jackson doesn't return to the A&M fold, the label plans to maximize the release of "Design Of A Decade" with a multimillion-dollar worldwide marketing plan that includes cable, syndicated, and local TV advertising, as well as print ads in a number of consumer publications, including Seventeen, Us, Rolling Stone, Vanity Fair, Jet, Vibe, and Essence.

"It's a very aggressive but serious marketing plan that makes no concession to dealing with a lot of bells and whistles," says Cafaro.

A special focus will be put on the international release, as A&M feels that it has yet to capitalize on Jackson's full potential on a global level.

Outside of North America, the album will be issued Oct. 2. A total of four different albums will be released in various regions, three of which will have distinctly different covers designed to appeal to Jackson's fan base in particular regions, according to Martin Kierszenbaum, international marketing director for A&M.

Both the international release and the Japanese version contain two additional songs: "Best Things In Life Are Free," a duet with Luther Vandross, and "Whoops Now."

The Australian version will con-

tain the Frankie Knuckles/David Morales mix of "Best Things In Life Are Free," which was the radio hit in that country, while the Japanese and international versions will contain the C.J. Mackintosh mix, which was the radio hit in most other territories.

"We are really trying to make the package the most attractive that we can [to each region]," Kierszenbaum says.

The new track "Runaway" has been released as the first single from the set worldwide.

In the U.S., the single was officially serviced to radio Aug. 16—although some stations aired it early—and is already off to a healthy start. According to Broadcast Data Systems, the song was aired on 94 top 40 stations and has 2,098 detections from Aug. 16-22.

Top 40 KKFR Phoenix PD Don Parker says that audience response to the single has been "very positive. Any time there is a new single by someone of Janet's magnitude, people want to hear it. Other than Michael, there hasn't been a lot of superstar product out there."

Top 40 KUBE Seattle MD Shellie Hart concurs, adding that the track has garnered "good phones and a lot of curiosity. Never underestimate the power of a superstar."

The single will be released on Aug. 29 on CD, cassette, and 7-inch vinyl, with a CD maxi-single and 12-inch due on Sept. 19, featuring several mixes of the track (Dance Trax, Aug.

26).

A videoclip of "Runaway," directed by Marcus Nispel, should premiere on or near Aug. 29, says Cafaro. In addition, MTV will feature a "Janet Jackson Weekend" in October.

Cafaro says that on the retail front, the label will aggressively price and position the title in stores. Retailers are already anticipating the release.

Violet Brown, urban music buyer for Wherehouse Entertainment, says, "Since it's a single disc with two new songs, it's going to have a tremendous debut, it'll be a strong Christmas package, and remain a top-selling catalog piece for quite a long time."

### THE HISTORY OF DESIGN

Plans for a Jackson hits package have been in the works for a few years, says Cafaro. Initially, the set was to be released prior to Virgin's release of "janet.," but A&M postponed the release "to accommodate Virgin," says Cafaro. In return, Virgin agreed to allow Jackson to appear with Vandross on "Best Things In Life Are Free," featured on the "Mo' Money" soundtrack, which was released by A&M affiliated label, Perspective.

## ESTEFAN OPENS DOORS TO NEW SOUNDS WITH EPIC SET

(Continued from page 10)

sounds.

Emilio says that tapping Santander to participate in the project was another way to present "Abriendo Puertas" as a record for all Latinos. "It's so important to help talent from all over Latin America, because they'll rarely get a chance otherwise," he says.

Gloria says that singing over a constantly shifting crosscurrent of unfamiliar grooves was "a real challenge, but I learned a lot in the process, which is always rewarding."

Given Gloria's platinum success with her 1993 Spanish-language smash tribute to her Cuban roots, "Mi Tierra" (My Land), executives at Epic are optimistic about the prospects of "Abriendo Puertas," particularly for the Latino market. "The really good thing about Gloria is that she has transcended the lines defining a pop artist," says Epic director of marketing Frank Ceraolo. "The domestic fan really likes her because it's Gloria, and it doesn't matter what language she's singing. But we want to focus this album toward the Latin community because it's important to Gloria and Emilio."

Sony's U.S. Latin imprint, Sony Discos, is expected to supply much of the promotional and marketing muscle at Latino radio. The album "is as good if not better than 'Mi Tierra,'" says Sony Discos VP/GM George Zamora. He hopes to release six singles off the album at Latino radio.

Epic, says Ceraolo, will handle alternative promotional initiatives and retail projects. He hopes to expose the album at music video outlets, such as VH1, the Box, and MTV Latino, while simultaneously supplying retail and clubs with a cassette sampler featuring Gloria and two artists signed to Emilio's Crescent Moon label: Albita and Israel "Cachao" López.

"A lot of clubs have started to develop strong Latin nights, so we would have the club give out the samplers to the crowd," says Ceraolo, noting that the title cut and the anticipated second single, "Tres Deseos" (Three Wishes),

Delaying the Jackson album paid off for A&M. "We were prepared to put it out as a record with her greatest hits from A&M without new music," says Cafaro, "but fortunately we were able to work things out with Janet and Virgin and get the two new songs and license 'That's The Way Love Goes,' so it legitimately represents Janet's greatest hits from the past 10 years."

For the two new tracks, "Runaway" and "Twenty Foreplay," Jackson again turned to Jimmy Jam and Terry Lewis, the production team that has been at the helm of Jackson's music since 1986's "Control."

The songs were recorded in two weeks at the end of July and August, says Jam. Both tracks have a decidedly upbeat feel. "We tend to write in the mood that Janet's in at any given time, and she was in a very good, happy mood," he says.

Lyrical, "Runaway" can be perceived on two levels, Jam says. "It can be perceived as running away from a loved one but also as an homage to her fans and all the places that she had just been to on her world tour."

Musically, the song has "an islandy feel, kind of like 'The Body That Loves You' on the last album," Jam adds. "It has that kind of chord

structure and feel, but more upbeat."

Jam likens "Twenty Foreplay" to "Someday Is Tonight" from "Rhythm Nation" or "Any Time, Any Place" from "janet." He says, "It's a very slow, sensuous ballad, but we did it a little differently, rather than the usual verse, chorus, verse type of idea. The song actually never repeats itself, because the idea of the song is that lovemaking is 24 hours a day. The song takes a journey from the morning through the night to the next morning."

"Twenty Foreplay" is slated as the next single from "Design Of A Decade" once "Runaway" runs its course. Cafaro says the fact that the track has an unusual song structure doesn't concern him.

The sessions for the two new tracks went so well, according to Jam, that "We all had the feeling of, 'Wow, I wish this was a full-length album,' because we were on a roll," he says.

The next studio album, however, will have to wait until Jackson decides which label to go with.

"Right now, I don't really know if there is a favorite [label]," Jam says. "I don't really care where the record is at, I just want to make a great record. Whoever wins the lottery, I just hope they do a great job."

## BYRD BARES 'SOUL' ON POLYDOR CHRONICLES

(Continued from page 10)

dynamic vocalist/entertainer whose professional musical career was launched with the Famous Flames, a group that Byrd formed in the late '50s.

"I first met James Brown when I had a group called the Gospel Starlighters," says Byrd, a native of Toccoa, Ga. "I saw his incredible talent and immediately wanted him as a part of my group."

Weinger decided against a simple chronological sequencing and describes the track selection process as painstaking. "Because his music style changed [from blues to soul to funk] over the years, we didn't want to jolt listeners backward and forward, so it was a difficult process deciding which songs aesthetically fit best where. But we think the final product flows well."

Polydor has no plans to release singles or emphasis tracks, but is issuing promotion albums to the press. Says Weinger, "We've received a lot of requests from the media, so that's where we're focusing our initial [marketing] efforts."

The label is also servicing select R&B stations that play oldies. "Bobby was a great influence, and male listeners 30-49 and everyone who grew up during his heyday will be attracted to the album," says oldies KACE Los Angeles PD Kevin Fleming. "But it's also amazing to us how many 16- and 17-year-olds who like to listen to rappers' samples of the music are gravitating to the real stuff."

Byrd initially experienced attention among teens in 1987, when the rap act Eric B. & Rakim heavily sampled Byrd's 1971 "I Know You Got Soul," on its same-titled song, which reached No. 64 on the Hot R&B Singles chart.

In 1994, Byrd released "On The Move," his first album since 1970. The album had only modest sales and failed to chart. Nonetheless, Polydor felt it was time to release a Byrd anthology.

"He has a fan base dating back to the '60s, so hopefully things will come together on this release," says Weinger.

Originally a gospel singer, Byrd eventually turned to secular R&B, which led to his first chart hit on Smash, "Baby Baby Baby," a bluesy uptempo duet with Anna King. The record peaked at No. 52 on the Hot Soul Singles chart in 1964.

A year later, Byrd scored a hit with "We Are In Love," a bouncy soul single on Smash, which reached No. 14 on the Hot Soul Singles chart.

The artist's only other top 20 hit was the funky "I Need Help (I Can't Do It Alone) Pt. 1" on King Records, which reached No. 14 on the Hot Soul Singles. The song featured the vocals of Brown, Gigi Kinard & Roberta Dubois.

Recently, Byrd embarked on a biannual European concert tour with his current band that includes his wife, Vicki Anderson, along with his sons, daughters, and other extended family members.

Byrd says, "I get a lot of attention over there, and it's such a pleasure to fans who have a historical understanding of the music I play."

On Sept. 16, the artist will return to the U.S. to play a show in Macon, Ga., to celebrate the opening of the Georgia Music Hall of Fame, a three-story museum/archive highlighting the musical achievements of the state's native artists.

Artists scheduled to appear include Brown, Little Richard, Bobby Womack, Percy Sledge, and Bonnie Raitt.

Byrd is also scheduled to perform a club date at S.O.B.'s in New York on Sept. 20, where he will conduct press interviews.

A promotion tour of various classic soul and oldies stations is also planned.

will be remixed for the club crowd.

Coinciding with the release of "Abriendo Puertas" is a Sony home video package titled "Everlasting Gloria." Ceraolo says that the video will contain 17 clips from the past five years, plus interviews with Gloria "reflecting about the different facets of her career." Ceraolo plans to package the album and video at retail, as well as gain listening stations for the record.

Moreover, Emilio confirms that Mexican television giant Televisa will broadcast a special in December based on the album, as well as Gloria's current career activities. Other markets expected to air the special are Spain, Colombia, Argentina, and the U.S.

### EXCITEMENT AT RADIO

Latino radio programmers across the U.S. and Puerto Rico are hotly anticipating the release of "Abriendo Puertas," particularly since "Mi Tierra" yielded four top 10 singles, including three No. 1 hits. Pilar García, program director at pop-oriented KIQI-AM San Francisco, calls "Abriendo Puertas" a "very good" track that is destined to become a hit. "Gloria is very well-known and well-liked in the community, so anything we play by her goes over big," says García.

Mainstream U.S. retailers are waxing positive, as well, about the sales prospects for "Abriendo Puertas." Debra Villalobos, Latin music buyer at Wherehouse Entertainment, figures that virtually any record Gloria releases will sell briskly. "Gloria has hardcore fans who will buy just about anything," says Villalobos, "and she also is one of the few Latin artists who appeals to all Latinos, no matter where they come from."

The U.S. success of "Mi Tierra" was matched in Spain and Latin America with album sales exceeding 1 million units in both markets. Spain and Latin America will be the prime targets of international marketing and promotion, according to Lisa Kramer, VP of international marketing for Epic.

Slated to drop internationally on Sept. 18, "Abriendo Puertas" is being released eight days earlier than the U.S. date in an effort to thwart the possible tide of parallel imports flowing from the U.S. to foreign countries.

Frank Welzer, president of Sony Music International, Latin America, says the sales level achieved by "Mi Tierra" is a "springboard from which 'Abriendo Puertas' can realize even greater numbers. We could work the Christmas material this year and the non-Christmas songs between seasons. Then we could come back during the 1996 holidays with more seasonal tunes."

International marketing and promotional initiatives are still being finalized; a key event in the campaign will be a Sept. 21 launch party in Miami Beach, Fla.

"It will be a huge multimedia affair, with press coming in from around the world," says Kramer. "Gloria will be doing press that whole week." Apart from Spain and Latin America, Kramer says, "there is interest in the record coming from France, Italy, England, Germany, and Holland."

"Abriendo Puertas" is the fourth concept album in two years by Gloria, following "Mi Tierra," "Christmas Through Your Eyes," and the 1994 oldies set "Hold Me Thrill Me Kiss Me." Gloria's next record, an English-language Afro-Cuban album scheduled for release in April 1996, will be her first Anglo pop project since "Into The Light" in 1991.

Affirming that she has enjoyed traveling different musical paths in the past two years, Gloria says, "You have to reach a certain level where you have a strong enough fan base where they will be curious about what you do and they'll listen to it."

"That's why I'm excited about the Afro-Cuban record, because I think my fans are going to hopefully like the direction we've moved into and grown into, since all of these projects eventually become a part of you."

# Run-D.M.C. Star Wrapped Up In Gospel

## Artist Hopes To Spread The Word With New Label

■ BY HAVELOCK NELSON

NEW YORK—Joseph Simmons—Run in the seminal superstar rap group Run-D.M.C.—has started an independent gospel music company, REV RUN Records, which will be distributed by the Nashville-based Christian label Benson Music Group.

The label's opening salvo will be the compilation "REV RUN Presents," which was produced by Simmons and Larry Smith. The set ships Sept. 20.

"If you want to know what the album will sound like, think of 'Down With The King,'" says Simmons, referring to Run-D.M.C.'s bouncy, Pete Rock-produced comeback smash from 1993. "That was a gospel record—with lyrics like 'only G-O-D be a king to me/And if the G-O-D be in me then the king I'll be'—but nobody knew it till I told 'em."

Even in this g-funk era when decadence rules, Simmons expects the tracks from "REV RUN Presents" to capture the attention of the hip-hop core.

"There's a way to do it," he says. "God has given to me the combination of what it will take to touch people without them even knowing they're being touched. If Public Enemy can talk about black power and reach kids, and [Muslims like] Rakim can talk about Allah, then we can spread the word about God and not be dismissed."

The project will feature tracks from three acts: Soul Tempo, Sin Assassins, and Bobby Walker & the Zoe Brothers. The latter is on the first single and related video, "Sanctified," both of which arrive in early September. Each of the artists on "REV RUN Presents" will be



represented with three songs.

Simmons describes the Zoe Brothers single as "something so different, like [D'Angelo's] 'Brown Sugar.'" He adds that it delivers some "Nate Dogg-type rapping."

As for Sin Assassins, he says, "They're street, from the Bronx, talkin' about how hard it is in their 'hood.'"

One of their songs is a hard-edged rap track that interpolates the hymn "Precious Lord."

Soul Tempo, meanwhile, is a "Boyz II Men-like" a cappella group, says Simmons. Among its contributions to the album is a musical reading of "The Lord's Prayer."

Simmons, a recently ordained minister, discovered all of the groups at his Manhattan house of God, Zoe Ministries, where he sometimes preaches. "I've got a real hip church," he says.

Tony Rome, a former Def Jam employee, is another pastor at Zoe, and other music industry participants (including members of female vocal trio SWV) are among the church's congregation.

Wes Farrell, CEO of New York-based Music Entertainment Group, the parent company to Benson, negotiated the REV RUN deal. In a prepared statement released Aug. 21, Farrell

said, "As part of Run-D.M.C., Run made a huge impact on the world of rap music. Now we look for him to do the same with these new efforts in Christian music, as he brings his savvy for urban music to our genre."

Simmons will run REV RUN with his wife, Justine, who can also be heard singing on the Sin Assassins track "Things Ain't What They Used To Be." He will benefit from his brother Russell's experience as CEO of Rush Communications and Def Jam (see story, page 12). "He'll speak into my ear, like a little bird," Joseph Simmons says.

Sin Assassins, the Zoe Brothers, and Soul Tempo are all slated to record albums of their own in the future, according to Simmons.

## WEA OPENS NASHVILLE CHRISTIAN DIVISION

(Continued from page 12)

WEA in January.

Hannon says Curb timed its Christian releases to take advantage of the new company. "The plan all along has been for Whiteheart's and Jonathan Pierce's albums to be released to the mainstream through WEA and to the Christian market through WCD."

Mount says that WCD will handle Warner-affiliated and other labels' product that is appropriate for the contemporary Christian and gospel markets. However, Warner's Christian label, Warner Alliance, will continue to be distributed by EMI's Christian distribution arm, Chordant, under an agreement that is understood to expire sometime next year.

WEA will handle shipping and returns as well as administrative and operational support systems for the new

division. WEA will continue to distribute Christian product to general market accounts, and WCD will handle Christian retailers.

"There's so much opportunity for growth in the Christian retail market," Scruggs Gales says. "Our focus will be to help the retailer be profitable with his Christian music sales. We believe that as that happens, they'll increase the amount of floor space given to Christian music."

WCD will be located at 24 Music Square East. Scruggs Gales is in the process of hiring a staff. "We'll start with a heavy emphasis on telemarketing and will hire a few field staff in the sales areas and a couple of administrative people. Over the next couple of weeks, we'll get our core staff locked in."

## DEATH ROW SUIT ADDS TO TIME WARNER RAP STEW

(Continued from page 12)

the NPCBW is also named in the suit.

Unlike Interscope, Death Row names as co-defendants Time Warner, its chairman/CEO Gerald Levin, Warner Music Group, and its chairman Michael Fuchs. The suit alleges violations of the Racketeer Influenced and Corrupt Organizations Act, contractual interference, and extortion.

Death Row's suit alleges that Tucker—who has repeatedly targeted Time Warner and Interscope in her well-publicized attacks—orchestrated "a smear campaign" against the labels in "an apparent attempt to induce action through political pressure."

Like Interscope, Death Row claims in its suit that Tucker intended to set up a new record distribution organization that she would control. The suit maintains that Tucker's assault on rap music was "nothing more than a calculated ruse to induce Time Warner to sever ties with Interscope . . . and deal directly with her new distribution company."

Positing a racketeering conspiracy, the suit alleges that the co-defendants acted in concert "as the loose-knit association-in-fact" to establish a new distributor for Death Row, and that Levin and Fuchs were "willing to aid and abet [Tucker's] illegal financial coup" if she would provide Time Warner with "sufficient cover from political and media criticism."

The Death Row lawsuit recapitulates the same chain of events detailed in Interscope's filing, sometimes in virtually the same language.

It diverges from the prior action in an introductory overview that serves as a defense of Death Row's release of hardcore rap. Death Row excoriates its adversaries in government and politics who are "looking to benefit from and capitalize" on their attacks.

In recounting Tucker's history of criticizing Time Warner's release of rap music, the Death Row suit says that she met with Fuchs and Levin to discuss her concerns. The suit alleges that at one meeting, Tucker "disclosed to [Fuchs and Levin] her intent . . . to participate in the formation of a new company to replace Interscope Records as Death Row Records' distributor."

The suit recounts a July meeting in Seattle between Death Row chairman Marion "Suge" Knight and Tucker. At that time, Tucker allegedly told Knight that she planned to set up and control a distribution compa-

ny and that Levin and Fuchs had told her they were prepared to pay "incredible amounts of money" if Death Row breached its Interscope contract.

The action claims Knight said he would not enter into any agreement that would regulate his artists' lyrics—a purported proviso of the deal proffered by Time Warner.

Tucker, the suit claims, subsequently threatened Knight with investigation and prosecution for "fictitious offenses" and said that Time Warner would use its influence to destroy Death Row. At the same time, Death Row further alleges, Tucker promised that Time Warner would pay Knight \$80 million and build two studios for him if he split from Interscope.

According to the action, on Aug. 7 Tucker delivered a letter to Knight for his signature; the letter would have authorized the NPCBW to negotiate a contract with Time Warner regarding the distribution of Death Row's records. "At no time prior to the presentation of this letter had Knight ever agreed to either its content or its terms," the suit says.

In an Aug. 16 interview with Billboard, Tucker voluntarily read the letter, a copy of which, on NPCBW letterhead, is appended to the Death Row suit.

On Aug. 7, the suit continues, Knight was told by Tucker and her associates that Fuchs was en route to L.A. to "close the deal" for Death Row.

Knight refused to meet with Fuchs and Tucker the following day. The suit claims that Fuchs' trip to Los Angeles "was for the sole purpose of inducing Death Row Records to break their contract with Interscope Records" and join the new Tucker-controlled distributor.

Attached to Death Row's suit is a letter by label attorney David Kenner sent on Knight's behalf to Dionne Warwick, head of NPCBW's entertainment commission, on Aug. 9. In it, Kenner emphasized Knight's defense of Death Row artists' rights of expression; repudiated any notion that Tucker could represent Death Row's interests in negotiations with Time Warner, adding that Tucker "misunderstood or misstated Mr. Knight's position in Seattle"; and reiterated Death Row's intention to continue doing business with Interscope.

In a statement issued through a Time Warner spokesman, the compa-

ny said of Death Row's suit, "We are quite confident in saying that this suit is completely without merit. Any efforts undertaken by Ms. Tucker with Death Row Records were undertaken by her acting as a well-intentioned volunteer, without any authorization from Time Warner, Warner Music, Gerald Levin, or Michael Fuchs."

Tucker swung back at Interscope and Death Row at an Aug. 23 press conference in Washington, D.C., where she appeared with William Bennett, head of the conservative group Empower America. Bennett has often been partnered with Tucker in harsh public criticism of explicit rap.

Tucker characterized the suits against her as "just another effort to cloud the real issue and discredit our efforts to stop segments of the music record industry from pimping pornography to our children." She added, "I predict early dismissal of the frivolous actions, and we look forward to confronting anyone in any court."

She said flatly that she "never" talked to Levin or Fuchs about a distribution company and that she had, in fact, walked out on a meeting with Fuchs.

However, when Tucker was asked about the letter concerning the new distribution company that was prepared for Knight's signature—a potential smoking gun in the labels' claims of contractual interference—she responded with a long silence. Her attorney, Louis Jenkins, jumped in, saying, "While she would love to answer all your questions, there has to be an abundance of caution . . . She will not answer any specific questions about the lawsuit."

Tucker and Bennett claimed that, thanks to their efforts, the album "Dogg Food" by Tha Dogg Pound had been "put on hold" and that "Time Warner is blocking the release."

However, they backed away from these statements when told by reporters that sources indicated the album has not yet been delivered. "I don't have any information," Bennett said. He added later that while the album may in fact be released, "What we do know is that Time Warner is having real heartburn about 'Dogg Food,' that they don't want it out. They are in a big debate with Interscope about wanting to screen lyrics beforehand, and this is a new thing."

## Jive Is First Target Of New Pressure Group

■ BY HAVELOCK NELSON

NEW YORK—A New York-based group named the Citizen's Action Committee has made Jive Records the first port-of-call in its proposed industry-wide campaign to counter what it views as cultural exploitation.

The organization, which is led by former Black Panther Eddie Ellis—who has served 23 years in jail for murder, according to published reports—has picketed a Manhattan Sam Goody store and promises to target other record companies, including Tommy Boy and Priority, as well as Radio City Music Hall.

According to Jive president Barry Weiss, the label received a fax from the Citizen's Action Committee "three or four weeks ago," accusing it of promoting gangsta rap, which the group argues demeans blacks; not spending enough money in the black community; and having too few blacks in decision-making positions.

Weiss says, "The release was so decadent I threw it out." He calls the charges "absolute malarkey."

Weiss says that Jive—which was founded by South African Clive Calder, a longtime African National Congress supporter who fled that country in 1974—has made many charitable contributions within the African-American community. The label spearheaded the Stop The Violence movement, which raised \$500,000 for the National Urban

League, and sponsored a "Souled Out For Hunger" concert in 1993, according to Weiss.

Jive is preparing an audio companion to the Rosa Parks book "Quiet Strength," which will benefit the Rosa Parks Foundation. The release drops Nov. 24, and its first single will be a remake of Labi Siffre's "Something Inside (So Strong)," which will feature an all-star gospel lineup, including Shirley Caesar, Sounds Of Blackness, Tramaine Hawkins, John P. Kee, and Fred Hammond of Commissioned.

The label's roster includes KRS-ONE, R. Kelly, Shaquille O'Neal, E-40, and A Tribe Called Quest.

As for the label's hiring practices, Weiss says, "We did research after we were contacted [by the Citizen's Action Committee], and 50% of our employees are Hispanic or black." The label employs approximately 160 people.

Among these are Lynda Simmons, director of creative services; Wayne Williams, senior director of A&R at Jive Chicago; publicity manager Wendy Washington; and Tara Griggs-Magee, label director of Jive's gospel label, Verity.

In addition, Weiss says that Jive does business with several black-owned firms and independent contractors.

The Citizen's Action Committee could not be reached for comment at press time.

## QUINCY JONES TO KEYNOTE MUSIC VIDEO MEET

(Continued from page 1)

David Hasselhoff, who will host the 17th annual Billboard Music Video Awards. Hasselhoff, the star/executive producer of "Baywatch" and the forthcoming fall series "Baywatch Nights," also has had success internationally as a recording artist with six albums released to date, including two platinum albums in Europe. Hasselhoff's current self-titled U.S. album was released earlier this year on Critique Records.

Jones' Nov. 9 speech is expected to center around the creative ground shared by the music video and multimedia industries. The multi-Grammy winner will also discuss the creation of his forthcoming "Q's Jook Joint" CD-ROM, which will chronicle the roots of American music through animation, historic performance footage, and interviews. The interactive disc is due in mid-1996 and will be released by QD7, a joint venture between 7th Level Inc. and Quincy Jones-David Salzman Entertainment. The album by the same name is due Oct. 24 on Qwest.

Jones' presentation will be followed

by two days of panels and discussion groups aimed at the music video programming, promotion, and production communities.

New to this year's conference will be a "Meet The Artists" suite, equipped to allow local video programmers to meet and interview artists booked into the suite by their labels. The session provides an important new promotional opportunity for labels and programmers, who will be able to air the taped sessions for their viewers.

The conference also will feature results of a music video focus group commissioned exclusively for the event by Billboard and conducted by Music Marketing Network, a Red Bank, N.J., firm that provides consumer marketing and research services to the entertainment industry. The focus group, to be videotaped prior to the conference, will take a probing look at the music video networks and their music and nonmusic programming through the eyes of young adults.

Other highlights will include Multimedia Expo II, which gathers exhibitors

in the only new media trade show targeted specifically at the music business; an opening night party sponsored by MTV and VH1; a music night sponsored by the Box and Epic Records; and the closing awards ceremony.

Here is a list of other sessions scheduled:

- "Multimedia And Music Video: The Real Deal" will examine ways that the music video community can maximize its use of new media. The panel will address the evolution of the "enhanced CD" and its relationship to traditional video. Launch CD-ROM magazine associate editor Deborah Russell will moderate.

- "The Advertising Workshop" will act as a primer on ways that local and regional programmers can interest advertisers in buying time on their shows. Columbia Records music video executive Gary Fisher will moderate.

- "Online Opportunities" will examine the present and future role of music video in cyberspace. This panel will investigate what new programming and promotion options are opening on the

Internet, including the "netcasting" of music videos. Billboard music video editor Brett Atwood will moderate.

- "Quiet On the Set" will follow the step-by-step development of a music video shoot, with input from the commissioning label, the producer, director, artist, and management. A&M senior director of video Randy Sosin will moderate.

- "The New Avenues" will look at the still-emerging alternative outlets for music video exposure, including direct-broadcast satellite, low-power TV, and

music video kiosks. Bonnie Burkert, Capitol associate director of visual marketing, will moderate.

Also on the agenda are forums for specific musical genres, including R&B and country, as well as the annual Roundtable Breakfast.

Early bird registration by Sept. 29 is \$355; preregistration by Oct. 25 is \$395. Thereafter, full registration is \$450. For information on registration and remaining sponsorship and artist suite opportunities, contact Maureen Ryan at 212-536-5002.



by Geoff Mayfield

**H**OLLYWOOD'S COATTAILS: Soundtracks rule the album charts this week, as "Dangerous Minds" jumps 4-1 on The Billboard 200 while "The Show" zooms 89 places—from No. 90 to the top—on Top R&B Albums. The two soundtracks have much in common: both are all-star hip-hop affairs, and both hold Greatest Gainer honors on the charts they rule. The 79.5% rise by "Dangerous Minds" over prior-week sales represents 93,000 units, which jacks the title's one-week sum up to a chart-leading 210,000 units. But that percentage growth pales in comparison to the 7,806% boom "The Show" sees on the R&B list, an improvement that has everything to do with product availability, since street-date violations allowed "The Show" to sneak onto last week's chart. On The Billboard 200, "The Show" snags the Hot Shot Debut award at No. 4 with a one-week total of 136,500 units.

The big difference between the two soundtracks is that the "Dangerous Minds" film is already in theaters, ranking No. 1 at the box office when it debuted last week and No. 2 on the current box-office chart. But "The Show," which did not open until Aug. 25, was not yet on screens when its soundtrack pounded its big numbers. So as big as it is already, the numbers on "The Show" soundtrack could swell ever larger once the concert-oriented film hits the circuit.

**P**ERSPECTIVE: Throughout the summer, the head buyer at one high-volume music account has complained that the dollars spent on this season's smash movies have cut into the discretionary dollars that consumers might spend in record stores. I remember a distribution company president making the same observation back in 1989, when the first "Batman" movie made its loud entrance. Funny thing is, there are big summer movies every year, but you only hear complaints about their impact on music stores when the record biz runs into soft numbers. Plus there is always another side to Hollywood's coin, as huge movies often spawn huge soundtracks.

Last summer, "The Lion King" spent nine weeks atop The Billboard 200, and Walt Disney Records followed that up this summer with "Pocahontas," which also reached No. 1—while the companion "Pocahontas Sing-Along" rose as high as No. 46, and Atlantic's all-star "Batman Forever" spent three weeks at No. 5. Other noteworthy soundtracks from this summer's crop and their Billboard 200 peaks: "The Bridges Of Madison County" (No. 47, plus a dozen straight weeks at No. 1 on Top Jazz Albums), "Clueless" (No. 49), "Braveheart" (No. 59), "Apollo 13" (No. 90), and "Mighty Morphin Power Rangers" (No. 98).

So if Hollywood does take something away from music stores' tills, it also puts some cash back by contributing its own share of album sales. And rarely, if ever, do you hear this complaint during those summers when the music industry rolls dazzling numbers.

**S**HOPPING AT HOME: "The Very Best Of The Manhattan Transfer" makes its first appearance on The Billboard 200 and re-enters this week's unpublished Top Contemporary Jazz Albums at No. 3, while the vocal quartet's latest album re-enters the former chart at No. 177. The infusion comes thanks to units moved on the QVC cable shopping channel, which appears to be stepping up its music sales activity in a variety of genres. The policy of Billboard and SoundScan is that albums sold via QVC and Home Shopping Network count toward our charts as long as the items are analogous to albums available at retail. Albums that are exclusive to one of the shopping channels, or to any account for that matter, are not eligible to chart.

**N**ETWORK FARE: Meanwhile, in the realm of non-cable channels, a romp on "The Tonight Show With Jay Leno" and a "Saturday Night Live" rerun help the Dave Matthews Band rebound 18-13. Although shy of Matthews' peak at No. 11, the one-week sum of 64,000 units represents a high-water mark for the album, RCA says. Meanwhile, "Late Show With David Letterman" guest Brother Cane re-enters at No. 184. After a recent "Tonight Show" stop, Sophie B. Hawkins was finally able to chart her 1994 album (164-135), but this was also a matter of patience and persistence paying off, as Columbia's promotion team has been working her "As I Lay Me Down" single non-stop at top 40 radio since January. It bullets 26-22 this week on Hot 100 Singles.

## GRP JAZZES UP BEATLES' TUNES

(Continued from page 10)

The collection also features McCoy Tyner ("She's Leaving Home"); Tom Scott ("The Fool On The Hill"); Ramsey Lewis ("Michelle"); Lee Ritenour ("A Day In The Life"); Nelson Rangell ("Let It Be"); Chick Corea ("Eleanor Rigby"); Spyro Gyra ("In My Life"); David Benoit ("Here, There And Everywhere"); and Grusin ("Yesterday").

Radio and retail executives are already excited about the release. "There have been numerous jazz tribute albums to the Beatles in the last few years," says Steve Williams, assistant PD/music director at jazz outlet WQCD (CD 101.9) New York. "But this one is more heartfelt. The production is flawless—that's a big reason why I was so struck by it. You always run the risk on a project like this of sounding insincere; this is very sincere."

Williams says he thinks that next to Benson's 1970 album, "The Other Side Of Abbey Road" on A&M, "(I Got No Kick Against) Modern Jazz" is the best jazz tribute to the Beatles ever made.

Violet Brown, R&B and jazz buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., is also optimistic about the potential success of the GRP collection.

"On the strength of these contemporary jazz artists and GRP's ability to cross over jazz music to the mainstream," says Brown, "this should be a successful project. . . . GRP is the perfect label for this."

Jim Cawley, senior VP of marketing at GRP and co-executive producer on the album with GRP president Tommy LiPuma, says he came up with the idea for the album on a train ride.

"When Tommy and I first came to GRP, we were both very intrigued when we found out that 'A GRP Christmas' in 1988 did so well. It's one of our best-selling titles ever," says Cawley. "We wanted to find what sort of possibilities there were to record another concept type of album with all GRP artists."

"The same week we saw the figures for that album, Al Teller [MCA Music Entertainment Group's chairman/CEO] suggested to us on a conference call the idea of doing a concept album," Cawley adds. "The next night, I was on a train and came across several articles about the November Beatles documentary."

Cawley and LiPuma say the first artist they called with the idea was Benson, who was "ecstatic" about the con-

cept. LiPuma says calls to the other artists were met with equal enthusiasm.

Several of the artists, including Benson, Freeman, and Corea, recorded their songs almost immediately after receiving the phone calls in June.

"At the first mention of the concept, everyone almost immediately got it," says LiPuma. "From the concept to the artwork, we finished this in two-and-a-half months."

It was put together quickly in order to have the album out in time for the holiday buying season and the ABC documentary.

"We wanted to have a good three full months of the holiday season and have it in the marketplace six to seven weeks before the documentary runs," Cawley says.

Benson's take on "The Long And Winding Road," which will be released commercially as a single and serviced to radio the second week of September, was cut in a mere two hours. It was the fastest session with an orchestra of his career.

"I've always liked the song," says Benson, who also recorded "Here, There And Everywhere" on "Tenderly," his 1989 Warner Bros. album. "But you're always a little reluctant to do songs by a genius like Paul McCartney. I think I added something special to an already great arrangement."

Freeman has similar feelings: "I did have a feeling that I'll never get anywhere close to [its greatness]," he says. "But this is such a strong tune, you can almost do anything with it and it would work."

Coincidentally, Freeman says he was thinking of "While My Guitar Gently Weeps" when he got the call from LiPuma.

"It's so strange," Freeman says. "I was doing this film project and thinking of the thematic development [of 'While My Guitar Gently Weeps'] for the project, and the next day [GRP] suggested the song for me for their album."

In addition to carefully pairing the artists with the right songs, GRP's goal was to make sure everything from the album's title to the cover artwork was carefully thought out in an attempt to do the Beatles justice, says Cawley.

The artwork was created by Peter Max, the renowned poster artist. Matt Hurwitz, senior editor of the New Haven, Conn.-based Beatles fanzine

Good Day Sunshine, says Max's work was often associated with the Beatles' animated film "Yellow Submarine" because the artist has a similar style.

The album's title comes from the 1957 Chuck Berry song that the Beatles covered called "Rock And Roll Music." Cawley says the label chose this as the title because it's the only Beatles song with the mention of jazz in the lyrics. (The line in Berry's version was "I Have No Kick Against Modern Jazz." The Beatles subsequently changed "have" to "got.")

In addition to banking on interest in the Beatles documentary to fuel album sales, Cawley says the label is in the process of ironing out details of radio, retail, and online promotions to help move the album.

The promotions will involve giveaways of JVC hardware and a tie-in with an airline for a trip giveaway to Liverpool, England, where the Beatles formed.

The label is also working out a deal with one or more of the online services for a special promotion, according to Cawley.

Another idea being tossed around is the possibility of pulling together a tour with the artists on the compilation.

The bulk of the retail advertising will occur in November to appear when the ABC documentary airs.

Cawley also has high hopes for the international success of the album. The version of the album in Japan and Southeast Asia will feature an extra track by Japanese newcomer Yoshiko Kishino, who performs John Lennon's "Imagine." She is signed to MCA in Japan; however, her debut album has yet to be released, and she is not signed in the U.S.

"This is the epitome of a dream come true in terms of a great album that [international] can really get behind and break some individual artists off of," says Cawley. "For example, the expectation from MCA in France and Italy is that [the Krall track] will explode her career there. And Nelson [Rangell] does well in Southeast Asia—they believe the track will explode in that area."

As far as subsequent singles after the Benson track, Cawley says the label is leaning toward "I Want You (She's So Heavy)" and "Let It Be." He notes that there could be as many as six or seven different singles released in various countries.



## RCA's McBRIDE BANKS ON 'ANGELS'

(Continued from page 1)

gels," due out Sept. 26.

With a special Kmart promotion lined up and increased visibility through a variety of avenues, McBride's career looks likely to continue its momentum.

Upcoming appearances include two Nashville Network specials, a spot on Reba McEntire's upcoming single/video, and the spotlight as Country Music Television's showcase artist for November.

"We feel like she's on the verge of exploding to the next level," says Jerry Adams, VP of music purchasing for the Handleman Co., which racks Kmart. Tim McGraw will be featured with McBride in Kmart's October Country Music Month promotion, which is being coordinated by Handleman.

"We looked at quite a few female and male artists last spring in Nashville and got a feel for what stage their careers were in, how they fit with the image we wanted to project, the plans for their new albums, and how committed [each] artist would be to our promotion," Adams says.

After weighing the options, Handleman selected McBride and McGraw to be featured in the campaign. They've taped video messages that will be distributed to employees to familiarize them with the artists and the promotion. The artists also taped segments for an in-store promotional video for the campaign, which includes a sweepstakes.

Consumers can enter the contest by filling out entries available at Kmart. Grand-prize winners will accompany McGraw and McBride on tour.

"Last year was the first year [Kmart] had done any promotion during Country Music Month other than pricing and positioning, and it was a huge success," says Ron Howie, VP of sales for RCA Label Group.

Adams admits that this year's promotional activities mark the biggest campaign yet, adding that Country Music Month is the perfect timing. "October is traditionally a good month for us," he says. "We always do well with country, but especially in October."

### NASHVILLE NETWORK SPECIAL

McBride's new album also will get a push via her first Nashville Network special. The 60-minute program, tentatively titled "Martina McBride: Heroes And Heartbreakers," is slated to air

Oct. 25 at 8 p.m. and 12 a.m. EST and will be repeated during the same times Oct. 31.

According to a TNN spokesman, the theme of the special will revolve around singers, songwriters, and their stories. The names of guests for the show were unavailable at press time. In early 1996, TNN plans to air another McBride special that will have the same theme, but feature different guests.

"Martina brings respect and reverence for the roots of country music, while being one of the leaders of the contemporaries," says Brian Hughes, TNN's director of programming. "She has a style that is unique to this business. In her role as co-host of the TNN Music City News Country Awards, she demonstrated great ability as a performer and as a personality."

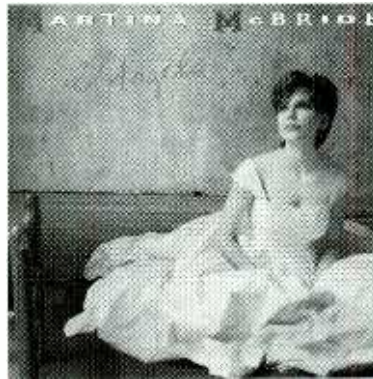
McBride is also scheduled to be the CMT Showcase artist for the month of November and will be prominently featured in interviews, promotional clips, and airings of her videos on the channel.

"I've always seen video as a real big part of my career," says McBride. "I was a video artist before I was a radio artist."

McBride credits the single "My Baby Loves Me The Way That I Am," released in May 1993, as her breakthrough at radio. The follow-up single, "Independence Day," spurred further momentum at radio, but was even more successful as a video, winning the Country Music Assn.'s video of the year award in 1994 and the TNN Music City News video of the year award in June.

"The Way That I Am" has sold 557,000 units since its 1993 release, according to SoundScan.

McBride says her new single, "Safe In The Arms Of Love," released to radio July 17, has received the quickest and most promising acceptance at radio yet. "I'm not at a point where [my singles] are immediately added or race up the charts in 10 weeks," she says, "but 'Safe' is the easiest time we've ever had at ra-



dio."

Kevin O'Neal, PD at WXTU Philadelphia, says the record is doing well at his station. "Safe In The Arms Of Love" is a real good record," he says. "Martina does well in Philly. She sells concert tickets and moves records."

According to Broadcast Data Systems, McBride's singles received a total of 2,302 detections this week on 139 country stations, an increase of 396 detections over the previous week.

To further involve radio in the release of the album, Mike Wilson, VP of national promotion at RCA, says the label will run "Win it before you can buy it" contests.

Wilson says the fact that McBride tours extensively and is always accessible to radio has given her an advantage over other acts.

In addition to touring domestically with McGraw, Clint Black, and Clay Walker this year, McBride is planning to tour Europe again, according to manager Bruce Allen. "She went to Europe three times during the life of the last album," he says. "We really believe in the European market. She can sell records in other places than the 50 states."

McBride co-produced "Wild Angels" with Paul Worley and Ed Seay and says she's anxious to get feedback on the new album. "This album is the most [reflective of] me of anything I've ever done,"

she says. "A few people have come up to me and said, 'We love your music, but why do you record sad songs?'"

McBride says that many of her hits were third-person songs and that, while she felt compassion for the characters, it was really nice to find songs for this album saying more about who she is.

She says songs on the album that reflect happy relationships, such as "All The Things We've Never Done" and "Drivin' All the Time," remind her of her husband, John, while "Born To Give My Love To You" expresses her feelings about her 8-month-old daughter, Delaney.

Retailers seem to be looking forward to the release of "Wild Angels."

"Martina has always done well, and we expect substantial sales out of the box," says Debbie Abbott, buyer for Eden Prairie, Minn.-based Best Buy, which has 221 stores nationwide.

RCA Records VP Tommy Daniel says the label plans to promote McBride's new release by including her in the campaigns that chains, such as Musicland and Blockbuster, are planning for Country Music Month.

"[Rackjobber] Anderson Merchandisers is doing a pallet promotion," Daniel says. "Instead of the normal racks, they are putting product on pallets and using special browsers."

In addition to the press and video exposure she'll get from the release of her new album, McBride recently contributed vocals to McEntire's next single and is scheduled to participate in the video. She joined McEntire, Trisha Yearwood, and Linda Davis to record the Michael McDonald and Patti LaBelle hit "On My Own." The song is slated to be the first single from McEntire's upcoming album.

"What we're trying to do with Martina is establish her as an artist. We believe she has a long-term career," Allen says. "We've placed tremendous accent on the songs, videos, and promotions, and this project ties it all together."

## MULTIMEDIA SUPERSTORES HAVE IT ALL

(Continued from page 67)

lion in its last fiscal year and a net income of \$20.9 million.

That company, the Borders Group, went public in May 1995, selling 520,000 shares at \$12.50 each to raise \$520.6 million. Of that, \$172 million went to Borders, and \$320 million went to Kmart.

The chain has outlets in the upper Midwest and along the East, West, and Gulf coasts. A typical Borders superstore measures approximately 30,000 square feet, with 8,500 of that for music, 400 for video, and 1,800 for a coffee bar.

Its book inventory ranges from 85,000-170,000 stock-keeping units, with an average of 128,000 titles. The music department carries approximately 48,000 SKUs and 9,000 video titles. The company spends \$1.1 million to build a superstore and \$2 million to stock it.

Before the average size of a Borders store reached 30,000 square feet, annual sales in a typical superstore were \$296 per square foot and approximately \$7.2 million a year, according to company SEC filings.

The company opened 32 Borders Books and Music stores in 1994, including the conversion of three existing bookstores. By the end of this year, it will have 110 superstores, of which more than 90 will stock music and video. It plans to open 30-35 stores next year.

The company doesn't break out music sales, but Billboard estimates that

the chain will generate approximately \$125 million from its movie and music business this year.

### COLLEGE BEGINNINGS

Barnes & Noble's emphasis on books apparently emanates from Len Riggio, chairman of the chain. Riggio is consistently quoted in trade and consumer press talking about his chain's pedigree as a bookseller.

Riggio built the company from a single college bookstore, which he opened in 1966 under the logo SBX, after working as a book clerk at a similar operation.

By 1971, he had six college bookstores, and he bought the Barnes & Noble bookstore on New York's Sixth Avenue and changed the name of his company from SBX to the more revered name, which had been in existence since 1871.

During the next 20 years, the company opened consumer bookstores and acquired chains, including Bookmasters, B. Dalton, Doubleday, Scribner's, and Bookstar. In fact, while pursuing the B. Dalton chain in 1986, Barnes & Noble went head to head with the Musicland Group, which lost out in the bidding.

Barnes & Noble began opening superstores after it acquired the 23-unit Bookstar chain in 1989. By 1991, the number of stores in the chain had reached 58. Since then, the chain has built approximately 70 superstores a

year.

In October 1993, a year after Riggio and co-owner Vendex International completed a private placement to recapitalize Barnes & Noble, the chain completed an initial public offering, selling 9.4 million shares at \$20 each and raising \$189 million. It subsequently completed two secondary offerings. In the last year, stock prices have ranged from \$25.63 to \$39.50; the stock closed at \$38.75 on Aug. 21.

In building its superstores—which range from 10,000 - 40,000 square feet, with an average size of 22,000 square feet—the company tries to create an old-world library feel, with wooden fixtures and antique-style chairs and tables.

According to company documents, Barnes & Noble closed its fiscal 1995, which ended Jan. 30, with \$1.6 billion in sales. Of that, \$952.7 million, or 58.7% of sales, came from the superstore division, with the remaining sales largely coming from the B. Dalton chain.

PaineWebber estimates that a typical Barnes & Noble superstore averages \$4 million annually, while sales per square foot average \$252.

The book inventory ranges from 60,000 to 150,000 titles. In the superstore's music departments, which measure 2,000-4,000 square feet—there are 25,000-60,000 titles. The biggest music department is at the New York store on Avenue of the Americas and 21st Street.



### TOMMY LIPUMA 35th Anniversary

ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

### Retooling of Retail II: STORE FIXTURES

ISSUE DATE: SEPTEMBER 16  
AD CLOSE: AUGUST 22

### NETHERLANDS

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

### DOVE AUDIO 10th Anniversary

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

### Retooling of Retail III: RETAIL SYSTEMS/SOFTWARE

ISSUE DATE: SEPTEMBER 23  
AD CLOSE: AUGUST 29

### AUSTRALIA ARIA Awards

ISSUE DATE: SEPTEMBER 30  
AD CLOSE: SEPTEMBER 5

### Retooling of Retail IV: DISTRIBUTORS

ISSUE DATE: SEPTEMBER 30  
AD CLOSE: SEPTEMBER 5

### COUNTRY MUSIC

ISSUE DATE: OCTOBER 7  
AD CLOSE: SEPTEMBER 12

### PROFESSIONAL SOUND

ISSUE DATE: OCTOBER 7  
AD CLOSE: SEPTEMBER 8

### WORLDWIDE DANCE

ISSUE DATE: OCTOBER 14  
AD CLOSE: SEPTEMBER 19

### 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

### ENTER\*ACTIVE FILES IV

ISSUE DATE: NOVEMBER 4  
AD CLOSE: OCTOBER 10

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## BATMAN FACES HOLIDAY BATTLE WITH SANTA

(Continued from page 6)

that retailers will be able to sell a lot of copies."

Although the demographics are different, "Batman Forever," will also be competing with 20th Century Fox Home Entertainment's "Miracle On 34th Street," which will be bargain priced at \$14.98. The remake hits stores Nov. 7. Discounting will place "Miracle" at less than \$10 at retail.

Sandwiched between "Batman," "The Santa Clause," and "Miracle," is the family-friendly "Little Women" from Columbia TriStar Home Video.

The repriced title is also set for an October release at \$19.95 in clamshell packaging.

A "Little Women" gift set, including a jewelry box, a silver-plated locket, and the Louisa May Alcott novel will be available for \$29.95.

Consumers who purchase the title can get a \$5 rebate from Columbia with the additional purchase of either "Hook," "Annie," or "Oliver."

"Batman Forever" marketing elements include a \$10 rebate with purchase of the title and the "Batman Forever" video game from Acclaim Entertainment.

The video game ships on Sept. 7 in four configurations. The title is priced at \$79.95 on the Super Nintendo Entertainment System, \$74.95 for Super Genesis, \$44.95 for Game Gear, and \$34.95 for Nintendo's Game Boy.

Fuji Film will offer a \$5 rebate with the purchase of the title and either a disposable camera or three rolls of film. The additional purchase cost is about \$7.

Lesinski says that Fuji will spend approximately \$6 million in advertising, including on-package stickering that is scheduled to hit 70,000 stores by street date.

Warner will kick in a \$3 rebate on selected Warner or MGM/UA Home Video catalog titles with the purchase of "Batman Forever."

Since the latest bat flick is one of the most highly anticipated releases of the year, distribution sources say Warner expects to ship between 10 million and 12 million units. The film has grossed \$178.2 million at the box office since its release June 16, making it the No. 1 movie of the summer.

If Warner achieves its goal, it will double the sales of "Batman Returns," which sold approximately 4.6 million units in 1992. The supplier shipped about 13.5 million units of "Batman" in 1989, but heavy returns indicated that only about 8 million units sold through at

retail.

"I don't think Warner will have any trouble placing 10 million units," says one distributor.

Warner executives would not comment on "Batman Forever" sales goals.

Warner is expected to follow up on Nov. 7 with "Free Willy 2: The Journey Home," under its Family Entertainment label. The title will be priced at \$22.98, with a \$14.95 MAP.

"Free Willy 2" will have clamshell packaging, while "Batman Forever" will have a slip-sleeve.

The studio has already announced "The Little Princess" for Sept. 19, priced at \$24.94, also under the Family Entertainment banner.

Lesinski says that family titles are not as price sensitive as more broad-based titles, such as "Batman Forever."

"If a mother can satisfy her child for an hour with a video, they really don't care about spending a couple of dollars more," he says.

## TURNER VID COS.

(Continued from page 6)

name. Kasha says "The Mask" starring Jim Carrey, a major sell-through hit earlier this year, "showed us the opportunities down the road."

The label will have a further chance to exploit developments this fall when New Line delivers "Dumb And Dumber," repriced from rental to sell-through. Trade sources indicate that more than 2 million copies will arrive at retail in mid-November.

Turner/New Line's quest for direct sales coincides with their emergence as a sell-through force. According to Adams Media Research in Los Angeles, the two had combined revenues of \$128 million for a 7% share of the first-half 1995 market.

They ranked sixth, close behind Warner Home Video and MCA/Universal and ahead of Columbia TriStar and PolyGram Video. Disney finished first at 45.4% followed by Paramount at 14.2%.

Meanwhile, rental releases from Turner and New Line brought in first-half revenues of \$87.3 million. It was the fifth-largest share, outperforming Paramount, 20th Century Fox, and LIVE.

Thanks to "The Mask" and "Dumb And Dumber," New Line dominates the relationship. Together, says Snyder, the labels should top \$300 million in 1995.

## RIGHTS GROUPS TO RENEW BAR BILL FIGHT

(Continued from page 5)

tion that would extend the copyright term of a musical composition from life plus 50 years to life plus 70 years, which is the standard term recommended by the European Union. There is a Senate version, S. 483, and a House version, H.R. 989, of this bill.

Critics, however, say the bill as written will primarily benefit music publishers and the estates and heirs of what they call "Broadway and Tin Pan Alley-type songwriters."

Those critics suggest that the language be rewritten to offer the extended term to authors or heirs, who could then renegotiate with music publishers. A Senate hearing is tentatively scheduled for late September.

In addition to the music industry legislation on the Hill, a radio-related provision is contained in the huge telecommunications bill now awaiting White House approval. The provision removes all ownership restrictions on radio. The National Assn. of Broadcasters is in favor of the deregulation. Critics warn that the provision in the bill could alter diversity of local programming, including music program playlists.

The Administration has threatened to veto the telecommunications bill on several counts, including the radio ownership provisions, because of its concerns over concentration of media in local markets.

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	400,864,000	402,262,000 (UP 0.3%)
ALBUMS	339,082,000	344,526,000 (UP 1.6%)
SINGLES	61,782,000	57,736,000 (DN 6.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	96,239,000	220,595,000 (UP 12.4%)
CASSETTE	42,482,000	123,415,000 (DN 13.4%)
OTHER	361,000	516,000 (UP 42.5%)

### OVERALL UNIT SALES THIS WEEK

13,147,000

### LAST WEEK

12,775,000

### CHANGE

UP 2.9%

### THIS WEEK 1994

13,462,000

### CHANGE

DOWN 2.3%

### ALBUM SALES THIS WEEK

10,855,000

### LAST WEEK

10,715,000

### CHANGE

UP 1.3%

### THIS WEEK 1994

11,292,000

### CHANGE

DOWN 3.9%

### SINGLES SALES THIS WEEK

2,291,000

### LAST WEEK

2,061,000

### CHANGE

UP 1.3%

### THIS WEEK 1994

2,170,000

### CHANGE

UP 5.6%

### TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	178,037,000	197,978,000	UP 11.2%
CHAIN	55,979,000	50,650,000	DOWN 9.5%
INDEPENDENT	55,075,000	53,731,000	DOWN 2.4%
MASS MERCHANTS	111,779,000	99,905,000	DOWN 10.6%

ROUNDED FIGURES

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

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## Where No One Has Debuted Before

IT HAPPENED IN BRITAIN for the 42nd time this week, but until now a single has never debuted at No. 1 on the Hot 100. Once again, it's Michael Jackson who rewrites the "HIStory" books, as his greatest-hits collection's second single, "You Are Not Alone," is the first ever to enter at the top. The R. Kelly composition marks the second time that Jackson has reached the summit with an album's second single.

The initial release from "Thriller" was Michael's duet with Paul McCartney, "The Girl Is Mine," which spent three weeks at No. 2. It wasn't until "Billie Jean" was released, however, that Jackson had a No. 1 hit from "Thriller." The first singles from "Off The Wall," "Bad," and "Dangerous" all peaked at No. 1.

The first single from "HIStory: Past, Present And Future—Book 1" was "Scream"/"Childhood." When it entered at No. 5, it was the highest-debuted single in the history of the Hot 100 (a record matched the following week when the Notorious B.I.G.'s "One More Chance" also debuted at No. 5). That means Jackson has broken his own record and has the top two highest-debuted singles in the 37 years and one month of the Hot 100's existence.

"You Are Not Alone" is Jackson's 13th No. 1 hit as a solo artist. For the last four years, he has been tied with Diana Ross & the Supremes in third place behind the Beatles and Elvis Presley as the artist with the most No. 1s. Now Michael has third place all to himself, and the Supremes fall to fourth place. If one adds the four No. 1 hits by the Jackson 5, Michael has sung lead vocals on 17 chart-topping titles. (Ross has 18 No. 1 lead vocals to her credit, if her post-Supremes work is counted.)

Jackson repeats his success on the Hot R&B Singles chart, where "You Are Not Alone" enters at No. 1. He's not the first to debut at the top on this chart; the Notorious B.I.G. went into the record books the week of June 24 when "One More Chance" spent its first week on the chart at No. 1.

In the U.K., the 42nd single to debut at No. 1 is "Country House" by Blur. But it's only the third time in U.K. chart history that there are new entries at No. 1 and No. 2. Oasis debuts in the runner-up position with "Roll With It."

Jackson's unprecedented debut in the U.S. has left one artist cooling his heels: Coolio came close to having his first No. 1 single, as "Gangsta's Paradise" from the "Dangerous Minds" soundtrack speeds 6-2. For now, Coolio will have to settle for being part of the No. 1 album on The Billboard 200, as the soundtrack to the Michelle Pfeiffer film pushes past Hootie & the Blowfish, moving 4-1.

The double-teaming of Michael Jackson and Coolio pushes Seal down to No. 3 after a solitary week at No. 1. That makes "Kiss From A Rose" from the "Batman Forever" soundtrack the first title to have only one week at No. 1 since another cinematic song, "A Whole New World" from "Aladdin." That Peabo Bryson & Regina Belle duet topped the chart the week of March 6, 1993.

In its lone week at the zenith, "Kiss" did inspire William Simpson of Los Angeles to note that Seal is in a six-way tie to have the second-shortest name of any solo artist with a No. 1 hit. The others are Dion, Lulu, Cher, Meco, and Snow. The artist with the shortest chart name remains M. That was the pseudonym adopted by Robin Scott when he recorded "Pop Muzik" in 1979.

CHART BEAT™



by Fred Bronson



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**Peter Martin - Piano**

**Christopher Thomas - Bass**

**Brian Blade - Drums**

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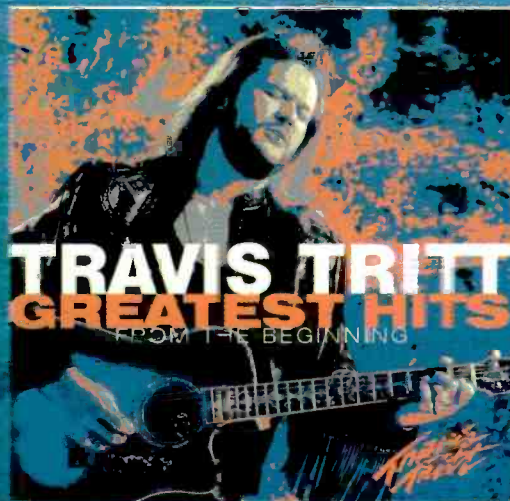
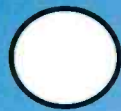
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