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IN MUSIC NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 12, 1995

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## Marsalis To Trumpet Music Fundamentals On PBS Series

BY JIM MACNIE

Clarinets have wings, bulls change shape, and batons are magic wands. Almost anything seems possible in Wynton Marsalis' latest project. "Marsalis On Music."

The celebrated jazz trumpeter, along with quite a few teammates, has formalized his long-standing hobby of teaching in a four-part series scheduled to begin Oct. 9 on PBS.

In addition to the prime-time na-

tional broadcast, the program will be made available on home video by Sony Classical Film & Video beginning Sept. 19. In addition, an accompanying book written by Marsalis and published by Norton will be packaged with a music CD that illustrates the program's platforms.



WYNTON MARSALIS

The show was conceived by the trumpeter and produced by Emmy-winner Peter Gelb and Pat Jaffe of PBS

Channel Thirteen/WNET New York. (Continued on page 92)

## Magnatone's Shelby Lynne 'Restless' For Radio Success

BY DEBORAH EVANS PRICE and TERRI HORAK

NASHVILLE—Ask anyone in the country music industry to name some of the most impressive vocalists in the genre, and Magnatone recording artist Shelby Lynne will surface regularly.

Recent proof of Lynne's most-favored-singer status includes guest appearances on albums from Faith Hill, Lari White, and the Mavericks, and she will open a number of dates

on Vince Gill's tour this fall. Such stints aren't surprising, considering that Lynne's recording career began when legendary Nashville producer Billy Sherrill paired her with George Jones for her first single in 1988.



SHELBY LYNNE

Further, Willie Nelson is a fan and supporter who frequently invites her to his Texas studio, where they have recorded a treasure trove of unreleased songs.

With a jazz-influenced voice equally (Continued on page 89)

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**A Band For All Occasions: Mavericks' Set Surprises**  
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**AUDIOBOOKS & SPOKEN WORD**  
 THE BILLBOARD SPOTLIGHT  
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## Parks, Wilson's WB 'Crate' Completes A 30-Year Wait

BY BRETT ATWOOD

LOS ANGELES—Almost 30 years after their aborted "Smile" collaboration, Beach Boys mastermind Brian Wilson has reunited with acclaimed songwriter/producer Van Dyke Parks for the new album "Orange Crate Art," due for worldwide release Oct. 24 on Warner Bros. Records.

The album marks an anxiously anticipated reunion between the two artists, after Wilson abandoned the now-infamous "Smile" sessions amid personal troubles, creative differences with the Beach Boys, and legal wranglings with

Capitol Records in 1967. Wilson calls his collaboration with Parks "a good formula."

"He's producing, and I'm singing," says Wilson. "A certain degree of magic happens when we work together."

The new material will debut worldwide in early September on Paul McCartney's syndicated radio program, "Oobu Joobu." "San Francisco" and the title track will premiere on the show, which is syndicated to more than 200 stations in the U.S. by Westwood One.

In addition to the broadcast of those two cuts, "Oobu Joobu" also will (Continued on page 88)



WILSON



PARKS

## German Retail Sees Growth Spurt Despite Tax Burdens

BY WOLFGANG SPAHR

HAMBURG—A growth spurt in June helped the German music mar-



WESTERNHAGEN



BON JOVI

ket to achieve a 6% increase in market value in the first six months of 1995, compared to the same period a year ago.

The growth was fueled by such major international acts as Bon Jovi, (Continued on page 87)

**Continental Drift**  
**Kathleen Turner Overdrive Peels Out In Atlanta**  
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Get the latest info on Warner Bros. artists from the Internet (<http://www.jazzonlin.com/JAZZ/WBjazz.htm>) © 1995 Warner Bros. Records Inc.



# OVER 1 MILLION FANS THINK HE'S A GIANT.

He's the biggest male artist in contemporary Christian music with a huge following and gigantic inroads into the pop and adult contemporary music charts. "I'll Lead You Home", Michael W. Smith's newest release with 14 songs produced by Patrick Leonard, (Madonna, Kenny Loggins, Peter Dinklage) follows on the heels of 6 million albums previously sold. 5 gold, 2 near platinums, his last #1 pop single "I Will Be Here For You" on Billboard's AC chart, a top five pop single, 2 top ten pop singles, a Grammy and multi-Dove awards. As one of People Magazine's "50 Most Beautiful People" in 1992 and an American Music Award winner for Favorite New Artist/Adult Contemporary, Michael W. Smith just keeps getting bigger. On August 21st, over 1000 Christian bookstores will be throwing pre-release parties, while over 100 Christian radio stations will be premiering "I'll Lead You Home" along with Michael W. Smith live on the Salem Radio Network. For a free compilation CD featuring 10 Reunion artists, including Michael W. Smith, call (615) 340-9475, while supplies last.



**MICHAEL W. SMITH "I'LL LEAD YOU HOME" Produced by Patrick Leonard STREET DATE: AUGUST 29th**

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# Arista Ends Most Successful Fiscal Year

## Alternative To Be Next Focus Area For Growth

BY ED CHRISTMAN

NEW YORK—Arista Records closed out its most successful fiscal year with a bang June 30 when TLC, Monica, and the Notorious B.I.G. copped the No. 1, 2, and 3 spots on the Hot 100 Singles chart. The label started its new year with those same artists holding down the top three spots for the first four weeks.



DAVIS

According to company executives, the fiscal year that ended June 30 was the best in the label's history, with U.S. sales exceeding \$300 million. Company executives decline to break out profit and worldwide sales, but they point out that the market share for Arista labels, as surveyed by SoundScan, remains strong. Thus far this year, Arista, which is celebrating its 20th anniversary, claims to be the top label in current singles market share, with a 14.2% total, and the No. 2 label in total current market share, with 7.3%. (Current market share excludes catalog product, tracking titles that have come out in the last 15 months.)

Arista president Clive Davis says that the company laid the bedrock for its success approximately five years ago when it began to diversify the label's portfolio in terms of the kinds of music it offers and the A&R sources that generate the music. "It really started with Arista Nashville and the successes down there that [label president] Tim DuBois and his wonderful team have achieved," says Davis. "They have a tremendous in-depth roster."

Nashville now accounts for about 20% of the label's sales volume. Davis says that after the successes in Nashville, Arista anticipated the changing face of R&B and entered into a joint venture with L.A. Reid and Babyface, who formed LaFace. "They had a vision of starting their own company, and I shared the vision that they could be the Motown of the '90s."

On the heels of that joint venture came one with Dallas Austin that resulted in the formation of Rowdy Records. Among that label's successes are albums from Illegal and the currently hot Monica.

About two years ago, the company started Bad Boy Records with Sean "Puffy" Combs. That label has yielded the Notori-

ous B.I.G., which has passed the 1.5 million-unit mark, according to Davis, and Faith, currently tearing it up at No. 6 on the Hot R&B Singles chart and at No. 29 on the Hot 100 Singles chart.



Roy Lott, Arista's executive VP/GM, says that the label's recent hold on the top three spots on the Hot 100 Singles chart shows that Arista's diversification strategy has paid dividends. "None of the three records are pop records, and each is from a different product source," he says. "The

diversification of A&R and genres of music is contributing to our ability to have success."

And even as diversification pays off for Arista, the company is moving to the next level. In Nashville, DuBois has started two new labels, Career and Arista Texas. Reunion, the Christian label recently acquired by BMG, has also been placed under his domain.

So far in 1995, Arista and its labels have six albums that have each sold more than 500,000 units, according to SoundScan.

They are TLC's "CrazySexyCool," nearly 2.5 million units; Annie Lennox's "Medusa," more than 850,000; the Notorious B.I.G.'s "Ready To Die," approximately 675,000; Ace Of Base's "Sign," 575,000; and the "Boys On The Side" soundtrack, more than 500,000.

In calendar 1994, which included the first half of Arista's fiscal year, the label's biggest-selling albums were from Ace Of Base, Kenny G, Tony Braxton, Crash Test  
(Continued on page 88)

## Wherehouse Files Chapter 11; Major Labels Owed Millions

NEW YORK—Wherehouse Entertainment, which has been maneuvering for months to avoid bankruptcy, finally succumbed to its massive debt and filed for protection under Chapter 11 of the U.S. bankruptcy laws.

According to documents filed in U.S. Bankruptcy Court in Delaware, the 340-unit Torrance, Calif.-based chain listed assets of \$183 million and liabilities of \$309.4 million.

A company press release states that Wherehouse defaulted on \$1.65 million in interest and principal payments due to its bank on July 31 and on \$7.15 million due to bond holders on Aug. 1.

Financial sources from the six major record labels say that it is the biggest bankruptcy filing ever made by an account.

Wherehouse chairman Jerry Goldress says, "One of the things that caused urgency for the filing was the depletion of cash. We had hit credit limits with most of our major suppliers. That, coupled with large payments due to senior debt holders, would have caused a difficult situation in getting

product in the future."

Billboard was unable to obtain documents listing the liabilities, but in other company documents, Wherehouse's debt included \$110 million in junk bonds, a \$49 million term loan due to the company's bank, an almost completely drawn down \$45 million revolver loan, and approximately \$75 million in trade debt.

Wherehouse accumulated the debt when it was bought by an investment fund overseen by Merrill Lynch three years ago. At the time, the investment fund acquired the chain for \$275 million, of which \$72 million was equity. The balance was raised through debt financing.

According to the court documents, music-industry members owed by Wherehouse included PolyGram, owed \$10.5 million; WEA, owed \$8.2 million; BMG, owed \$6.3 million; Sony Music, owed \$5.2 million; Cema Distribution, owed \$4.1 million; Uni Distribution, owed \$3.1 million; and Paramount Pictures, owed \$1.2 million.

ED CHRISTMAN

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### THIS WEEK IN BILLBOARD

#### VIDEOS WITH A CONSCIENCE

Two recent music videos are unusual not for their look or subject matter, but for their humanitarian aims. The clips were made to raise funds for young victims of the war in Bosnia and the Oklahoma City bombing. Correspondent Douglas Reece has the story.  
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#### WHITNEY AND BOBBY'S STUDIO

When the Russ Berger Design Group was hired to create an in-house recording studio, the project was for no ordinary client. The homeowners are Whitney Houston and Bobby Brown, and they wanted a state-of-the-art facility. Pro audio editor Paul Verna reports.  
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## BILLBOARD LIVE NIGHTCLUB BREAKING GROUND

The Billboard Music Group has broken ground for the first Billboard Live nightclub in West Hollywood, Calif., scheduled to open in early 1996. Billboard Live, which is being developed by Jerrold Pressman, president of Billboard Entertainment Marketing Inc., will combine a live concert venue, a dance club, and an upscale supper club under the umbrella of the prestigious Billboard name.

"The creation of Billboard Live is another example of our long-term plan to maximize the value of our flagship's nameplate through selective consumer projects," says Howard Lander, president and publisher of the Billboard Music Group. "We had numerous opportunities to enter the field previously, but waited until we had a comfortable fit with an experienced operator."

Pressman owns and operates several entertainment complexes throughout the country. Billboard Entertainment Marketing is involved in producing the annual Billboard Awards, broadcast on the Fox television network.

The 12,000-square-foot, three-level structure will feature a unique rotating stage and a state-of-the-art sound and light system. The Billboard charts will be incorporated into the club's design via numerous screens throughout the club, giving customers the most up-to-date chart information.

The decor, designed by the award-winning firm Railton & Associates, has a Gothic feel, with plush fabrics and dramatic lighting. The downstairs area will feature the rotating stage, a dancefloor, and dining on a beautiful, landscaped patio outdoors. The upstairs area offers an intimate and elegant dining room, a balcony, private opera boxes, and a fireplace.

Each Billboard Live site will be linked via satellite, allowing audiences to view live performances at other facilities around the world, and giving performers the chance to participate in global jam sessions.

Shown above breaking ground at 9039 Sunset Blvd., from left, are Jerrold Pressman, president, Billboard Entertainment Marketing Inc.; Keith Pressman, president, Billboard Live; Pat Brisson, VP, Billboard Live; and Georgina Challis, senior VP, BPI Communications Inc.

## Lewinter Fired From Warner Music U.S. Other Execs May Be Ousted From Domestic Unit

NEW YORK—The dismantling of Warner Music U.S., a process initiated with the firing of chairman Doug Morris in June, appears to have gained momentum with the dismissal Aug. 2 of president Mel Lewinter.

Lewinter was fired by Warner Music Group chairman Michael Fuchs one day after he returned from an enforced one-month vacation.

Sources say attorneys for Warner Bros. Records chief Danny Goldberg, a

Morris appointee, are negotiating with Time Warner music executives for a mutual parting of the ways.

Sources indicated at press time that Ina Meibach, an attorney who is Warner Music U.S. executive VP, would be leaving her post soon. Like Lewinter, Meibach is a close associate of Morris.

Lewinter says he was told by Fuchs that his dismissal was "for cause," but he was not given specifics. Lewinter adds that he was given one day to clear out his office.

A spokesman for Fuchs was unavailable for comment at press time.

Elkan Abramowitz, Lewinter's lawyer, tells Billboard at press time that he plans to file suit in New York Aug. 3 contesting Lewinter's dismissal if he is not satisfied with reasons cited by Time Warner lawyers or "if he failed to connect with people at Warner" by the end of that day.

Sources further indicate that Warner Music U.S. would imminently dismiss senior VP Ken Sunshine and his aid, Peter LoFrumento, who had been hired by Morris earlier this year to manage the division's public relations.

Fuchs' dismissal of Lewinter appears to be on the same basis as that of Morris. Time Warner eventually

## Court Rules On 'Red Robin' Royalties Song's Ex-Publisher Wins Back TV Rights

■ BY IRV LICHMAN

NEW YORK—A U.S. appeals court here has ruled on how performance income should be distributed between a song's former music publisher and the author or heirs who have obtained rights to the composition.

The decision centers on longstanding litigation between Bourne Music and the heirs of songwriter Harry Woods—operating as Calliocon Music—over revenue rights to Woods' "When The Red, Red Robin Comes Bob, Bob, Bobbin' Along," which was copyrighted in 1926.

The issue stems from the 1976 revision of the Copyright Act, which declares that authors or their estates can recapture the rights to a song for a 19-year extension beyond the 56-year span of protection specified by the 1909 Copyright Act.

Reversing a lower court's January 1994 decision, a three-judge panel in the 2nd U.S. Circuit Court of Appeals ruled that the former music publisher can continue to earn performance fees for use of the song for movies or programs broadcast on TV, because it made those licensing deals before it lost its rights to the copyright.

The appeals court ruled that such TV-show uses are independently copyrighted, derivative works made before the song's heirs recaptured the rights to the song.

The lower court's decision on the issue of TV performances of the song was made by Judge Richard Owen of the U.S. District Court in New York, who is also a composer member of ASCAP. The appeals court declared that "the publisher is entitled to receive royalties from post-termination performances of the audio-visual work under terms of pre-termination licenses governing performance

rights. It is irrelevant to disposition of those royalties whether the musical arrangement in the audio-visual work would qualify independently as a derivative work."

However, the appeals court affirmed the lower court's ruling that the song's new copyright holders were entitled to all radio performances of the song.

The appeals court also agreed with the lower court that Bourne could not claim a special or derivative right

based on the original lead sheet of the song.

A major legal component of the decision is that the former music publisher carries the burden of proof in establishing a derivative right to receive income on a song after it has been recaptured by the author or his heirs. In its case, Bourne cited an original lead sheet arrangement of the 1926 copyright by its predecessor company, Irving Berlin Music. But

(Continued on page 89)

## IUMA, Others To Launch Labels For 'Enhanced CDs'

■ BY MARILYN A. GILLEN

LOS ANGELES—The Internet Underground Music Archive, which put online music and musicians on the map, is moving into the physical realm this fall with the launch of an interactive record label designed to showcase emerging talent to a wider, nonwired audience.

### Off-Line Records

Off\*line Records and Multimedia, a division of the Santa Cruz, Calif.-based IUMA Offline Co., is the latest in a small but blossoming new breed of interactive record labels focused on releasing "enhanced CDs." The discs add multimedia materials, accessible via computers' CD-ROM drives, to traditional albums playable on standard audio CD decks.

Other entrants include San Diego-based nu.millennia records, formed earlier this year by former Compton's NewMedia executive Norm Bastin and targeting the year's end for release of its first titles; and veteran multimedia music developer Ion, which will release Todd Rundgren's "The Individualist" as an enhanced CD this month.

In addition, Los Angeles-based AIX Entertainment is releasing titles on its own multimedia label as well as producing multimedia albums for other companies; and Santa Monica, Calif.-based Motion City Interactive, which released its first multimedia album, the self-titled "Velvet," in April.

"You're not only adding value for the consumer and hopefully broadening your potential audience, but you're adding an extra edge to your

(Continued on page 66)

## ABC, Disney Not Equal Union Overlap Problems Must Be Resolved

This story was prepared by Seth Goldstein and Eric Boehlert in New York and Marilyn A. Gillen in Los Angeles.

NEW YORK—Disney's \$19 billion purchase of Capital Cities/ABC will merge more activities for the home than "Home Improvement."

The studio's hit ABC television show could represent a bevy of entertainment ventures, including video and multimedia, aimed at improving viewers' TV, VCR, and computer use. There may even be something extra for radio listeners, unless Disney decides that Mickey Mouse and rough talk can't coexist.

It definitely won't be a marriage of equals, however.

Like everyone else, Disney and Capital Cities/ABC are feeling their way in the CD-ROM market and on the info highway and can be expected to learn from each other. But Disney's Buena Vista Home Video has already written the definitive text in the cassette market. With 1995 revenues expected to near \$2 billion, Buena Vista is the industry's colossus, towering over ABC Video, which has revenues estimated at \$6 million-\$8 million for the year.

Both sides say that it is too early to comment on the fate of ABC Video, based in Stamford, Conn. Nevertheless, some observers believe the simplest way to resolve problems of

overlap would be to fold ABC Video's line of largely special-interest titles into the Buena Vista catalog of children's, family, and mature titles, such as "Pulp Fiction."

Thanks to the Disney offer, by press time, publicly traded shares of Cap Cities/ABC had risen about 25 points.

ABC Video president Jon Peisinger has been down this path before. President of Vestron Video in Stamford when the parent company went bankrupt, Peisinger was hired to establish Sony Music Video in New York, only to see Sony management reassign marketing responsibilities to Columbia Pictures TriStar and newly formed Sony Wonder. ABC Video was an outgrowth of a consulting assignment Peisinger undertook in 1992, a decade after the network first began to explore the cassette potential of the programming it owned.

The label, distributed by Paramount Home Video in a deal that will likely end when Disney completes its acquisition, is enjoying its biggest success with the "Schoolhouse Rock" series, says sales and marketing VP Mark Gilula.

Gilula is less enthusiastic about ABC Video's soap opera cassettes, such as "All My Children," which have been relegated to catalog status, and the disappointing Tracy

(Continued on page 93)

## Daniel Glass To Rising Tide

NEW YORK—Daniel Glass, the former president of EMI Records in the U.S., is joining Rising Tide, the joint-venture label established recently by MCA and Doug Morris, the former chairman of Warner Music U.S.

Glass, named executive VP of the company, is Morris' first major executive appointment. Glass will work out of Rising Tide's headquarters in New York.



KATHLEEN BATTLE

“SO MANY STARS”

WITH GROVER WASHINGTON, JR.,

CYRUS CHESTNUT, CHRISTIAN MCBRIDE, JAMES CARTER, CYRO BAPTISTA, STEVEN BERRIOS,  
IRA COLEMAN, MARLON GRAVES, ANTONIO HART, TOM HARRELL, JON HERRINGTON, ROMERO LUBAMBO.

- ★ Look for Kathleen Battle in rare national television appearances to support album launch.
- ★ “So Many Stars” will be serviced and worked at Jazz, NAC, Contemporary Christian, Gospel, Black Music, Classical, Latin and Quiet Storm radio formats.
- ★ Launch advertising includes *Jazziz*, *CD Review*, *Opera News*, *The New Yorker*, *Essence*, *Jazz Times*, *The New York Times Magazine*, and *New York Magazine*.
- ★ “Spanish Cradle Song” video clip features Kathleen Battle and Grover Washington, Jr.
- ★ Kathleen Battle and special guest artists will open the Jazz at Lincoln Center '95-'96 season with a “So Many Stars” concert on September 12.  
Concert will be broadcast nationwide on NPR.

In Stores September 5.

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# Commentary

## Performance Right Protects Songwriters

BY PETER L. FELCHER

The performance-right proposal initiated by record companies has provided a wonderful opportunity for writers and publishers to have their mechanical rights clarified and confirmed.

The proposed legislation makes absolutely clear that a mechanical royalty is payable in each instance when, by the digital transmission of a sound recording, a copy of a phonorecord is made by or for a recipient.

The compulsory license provisions are available for invocation by either the record companies or the transmitters, so that access to songs for the purpose of digital transmission has been assured.

Until the next industry rate proceedings are held in 1997, the royalty payable will be at the same compulsory license rate as that in effect for the physical sale of records. The proposed legislation contemplates that in 1997—based on potential differences in the manner of distribution of records by conventional retail sale and by digital transmission—different mechanical royalty rate levels could be established under the compulsory license provisions.

A significant footnote to the proposed performance-right legislation is that the controlled composition clause in record company contracts will not apply to the rates for digital transmissions.

This means that whatever rate is set for digital transmissions in 1997—either by industry negotiation or by arbitration—is the rate that will apply. It will not be subject to reduction by any artist's agreement with a record company.

Existing contracts and contracts entered into by artists who control mechanical rights to pre-existing masters are excepted. Notwithstanding these exceptions, this remains a significant inroad in reducing the adverse effect that controlled composition clauses may have on the level of mechanical royalties.

Two major concerns among writers and publishers regarding their performance-right income have come to be known by some rather folksy expressions: the "gatekeeper issue" and the "pie theory."

The "gatekeeper issue" centers around the concern of writers and publishers that by granting record companies the exclusive right to license the performance of sound recordings in the areas covered by the proposed legislation, the record companies could control when and where songs would be performed. If record companies withheld licenses of sound recordings to multiple outlets, performances of songs would be limited as well. Such control on the part of the record companies could reduce performance income for writers and publishers.

The proposed legislation limits the record companies' exclusive licensing right in the public performance of sound recordings in several ways. This is to encourage the widespread licensing of the performance right in sound recordings and will result in widespread public performance of songs.

Statutory, or compulsory, licensing is available to all subscription transmitters

(with certain exceptions) when it appears that the transmitter may be transmitting for reproduction/distribution purposes. In this situation, record-company control will be restored.



**'The controlled composition clause will not apply to digital transmission.'**

**Peter L. Felcher is general counsel to the National Music Publishers' Assn. and Harry Fox Agency in New York and a member of the law firm of Paul, Weiss, Rifkind, Wharton & Garrison.**

The exemptions from the availability of statutory licensing for transmitters are triggered when the service is interactive, when the transmitter plays more than the permitted number of cuts from an album within a specified time period, when the transmitter publishes programming schedules in advance, and in various similar situations.

Procedures for setting the statutory rate for licensing are set forth in the statute and provide for industry-wide negotiation between transmitters and record companies to establish voluntary agreements, with arbitration as a backup in the absence of voluntary agreements.

Limits, with exceptions, have also been placed on the record companies' right to grant exclusive licenses to interactive services. Again, this was done to prevent narrow sound-recording licensing, which

restricts performance income for songs.

There are also provisions requiring that a record company that is licensing the performance right in sound recording to an affiliated entity make that sound recording available to all similar transmitter services on equally favorable terms.

The "pie theory" raises the concern that songwriters and publishers may suffer when transmitters begin paying new license fees to record companies. If the transmitter also has an existing obligation to pay writers and publishers for the performance of songs, it may claim that such fees be reduced to accommodate for the new payments.

To address this concern, the proposed legislation contains provisions to the effect that the license fees paid for the public performance of sound recordings are not to be taken into account in any administrative, judicial, or other governmental proceeding that sets or adjusts the royalties payable to copyright owners of musical works for the public performance of their works.

In addition, the legislation provides that Congress' intent is that performance fees for musical works are not to be reduced as a result of the new public-performance right in sound recordings granted under the proposed legislation.

Moving the proposed legislation beyond the Senate Judiciary Committee is only the first step—albeit an extremely important one. The bill must now wind its way through the full Senate, the House—and then be signed by the president. There is a long way to go. Stay tuned, or, as might be said in this computer age, stay logged on.

*Excerpted from a speech given by Peter L. Felcher at the National Music Publishers' Assn. annual meeting July 10.*

## LETTERS

### A PERFORMANCE RIGHT COMPROMISE

Between Jay Cooper's cogent and compelling reasons why fairness requires public performance compensation for singers and musicians (Billboard, July 29) and the broadcasters' position that they are doing the music business a service by playing records and helping to promote records, lies a compromise: why not a public performance royalty to singers and musicians commencing five years after a record's initial release?

With the possible exception of classical, and perhaps a few other recordings, most of the commercial action of a record takes place within five years after its initial release. This being so, the decisions of the record companies and the featured performers relative to the making and initial release of a record are based on events expected to take place in the relatively immediate future after a record's release.

In considerably less than five years, the bulk of the record sales usually have taken place. The major career benefits that performers receive, such as increased attendance and financial guarantees for their live performances and

additional opportunities in other media, also have usually taken place within five years after release.

At the end of that five years, the "free" broadcasting usage will have greatly diminished or ceased. The vast majority of broadcasters playing a recording after five years will be stations that had nothing to do with originally promoting the recording, who are then doing nothing particularly significant to increase anyone's income other than their own.

In order to diminish the administrative burden, it would probably be best for all records to have been deemed "born" for administrative purposes on Jan. 1 of the year in which they were first released. Also, it may be that a longer period should be prescribed for classical—and possibly jazz—recordings.

This compromise first came to me when I was employed by CBS and trying to get the company to take positions favorable to the music business that might conflict with broadcasting interests.

Dick Asher  
Boca Raton, Fla.

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

# Artists & Music

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

## Jonatha Brooke Tells Her Own Story *Blue Thumb Debut Marks Solo Emergence*

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—What's in a name change? For Jonatha Brooke, plenty.

The seemingly minor switch of her band's name from the Story to Jonatha Brooke & the Story signifies nothing less than a split from her musical partner of 12 years, Jennifer Kimball, and the emergence of Brooke as a solo artist (albeit one with a backing band).

Although Brooke was always the Story's songwriter, the act's image was that of a duo known for its intertwining, harmonizing voices. Kimball's departure "was very hard," says Brooke. "Twelve years is a long time. We had a lot of history together—it was like a divorce. But it was a natural evolution . . . It really freed me to do whatever I choose musically and creatively."

Kimball's departure was the start of an emotionally difficult period for Brooke, which she ruefully calls "the abyss." "The same day Jennifer and I decided to go our separate ways, Elektra dumped us," Brooke says. "It was not a great week." (Her bitterness at the industry surfaces on the song "Where Were You?," a stinging indictment of record executives who care only about sales figures, not about art.)

On top of that, Brooke's parents, who had been divorced for four years, decided to remarry, "which is a confusing thing for anyone to go through," she says.

Brooke works through that dark period on "Plumb," due Aug. 29 on Blue Thumb. The album's name has great significance for Brooke. "You can plumb the depths of something and really work through it, or you can see it as 'the plumb line,' a very true vertical that people use to build houses and stuff. So I felt that 'Plumb' says it all: You have to go through a lot of shit to get to the truth."

Brooke is grateful for the support of GRP president Tommy LiPuma, who signed her to imprint Blue Thumb. "Tommy was the one who had originally signed me to Elektra, so I had a history with him," she says.

After she left Elektra, Brooke sent LiPuma a demo tape. "He flipped out. He kept calling, saying, 'I have to sign you; I want this album on my label. Don't go anywhere else until you talk to me.' I had a few options happening at the time and had to weigh everything, but the bottom line was, 'Where will I be most taken care of? Where will I be a priority?' And that's definitely Blue Thumb."

LiPuma says, "She's one of the real unique talents of our time. The more you listen to these songs and get a sense of her lyrical talent and the way she presents them, with this incredible voice and expression, there's no one quite like her."

Blue Thumb plans to get the word out about Brooke in as many ways as possible, starting with fans of the 1993 Story album, "The Angel In The House." The acclaimed "Angel," which appeared on many critics' best



JONATHA BROOKE



"PLUMB" ALBUM ART

of the year lists, sold 100,000 units, according to SoundScan.

"She has a fabulous sales base from the previous record, and we're just looking to take that fan base and expand on it," says label manager Deborah Kern. The label is sending teas-

er postcards to Brooke's mailing list of fans, as well as to press, radio, retail, college campuses, and hip coffeehouses and bookstores.

A three-track promo CD was shipped to triple-A and college radio (Continued on page 89)

## After 25 Years, MusicMasters Brings Bryndle Debut

■ BY JIM BESSMAN

With the Aug. 15 release of its self-titled debut album on MusicMasters Records, the recently reformed Bryndle—the veritable L.A. pop singer/songwriter/musician/producer supergrouping of Karla Bonoff, Andrew Gold, Wendy Waldman, and Kenny Edwards that first came together more than 25 years ago—becomes a recorded reality.

Bryndle was originally formed in 1969 and recorded an album in 1970 for A&M that was never released. The group disbanded the following year.

Each of the members, of course, went on to their own notable careers: Bonoff as a songwriter and solo artist; Gold as a songwriter, solo artist, Linda Ronstadt band anchor, and co-

founder (with Graham Gouldman) of Wax UK; Waldman as a songwriter, solo artist, and country music producer; and Edwards (who, prior to the first Bryndle, was a founding member of the Stone Poneys featuring Ronstadt) as a member of Ronstadt's solo band and producer for Bonoff and others.

Bryndle's members had frequently collaborated on various projects throughout the intervening years.

"Our first real dealings with the industry were as this band," says Waldman. "The fact that we've come back together is really telling—old-time mystical stuff. We were walking a path back towards each other and didn't know it."

The name—"a '70s-sounding cool word," says Waldman—is an intentional misspelling of "brindle," a

## Club-Rooted Hi-NRG Sound Finds Transatlantic Success

■ BY LARRY FLICK

NEW YORK—As European dance music acts, such as Corona and Real McCoy, continue to garner worldwide pop success, U.S. major labels are actively promoting the club-rooted genre to mainstream audiences here.

In fact, the distinctive hi-NRG sound these acts have in common is sparking signs of saturation akin to the '70s disco movement.

Many hi-NRG acts combine dramatic female vocals and male rapping with a musical foundation of bright keyboard melodies and racing beats that clock in at an average rate of 130 beats per minute. It is a formula that has led to Corona's gold-certified single, "Rhythm Of The Night," on Elektra, and Real

McCoy's Arista album, "Another Night," which has spawned two top 10 hits and sold 752,000 copies, according to SoundScan.

Real McCoy's third single, "Come And Get Your Love," advances to No. 19 on the Hot 100 this week.

Other acts that have scored pop success with hi-NRG singles in recent weeks include Critique newcomer Nicki

French, who reached No. 2 on the Hot 100 with a cover of Bonnie Tyler's "Total Eclipse Of The Heart," Le Click with "Tonight Is The Night" on Logic Records, and (Continued on page 92)



CORONA

## Reggae, Hip-Hop Is Right Stuff 'Rub' Compilations To Cross Genres

■ BY CRAIG ROSEN

LOS ANGELES—The Right Stuff, previously known as a reissue label, will break into the new music and reggae/hip-hop markets simultaneously when it releases the three-album "Inna Rub A Dub Style" series Sept. 26.

The albums come to Cema-distributed the Right Stuff as a result of a deal with Down-Sound, a new label designed to showcase the mix of hip-hop and reggae music. The label was founded by Josef Bogdanovich, known for his work on acid-jazz compilations.



LUKIE D

The three volumes of "Inna Rub A Dub Style" feature both up-and-coming acts (including Bounty Killa, Elephant Man, Harry Todler, Nitty Kutchie, and Boom Dynamite) and veteran artists (including Frankie



Paul, Sugar Minott, Pinchers, and Johnny Osbourne).

Tom Cartwright, senior director of product development, says the Right Stuff became involved with (Continued on page 78)



BRYNDLE

brownish or grayish animal streaked or spotted with a darker color. A major Byrds fan, Gold made the "y" spelling change, also because it made the word seem magical.

Shortly after Waldman and her husband and frequent songwriting partner, Brad Parker, returned to Los Angeles in 1991 from a lengthy stint in Nashville, Gold invited the others over to view some old footage of Bryndle playing a local high school.

"Everybody was laughing, and I heard Andrew ask Chuck Plotkin, who was also there and was our first pro-

ducer—another career launched by Bryndle!—"What went wrong?" And Chuck said, "Nothing! It was brilliant, but it wasn't the right time for it. You guys just needed to go out and grow up." Then he said, "I wonder what would happen if you put it together again?" I'd always dreamed of hearing this! Then someone else said, "I think we should talk about it."

The second incarnation of Bryndle began in earnest early in 1992, culminating with the group authorship of 11 of the album's 14 tracks (the other three were written previously by group members).

Waldman says that lead vocals were "evenly spread" throughout the album to satisfy Bonoff's fans, Gold's, and her own, and also to "expose our great new star Kenny Edwards." Unlike his bandmates, "Bryndle" represents Edwards' debut as a lead singer and recording artist.

Co-producing the album with Bryndle was Josh Leo, whom the group (Continued on page 93)



**Yanni Scores A Triple.** Private Music/BMG executives present Yanni with a customized plaque honoring the certification of triple-platinum sales of his album "Live At The Acropolis." The presentation took place at Radio City Music Hall in New York at the close of Yanni's summer tour. Shown, from left, are Peter Jones, president, BMG Distribution; Danny O'Donovan, Yanni's manager; Yanni; Ron Goldstein, president/CEO, Private Music; Strauss Zelnick, CEO, BMG Entertainment North America; and Giulio Proietto, senior VP of finance, Private Music.

## 'Tapestry' Certified For 10 Million 'Bodyguard,' Journey, TLC Also Cited

■ BY CHRIS MORRIS

LOS ANGELES—Carole King's landmark 1971 album "Tapestry" joined an elite society in July, when it was certified for sales of 10 million units by the Recording Industry Assn. of America.

King's quintessential singer/songwriter collection, originally released by Ode and later moved to Epic, became one of only 26 albums to be certified for sales in excess of 10 million by the RIAA. Just four other albums stand at 10-times-platinum: AC/DC's "Back In Black," Hammer's "Please Hammer Don't Hurt 'Em," Lionel Richie's "Can't Slow Down," and Pink Floyd's "The Wall."

Another member of the 10-million-plus club, the soundtrack for "The

Bodyguard," reached certified sales of 15 million last month. The Arista album remains the best-selling album of the '90s.

Journey's 1988 "Greatest Hits" (Columbia) arrived at the 8 million mark, putting the arena-rock unit's compilation into fifth place among greatest-hits titles. It trails the Eagles' "Their Greatest Hits 1971-1975" (22 million), Elton John's "Greatest Hits" (11 million), Aerosmith's "Greatest Hits" (8 million), and Billy Joel's "Greatest Hits, Volumes 1 & 2" (8 million).



KING

TLC's "CrazySexyCool" (LaFace/

Arista) hit quintuple-platinum, pulling into a tie with Wilson Phillips' 1990 bow as the best-selling album by an all-female group. In July, the R&B trio also racked up its fourth platinum single and sixth gold single with "Waterfall."

A mixed bag of artists collected multiplatinum album awards for the first time: soul icon Barry White, San Francisco evergreen Jefferson Starship, and hard-edged modern rock unit Nine Inch Nails. Gathering their first platinum albums were rappers 69 Boyz, Eric B. & Rakim, Method Man, and DJ Quik; English modern rock group Bush; and contemporary Christian act DC Talk. Modern rock group Sponge, singer/songwriter Toni Childs, and punk-funk trio Primus

(Continued on page 93)

## Songwriter Files Copyright Suit Against Garth Brooks

This story was prepared by Deborah Evans Price in Nashville and Melinda Newman in New York.

Garth Brooks is being sued for copyright infringement by Los Angeles-based songwriter Guy Thomas. Seeking more than \$5 million in damages, Thomas alleges that the Brooks hit "Standing Outside The Fire," co-written with Jenny Yates, infringes on "Conviction Of The Heart," a tune Thomas co-wrote with Kenny Loggins.

The suit, filed in U.S. District Court in L.A. July 14, alleges that Brooks and Yates heard the Loggins tune and "wanted to compose and record a song just like the original composition . . . and did in fact compose and record a song which is substantially similar to the original composition."

In addition to Brooks and Yates, the suit also names Major Bob Music, Criterion Music, No Fences Music, Escudilla Music, the Harry Fox Agency, and ASCAP as defendants and seeks not only financial compensation, but an injunction prohibiting further use or performance of the song. Thomas is also requesting a jury trial.

Thomas is a songwriter/guitar player who has worked as Loggins' guitarist on and off since 1988. Thomas' company, Southshore Music, owns 60% of "Conviction Of The Heart," with the remaining 40% interest in the copyright belonging to Gnosso Music, Loggins' publishing company.

The song, featured on Loggins' album "Leap Of Faith," peaked at No. 9 on Billboard's Hot Adult Contemporary chart on Dec. 21, 1991. Brooks' song, "Standing Outside The Fire," reached No. 3 on Billboard's Hot Country Singles & Tracks chart March 26, 1994.

According to Loggins' manager, Denzil Feigelson, Loggins does not plan to file a suit against Brooks and Yates. "I wouldn't say it was a matter of concern" for Loggins, Feigelson says.

However, according to an attorney familiar with copyright law, as co-writer Loggins does not have to file suit to reap the awards should Thomas win. "In the absence of a specific written agreement to the contrary, joint ownership of copyright allows either of the owners to go forward and act on the other's behalf. If one owner is making a claim against a third party, then the copyright's co-owner would also benefit from any action."

"Standing Outside The Fire" first appeared on Brooks' 1993 album "In Pieces," which has been certified for U.S. sales of more than 5 million. It is also included on Brooks' latest greatest-hits package, which has sold more than 6 million units in the U.S. since its December release.

Brooks' management company declined to comment on the suit. Co-writer Yates could not be reached by press time.

## Cleveland Int'l Reborn As Full-Fledged Label

■ BY JIM BESSMAN

Cleveland International, the production company responsible in the '70s and '80s for artists such as Meat Loaf, Ian Hunter, and Slim Whitman, has been reactivated in Cleveland by its original co-founder, industry veteran Steve Popovich.

This time, though, it's as a full-fledged record label. On Aug. 15, Cleveland International will release a self-titled album by Ian Hunter's Dirty Laundry, as well as albums from Dutch acts the Watchman ("Peaceful Artillery"), the Pilgrims ("Hurrah"), and the Rest ("Domestic Affairs").

On Aug. 30, the label will release English popster David Essex's "Living In England" and Chicago Polish polka king Eddie Blazonczyk's "Polka Time: 20 Of The Best."

"For the first time, we're a full-service label with all different types of music," says Popovich, who's finalizing a pact with a Midwest distributor and says he has two major chains already interested in buying direct.

"There's never been a better time

for indie labels," says Popovich. "Through the years, I've built up contacts throughout the world who have artists who sell [well] in their countries, but whose parent companies . . . here don't want to release. So we're looking to put out some of that product, as well as to find the best of the new and the best of the established artists over here."

Cleveland International's second slate of releases, scheduled for Sept. 15, bears out Popovich's eclecticism, with albums from major Danish acts Hanne Boel and Michael Learns To Rock, as well as the cast album to "Woody Guthrie's American Song," a theatrical tribute to Guthrie featuring the Pope Theatre Company.

Popovich is also working on an all-star tribute to Cleveland's Slovenian polka king Frankie Yankovic, whom he brought to PolyGram's country di-

vision during his leadership there in the mid-'80s. The label head is also licensing material for the "Agora Live" series, which comprises '70s and early '80s radio performances by major rockers at Cleveland's famed Agora Ballroom, where Cleveland International and its Popovich Music Group parent is located.

Additionally, Popovich is licensing back from Sony original Cleveland International cuts by such acts as Meat Loaf, Jim Steinman, Ellen Foley, Ronnie Spector and the E Street Band, and Ian Hunter for a "Cleveland Rocks" retrospective compilation.

### 'A GREAT MUSIC TOWN'

In its first incarnation as a production company, Cleveland International was founded by Sam Lederman, Stan Snyder, and Popovich, who hails from the Pittsburgh area but moved with his family to Cleveland in the '60s.

Operating as an indie label within Epic Records, the company released most of its productions through Epic. Popovich had formerly run Epic's A&R department, which signed such

acts as Michael Jackson, Boston, and Southside Johnny & the Asbury Jukes. He previously headed Columbia's promotion department.

Two years ago, after his stint at PolyGram Nashville, Popovich returned to Cleveland and scouted talent for several labels, including Capitol, for whom he secured local rock act Dink. But with so much happening in Cleveland, he felt that the time was right for relaunching Cleveland International.

"Cleveland's always been a great music town," notes Popovich, who was named by The Cleveland Plain Dealer as one of the 25 most influential Cleveland natives in the city's entertainment industry (others included Bob Hope, Henry Mancini, and Chrissie Hynde).

"There are hundreds of live rock bands: Nine Inch Nails has adopted Cleveland, and their label Nothing Records is here, and we also have

(Continued on page 15)



POPOVICH



## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Michael Mauldin is appointed executive VP of the black music division of Columbia Records and senior VP of Columbia Records Group in New York. He was president of Entertainment Resources International in Atlanta.

Mark Gorlick is promoted to senior VP of promotion for MCA Records in Los Angeles. He was VP of promotion.

Capitol/Nashville names John Rose VP of sales and Ron Stricker director of regional sales. They were, respectively, manager of market development and inventory control for MCA Records/Nashville and director of marketing for Trifecta Entertainment.

Tom "Grover" Biery is promoted to VP of alternative promotion for Warner Bros. Records in Los Angeles. He was promotion/marketing manager in Chicago.

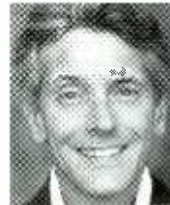
Darryl Williams is promoted to VP



MAULDIN



GORLICK



ROSE



BIERY



WILLIAMS



WALKER



SCHERER



GODFREY-CASS

of A&R for Elektra Entertainment Group in New York. He was director of A&R.

Bruce Walker is promoted to VP of Motown Records and GM of MoJazz Records in Los Angeles. He was senior director of MoJazz Records.

Jim Scherer is appointed VP of A&R for Arista/Nashville and Career Records. He was VP of creative services for Sony Music Publishing/Nashville.

Gary Farrow is named director of communications for Sony Music U.K. in London. He was an independent

television and radio promoter.

Sony Classical in New York promotes Steven Epstein to senior executive producer and Grace Row to executive producer. They were, respectively, executive producer and associate producer.

John Coppola is promoted to senior director of top 40 promotion at the Work Group in Los Angeles. He was director of top 40/crossover promotion for Chaos Recordings.

Ann Brubaker is promoted to senior director of international marketing for Atlantic Records in New York.

She was director of international marketing.

Yon Elvira is appointed director of publicity at Virgin Records in New York. He was senior account executive at Dan Klores Associates.

Chris McQuown is named director of business technologies for MCA Music Entertainment Group in Los Angeles. She was associate director of music information services for MCA Inc.

**PUBLISHING.** Robin Godfrey-Cass is appointed executive VP of West Coast

operations for EMI Music Publishing in Los Angeles. He was managing director of Warner/Chappell in London.

Susanna Ng is appointed regional managing director for EMI Music Publishing Southeast Asia in Hong Kong. She was director of Golden Pony, an international music publishing firm.

**RELATED FIELDS.** Rebecca Batties is promoted to VP of international production at MTV Networks in Los Angeles. She was launch director of VH-1 Germany.



# Kravitz Delivers Raw 'Circus' Sound

## Virgin Artist Moves Past His Retro Image

BY CARRIE BORZILLO

LOS ANGELES—Lenny Kravitz has softened his extravagant retro look and stripped down his sound on "Circus," his first album in two years, due Sept. 12 on Virgin.

The self-produced "Circus" is the singer's first album without the use of horns, and it contains fewer overdubs and synthesizers than his previous efforts, 1989's "Let Love Rule," 1991's platinum "Mama Said," and 1993's double-platinum "Are You Gonna Go My Way."

"Lenny was a main component of the return to the retro thing," says Phil Fox, director of product management at Virgin. "But he has modified things. There's more depth to this record than to [his] previous records. I think it should expand his audience."

While Kravitz doesn't say that he's thrown away the bell-bottoms all together, he does say that he's "moved on" a bit from the retro phenomenon he played a large part in fueling.

"I'm not the same," he says. "In the beginning, with 'Let Love Rule' in '89, people were laughing at me. Three or four years later, everyone [was] looking like me. It turned into this thing I never wanted in the first



LENNY KRAVITZ

place. I didn't want people to pay attention to the clothes; it's the music, and to me there's no such thing as retro music. It's classic."

Kravitz says he has wanted to record without horns "for the last two albums."

"I wanted to strip it down to guitar, bass, and drums," he says. "This album is more drum oriented than anything I've done... All of my albums have been raw, but this has even more of a live studio sound."

Fox says he doesn't fear that some of Kravitz's fans may have outgrown the singer after the retro craze fizzled.

"Lenny is enough of an artist that people will be drawn to [the album] and want to see where he is at today," says Fox. "Our first goal is to

go out and recapture his former fan base. With those who were doubters during the last project, I think they will finally see a very strong side to Lenny with this album. Our goal is to win over all the doubting Thomases. Also, there's another generation of people who have gotten into guitar-based rock again in the last two years. In some ways, we can introduce Lenny to [these] people, too."

John Gorman, PD at modern rock WMMs Cleveland, says he believes Kravitz's place in rock is firm.

(Continued on page 23)



Folk Heavyweights. Singer/songwriter Frank Christian is flanked by stars of the folk music scene at the release party for his "From My Hands" album on Palmetto Records. Pictured, from left, are songwriter Julie Gold, Cliff Eberhardt, Christian, Nanci Griffith, and Patty Larkin.

# Electrafixion Bows On Sire; Reunion Tag Bugs Bunny

BY CRAIG ROSEN

It took an ill-fated collaboration between Ian McCulloch and former Smiths and current Electronic guitarist Johnny Marr to reunite McCulloch with Will Sergeant, his onetime Echo & the Bunnymen cohort.

"Burned," the debut by Electrafixion, due on Sept. 19 on Sire/EEG in the U.S. and Sept. 18 on WEA U.K. in England, is the result of that reunion.

While the album rocks harder than most of the Bunnymen's recordings, fans of that band are likely to be hopped up over the fact that the singer and guitarist have joined forces for the first time since 1987's "Echo And The Bunnymen."

Electrafixion began to take root when McCulloch, tired of life as a solo artist, opted to collaborate with Marr.

"We did pretty much an album's worth of stuff, and then the tapes got stolen—all the multitracks, masters, and everything," he says.

However, all was not lost. "Writing



ELECTRIFIXION

with Johnny was good," McCulloch says. "Every song was good, and we were writing very quickly. He gave me a lot of confidence back."

Two songs from the sessions—"Lowdown" and "Too Far Gone"—turned up on "Burned" as Marr/McCulloch/Sergeant compositions. More importantly, the collaboration led to McCulloch's regrouping with Sergeant.

"It showed me again that writing with someone is more enjoyable," says McCulloch. "Writing on your own can be fulfilling, but it's just better having someone else to bounce things off. I've always liked being the front man of a band, because it's more fun. It's a team sport. You can pass the ball and watch someone else do his tricks. Being solo is like being a marathon runner: it gets a bit lonely."

The band was signed to WEA U.K. and Sire/EEG by Warner Music U.K. chairman Rob Dickens and Elektra Entertainment Group president Seymour Stein, respectively, the same pair of executives that inked Echo & the Bunnymen approximately 15 years ago.

"I've been on Warner since I was 19," McCulloch says. "They've been good to me, but I've been better to them."

Fans got their first taste of Electrafixion in November 1994, when the band's debut EP, "Zephyr," was released in the U.K. In the U.S., Sire/Elektra serviced the EP selectively to modern rock and college radio.

"Never" will be the first track from "Burned" shipped to modern rock radio on Aug. 8, while a four-track sampler

(Continued on page 31)

# A&M Aims Jackson 'Best Of' For 4th Qtr.; Imago's Mann, Cole Land At New Labels

STOCKING STUFFERS: It may still be sweltering out, but the Christmas sweepstakes are already heating up. A&M will release on Oct. 10 a Janet Jackson greatest-hits package, "Decade 1986/1996." The project will include 14 digitally remastered hits (can the general public really tell a difference here?), plus two new tracks, "Runaway" and "Twenty Foreplay," co-written and co-produced by Jimmy Jam, Terry Lewis, and Jackson (who also gets executive-producer credit). The greatest hits are culled from Jackson's A&M albums, 1986's "Control" and 1989's "Rhythm Nation 1814," as well as the song "That's The Way Love Goes" from her 1993 Virgin album, "janet."

"Runaway" will be serviced to radio Aug. 16, with a video, directed by Marcus Nispel, coming shortly thereafter. A companion home video will also be released Oct. 10.

IMAGO-NEERING: After coming *thisclose* to signing with Reprise, Aimee Mann is now *thisclose* to signing with Geffen. So sure was the Reprise deal that a new Mann song had even appeared on a sampler CD that WEA sends with its solicitation books to retailers. The album is the same one that Imago had planned to put out before that label and BMG terminated their deal (Billboard, Jan. 7). The Imago logo may appear on the album, too. Look for a January release... Fellow Imago artist Paula Cole is set to re-emerge on Warner Bros. The label is reissuing her Imago debut, "Harbinger," Sept. 12. Imago president Terry Ellis declined comment.

NEW SIGNINGS: Epic has signed Tears For Fears. The label plans to issue on Oct. 10 "Raoul And The Kings Of Spain," which former TFF home Mercury had been circulating advances of since January but had not actually released... Mercury has signed hot Vancouver bands Age Of Electric and Limblifter.

THIS AND THAT: Madonna has approached Emilio Estefan about producing the soundtrack to "Evita." Although the Alan Parker-directed movie, which also stars Antonio Banderas, doesn't start shooting until January, the pair is expected to begin work on the soundtrack before the end of the year. The soundtrack is not slated to have any songs that were not in the Broadway musical... Marc Nathan has been hired as an A&R exec at Doug Morris' new MCA-distributed label, Rising Tide... Columbia Records act Cry Of Love is looking for a new lead singer, who, according to the band's A&R exec, Josh Sarubin, should sound like "a cross between Stevie Wonder and Steve Marriott." Vocal marvels should send tapes to Sarubin c/o Columbia's New York office... Pearl Jam has rescheduled four of the seven concerts it canceled last month for September. ETM is reissuing tickets to original ticketholders. Dates are not yet firm, but the band also plans to re-add

shows in San Diego and Salt Lake City... Just in case you've got some vacation days left, the American Assn. for Nude Recreation has announced the lineup for Music-Fest'95, an Aug. 11-13 extravaganza in Union City, Mich., where nudists will frolic to the strains of Foreigner, Kansas, Starship, Blue Oyster Cult, and Eric Burdon. No word on whether the bands will play in the buff.

POWER TO THE PEOPLE: Rare is the performer who can give you goosebumps in 95-degree weather. Patti Smith is such a performer. Smith appeared as an unannounced guest on the second stage at Lollapalooza in New York July 28, and what transpired between artist and audience during the 45-minute set won't soon be forgotten by any of the participants. Smith, who is working on her first album for Arista in more than seven years, gingerly approached the stage, tenderly kissing and stroking a toddler's cheek before climbing the small ramp. Once on stage, how-

ever, her ferocious spirit broke free as she spit out the words to her poem "Piss Factory," telling of dreams of desire and longing before taking off her glasses and launching into a searing "So You Want To Be A Rock'n'Roll Star" and an ethereal, transcendent "Ghost Dance," as well as a new song—dedicated to Kurt Cobain—called "About A Boy."

With her arms fluttering in the air and her constant tugging at jeans several sizes too large, Smith cut an endearing figure whose eagerness to be back on stage after a long absence (she has played only sporadically since the late '70s) was infectious.

At one point, she thanked the audience for its energy, saying she needed it during the arduous recording process. She was so sincere that it was possible to imagine her carrying a Mason jar, tagged "Energy—Lollapalooza audience 7/28," with breathing holes poked in the lid, into the studio. In turn, she gave us strength and hope. In what seemed like a public communion with her late husband, Fred "Sonic" Smith, she finished with a bone-rattling version of his "People Have The Power," screaming, "Fred 'Sonic' Smith. Don't forget him. Fred 'Sonic' Smith. Don't forget him," and leaving the stage. A fellow journalist came up to me and asked, "When's the last time you cried at a rock'n'roll concert?" I thought I'd been busted, but then I saw the tears in his eyes, too.

Smith's new album, produced by longtime guitarist and cohort Lenny Kaye, is slated for an early 1996 release. In addition to Kaye, other musicians include keyboardist Luis Resto, bassist Tony Shanahan, drummer J.D. Dougherty, and Smith's sister, Kimberly Smith, on backing vocals. Among the new songs on the project will be "Farewell Reel," dedicated to her husband.

Assistance in preparing this column was provided by Craig Rosen.



by Melinda Newman

## Lloyd Cole's Ryko 'Debut' Aimed At Triple-A Demo

■ BY STEVEN MIRKIN

NEW YORK—Almost two years after the disappointing "Bad Vibes," Rykodisc's attitude toward Lloyd Cole's fourth solo album, "Love Stories," due in stores Sept. 19, is positively sunny.

Jeff Rougvie, the Salem, Mass.-based indie's director of A&R, describes the album as "very strong... an amazing record." Ryko also sees "Love Stories" as its first real Cole album "under the terms of our signing," according to director of marketing John Hammond. Ryko picked up "Bad Vibes" for U.S. distribution after the album had already been released in the U.K. and had been available in the U.S. on import.

Ryko was both surprised and en-



LLOYD COLE

couraged by the fact that Cole's fan base in the industry does not seem to have been eroded by the two-year wait for "Love Stories" and by his four-year absence from the stage. An eight-city promotional tour for "Bad Vibes" was warmly received. "We weren't sure what had become of Lloyd's audience and support, especially in the trade," Hammond says. "That's the most important asset we have to build on... He's got a lot of fans out there."

The process of making "Love Stories" would not seem to have engendered such optimism. Recorded over a year ago under what Cole calls "an awful lot of pressure," in the wake of a career that had "sort of nose-dived," Cole originally brought a band into the studio to make an electric "Highway 61"-style record. Unhappy with the results, he began recording demos to "work out a plan for the album." Those demos became the core of the album after Cole and producer Adam Peters found that they sounded better than the more formally recorded versions. The lineup comprised a drum machine, Neil Clark and Robert Quine on guitar, and Fred Maher on percussion, and Cole describes the album as "simple, acoustic rock'n'roll songs."

Cole's previous albums, both solo and with his former band, the Com-motions, have sold between 100,000

(Continued on page 16)

## 22 Brides Say 'I Do' To New Band Members Zero Hour Act Now 'Full-Fledged Band' With 'Beaker'

■ BY JIM BESSMAN

NEW YORK—When 22 Brides launched Zero Hour Records in June 1994 with its critically lauded self-titled debut album, the act consisted only of two sisters, Carrie and Libby Johnson. With the Sept. 19 release of "Beaker," however, 22 Brides has evolved into a four-piece band.

Joining guitarist/vocalist Carrie and bassist/keyboardist/vocalist Libby are guitarist/bassist John Skehen and drummer Ned Stroh. "They've been called '22 Grooms,'" says Zero Hour's president, Ray McKenzie, who notes that the expansion of the psychedelic-folkish acoustic duo into a full-fledged band is a major promotional concern.

"The big challenge is not to think of 22 Brides as an acoustic duo, but as a four-piece rocking band," says McKenzie. "The album cover has a picture of the whole band, and that was a conscious decision. [Carrie and Libby] are also trying to get the full band involved in interviews. They feel they were being shortchanged as singer/songwriter folk singers and sisters. They don't want to be thought of as the Indigo Girls, because they're not."

Skehen and Stroh joined the Johnson sisters a year ago, during 22 Brides' long-running debut album tour; therefore, unlike "22 Brides," which used studio musicians, "Beaker" is a band album. "It's a harder sound now," says McKenzie, "so maybe we'll get more people's ears this time around, because maybe people thought the first album was too mainstream."

Noting that "Beaker" was co-produced by the Johnsons and Adam Lasus, who did the new Helium album "and other alternative indie rock-type things," McKenzie looks to take the first single, "Lullabye," to 22 Brides' proven college/alternative base on the album release date. The first week of October, the song goes to commercial formats, including triple-A, which supported the Brides' debut. Indie promoters have been hired to work both formats, says McKenzie, who is seeking showcase gigs at several upcoming industry conventions.

"We might even try top 40 later on," he says, "because [album tracks] 'Crash' and 'Already Thrown' have a



22 BRIDES

commercial pop sound à la Lisa Loeb."

There will also be a video for "Lullabye," one that McKenzie promises will be a significant improvement over previous 22 Brides clips. "Those weren't as exciting as their live shows," he says, "and they didn't show how charismatic they are in person."

Touring will again be a major element in promoting 22 Brides. A mini-tour with surf-guitar king Dick Dale is slated for October, and McKenzie expects the band to tour "everywhere" afterward, hopefully paired with big acts. "They really paid their dues the last year and a half, and they deserve that kind of billing," he says.

The heavy touring behind "22 Brides" paid off on the making of "Beaker," according to Libby Johnson.

"We got to work some songs out on the road that we put on the record and pretty much captured the live sound we were going for," she says. The time together on the road, adds Carrie Johnson, also strengthened the duo's songwriting.

"We've grown closer in that regard," she says. "There's more continuity in the writing that comes from 24 hours a day the last year and a half traveling and doing everything else together—every little thing we filtered through each other."

Lyrical, Libby notes, the songs are "more personal" than even the often painfully intense stories that marked the Brides' debut. However, Carrie, acknowledging that she and her sister "aren't the jolliest of lyricists," points to such nonautobiographical songs as "Henry"—a song about a kid who sees his mother get raped—that stand out from the album's love songs, such as "Already Thrown."

Additionally, the personal nature of "Beaker" comes out of the developing relationships with the new band members, says Libby. The album's production values, meanwhile, owe much to Lasus' preference for older instruments and recording equipment.

(Continued on page 16)

## Thirsty Ear Set Is Anything But 'Achilles Heel' For Paul K

■ BY DAVID SPRAGUE

NEW YORK—Paul K has survived periods of drug addiction, homelessness, and imprisonment—trying enough to lend a bluesman's authority to the uneasy blend of post-punk and outlaw country that permeates "Achilles Heel," coming Sept. 19 on Thirsty Ear.

Although the album is the Kentucky-based singer/songwriter's sixth full-length release (not including the more than a dozen cassette releases he packaged himself during the '80s), "Achilles Heel" will be the first to receive wide distribution through Thirsty Ear's deal with Koch International.

"This was the first time we actually recorded an album all at once," says Paul K (who records under a truncation of his given surname, Kopasz). "In the past, we'd just go in when we could. We lived kind of like the Joad family in 'The Grapes Of Wrath.'"

That change in direction was self-

imposed: "Achilles Heel" was recorded before Paul K and his backing band, the Weathermen, signed with Thirsty Ear, using money accrued from publishing (the Afghan Whigs, among others, have covered his songs) and European releases.

"Like the great jazz artists of the '50s and '60s, Paul has lived in a sort of circumstantial exile," says Thirsty Ear president Peter Gordon. "All the pieces are there for him—a dedicated core of fans, a good deal of press support—and we just have to connect those dots with a uniform approach to marketing."

Gordon says that radio will be pivotal in cementing those connections. While no emphasis track has been chosen, he says the label will be resolute in its approach, keying on noncommercial outlets before moving on to triple-A.

"I think NPR is a natural for Paul, since he's such a statement-oriented artist," says Gordon. "He touches on a lot of sensitive subjects in his songs."

Indeed, "Achilles Heel" revisits such frequent Weathermen topics as America's economic inequities ("Add Up The Bills") and conspiracy theories ("Internet Worm"). The 12-song set also boasts a cover of "Tecumseh Valley," written by Townes Van Zandt, an artist with whom Paul K seems to have much in common.

"There's something there, even though when I first met Townes, I thought, 'Christ, don't let me end up like him,'" says Paul K, laughing. "But after awhile, I recognized that he's one of the few people I can think of with every shred of his artistic integrity. That's worth a lot."

While he's been writing and perform-  
(Continued on page 16)



PAUL K



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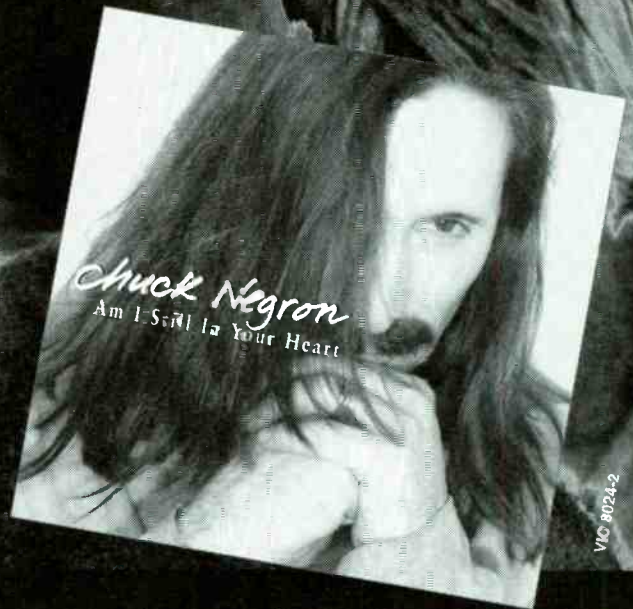
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## TOMMY LIPUMA

**AD CLOSE: 8/22**

**ISSUE DATE: 9/16**

Billboard's September 16th issue honors Tommy Lipuma's contributions over the last 35 years to the music industry. Our spotlight celebrates his career path - from promotion man to A&R rep/producer to label founder/executive. This issue also features coverage on Lipuma's hits and GRP's reactivation of Blue Thumb, his '60s/'70s imprint.

**Contact:**  
Pat Jennings  
212-536-5136



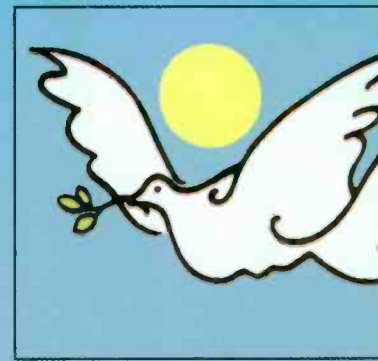
## NETHERLANDS

**AD CLOSE: 8/29**

**ISSUE DATE: 9/23**

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

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



## DOVE AUDIO

**AD CLOSE: 8/29**

**ISSUE DATE: 9/23**

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

**Contact:**  
Lezle Stein  
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# WORLDWIDE SPECIALS & DIRECTORIES 1995



## AUSTRALIA

**AD CLOSE: 9/5**

**ISSUE DATE: 9/30**

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

**Contact**

Amanda Guest  
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## COUNTRY MUSIC

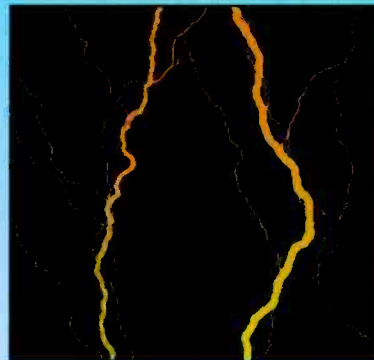
**AD CLOSE: 9/12**

**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  
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## DIRECTORIES

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**AD CLOSE: 8/4**

**PUB. DATE: 10/11**

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LIDIA BONGUARDO

## 2 Billboard Directories Honored Awards Given For Design, Layout

Two Billboard directories have been honored for outstanding design and layout by a major graphic arts trade group.

The Printing Industry Assn. of the South presented Awards of Merit to the 1994 Record Retailing Directory and Nashville 615/Country Music Sourcebook 1994 during its recent annual meeting in Destin, Fla.

According to PIAS, the competition attracted "more than 1,000 entries in the areas of printing, pre-

press, and finishing." The organization comprises graphic arts companies from seven states.

The winning directories are among 19 published by the Billboard Music Group. Howard Lander, the group's president and publisher, cites Billboard directories publisher Ron Willman, production manager Len Durham, art director Jeff Nisbet, and database operations manager Daniel Bale as key members of the team that created the directories.

## Sony Weighs In On 'Enhanced' CD Price Structure

■ BY MARILYN A. GILLEN

LOS ANGELES—Sony Music has weighed in on CD Plus pricing, settling on a \$22.98 list price for initial multimedia album releases and \$16.98 for its fourth release, an Alice In Chains EP.

The price structure is lower than previously discussed; Sony initially cited a planned \$26.98-list-equivalent (Billboard, Jan. 7). But Sony's pricing is in the middle of the anticipated pricing scale for "enhanced" CD or CD Plus titles, which will range from standard album prices to nearly \$25.

Other major-label groups with CD Plus titles in production, including Warner Music and the EMI Records Group North America, have yet to commit to a firm price.

New and unique pricing variations can be expected before the full-scale launch of CD Plus titles this winter. At least one major label and an interactive-label newcomer plan to offer multimedia albums at standard audio CD prices with a "locked out" multimedia element accessible post-sale for an additional fee.

A new multimedia album category promises to add under-\$15 product to retail shelves this year. This niche was spearheaded by Elektra Records' recent "Moby Disc" enhanced EP, priced at \$12.98. San Diego-based nu.millennia is planning a similarly low-priced line of multimedia singles and EPs.

Sony Music's four CD Plus titles, all enhanced versions of existing albums, will street Oct. 4, according to Fred Ehrlich, Sony Music's senior VP/GM of new technology and business development. In addition to Alice In Chains, the CD Plus titles are a two-CD greatest-hits set by Bob Dylan and albums by Mariah Carey and Toad The Wet Sprocket. New CD Plus titles in the works, Ehrlich says, include an enhanced version of Michael Jackson's "HIStory" and a separate CD Plus version of a new album from Michael Bolton that is due this fall.

The second slate of titles is expected to include online links.

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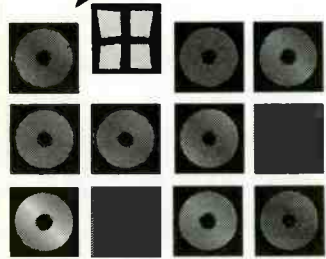
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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BLACK CROWES	St. Jakob Stadium Basel, Switzerland	July 29-30	\$5,561,673 (6,432,075 francs) \$56.20	98,955 two sellouts	BCL Group
ROLLING STONES BLACK CROWES BOB DYLAN	Grammont Montpelier, France	July 27	\$3,782,797 (16,427,900 francs) \$89.91/\$41.95	70,360 sellout	BCL Group
VAN HALEN OUR LADY PEACE	Riverport Amphitheatre Maryland Heights, Mo.	July 22-23	\$971,866 \$35/\$30/\$24.50	39,898 two sellouts	Contemporary Prods.
LOLLAPALOOZA '95: SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSTONES	Pine Knob Music Theatre Clarkston, Mich.	July 19-20	\$890,295 \$30.50	29,190 30,696, two shows	Belkin Prods. Cellar Door Ritual Inc.
LOLLAPALOOZA '95: SONIC YOUTH, HOLE, CYPRESS HILL, PAVEMENT, BECK, JESUS LIZARD, MIGHTY MIGHTY BOSSTONES	Moison Park Barrie, Ontario	July 23	\$837,533 (\$1,137,538 Canadian) \$35/\$29.50	35,618 sellout	MCA Concerts Canada
VAN HALEN SKID ROW OUR LADY PEACE	Alpine Valley Music Theatre East Troy, Wis.	July 29	\$722,315 \$40/\$25	24,572 30,000	Tinley Park Jam Corp.
THIRD ANNUAL WKLB COUNTRY CLUB FESTIVAL: CLINT BLACK, CLAY WALKER, MARK CHESNUTT, FAITH HILL, JOHN BERRY, SAWYER BROWN, STEVE WARINER & OTHERS	Foxboro Stadium Foxboro, Mass.	July 29	\$632,906 \$45/\$35/\$9.50	23,057 25,000	New England Country Music Festivals WKLB Radio
VAN HALEN SKID ROW OUR LADY PEACE	World Music Theatre Tinley Park, Ill.	July 28	\$609,880 \$40/\$35/\$20/\$15	20,543 28,000	Tinley Park Jam Corp.
REBA MCENTIRE TOBY KEITH RHETT AKINS	Riverport Amphitheatre Maryland Heights, Mo.	July 29	\$469,772 \$29.50/\$21.50	19,295 19,949	Contemporary Prods.
VAN HALEN OUR LADY PEACE	Sandstone Amphitheatre Bonner Springs, Kan.	July 21	\$461,651 \$35/\$30/\$24.50	18,000 sellout	Contemporary Prods. New West Presentations

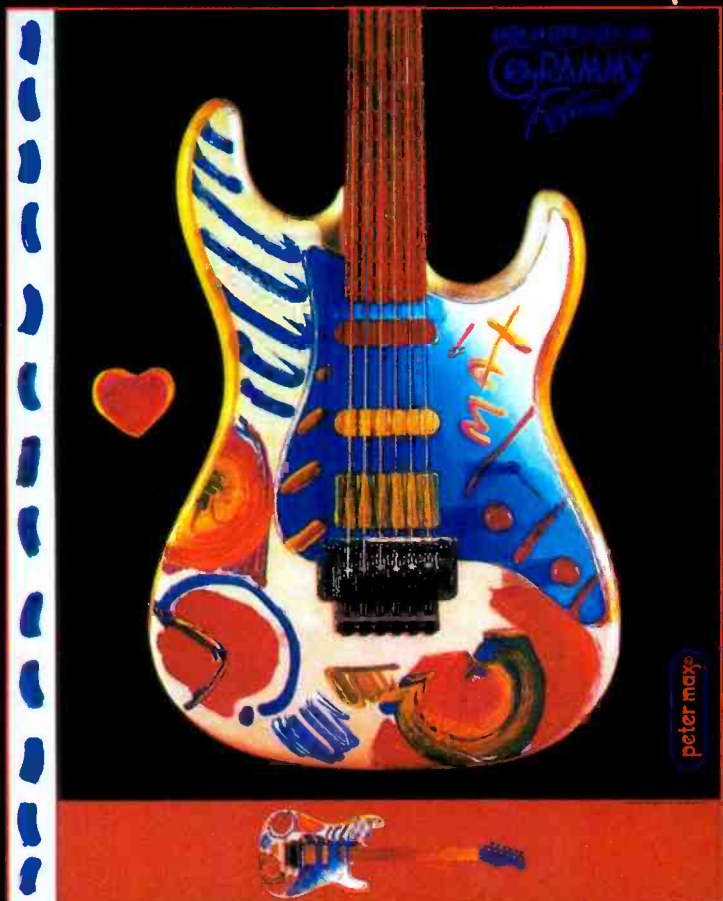
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## Billboard 1994 Record Retailing Directory

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**CLEVELAND INT'L***(Continued from page 8)*

Telarc, one of the largest indie-owned classical labels, and Ron Shaefer's World Renowned Sounds, the nationally known polka distributor. There are the O'Jays, not to mention Gerald Levert and the new rap group Bone Thugs-N-Harmony."

The reborn Cleveland International is a partnership of Popovich and Cleveland businessman William Sopko. Label staffers include Popovich's daughter, Pam, and Debbie Banks, formerly director of artist development at CBS Records/Nashville and the former manager of the Agora. Nashville-based indie publicist Patsi Cox is also on board.

On Aug. 30, Popovich will release to radio, press, and TV outlets a promotional sampler cassette containing two cuts from each album.

Popovich sees a niche for each of his upcoming releases. "We'll key into those markets where Ian's had [solo] success and [success] with Mott The Hoople," says Popovich. "A lot of people know who he is, and now he's perfect for the triple-A format, as are the Watchman, kind of a 'roots' fusion' thing produced by Cowboy Jack Clements, who thinks that lead singer Ad Van Meurs is Holland's answer to John Prine."

He stresses that the Hunter title is not a solo album but a group effort; it features ex-Sex Pistol Glen Matlock on bass.

The Rest's set, says Popovich, is "a wonderful pop record." The Essex title is a best-of that includes a Shep Pettibone-produced version of his hit "Rock On" and his British hit "What A Circus" from the London production of "Evita," in which he played Che Guevara. That show's collaborator, Tim Rice, wrote the album's liner notes.

The Pilgrims, Popovich notes, are an exciting and important Dutch rock band with college/alternative potential in the U.S. Blazonczyk and his band, the Versatones, meanwhile, are veritable polka legends.

"[Blazonczyk] is a one-man operation who has produced and distributed his own 47-album catalog and self-books 200 dates a year," says Popovich. "Having worked with Yankovic, I know what polka can sell once you get it in the Wal-Marts or Kmart or Best Buys. On top of that, he's a wonderful guy whose music has the same crossover potential as Cajun and Tejano."

Popovich sees Cleveland International as offering something distinctly different for all formats. "I've always been into everything," he says, "and I plan on continuing the tradition of working with people that the major labels aren't interested in but still deserve a hearing."



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## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**ATLANTA:** Not only does Kathleen Turner Overdrive have one of the best band names going, the Atlanta quartet even has the blessing of its namesake. "Somehow she caught wind of the name, and we talked to her husband and told him what we were doing, and they were cool with it," said guitarist/vocalist Ray Dafrico. "They thought it was funny." KTO came together about one and a half years ago, after Dafrico (formerly of the Nightporters and Snatches Of Pink), drummer Dave Johnson, guitarist/bassist Mac Carter, and Drivin' N' Cryin' bassist Tim Nielsen went to a Buzzcocks show together and were inspired to jam. (Nielsen has since been replaced by Ted Stickle.) "We started off kind of as a joke," Dafrico said. "And it got serious real quick." The group soon found itself opening for Joan Jett, the Smithereens, and Offspring. Meanwhile, its self-released, self-titled CD has been getting airplay on Atlanta stations WNNX 99.7-FM (99X) and WKLS 96.1-FM (96 Rock). A thoroughly rocking effort that could drop-kick British bands These Animal Men and Manic Street Preachers back across the Atlantic, the CD mixes a little Rolling Stones swagger with the pop chops and glam harmonies of the New York Dolls, along with a dash of punk attitude straight outta 1977. One major is already interested, and KTO is in the midst of lining up New York shows for late August. Contact David Preschel at 404-870-2814.



KATHLEEN TURNER OVERDRIVE

**TAMPA, FLA.:** Short, sharp, and shocked is the approach Joe Popp takes with its infectious brand of immediately gratifying punk-pop power. The trio boasts musicians with deep roots in the Tampa Bay area's vibrant alternative scene: singer/guitarist and band namesake Joe Popp is the former leader of Dogs On Ice, while singer/bassist Martin Rice and drummer Jeff Wood worked together in Smashmouth. The group, formed in March, has opened for the Toadies and Wayne Kramer, winning a loyal regional following via well-received performances at Club Detroit, the Stone Lounge, the State Theatre, and a key Southeastern Music Conference slot at the Parthenon. Buoyant hooks and three-way vocal harmonies subvert guitar energy and angst-of-the-working-stiff lyrics on the debut CD, "Complex Machine," available at the 55 Spec's Music stores in Florida. "It's pop, but it still has that aggressive side to it. I like the contrast there," says Popp, who has contributed original music to two locally produced plays. A music video by the band was featured in "The Bones Of Danny Winston And Rib Ann Magee" at the Off Center Theater. Tracks "Radiance" and "Me & Van Gogh" from "Complex Machine" have been heard on hard rock station WXTB's "Tampa Bay Rocks" show. Contact Jose Tillan with Matt Entertainment at 305-668-0892.



JOE POPP

**MIAMI:** Muse has prospered, not under the glare of Florida sunlight, but under the mystic spell of the moon over Miami. Working in self-imposed isolation, the members of Muse—lead singer Paul Isaac, guitarist Gerson, bassist Ari, and drummer Brett Thorngren—have been keeping their work slightly under wraps since forming in 1992, while building a large and loyal local following by playing at alternative dance clubs and opening for national acts. Out since May, Muse's first self-titled CD release was recorded live in the studio and mixed by Thorngren's father, Eric Thorngren (Squeeze, Talking Heads, Eurythmics). The band premiered many of the new songs at a concert in mid-July at the 1,500-capacity Cameo Theater, Miami Beach's biggest club venue. About half of the 1,000 CDs released have already been sold. "They definitely have their own thing," says the elder Thorngren. "Creative songs and a real quality of lyrics. It's vulnerable but accessible; it tells a great story." Says Isaac, "We are very proud of this new CD. The sound has become more raw and personal, and we're glad we waited for the right opportunity to record. We are more concerned with how it feels overall than with the individual parts." The members of Muse don't hang out at the usual Miami venues, and they tend to shun the spotlight unless they have something good up their sleeves. "Working outside of any kind of scene makes you look inside," he says. "It makes you look at your reality and deal with it in the songs." Contact Jose Pudilo at Velocity Records, 305-531-1444.



MUSE

**ROCK CLIMBING:** June, featured in Continental Drift in the March 12, 1994, issue, has signed with Beggars Banquet.

## LLOYD COLE'S RYKO 'DEBUT' AIMED AT TRIPLE-A

(Continued from page 10)

and 120,000 copies in the U.S., with the exception of "Bad Vibes" and the Com-motions' 1979 album, "Mainstream," both of which were hampered by a lag between U.K. and domestic releases, losing substantial sales to imports. Rougvie feels that the Com-motions were never able to generate any momentum in the U.S., and he considers Cole's first two solo albums "experimental," which made it "hard for Americans to get a handle on him." Hammond says that in the past, Cole "may have gotten lost in the promo-driven, hit-driven marketing strategies at some bigger companies." With "Love Stories," he says, Cole "was very conscious of making a real Lloyd album."

Both Hammond and Rougvie see triple-A as the element that will make the difference between this and Cole's previous efforts. Rougvie thinks the format could push "Love Stories" to the gold-record level, adding, "It's the right record for them." Hammond expects that Cole will still find "quite a bit of support in the alternative world, but Lloyd is getting older and that informs his writing and his musical style," so the label will concentrate first on triple-A, with alternative a close second.

Characterizing Cole's audience as "a little upscale," Hammond will also be seeking opportunities with what he calls "trend-oriented fashion retailers." The label is talking with the Urban Outfitters chain about a cross-promotion and will be servicing "all levels of fashion

retailers" and cafes and restaurants with copies of the album for in-store play. Hammond says this form of promotion is "pretty underutilized, considering the impact it has." He also sees the possibility for Cole to be featured in fashion spreads in magazines along the lines of Details and GQ, "a clearly great audience, the style-conscious side of alternative." Along the same lines, Cole has been "seriously thinking about" getting British designer Paul Smith to sponsor his tour.

In more traditional retail outlets, Hammond says stores will be supported with co-op advertising, both out of the box and in conjunction with a nationwide tour in late fall, as well as posters and other visual displays. Although Cole doesn't believe the "method of getting retailers to realize that we appreciate what they do has been worked out yet," he will be meeting with retailers and radio programmers, and performing a few, specially selected in-store dates.

Cole is wary of overpromoting the album. "I have a feeling it's the kind of record that people need to say, 'Oh, have you heard the new Lloyd Cole record? It's good.' And that's why I think Ryko is a good label for it, because their strengths are radio and retail." Hammond returns the compliment: "Lloyd's always been concerned with the whole record he's putting out and not just the hit... He might not necessarily be a platinum artist, but he is a really valuable artist to a label like Rykodisc."

## THIRSTY EAR DEBUT FOR PAUL K

(Continued from page 10)

ing for more than a decade (he estimates he's written over 1,000 songs to date), Paul K didn't fully focus his energies on music until after a late-'80s arrest encouraged him to kick a long-standing heroin habit.

Paul K's subsequent recording career has spawned releases on small indies like Homestead and Fiasco, as well as European label MMG. All of his albums spotlight a highly literate lyrical style rife with nods to pulp fiction writ-

ers like Jim Thompson, as well as his deep-seated Christianity.

"I read a lot and I read real fast, so I guess I just have more stimuli," he says. "It helps keep me out of trouble."

Thirsty Ear will service retailers with samplers of Paul K's earlier material, accompanied by an extensive press kit. Gordon notes that the album's unusual artwork will provide striking point-of-purchase material, as well as promotional opportunities.

"It's a working crossword puzzle, with the clues inside, and it's as difficult as you'd expect, given Paul's educational background," says Gordon, referring to the singer's debate scholarship at the University of Kentucky. "We'll be doing promotions and giving prizes to people who can solve it."

Thirsty Ear will also focus on keeping the Weathermen on the road, undertaking a series of regional tours that spread out from cities (like Chicago, Minneapolis, and New York) where Paul K's profile is highest. "It is a several-tiered plan," says Gordon. "We'll spread out our ad dollars over the campaign, and we'll have the band do in-stores along the way wherever it's feasible."

While Paul K admits that his habit of maintaining a certain distance from business matters is slowly abating, he clearly hasn't begun to view the entertainment world through rose-colored glasses. "I can't think of anything that [Thirsty Ear] hasn't done for us," he says. "But it's still an uphill battle."

He says that he still becomes very frustrated "when we go out on tour—I probably [get that way] every five miles or so. At the same time, I've never lost my eagerness. I've tempered it with cynicism, but it's still there."

## 22 BRIDES SAYS 'I DO'

(Continued from page 10)

"There was a lot of noise and buzz and hissing, and we didn't mind," says Carrie. "I didn't want a sparkling clean record—we'd done that album last time."

Named after Skehen's cat, "Beaker," notes Libby, also connotes "science experiments you mix stuff up in, and one thing we really like about the record is that we did a lot of different stuff; harder stuff for us—like 'Sunday Best,' which Carrie sings by herself; songs [on which] we didn't use harmonies the same way throughout every track; and a lot more—and had fun. The themes are serious, but we don't take ourselves as seriously."

"Beaker" marks the first sophomore album for a Zero Hour artist. "They've been our best seller by far, so basically, we'll continue to do more of the same—but with more visibility," says McKenzie. "We toured them 14 months last time, because they were a new band, and we were a new label, but this time people know the band and the label, so it should be easier to reach the initial fan base and then expand on it."

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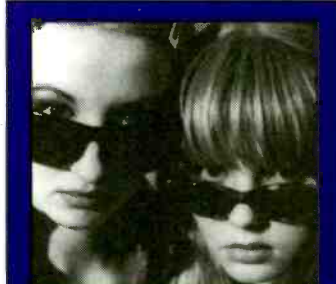
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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	4	7	<b>HUM</b> RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
2	1	6	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT
3	2	5	<b>MOKENSTEF</b> OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
4	6	6	<b>TRIPPING DAISY</b> ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER
5	3	2	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
6	7	3	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
7	12	4	<b>BROTHER CANE</b> VIRGIN 40564 (10.98/15.98)	SEEDS
8	8	3	<b>JEFF CARSON</b> MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
9	10	6	<b>TOADIES</b> INTERSCOPE 92402/AG (10.98/15.98)	RUBBERNECK
10	5	10	<b>CORONA</b> EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
11	13	4	<b>BRYAN WHITE</b> ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
12	16	12	<b>KORN</b> IMMORTAL 66633/EPIC (9.98/15.98)	KORN
13	15	10	<b>DIANA KING</b> WORK 64189*/COLUMBIA (10.98/15.98)	TOUGHER THAN LOVE
14	—	1	<b>TRU</b> PRIORITY 52983* (10.98/15.98)	TRUE
15	11	10	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG
16	9	3	<b>BUFFALO TOM</b> EASTWEST 61782/EEG (10.98/15.98)	SLEEPY EYED
17	14	7	<b>NICKI FRENCH</b> CRITIQUE 15436 (10.98/15.98)	SECRETS
18	21	12	<b>JOAN OSBORNE</b> MERCURY 526699 (10.98/15.98)	RELISH
19	19	55	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
20	20	93	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU

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	25	4	<b>SPEARHEAD</b> CAPITOL 29113 (10.98/15.98)	HOME
22	18	7	<b>FUGAZI</b> DISCHORD 90 (7.98/11.98)	RED MEDICINE
23	22	7	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
24	24	4	<b>JAMES HOUSE</b> EPIC 57501 (7.98/11.98)	DAYS GONE BY
25	28	3	<b>THE MOFFATTS</b> POLYDOR NASHVILLE 527373 (9.98/13.98)	THE MOFFATTS
26	29	8	<b>CATHERINE WHEEL</b> MERCURY 526850* (10.98/15.98)	HAPPY DAYS
27	23	44	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98/15.98)	DELIVERANCE
28	17	10	<b>URBAN KNIGHTS</b> GRP 9815 (10.98/16.98)	URBAN KNIGHTS
29	26	12	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98)	4 RUNNER
30	—	1	<b>CURTIS STIGERS</b> ARISTA 18715 (10.98/15.98)	TIME WAS
31	27	14	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
32	—	1	<b>EVERCLEAR</b> CAPITOL 30929* (9.98/13.98)	SPARKLE & FADE
33	32	29	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
34	30	10	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98/15.98)	BUMPIN'
35	37	14	<b>KMFDM</b> WAX TRAX! 7199*/TVT (10.98/16.98)	NIHIL
36	—	1	<b>JIMMY SOMERVILLE</b> LONDON 28540/ISLAND (10.98/15.98)	DARE TO LOVE
37	—	1	<b>WAYMAN TISDALE</b> MOJAZZ 530552/MOTOWN (10.98/15.98)	POWER FORWARD
38	—	14	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
39	35	6	<b>SEAN LEVERT</b> ATLANTIC 82663/AG (10.98/15.98)	THE OTHER SIDE
40	39	7	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?

## POPULAR UPRIISINGS

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

**HONORABLE DEBUT:** Lava/Atlantic sure lucked out. Edwin McCain's friendship with Darius Rucker and Mark Bryan of the chart-topping Hootie & the Blowfish will likely help pave the way for the talented new singer/songwriter, whose debut, "Honor Among Thieves," is due Aug. 15.

Rucker sings and Bryan plays guitar on the first single,

album, produced by Paul Fox (Victoria Williams, XTC), stands on its own musically and lyrically.

"We saw [McCain] open for Hootie this winter, heard the tapes on March 10, which was a Friday, and did the deal on Saturday," says Lava president Jason Flom. "What I saw in Edwin is exactly what Lava is looking for—a career artist."

Fox was quickly called to produce the album so it could be released before the four weeks of touring with Hootie.

Daniel Savage, Lava's VP of marketing, says the marketing efforts are geared toward creating a "big impression out of the box."

The week of July 31, a chain letter with 10 coupons for \$2 off "Honor Among Thieves" at Blockbuster stores was mailed to 10,000 fans, mainly in the Southeast.

The label also teamed with Madaket Records, which releases the rock sampler CD series "Aware," which has featured McCain and Hootie. With the release of the sampler, 100,000 copies of a four-page newsletter were sent out with features on McCain, Hootie, and "Aware."

The newsletters will also be handed out at select HORDE shows and at the McCain/Hootie dates.

On the radio front, modern rockers WNNX (99X) Atlanta, WZRH New Orleans, and



**Heaven-Sent.** The Young Gods are in the midst of a minitour to support their fourth full-length album, "Only Heaven," released Aug. 1 on Interscope. The trek wraps up with an Aug. 18 gig at the Troubadour in Los Angeles. The Swiss band will likely embark on a more extensive tour this winter.

modern rock, Capricorn is hoping the band could be this month's Dave Matthews Band or Hootie & the Blowfish.

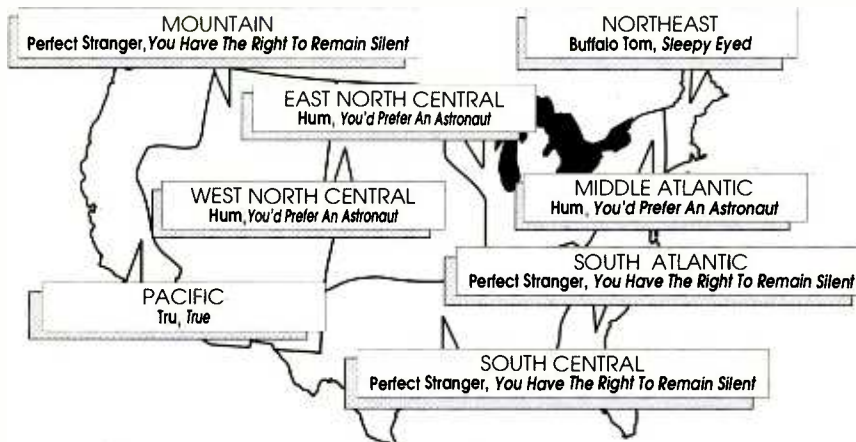
The label may get its wish. The band's 1993 album, "Waiting For The Night," sold 90,000 copies and its self-titled 1992 debut sold 28,000, according to SoundScan. Meanwhile, the band has been on the road constantly for the past two years. Its third album, "North Avenue Wake Up Call," is due Tuesday (8).

town of Chicago at midnight on Monday (7).

In addition to fans chatting with the band via CompuServe there, fans at a Tower in San Francisco also will be linked up for the chat. At midnight, "Hold On To Midnight" will be uploaded for users to hear.

The first 30 CompuServe users will receive autographed copies of "North Avenue Wake Up Call."

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

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

WEQX Albany, N.Y., are playing the song, along with many triple-A and album rock outlets. Beginning Monday (7), the video will air on "VH1 Cross-

roads."

**FREDDY'S BACK:** With the Freddy Jones Band primed to cross over from triple-A to

While triple-A and album rock stations have supported the band, the label says it's getting early interest from modern rock programmers as well. For now, triple-A outlets WXRT Chicago and KTCZ Minneapolis and album rocker WRFX Charlotte, N.C. are among its early believers. The first single from the set is "Hold On To Midnight."

"This is a giant leap forward for the band musically," says Mark Pucci, senior VP/GM at Capricorn. "It has a much broader appeal and goes beyond triple-A and rock. It was the most-added across the board at triple-A, and now we're getting new rock bites and expecting CHR this time, too."

The label kicks off the album's release with the first interactive in-store at Tower Records in the band's home-



**Progress Report.** The Rake's Progress, which regularly draws masses of teen girls to its N.Y. gigs, will tour through the fall in support of its Almo Sounds/Geffen debut, "Altitude." It teams with Honey/Go! Discs/London's Drugstore July 28 for dates through Aug. 15 and will play a WAXQ (Q104) N.Y.-sponsored show Aug. 27.

Other in-stores are scheduled for Thursday (10) at Crow's Nest in Chicago and various other Midwest stores in August.

A full tour will begin in September. The band—which, by the way, doesn't include anybody named Freddy Jones—is in the running for a good portion of Blues Traveler's dates, according to Pucci.

## Soul II Soul Turns Up The Volume To 5 Virgin Act Making 'Believers' With Fifth Set

BY J.R. REYNOLDS

LOS ANGELES—From across the Atlantic comes the return of the Virgin music collective Soul II Soul, bringing with it "Vol. V—Believer," a CD brimming with an eclectic assortment of soul-stirring sounds that the label hopes will satisfy the evolving tastes of U.S. R&B listeners.

"Vol. V—Believer," which hits stores Sept. 26, offers traditional R&B, funk, and dance-oriented tracks but also delves into more progressive sounds, such as jungle, world-influenced hip-hop, and reggae.

Says Virgin R&B promotion VP Waymon Jones, "This is [Soul II Soul's] most musical effort, but [the music] doesn't dominate over their socially conscious lyrics. Rather, it complements them and creates a unifying creative package."

As a working DJ, Soul II Soul founder/producer/writer/arranger Jazzie B. says his desire to continually produce atypical music tends to go deeper than that of the average artist.

"We try to elevate instead of assimilate," he says. "Earlier, we were looked upon as a dance act. Now we're looked upon as an R&B act. We consider ourselves more eclectic; what we've done is gone a little bit more for melody, as opposed to focusing so much on tracks."

"Vol. V—Believers" features a familiar cast of Soul II Soul vocal contributors, including Jazzie, Caron Wheeler, Penny Ford, and Melissa Bell.

The set also introduces vocalists Stacy Francis, Nikkolai "Sensi" Daniel, and Charlotte Kelley, and taps the production and writing talents of Juni

Morrison, Simon Law, Jason Chue, and Taxman.

Jazzie, whose given name is Beresford Romero, regards the latest Soul II Soul set as a breakthrough because it was conceived as an album project, as opposed to the group's past endeavors, which were singles-driven.



SOUL II SOUL

"There was a lot less pressure on me during the creation process, because I got to record an entire album and then go back and think about which ones would be singles," he says.

Soul II Soul burst onto the American music scene in 1989 with "Keep On Moving," its No. 1 Hot R&B Singles hit from the double-platinum debut album with the same name. The album's innovative rhythms and cool, U.K. melodies took the set to No. 1 on the Top R&B Albums chart and earned the group two Grammy awards: best R&B performance by a duo or group with vocals, for "Back To Life (However Do You Want Me)" featuring Wheeler, which went to No. 1 on the Hot R&B Singles chart; and best R&B instrumental performance, for

the track "African Dance."

The same year, Soul II Soul was nominated in the best new artist category, but lost out to Milli Vanilli.

However, Soul II Soul was unable to sustain consumer enthusiasm on subsequent albums. The group's follow-up project, "Vol. II—1990—A New Decade," peaked at No. 14 on the Top R&B Albums chart; its 1992 album, "Vol. III Just Right," managed to reach No. 32.

Virgin executives decided to release the group's 1993 set, "Vol. IV—The Classic Singles '89-'93," in the U.K. only.

However, Virgin executives are hopeful that growing U.S. consumer interest in U.K.-flavored R&B will carry over when it releases "Vol. V—Believer."

The U.S. and U.K. first single, "Love Enough," which features the vocals of Ford, was serviced July 28 to mainstream R&B and crossover radio stations. The label plans to follow up at top 40 and other appropriate formats.

"We want to maximize exposure of

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**Motown Moment.** Motown founder Berry Gordy, left, and longtime Motown recording artist Smokey Robinson were special guests at a luncheon recently in the mansion of Playboy magazine founder Hugh Hefner. Gordy was the subject of the featured interview in the magazine's August issue.

## Margi Coleman, Priority's First R&B Artist, Brings Emotion To The Label

LOS ANGELES—Soothing, earthy vocals are hardly the sort of sounds you'd expect from Priority Records, which is traditionally a haven for hard-edged rap acts. But soft and subtle rhythms are just what the label's first



COLEMAN

R&B artist, Margi Coleman, delivers on "Margi," her debut set.

"We're trying to expand from being just a West Coast rap label," says Priority artist-development manager Tim Reid II

(Billboard, June 10). "Margi," which streets Sept. 19, is described by Reid as "a soul album, but not retro."

"It's also not a '90s R&B synthesized kind of thing," he says. "It's dense, with a lot of instrumentation, and it has complex arrangements with complex emotions."

Coleman produced and wrote half of the album's 15 tracks and collaborated with Courtney Branch and Tracy Kendrick of Total Trak Productions on the balance.

Lyrical, "Margi" embraces relationship issues that affect today's woman, but from the Los Angeles-based artist's

own spiritual perspective.

Says Coleman, "Most of the songs were kind of emotional because of the various personal things in them. I express myself best vocally with midtempo songs, which I can perform best."

Coleman says her role as writer/producer on the project was difficult, because of the predominantly male environment (executives, producers, engineers, etc.) in which she and other female producers must work.

"It was hard dealing with all the men, because there were a lot of 'no's' and differences of perspective," she says. "But I just stayed strong and kept believing in myself and my work."

Priority began its marketing campaign for "Margi" nearly a year ago, when it released the single "Winnin' Ova You." The record's videoclip featured Coleman communing with nature in a forest, clad in self-designed African garb and sporting a large Afro.

"The video established her as a spiritual being and nature lover, which is who she is in her personal life," says Reid.

Coleman's current single, "Let Me Down Gently," was serviced to R&B adult stations on July 12. It was distributed at R&B mainstream on July 25.

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## Film Scoring Proves Fruitful For Clarke; Acoustic Jazz Focus Of Hip Bop Essence

HERE'S THE SCORE: R&B producers, writers, and composers in search of new opportunities might want to consider scoring films, a line of work that can offer creative outlets different from regular album recordings.

Just ask composer/producer/bassist Stanley Clarke, who has scored enough movies that Epic Soundtrax is releasing "At The Movies," a compilation of his film work. The record hits retail Tuesday (8).

Says Clarke, "With film composing, you often have a lot more freedom to do things you wouldn't be able to do on a regular studio album. You get to create a lot more tone levels: happy, sad, angry, action, love, and even spiritual."

Clarke has been scoring steadily for about six years, and he says it's a good way of improving musicianship.

"When you're making records, for the most part, you're dealing with music that's usually rhythmic, and if it's a radio record, it almost has to have vocals," he says. "There's no such rules with film scores."

"At The Movies" features tracks from such Clarke film scores as "Panther," "Passenger 57," "Higher Learning," "Poetic Justice," "Boyz N The Hood," "Little Big League," "What's Love Got To Do With It," and "Tap."

According to Clarke, the time is right for R&B composers to get their "ear" in the door, because many of today's younger directors are working more frequently with fresh talent. "A lot of them are not going to the veteran scorers, but to artists they grew up listening to."

While there are many routes into the scoring business, Clarke suggests obtaining a tenured agent who is already on the inside and can get your name to the right people.

A potential downside to film scoring is the number of people who have input on a scorer's work. Clarke says, "When I first started scoring, [producer] George Duke thought I was the most unlikely guy to go into film scoring because a lot of people put their two cents in, whereas on a studio album, nobody's telling you what they're looking for."



by J. R. Reynolds

JAZZSONICS: New York-based Silva Screen Records, which issues classical and soundtrack records, has created Hip Bop Essence, an imprint focusing on acoustic jazz.

The first release is "Primal Blue"—featuring compositions by Oliver Nelson, John Coltrane, and Kenny Burrell that are performed by Burrell, Craig Handy, Tim Hagans, Cedar Walton, Ron Carter, and Lenny White. The second release is "The Essence Of Funk," which features compositions by Lee Morgan, Nat Adderley, and Eddie Harris that are performed by Bennie Maupin, Donald Harrison, Tom Browne, Billy Childs, Ron Carter, and White.

Both sets will be re-released in October.

Hip Bop Essence should not be confused with its sister imprint, Hip Bop, whose specialty is contemporary jazz.

ARETHA FRANKLIN'S untitled autobiography, written in tandem with author David Ritz, has found a publishing home with Villard, a division of Random House. Franklin will reportedly receive a \$1.25 million advance for what will surely be an interesting account of one of R&B's most respected vocalists.

WANT THE BLUES? Rounder Records act Blues-time, the year-old band formed by harmonica player Magic Dick and guitarist Jay Geils—who were founding members of the J. Geils Band—will be performing on the 20-date August leg of B.B. King's blues tour, which began Aug. 4 at Seattle's Day Amphitheater and ends Aug. 30 at New York's Paramount. The band's self-titled debut, which was released August 1994, blends straight-ahead Chicago blues with swinging jump jazz.

IN THE KNOW: Atlantic artist Brandy, who recently performed to an enthusiastic sellout audience at the House of Blues in Los Angeles, was named spokeswoman for the 1995 Sears/Seventeen Peak Performance Scholarship

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# Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 12, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Greatest Gainer ***</b>						
1	78	—	2	<b>BONE THUGS N HARMONY</b> RUTHLESS 5539/RELATIVITY (10.98/16.98) 1 week at No. 1E. 1999 ETERNAL		1
2	1	—	2	<b>JOCELI</b> UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
3	2	1	4	<b>LUNIZ</b> NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
4	3	—	2	<b>XSCAPE</b> SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
5	11	7	4	<b>D'ANGELO</b> EMI 33629 (10.98/15.98)	BROWN SUGAR	5
6	4	4	7	<b>MACK 10</b> PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
7	6	5	37	<b>TLC</b> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
8	7	—	2	<b>AFTER 7</b> VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
9	10	2	6	<b>MICHAEL JACKSON</b> EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
10	8	6	20	<b>2PAC</b> INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
11	5	3	3	<b>BUSHWICK BILL</b> RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
12	12	8	46	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
13	9	—	2	<b>MONICA</b> ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
14	14	9	4	<b>SOUTH CIRCLE</b> SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
15	13	11	3	<b>SHAGGY</b> VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
16	15	10	10	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
17	16	—	2	<b>GURU</b> CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
18	17	12	14	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
19	20	18	35	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
20	18	13	16	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
21	21	17	48	<b>BOYZ II MEN</b> MOTOWN 0323 (10.98/16.98)	II	1
22	22	14	6	<b>GRAND PUBA</b> ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
23	25	20	17	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
24	26	26	6	<b>MOKENSTEF</b> OUTBURST/RAL 27364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
25	24	21	44	<b>BRANDY</b> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
26	19	15	20	<b>E-40</b> SICK WID' IT 41558*/JIVE (10.98/15.98)	IN A MAJOR WAY	2
27	27	—	2	<b>BUJU BANTON</b> LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
28	28	19	18	<b>SOUL FOR REAL</b> UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN	5
29	29	24	29	<b>BROWNSTONE</b> MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
<b>*** Hot Shot Debut ***</b>						
30	NEW	1	1	<b>TRU</b> PRIORITY 52983* (10.98/15.98)	TRUE	30
31	23	16	8	<b>C-BO</b> AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
32	30	27	10	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
33	32	30	34	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
34	33	23	18	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
35	34	22	5	<b>TONY THOMPSON</b> GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
36	31	25	5	<b>SPECIAL ED</b> PROFILE 11463* (10.98/16.98)	REVELATIONS	12
37	35	28	22	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
38	40	34	43	<b>BARRY WHITE</b> A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
39	36	29	20	<b>KUT KLOSE</b> KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
40	NEW	1	1	<b>THE JAZZMASTERS</b> JVC 2049 (9.98/15.98)	THE JAZZMASTERS II	40
41	NEW	1	1	<b>SOUNDTRACK</b> MCA 11228* (10.98/17.98)	DANGEROUS MINDS	41
42	38	31	37	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
43	37	38	5	<b>SKEE-LO</b> SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
44	56	79	5	<b>B.O.N.E. ENTERPRISE</b> STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	44
45	42	37	7	<b>WILLIAM BECTON &amp; FRIENDS</b> INTERSOUND 9145 (9.98/14.98)	BROKEN	37
46	43	44	58	<b>BONE THUGS N HARMONY</b> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
47	46	35	8	<b>ALL-4-ONE</b> BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31

48	45	64	35	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
49	41	33	6	<b>SEAN LEVERT</b> ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
50	47	45	38	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	7
51	51	49	4	<b>WAYMAN TISDALE</b> MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	49
52	48	41	8	<b>INCOGNITO</b> TALKIN LOUD 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
53	50	78	33	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	50
54	91	—	2	<b>TOTALLY INSANE</b> IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	54
55	52	60	8	<b>IMPROMPTU</b> MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
56	39	32	12	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	1
57	44	51	22	<b>BROTHER LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
58	54	39	38	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
59	61	63	3	<b>JODY WATLEY</b> AVITONE 73007*/BELLMARK (10.98/16.98)	AFFECTION	59
60	55	47	47	<b>GERALD LEVERT</b> EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
61	53	59	10	<b>MAD CJ MAC</b> RAP-A-LOT 40485*/NOO TRYBE (9.98/13.98)	TRUE GAME	41
62	57	57	19	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
63	58	53	46	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
64	64	48	5	<b>U.N.V.</b> MAVERICK 45839/WARNER BROS. (9.98/15.98)	UNIVERSAL NUBIAN VOICES	39
65	59	61	42	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
66	67	52	23	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
67	68	43	5	<b>NUTTIN' NYCE</b> POCKETOWN 41525/JIVE (10.98/15.98) HS	DOWN 4 WHATEVA*	34
68	72	54	9	<b>SHOW AND A.G.</b> PAYDAY 124007/FFRR (9.98/16.98) HS	GOODFELLAS	23
69	60	46	13	<b>ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
70	82	91	141	<b>KENNY G</b> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
71	75	67	61	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
72	98	—	7	<b>VARIOUS ARTISTS</b> ARISTA 18780 (10.98/15.98) HS	THE D&D PROJECT	39
73	49	62	16	<b>VARIOUS ARTISTS</b> SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
74	71	58	6	<b>FIFTH WARD JUVENILZ</b> UNDERGROUND/RAP-A-LOT 40531/NOO TRYBE (9.98/13.98) HS	DEADLY GROUNDZ	28
75	70	40	18	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
76	73	73	46	<b>ANITA BAKER</b> ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
77	63	50	13	<b>AARON NEVILLE</b> A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	50
78	69	55	19	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
79	88	77	47	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
80	65	56	7	<b>SHABBA RANKS</b> EPIC 57801 (10.98 EQ/15.98)	A MI SHABBA	25
81	NEW	1	1	<b>MARION MEADOWS</b> RCA 66623 (9.98/15.98)	BODY RHYTHM	81
82	76	81	44	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
83	RE-ENTRY	36	36	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
84	81	65	12	<b>MAD LION</b> WEEDED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
85	89	98	41	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
86	66	36	6	<b>MC BREED</b> WRAP 8148/CHIBAN (10.98/15.98)	BIG BALLER	17
87	74	80	80	<b>WU-TANG CLAN</b> LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
88	92	85	21	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
89	90	68	34	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
90	83	75	23	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
91	96	93	24	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
92	77	72	41	<b>SOUNDTRACK</b> DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
93	RE-ENTRY	87	87	<b>R. KELLY</b> JIVE 41527 (10.98/15.98)	12 PLAY	1
94	85	70	37	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
95	RE-ENTRY	35	35	<b>ICE CUBE</b> PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
96	62	42	4	<b>FUNKDOOBIE</b> IMMORTAL/EPIC STREET 67038*/EPIC (10.98 EQ/15.98)	BROTHERS DOOBIE	35
97	84	69	41	<b>SCARFACE</b> RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
98	NEW	1	1	<b>GANGSTA PAT</b> TRIOA 2102 (10.98/15.98)	DEADLY VERSES	98
99	79	84	58	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
100	97	—	77	<b>ZAPP &amp; ROGER</b> REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9

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). \*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.

## Mobb Deep Gets Splattered By DJs In 'Infamous' Paintball Competition

MOBB DEEP'S LATEST single, "Survival Of The Fittest" (Loud/RCA), is all about the brutal battles being waged in the streets of New York.

On July 8, the group's members, twin MCs Havoc and Prodigy, participated in a different kind of clash—a same-named competition at Paintball Long Island, a recreational combat zone in Medford, N.Y.

The duo teamed with some of their labelmates—Cella Dwellas, Raekwon The Chef, and Ghostface Killer from Wu-Tang Clan—along with staffers from Loud Records, to engage 20 or so



by Havelock Nelson

hip-hop jocks in paintball warfare.

The event—notable for bringing so many turntable stars together for the first time—was arranged by Loud to show appreciation for the groundbreak-

ing efforts of these "forgotten hitmakers," according to Loud VP of street promotion and marketing Jonathan Rifkind.

At a reception the day after the competition—the DJs prevailed three games to two—plaques were presented commemorating the gold-certified success of Mobb Deep's "The Infamous" and Wu-Tang Clan's platinum-certified "Enter The Wu-Tang: 36 Chambers."

MERCILESS, Bounti Killa, Beenie Man, and Mutabaruka are some of the stars who shined at Reggae Sunsplash

July 12-15 in Jamaica.

The festival was started 18 years ago by a collective known as Synergy, as a means of "uniting the world through music." It developed in Montego Bay and briefly shifted to Kingston in 1994. This year, it was held on the 800-acre Dover estate, amid the rolling hills overlooking the resort towns of Discovery Bay and Runaway Bay.

In this green, natural atmosphere, the emphasis was on consciousness, black pride and dignity. It seemed everyone—except perhaps Lady Saw, whose raw act defines slackness—was fueled by

various degrees of the Bob Marley ethos. Overall the music felt as cool and indigenous as a tropical breeze.

President Brown urged everyone in the crowd to clean up their acts; San Diego's Big Mountain reported that "Jah's works are going strong in our neighborhood," before dropping more encouragement ("Keep your head to the sky!"); and Mutabaruka warned, "Revolution must come... freedom must come!"

The bands supporting the soloists were amazingly tight, sounding as if

(Continued on page 22)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'HE'S MINE' and 'YOU ARE NOT ALONE'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'THINK OF YOU' and 'BABY'.

Recurrents 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

- 82 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 1, 2 PASS IT (Gifted Peat, ASCAP/Somas Choice, ASCAP/Entertaining, BMI/BOP, ASCAP/Bucktown USA, ASCAP/Boatcamp, Clik, ASCAP/Misam, ASCAP/Joseph Cartegena, ASCAP)
35 AFFECTION (A Diva, BMI/Rightsong, ASCAP/Binoocular, ASCAP)
63 ALL GLOCKS DOWN (Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM
81 ALL OUT OF LOVE (BB&E, ASCAP)
47 ASK OF YOU (FROM HIGHER LEARNING) (PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
36 BE ENCOURAGED (Red Rewmar, SESAC)
14 BEST FRIEND (Human Rhythm, BMI)
2 BOOMBASTIC (LivingSting, ASCAP/Malaco, BMI) HL
7 BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
16 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
75 CHAMPION (Songs Of PolyGram, BMI/Germaine, BMI/Epic, SOCAN)
55 COLORS OF THE WIND (FROM POCAHONTAS) (Wonderland, BMI/Walt Disney, ASCAP) HL
60 COME ON HOME (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI/Plaything, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
24 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
52 CRIMINOLOGY/GLACIERS OF ICE (Ramecca, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Mellow Smoke, BMI/Memory Lane, BMI) HL
9 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Alto Dreife, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/L Cool J, ASCAP) HL/WBM
42 EMOTIONS (Bishstick, BMI/Pac Jam, BMI) WBM
27 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/kelly's jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
21 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhineland, ASCAP) WBM
11 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
67 FIRE (Dinky B, ASCAP/BMD, ASCAP)
50 FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
45 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI)
61 FREAK ME BABY (Pittsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
4 FREAK 'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
53 FROGGY STYLE (Taking Care Of Business, BMI)
87 FROM THE FOOL (Famous, BMI/Suga Wuga, BMITunes On The Verge Of Insanity, ASCAP/Ensign, ASCAP/Lane Brane, BMI/PolyGram Int'l, ASCAP/Toe Knee Hangs, ASCAP)
64 GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
31 GRAPEVYNE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
37 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
3 HE'S MINE (Ma'Phil, ASCAP/Mo'Ken, ASCAP/All Int, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) WBM/HL
89 HEY ALRIGHT (Naughty, ASCAP/Warner Chappell, ASCAP/J.C., ASCAP)
73 HOW DEEP IS YOUR LOVE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
65 HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
40 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
30 I CAN'T TELL YOU WHY (Ueddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
86 I'D RATHER BE ALONE (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
10 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Tripole Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O Itself, BMI/Second Decade, BMI) WBM
68 I LIKE IT (I WANNA BE WHERE YOU ARE) (Def Jam, ASCAP/12 A, BMI/kakalaka, BMI)
29 I LIKE (Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
20 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
95 I'LL SEND YOU ROSES (Sony, BMI/Ecaf, BMI/Solar, BMI/Warner-Tamerlane, BMI/Kear, BMI/Dee Dee Reee, BMI)
74 I'M WHAT YOU NEED (Irving, BMI/Nu Soul, BMI) WBM
79 THE I.N.C. RIDE (DAMASTA, ASCAP/Vary White, ASCAP/iza, BMI/PolyGram Int'l, ASCAP)
72 IT'S BEEN YOU (Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
19 I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
44 I WISH (Orange Bear, BMI)
59 JOY (Donril, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
91 LIFESTYLES OF THE RICH & SHAMELESS (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL
46 LISTEN ME TIC (WOYOI) (Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
88 LIVE !!! (FROM THE SHOW) (Rightsong, BMI/Copyright Control)
48 LOVE AFFECTION (CALL ON ME) (Human Rhythm, BMI)
51 LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM
57 LOVELY THANG (Deep Sound, ASCAP/Short Dolls, BMI)
43 THE MANY WAYS (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
77 MIND BLOWIN' (Vertical City, BMI/PMA, BMI)
49 MIND BLOWIN' (Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
62 MVP (Big L, ASCAP/Technician, ASCAP/Jobete, ASCAP)
32 MY UP AND DOWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
34 NEVER GONNA LET YOU GO (My Jonathan, BMI/Ineva, BMI)
1 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
22 ON THE DOWN LOW (Cancelled/Lunch, ASCAP/PolyGram Int'l, ASCAP)
93 PLAY ANOTHER SLOW JAM (Zomba, BMI/Hookman, BMI)
8 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP)
23 PULL UP TO THE BUMPER (Songs Of PolyGram, BMI/Ixat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
92 PUT YOUR BODY WHERE YOUR MOUTH IS (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
83 ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP)
38 SCREAM (EMI April, ASCAP/Flyte Tyme, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI/Black Ice, BMI) WBM
66 SHIMMY SHIMMY YA (Wu-Tang, BMI/Ramecca, BMI)
58 SHY GUY (FROM BAD BOYS) (Diana King, BMI/World Of Andy, ASCAP/W'NR, ASCAP/Kingsley Gardner Nation Of Soul, BMI/EMI Blackwood, BMI)
70 SO IN LOVE WITH YOU (Bill-Man, BMI/One Four Three, BMI/Howe Sound, BMI/Peemusic, BMI/Linda's Boys, BMI) HL/WBM
25 SO MANY TEARS (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Grand Imperial Thug, BMI/Pubhowsyalike, BMI/Tribou, ASCAP/Black Bull, ASCAP/Jobete, ASCAP) WBM
12 SOMEONE TO LOVE (Sony, BMI/Ecaf, BMI) HL
28 SOMETHIN' 4 DA HONEYZ (Chrysalis, ASCAP/Mo'Ken, BMI/Nomad-Noman, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Second Decade, BMI)
26 SPRINKLE ME (Zomba, BMI/E-40, BMI/Suga T, BMI/Sam & Mike, BMI) WBM
78 STAY WITH ME (EMI Blackwood, BMI/Benny's Music, BMI/Steve Harvey, BMI)
15 SUGAR HILL (Tricky Track, BMI)
76 SUMMERTIME IN THE LBC (EMI Blackwood, BMI/Big Nuts, BMI)
80 SURVIVAL OF THE FITTEST (Careers-BMG, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Albert Johnson, ASCAP) HL
41 TELL ME (Almo, ASCAP/Groove 78, ASCAP/Jizop,

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'ONE MORE CHANCE/STAY WITH ME' and 'BE ENCOURAGED'.

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

- 54 THERE IT IS (Seven Songs, BMI/Super Songs, ASCAP/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI/Jobete, ASCAP/Zane, ASCAP) WBM
39 THIS IS HOW WE DO IT (Chrysalis, ASCAP/Mo'Ken, BMI/Nomad-Noman, BMI) WBM
13 'TIL YOU DO ME RIGHT (Sony, BMI/Ecaf, BMI/Kmel, BMI)
64 TOMORROW ROBINS WILL SING (Cleveland Morris, ASCAP) WBM
69 TONITE (EMI April, ASCAP/D.A.R.P., ASCAP)
56 WARM SUMMER DAZE (Lean Slates, BMI/Songs Of PolyGram, BMI/Long Dought, BMI/Irving, BMI) WBM
5 WATERFALLS (Organized Noise, BMI/SHI Shirt, BMI/Belt Star, ASCAP/Tizbiz, ASCAP/Pebblione, ASCAP) HL
18 WATER RUNS DRY (Sony, BMI/Ecaf, BMI) HL
94 THE WAY THAT YOU LOVE (EMI Blackwood, BMI/Diggs, BMI/EMI April, ASCAP/Nkunim, ASCAP)
17 WE MUST BE IN LOVE (Played Like A StepSun, ASCAP/Black Art Of War, ASCAP)
90 WHATEVER YOU NEED (Speakout, BMI/Mecca Don, BMI/Too Slow U Blow, ASCAP/Ya Digg Muzik, ASCAP/EMI Blackwood, BMI)
85 WHAT UP, WHAT UP (Pepper Drive, BMI)
71 WHEN YOU LOVE SOMEONE (Hazen, ASCAP/Winding Brook Way, ASCAP/Beverly Drive, BMI/All About Me, BMI) WBM
33 YOU BRING ME JOY (MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
6 YOU USED TO LOVE ME (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI) HL



by Jim Macnie

**KURT RENDITION:** Jazz artists have long enjoyed interpreting pop tunes, but turning grunge into gracefulness is a new twist. Maybe it began when New York's Knitting Factory regulars Spanish Fly (Steve Bernstein on slide trumpet, Marcus Rojas on tuba, Tronzo on guitar) nudged "Heart Shaped Box" toward Louis Armstrong's "Potato Head Blues." That was back before Kurt Cobain tragically opted for another kind of nirvana.

A few more jazzers have now adapted tunes of the grunge gods, retooling them to fit a personalized schema. The broad, modern palette of the Charlie Hunter Trio isn't a shocking place to discover the Seattle punk trio's "Come As You Are" (with a "Smells Like Teen Spirit" lick as a salutation). On Blue Note's impressive "Bing Bing Bing," the guitarist unearths a slew of harmonic variations in the tune. But the rarefied air of a recital hall is an odd place to find a meditative take on "Box." A new installment of Concord's "Live At Maybeck" series finds it interpreted by pianist John Colianni. The tune gets a ghostly treatment, perhaps an appropriate approach given the fate of the composer.

**BONE MARROW:** A recent sound that has taken a while to subside is that of Slideride, the trombone foursome of Ray Anderson, George Lewis, Gary Valente, and Craig Harris, splashing through Duke Ellington's "The Jeep Is Jumping" (a tip of the hat by Duke to his man Johnny Hodges) at the Knitting Factory. The tune's irresistible melody brought out the band's glee, and tethered the kind of rambunctious strolls each player took during the evening. The piece is on their new, self-titled hatART disc, a live date, and though it was Valente who proclaimed a love for the tune, it follows up on an Anderson passion

for Dukish material. Back at Christmas time, he, Dutch percussionist Han Bennink, and Irish guitarist Christy Doran oozed through a luscious version of "Just Squeeze Me" on hatART's "Azurety," a swell date of unabashed liberties that surely didn't get enough notice.

**KIBBLES & BITS:** The image of expatriates operating in the more hospitable domain of Europe remains a powerful one. Just recently, saxophonists Tim Berne and Marty Ehrlich concurred that without overseas gigs, their cash flow would suffer a major squeeze. The chance to hear how the improvisers of the '40s and '50s fared in France can be heard on the first 10 volumes of the Disques Vogue series offered by BMG Classics. Each of the records is titled "In Paris," and the artists in action include Roy Eldridge, Lionel Hampton, Coleman Hawkins, Thelonious Monk, and Joe Turner.

Listen beyond the creaky sound of some editions, and you'll often hear jewels. Any series that adds to the Lucky Thompson canon—one volume splits its 67 minutes between him and Gigi Gryce—is jake by me... Here in an "Apollo 13"-inundated atmosphere—Ron Howard's film ("Das Boot In Space") is tops at the box office as I type—it wouldn't be right to gloss over some tangential intergalactic tidbits. What's got to be one of the best song titles that Sun Ra never came up with belongs to Raymond Scott. "Dedicatory Piece To The Crew And Passengers Of The First Experimental Rocket Express To The Moon" is the closing track on the ultra-entertaining "Celebration On The Planet Mars: A Tribute To Raymond Scott" (Koch) by the Beau Hunks Sextette.

Some of the best song titles that Sun Ra did conceive—like "Disco 3000" and "Lullaby For Realville"—will be featured on the quite impressive "Wavelength Infinity," a Ra tribute disc (with proceeds going to the remaining Arkestra members) on the Ratascan label. It features pieces by Thurston Moore, Eugene Chadbourne, Elliott Sharp, the Cocktails, Eddie Allen & John Tchicai, and NRBQ. We'll talk more about it soon. It's due Aug. 19.

## KRAVITZ DELIVERS RAW 'CIRCUS' SOUND

(Continued from page 9)

"I don't think he lost any audience because the retro thing is gone," says Gorman. "The thing with Lenny is he has a lot of different styles to him. I heard the first single, and it's definitely sparked my interest to hear the rest of it."

That single, "Rock N' Roll Is Dead," will be serviced to modern rock, album rock, triple-A, college, and top 40 radio stations on Aug. 16.

On the single, Kravitz attacks the rock'n'roll life style and how fame can take one further from his roots. The title track examines how fame can make one's life a circus.

While Kravitz' lyrics have regularly included elements of spirituality, they do so even more on this album.

Of the album's 11 tracks, four songs—"Beyond The Seventh Sky," "God," "The Resurrection," and "In My Life Today"—have spiritual connotations.

"I guess the more successful I get, the more I pull away and get into my spiritual side," says Kravitz. "Fame doesn't mean anything; it's great, but it doesn't mean anything on the inside. Fame without substance has no self-worth. I guess the more I go around and ob-

serve, the closer I want to be to God, because that's more real than what's out there."

Further explaining the meaning behind "Rock N' Roll Is Dead" and "Circus," Kravitz says, "It gets more like a circus with all this stuff—management people, fans, bankers, investment people. It's like, 'My God. What happened?' It gets harder to be yourself."

No matter how demanding touring and the business end of making music gets for Kravitz, he says he's not looking to retire anytime soon.

"I'm not a Pearl Jam—white middle America's favorite," he says. "If I didn't tour and do videos, my ass would be over. [Pearl Jam] is a different thing; they're white. I don't mean to get racial... For instance, they made it big from when they came out, and they've sold a billion records. They can [neglect touring or tangle with Ticketmaster] and it doesn't hurt them. Whereas I'm still developing.

"I do love the freedom of being able to play music and support my family," he continues. "There are worse things than having to do an interview. A lot of guys work real hard at getting a deal, then complain the whole time. Well, if they

don't like it, then play in a bar. That's cool. I may do that someday. But it's hypocritical for guys to get a deal and then talk shit."

The label plans to launch "Circus" with what Fox describes as "a major concert event" on the East Coast at a yet-to-be-determined location around Sept. 9.

On Sept. 8, Kravitz is scheduled to appear on "Late Show With David Letterman." He will grace the cover of Rolling Stone in September.

On Sept. 11 at midnight, the Tower Records store at 4th Street and Broadway in New York City will host an in-store to promote the album.

In addition, Virgin is renting two buses, with wrapped-around artwork of Kravitz, to run on their regular routes in New York and Los Angeles in September, October, and November. (These attention-grabbing buses have also been used by Arista for TLC and by Motown for Stevie Wonder).

Following that, a billboard campaign will advertise Kravitz's U.S. tour, which starts in late-December. In September, he will embark on an extensive tour and promotional trip to Europe.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★★ No. 1 ★★★	
1	1	9	VARIOUS ARTISTS	MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY 9 weeks at No. 1
2	2	18	DAVID SANBORN	ELEKTRA 61759/EEG PEARLS
3	4	17	RACHELLE FERRELL	BLUE NOTE 27820/CAPITOL FIRST INSTRUMENT
4	3	57	TONY BENNETT	COLUMBIA 66214 MTV UNPLUGGED
5	5	15	WYNTON MARSALIS & ELLIS MARSALIS	COLUMBIA 66880 JOE COOL'S BLUES
6	6	12	ETTA JAMES	PRIVATE 82128 TIME AFTER TIME
7	8	6	DR. JOHN	BLUE THUMB 7000/GRP AFTERGLOW
8	7	11	CHARLIE HADEN/HANK JONES	VERVE 7249 STEAL AWAY
9	9	13	DIANNE REEVES	BLUE NOTE 29511/CAPITOL QUIET AFTER THE STORM
10	12	6	ROY HARGROVE	VERVE 7630 FAMILY
11	11	19	JOE HENDERSON	VERVE 7222 DOUBLE RAINBOW
12	14	95	SOUNDTRACK	HOLLYWOOD 61357 SWING KIDS
13	13	85	ELLA FITZGERALD	VERVE 9084 THE BEST OF THE SONGBOOKS
14	17	9	ANTONIO CARLOS JOBIM	VERVE 5472 THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
15	15	5	JIMMY SMITH	VERVE 7631 DAMN!
16	16	6	ARTURO SANDOVAL	GRP 9818 ARTURO SANDOVAL & THE LATIN TRAIN
17	21	70	ETTA JAMES	PRIVATE 82114 MYSTERY LADY
18	20	111	HARRY CONNICK, JR.	COLUMBIA 53172 25
19	RE-ENTRY		JAMES CARTER	ATLANTIC 82742/AG THE REAL QUIET STORM
20	18	81	BILLIE HOLIDAY	VERVE 3943 BILLIE'S BEST
21	22	55	GROVER WASHINGTON, JR.	COLUMBIA 64319 ALL MY TOMORROWS
22	NEW		LIONEL HAMPTON	MOJAZZ 0554/MOTOWN FOR THE LOVE OF MUSIC
23	24	89	TONY BENNETT	COLUMBIA 57424 STEPPIN' OUT
24	RE-ENTRY		KENNY RANKIN	PRIVATE 82124 PROFESSIONAL DREAMER
25	23	7	ABBEY LINCOLN	VERVE 7382 TURTLE'S DREAM

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			★★★ No. 1 ★★★	
1	1	139	KENNY G	ARISTA 18646 90 weeks at No. 1 BREATHLESS
2	2	4	THE JAZZMASTERS	JVC 2049 THE JAZZMASTERS II
3	3	8	INCOGNITO	FORECAST 8000/VERVE 100 DEGREES & RISING
4	4	10	URBAN KNIGHTS	GRP 9815 URBAN KNIGHTS
5	7	6	WAYMAN TISDALE	MOJAZZ 0552/MOTOWN POWER FORWARD
6	8	44	PHIL PERRY	GRP 4026 PURE PLEASURE
7	5	27	JOHN TESH PROJECT	GTS 4578 SAX ON THE BEACH
8	6	10	HERBIE HANCOCK	MERCURY 2681 DIS IS DA DRUM
9	10	28	PAT METHENY GROUP	GEFFEN 24729 WE LIVE HERE
10	9	14	LEE RITENOUR & LARRY CARLTON	GRP 9817 LARRY & LEE
11	11	20	SPYRO GYRA	GRP 9808 LOVE & OTHER OBSESSIONS
12	NEW		MARION MEADOWS	RCA 66623 BODY RHYTHM
13	12	10	MARCUS MILLER	PRA 60501 TALES
14	13	65	JOHN TESH PROJECT	GTS 34573 SAX BY THE FIRE
15	14	7	ROY AYERS	GROOVETOWN 66613/RCA NASTE'
16	19	69	INCOGNITO	VERVE 2036 POSITIVITY
17	18	38	DAVID SANBORN	WARNER BROS. 45768 THE BEST OF DAVID SANBORN
18	16	63	NORMAN BROWN	MOJAZZ 0301/MOTOWN AFTER THE STORM
19	15	9	KIRK WHALUM	COLUMBIA 64364 IN THIS LIFE
20	RE-ENTRY		CLARENCE CLEMONS	ZOO 11103 PEACEMAKER
21	17	27	GEORGE DUKE	WARNER BROS. 45755 ILLUSIONS
22	23	16	NELSON RANGELL	GRP 9814 DESTINY
23	21	15	BELA FLECK	WARNER BROS. 45854 TALES FROM THE ACOUSTIC PLANET
24	22	42	ACOUSTIC ALCHEMY	GRP 9783 AGAINST THE GRAIN
25	RE-ENTRY		NAJEE	EMI 30789 SHARE MY WORLD

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

## Gonzalez Prepares More Batches Of Bucketheads

**BUCKETHEAD O' DOPE:** Of the numerous adjectives we might list to describe Kenny "Dope" Gonzalez, shy and quiet would be the last to spring to mind. But those are the first words from the mouth of the producer/DJ—deservedly lauded throughout the club world for crafting hard, confrontational dance rhythms to match his hulking street reputation—when asked to sum himself up during a recent conversation.



GONZALEZ

"But it's true," he exclaims, laughing at the surprise his response triggers. "I really do prefer to just chill and keep to myself. Any kind of reputation I might have is because I respond honestly to people who get negative with me. But I'm cool. And as far as being in the limelight goes, the truth

is that it makes me feel weird."

Judging from the activity surrounding his latest project, the **Bucketheads**, Gonzalez should learn to get comfy with an even larger dose of attention. Born out of a burst of inspiration in his Brooklyn, N.Y., home studio last year, the one-man Henry Street/Big Beat recording act is surfing top 40 airwaves with "The Bomb! (These Sounds Fall Into My Mind)"—an unassuming li'l jaunt back in time that is packed with more than a savvy twist or two.

More than a mere exercise in emulation, the song (which nicks nuggets of horn from Chicago's "Street Player") and its stellar subsequent album, "All In The Mind," show Gonzalez drawing a logical line linking the blind bliss of the '70s with the more aware but consciously escapist context of '90s house music. The binding threads of that line are not totally tangible or explainable, but they do capture the essence of



by Larry Flick

why the world remains in a decidedly retro frame of mind: physical and emotional release.

For all of its historic reverence and psychological subtext, though, the largely instrumental "All In The Mind" develops several intriguing house and hip-hop ideas. In fact, Gonzalez says the original catalyst for the project was his desire to toss a curveball at the young Turks who have been collecting cash by copping the distinctive sound of his work as both a solo producer and half of the exalted **Masters At Work** with "Little" Louie Vega.

"I was tired of everyone being on the same tip as we were," he says. "Everything out there sounded the same. I was bored. And I thought, 'Yo, I gotta come with something different.' The album was knocked out that same week. I just hit a vibe that felt right and kept going."

Once the tracks were completed, Gonzalez shared his creation with buddy Johnny "D" DeMairo, who divides his time between running the Northcott-distributed Henry Street and handling dance music promotion at Atlantic Records. The anthemic first single, "Whew!," was issued via Henry Street to instant DJ props. The breakthrough hit, "The Bomb!," followed shortly thereafter, and the universally positive response of stateside jocks and radio programmers in the U.K. and Europe led to an album deal with Big Beat. "I knew we had something special, but this was wild," Gonzalez says with an excited laugh. "I remember hearing ['The Bomb!'] on the radio in London about four or five months ago, and I bugged! It's deep to know that your music is traveling around to people's houses everywhere."

With "All In My Mind" ready to roll into retail, Gonzalez is busy putting together ideas for a live **Bucketheads** show that will tentatively have musicians jamming on-stage while he occasionally kicks turntable beats from the DJ booth. "We're still working out the details, but I do know that it's going to be anything but an ordinary show," he says, with a self-deprecating chuckle. "And you *won't* be seeing me onstage. I'm not going for that."

In the meantime, Henry Street has just issued the underground-geared "Come And Be Gone" on a limited 12-inch-only pressing, "to thank the DJs who were there first," says DeMairo. The next phase of Big Beat's radio campaign begins in early October with the bright and quickly familiar "Got Myself Together." Gonzalez is anxious for the project to take flight since he already has the second **Bucketheads**

album in the can. "It's not just a continuation of this album," he says. "There's a lot of growth and new ideas."

And if that is not enough, Gonzalez is logging long hours in the studio with Vega, putting the finishing touches on an album under the name **Nu Yorican Soul**. Due at the top of '96 on GRP Records in the U.S. and Talkin Loud abroad, the collection will fuse club rhythms with Latin and jazz flavors and feature contributions from **Salsoul Orchestra** mainstay **Vince Montana**, musician **Roy Ayers**, and divas **India** and **Jocelyn Brown**. It is one of several forthcoming projects with Vega that should finally squash on-going rumors of strife between the two.

"We've been together for four years now, and I think of Louie as a brother," Gonzalez says. "We come from different backgrounds, and we never planned to stop doing stuff on our own. But people need something to talk about. So they see us branching out and need to start rumors. But we're tight, and there's nothing that can change that."

**AND THE WINNER IS:** **Josh Wink**, **Moby**, and the **Future Sound Of London** were among the fortunate folks honored at the first Electronic Dance Music Awards, which were presented July 27 in New York. Produced by Nervous Records and Project X magazine, the evening saw trophies doled out to some of the club community's more cerebral and experimental producers, DJs, musicians, and record labels. Winners were tallied from ballots from Project X readers.

Wink's alter ego, **Winx**, was cited in the best track category for his recent hit "Don't Laugh" on Nervous. Moby won the pioneer award, while the **Future Sound Of London** won best ambient artist honors. Other

winners included **Junior Vasquez** for best DJ, **Danny Tenaglia** for best remixer, **Tribal America** for best U.S. indie, and **Junior Boys Own** for import label. Los Angeles indie **Moonshine Records** took home the trophy for best license/compilation label, while producer/spinner **Keoki's** edition of the company's **Journey by DJs** CD series was noted as best compilation.

Among the evening's highlights was an opening video montage of the nominees. Acknowledging clips that included the **Orb**, **Plastikman**, and **Winx**, Nervous Records honcho **Michael Weiss** said, "Most of these videos are only shown in Europe." Upon the crowd's enthusiastic response to the montage, he added, "[This] shows how much room there is right now for a dance video show."

**ALBUM NOTES:** With its S.O.S./Zoo Entertainment debut, "Take Your Time (Do It Right)," **Max-A-Million** proves to be the most consistently appealing act to emerge from the young but fertile field of talent developing under the guidance of Chicago's **20 Fingers** posse.

Unlike other recent **20 Fingers** protégés **Gillette** and **Roula**, both of whom appear to be straining against the limitations that accompany traveling the narrow novelty record route, **Max-A-Million** depends on solid singing, rapping, and traditionally structured songs to get over. Despite the misfire of covering **Marvin Gaye's** untouchable "Sexual Healing," the set scores with such pop-flavored confections as "Hangin' On," with its summery shuffle beats; the jeep/hip-hop interpretation of the S.O.S. Band's title track; and the ragga-house anthem "Fat Boy," which is already a crossover radio/mix-show staple. Additionally, group members **A'Lisa B.**, **Duran Estevez**, and **Tommye** are more than videogenic; they are accomplished vocalists with chops that will carry them beyond studio tricks and dancefloor trends. Keep an eye on 'em.

Canadian club ingenue **Carol Medina** also steps forward with a promising first album, "Secret Fantasy," a Quality Records release that could make a realistic bid for attention from programmers who are hot on hi-NRG at the moment. Her girlish, raspy style is often reminiscent of **E.G. Daley**—a nice match for the tirelessly twirly beats and sugary synths that dominate the set. It is little surprise that the single "Tell Me You Love Me" is a favorite among stateside NRG jocks, given its sing-along chorus and twinkling hook. The racing, tambourine-shakin' title cut and giddy pop/funk rendition of the forgotten **Captain & Tennille** chestnut "You Never Done It Like That" (we want to meet the person who suggested covering that one!) are equally viable single selections that could also click at pop radio.

On the compilation tip, **Emotive** (Continued on next page)



**Twirlin' With Pride.** The recent San Diego Gay & Lesbian Pride Festival was fueled by a slew of clubland's renegade hi-NRG acts. Among those on the bill were Orbik artist Karel, PR Records diva Thea Austin, and ZYX trio Bronski Beat. Karel is stomping in support of his new album, "Dance . . . Or Else," and its first single, "Live To Tell," while Austin is promoting her uptempo cover of Patti Smith's "Because The Night." Bronski Beat is working on its first ZYX album, which is due in stores before the year's end. The set will likely include a collaboration with Karel. Pictured, from left, are Steve Bronski, Austin, and Karel.

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Billboard.  
**HOT Dance**  
**Breakouts**  
FOR WEEK ENDING AUG. 12, 1995  
**CLUB PLAY**

1. FREE CHANTE MOORE MCA IMPORT
2. IT'S GONNA BE ALRIGHT DEEP ZONE FEATURING CEYBIL JEFFERIES SUB-URBAN
3. MERCY CERRONE CERRONE IMPORT
4. EX-JUNKIE AJAX ZOO
5. METAPHYSICAL SINGLE GUN THEORY I.R.S.

**MAXI-SINGLES SALES**

1. SOLDIERS OF DARKNESS SUNZ OF MAN WU-TANG
2. LOVELY THANG KUT KLOSE KEI/ELEKTRA
3. THE NOD FACTOR MAD SKILLZ BIG BEAT
4. TONIGHT'S THE NIGHT BLACK-STREET INTERSCOPE
5. SCARE HIM BOUNTY KILLER PROFILE

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

## DANCE TRAX

(Continued from preceding page)

Records offers "The Future Sound Of New York," a set of previously available singles from the indie's vaults, tightly beat-mixed by **Junior Vasquez**, while the Los Angeles-based Rampant Records kicks hard with "The Sound Of The Left-Coast Nation." DJ **Durant Chambers** does a fine job of beat-blending the tracks, which swerve in and around house, tribal, and trance vibes.

While we are hanging with those dedicated Rampant folks, we want to recommend "Too Tough" by **Ascendance**, its strongest 12-inch single to date. Producer **Paul Grogan** (sometimes known as **Mr. Funkster**) has quite a way with an acid groove, as evident in the record's batch of varied mixes. Listen closely.

**BEATS'N'PIECES:** Need a **Donna Summer** fix? As the peerless diva continues to assemble tunes for her forthcoming Mercury album, we advise you to leap into the limited U.K. 12-inch pressing of "I Feel Love," mixed to virtual perfection by **Rollo** and **Masters At Work**. There is also a remastered version of the 1977 original production by **Giorgio Moroder**, as well as a previously unavailable remix of her 1994 club hit, "Melody Of Love," by **Junior Vasquez** (does this child ever take a nap?). There are no plans to release this collectible here, so snag a copy of the Manifesto/Mercury import while ya can.

Add **East 17** to the list of cutie-pie teen faves that are making convincing transitions into more adult-driven music. The male vocal group actually appears to be on the verge of underground club credibility with "Hold My Body Tight"—thanks in large part to slamm'n' deep house mixes by the venerable **Danny Tenaglia**. He clearly gets more at ease producing vocal records with each venture, and this is among his better efforts. Fleshing out the double-pack of mixes are **Lenny Bertoldo** and **Charley Casanova**. Bertoldo has become a reliable source for pop/NRG jumpers, while Casanova

has a left-of-center view of house music that sets him apart from the pack. Both do a fine job here.

On Sept. 21, quirky British producer/tunesmith **Norman Cook** bows his first album under his now-popular underground moniker **Pizzaman**, appropriately titled "Pizzaman." Overseen by Cook with pals **Tim Jeffries** and **J.C. Reid** (aka the **Playboys**), the Cowboy Records release features the lively dancefloor staples "Sex On The Streets" and "Tripping On Sunshine," as well as potential hits "Hello Honky Tonks" and "Gottaman." Perhaps the most gratifying aspect of this project (still up for grabs in the States) is its combination of sunny pop melodies with a friendly fusion of techno, deep house, and retro-funk rhythms. Easy on the brain, vigorous to da booty.

**Billie Ray Martin** disciples should be on the lookout for "Running Around Town," the official follow-up to her recent smash, "Your Loving Arms." **Brian "B.T." Transeau** produced this smoker with a trance/house urgency that complements Martin's expectedly melodramatic performance. The two were behind the board for the easily programmable Jacob's Ladder remix. This should keep everyone happy until the singer's long-awaited debut album, "Deadline For My Memories," is unleashed in early October.

Looks like the lads in **West End** have another crossover pop hit on their hands with "Love Rules," a whirly and infectious kicker penned by pedigree tunesmiths **Simon Climie** and **Lamont Dozier**.

Issued on First Avenue/RCA in the U.K., the track is already making the grade with tastemaker DJs on the formidable potency of varied 12-inch mixes by **Lenny Fontana**, **Marc "MK" Kinchen**, **Chris & James**, and **Dick Van Dyke** (no, not *him*, silly). A nice way to usher in an album—which West End should be doing this fall. Next step: A long-deserved state-side label deal.



**Albita On A Roll.** Crescent Moon/Epic artist Albita, center, celebrates backstage after a recent gig in New York. The Latin chanteuse is promoting the title track from her debut album, "No Se Parece A Nada," which is getting widespread club play. Albita is pictured with producer/Crescent Moon head Emilio Estefan, left, and Gloria Estefan, whose new Epic collection, "Abriendo Puertas," is in stores Sept. 26. The title cut from that album will soon go to clubs, with post-production by Bobby D'Ambrosio, Teri Bristol, and Pablo Flores.



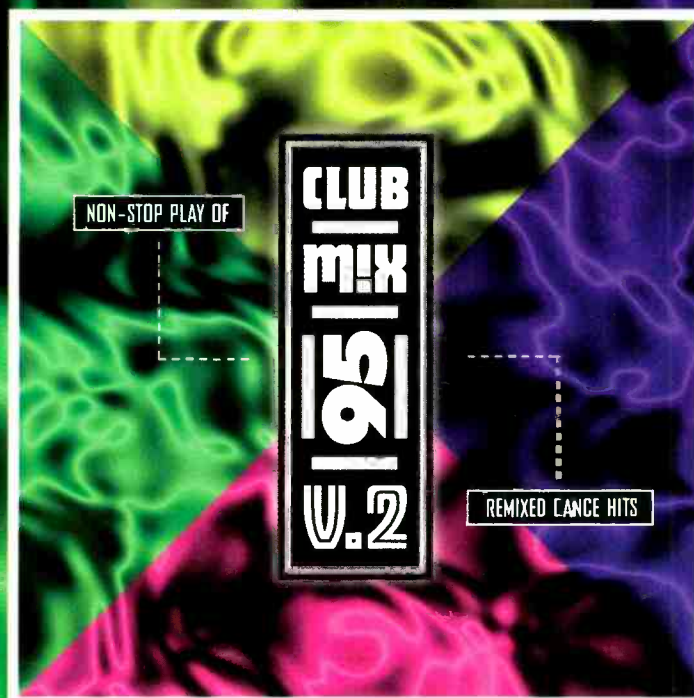
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4. MR. PERSONALITY (RADIO MIX) - Gillette
5. FAT BOY (J.J.'S CLUB MIX) - Max-A-Million
6. WHAT HOPE HAVE I (THE BIG MIX) - The Sphinx
7. GET READY FOR THIS (EAST ORANGE BOOT MIX) - 2 Unlimited
8. TOOTSEE ROLL (SET IT OFF DANCE VERSION) - G9 Boyz
9. WANNA GET BUSY (CLUB MIX) - Reality
10. YOLANDA (CLUB MIX) - Reality
11. BACK & FORTH - Aaliyah

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RECOGNIZE THE REAL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	2	6	6	RELAX MERCURY 2061 1 week at No. 1	CRYSTAL WATERS
2	4	9	6	MY LOVE IS FOR REAL CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
3	1	3	7	AS LONG AS YOU'RE GOOD TO ME BRILLIANT! 58406/EMI	JUDY CHEEKS
4	8	13	6	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
5	10	17	7	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
6	12	18	7	DEEP SIDE ONE PLANET 10501 BASS SYMPHONY FEATURING JA NELL	
7	6	2	8	SCREAM EPIC 78001 ◆ MICHAEL JACKSON & JANET JACKSON	
8	3	4	10	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
9	9	15	8	LOOK AHEAD TRIBAL AMERICA 58324/I.R.S. DANNY TENAGLIA FEATURING CAROLE SYLVAN	
10	5	5	9	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
11	7	1	10	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
12	21	37	3	COME AND GET YOUR LOVE ARISTA 1-2841	◆ REAL MCCOY
13	18	23	6	SET URSELF FREE RADIKAL 15035	LIZ TORRES
14	20	22	6	MADE IN ENGLAND ROCKET 2093/ISLAND	◆ ELTON JOHN
15	23	35	5	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
16	11	12	9	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
17	22	28	5	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
18	27	31	5	LOVE AND DEVOTION EIGHT BALL 069	JOI CARDWELL
19	32	—	2	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
20	28	34	4	POWER TO MOVE YA ELEKTRA 66114/EEG ◆ ZIGGY MARLEY AND THE MELODY MAKERS	
21	25	26	6	TAKE YOUR TIME (DO IT RIGHT) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
22	13	11	11	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
23	17	8	11	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
24	24	25	7	SHINE STRICTLY RHYTHM 020	BARBARA DOUGLAS
25	30	38	4	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
26	15	10	11	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
27	14	7	13	OYE COMO VA PUENTE 12684/HOT TITO PUENTE JR. & THE LATIN RHYTHM	
<b>★ ★ ★ Power Pick ★ ★ ★</b>					
28	35	41	4	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
29	19	20	12	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
30	16	14	12	THE FEELING AQUA BOOGIE 012	SUGAR
31	31	36	5	EVERYBODY LISTEN MOONSHINE MUSIC 88416	GYPSY QUEENS
32	36	42	4	I WANT U MOTOWN PROMO	◆ ROSIE GAINES
33	38	45	3	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
34	37	43	4	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
35	NEW	1	1	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
36	NEW	1	1	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM RUFFNECK FEATURING "YAVAHN"	
37	40	48	3	BOOM BOOM BOOM AUREUS 1100	◆ THE OUTHRE BROTHERS
38	26	19	12	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
39	41	—	2	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
40	29	21	11	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
41	45	—	2	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
42	43	—	2	SWEETEST DAY OF MAY TRIBAL AMERICA 58414/I.R.S.	JOE T. VANNELLI PROJECT
43	34	27	8	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
44	39	33	7	POSSESSION ARISTA PROMO	◆ SARAH MCLACHLAN
45	NEW	1	1	X-CUSES (CHILD PLEASE) VESTRY 007/STRICTLY RHYTHM BLACKTIVITY FEAT. M. FOWLER & D. MARTIN	
46	NEW	1	1	BAD THINGS LOGIC 59021	N-JOI
47	47	50	4	NO SE PARECE A NADA CRESCENT MOON 77919/EPIC	◆ ALBITA
48	NEW	1	1	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
49	NEW	1	1	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349 MOREL'S GROOVES PART 8	
50	33	16	13	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	4	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 9575Q/AG 3 weeks at No. 1	◆ JUNIOR M.A.F.I.A.
2	2	3	10	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38482	◆ SHAGGY
3	8	11	4	COME AND GET YOUR LOVE (T) ARISTA 1-2841	◆ REAL MCCOY
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>					
4	11	20	5	SUGAR HILL (T) (X) EMI 58407	◆ AZ
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
5	NEW	1	1	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
6	3	2	8	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
7	NEW	1	1	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA ◆ THE D&D PROJECT FEATURING D&D ALL-STARS	
8	4	4	17	CAN'T YOU SEE (M) (T) (X) TOMMY BOY 700	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
9	6	6	8	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
10	5	5	5	GLACIERS OF ICE/CRIMINOLOGY (T) LOUD 64374/RCA	◆ RAEKWON
11	7	—	2	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
12	9	9	15	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
13	10	7	16	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
14	12	12	10	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
15	19	—	2	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
16	20	18	7	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH
17	33	31	8	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
18	NEW	1	1	I CAN'T TELL YOU WHY (T) (X) MJJ 77865/EPIC	◆ BROWNSTONE
19	22	15	9	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
20	15	8	9	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
21	21	19	9	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
22	14	10	9	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
23	18	43	3	WHERE'S DA PARTY AT? (T) GEE STREET INDEPENDENT/4TH & B'WAY 440 612/ISLAND	◆ DOUG E. FRESH
24	17	21	10	LISTEN ME TIC (WOYOI) (T) (X) EASTWEST 66125/EEG	◆ INI KAMOZE
25	34	24	13	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
26	24	13	8	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
27	29	25	4	GIRLSTOWN (M) (T) COLUMBIA 77751	◆ SUPER CAT
28	25	22	9	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
29	23	17	6	RELAX (T) MERCURY 2061	CRYSTAL WATERS
30	26	29	23	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
31	35	38	5	MVP (T) (X) COLUMBIA 77894	◆ BIG L
32	32	23	11	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
33	44	27	30	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
34	28	30	7	FALLIN' IN LOVE (T) (X) LOGIC 59018/RCA	◆ LA BOUCHE
35	13	—	2	LIVE !!! (T) DEF JAM/RAL 4363/ISLAND	◆ ONYX
36	RE-ENTRY	3	3	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
37	37	41	14	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
38	27	16	4	HEART OF GLASS (T) (X) BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
39	45	28	8	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
40	16	14	8	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T.)
41	41	35	6	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	◆ MAX-A-MILLION
42	NEW	1	1	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
43	RE-ENTRY	10	10	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
44	30	26	7	MY LOVE IS FOR REAL (T) (X) CAPTIVE 38493/VIRGIN	◆ PAULA ABDUL
45	43	—	2	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
46	RE-ENTRY	3	3	AS LONG AS YOU'RE GOOD TO ME (T) (X) BRILLIANT! 58406/EMI	JUDY CHEEKS
47	31	32	11	ALL GLOCKS DOWN (T) (X) PENDULUM 58367/EMI	◆ HEATHER B.
48	38	34	7	DIVA/WARM LEATHERETTE (T) (X) TRIBAL AMERICA 58433/I.R.S. CLUB 69 FEATURING KIM COOPER	
49	RE-ENTRY	9	9	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
50	RE-ENTRY	2	2	MY UP AND DOWN (T) (X) MECCA DON/EASTWEST 66120/EEG	◆ ADINA HOWARD

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.

## WHEN YOU THINK EURO.....THINK ZYX!

Long Island, New York is where DONNA BARRET calls home. Her debut release "THE REAL THING" is vocal house at it's best! Call this confusing... MO-DO is an Italian artist who sings in German and wants to conquer America! Along with the Rednex and Corona this was one of the biggest Pan European hits of last year. Now it's America's turn to chant "EINS, ZWEI, POLIZEI" on the dancefloor! On the air in New Orleans on KLRZ go Kahuna!



Three years ago DOUBLE YOU became an International superstar when "PLEASE DON'T GO" was releases to international critical acclaim and pop chart success! Then "RUN TO ME" has took Top 40/Crossover radio by storm! Look for him on tour this summer performing "THAT'S THE WAY I LIKE IT", "WHAT'S UP" was the surprise hit of '94 and "HOT STUFF" will do the same in '95! Please don't overlook "LOVELY LULLABY"! from the dancefloor to the airwaves this summer!

While "THINK ABOUT THE WAY" is still strong on the air at Power 96 in Miami... we drop da bomb! "IT'S A RAINY DAY" is the strongest Euro record released here to date! Also from the red hot Robyx camp that gave you Double You, Corona & Netzwerk. The Italians loved it, the french loved it, but America will flip over it! Check out the remixes on "THANK GOD I'M A COUNTRY BOY" by The RIO BRAVO. Hoe-Down, hillbilly house music remixed for the U.S. by Tulsa native Ron Hester!







**Ralph's Back.** Former "Nashville Now" host Ralph Emery has returned to the Nashville Network with "The Ralph Emery Show," a talk/variety show broadcast live from Nashville's Opryland Hotel. Presented by American General Life and Accident Insurance Co., the one-hour series airs weekday mornings at 9 a.m. EST. Pictured, from left, helping Emery celebrate the new show are Jeanne Pruett, Ray Stevens, Emery, American General CEO Jim D'Agostino, Gaylord Entertainment VP/COO Dick Evans, Tom T. Hall, and TNN VP/GM Kevin Hale.

## Collin Raye Is Not About Sizzle For Epic Artist, Music Is The Message

BY DEBORAH EVANS PRICE

NASHVILLE—With three platinum albums and such songs as "Little Rock," "In This Life," and "Love, Me" to his credit, Collin Raye has established himself as an artist with a good ear for quality material. With the release of his new album, "I Think About You," Epic plans to build on that foundation and increase both consumer and industry awareness by focusing on the music.

"This campaign for Collin is not about sizzle, and it's not about re-inventing the wheel," says Connie Baer, VP marketing and artist de-

velopment for Epic. "It's about the message, and the message is the music. The marketing campaign is really about looking at the weight of Collin's career and the songs that he has cut. We want to effectively make sure that we tell that story."

Baer says that although Raye has always sold well, Epic hopes to sell even more with the new release. "Our goal is to take him to double-platinum status, and we feel that from a marketing perspective, the way to do that is through the music, because his previous albums all continue to sell years later," Baer says. "If we are effective at telling that story, people will connect all those standards to Collin. And what the story is about is quality and emotions."

Epic senior VP Doug Johnson thinks Raye is an artist whose potential is yet to be tapped. "To me, Collin Raye is one of those artists with whom we haven't nearly reached his potential," Johnson says. "It's not like platinum is his limit. It's a frustration to want to reach [beyond] that, but it's also exciting to feel like there's that much room to still go."

To continue finding the best quality songs the publishing community has to offer, Raye listened to material at a unique gathering he and Johnson held at Sammy Bs, a popular Music Row eatery. They reserved the restaurant's upper floor and invited top songwriters, such as Hugh Prestwood ("The Song Remembers When"), Mike Reid ("In This Life"), Tony Arata ("The Dance"), Tom Douglas ("Little Rock"), and Gary Burr ("What Mattered Most") to join them and play the songs they wanted to pitch for Raye's new album.

"It seemed like a real logical way to listen to some great music," Raye says. "When you hear the demo, it's one thing, but when you hear the actual songwriter do it, you get more in tune with where the song is coming from. In order for them to write that, they've had to have felt something, and then when you see them sitting there with their eyes closed, you know that they have a lot of themselves in the song. And the crew that showed up, I couldn't have been more honored to think that those guys would take the time to come and play their songs for me. They don't need to play for anybody. Everybody is clamoring for their songs."

The evening was fruitful for Raye and the songwriters, as he did record some of the songs he heard that night on the new album. "I got almost half the songs on the album from those four or five hours hanging out," Raye says. As a result of that evening, he recorded "Love Remains" by Tom Douglas and Jim

Daddario, "The Time Machine" by Gary Burr, "What If Jesus Comes Back Like That" by Doug Johnson and Pat Bunch, and two Hugh Prestwood songs: "On the Verge" and "Heart Full Of Rain."

Epic's Johnson says that songwriters respect Raye and appreciate how he treats their songs. He says that whenever he plays a song for a songwriter to get his or her reaction to an artist's interpretation, there's always some hesitation on the part of the writer and a little concern as to what's been done with his or her creation. However, of the reaction to Raye's recordings, Johnson says, "Every time, there is an immediate sigh of relief and extreme excitement. [It's] the feeling that you get when hear something that you're a part of, and you know it's real, and you know it's great, and there's passion in it. I love seeing that on writer's faces, and it always happens when they hear their cut by Collin Raye."

Though Raye's music is applauded by critics and sells well, he's not an artist who has a high profile at the industry's award shows. "To me, he's one of the greatest singers out there," Johnson says. "And for some reason, sometimes in our market when you talk about great singers, Collin gets overlooked. I think this album has some bold enough things on it that people are not going to be able to overlook that fact... While nobody ever should have ignored a Collin Raye [album], I think this album will make it impossible to. He's not only nice, he's a great talent. He's a great singer. He's a great artist, and he's got a lot of soul. All those things are evident on the album."

There is speculation that Raye may get overlooked because he chooses to live in Texas. "We ask ourselves that question," Johnson says, "but he has elected to potentially suffer from not being right in

(Continued on page 29)



RAYE

## The Mavericks Produce 'Music For All Occasions,' And They're Proud Of It

THE MAVERICKS are more than living up to their name with their third MCA album. "Music For All Occasions" (due Sept. 26) is an eclectic collection of blues, Tex-Mex, a surprising duet, and—most of all—tributes to the country-crooner era of the '50s and '60s. The album art itself invokes the elaborate, stylized, garishly colored pop album covers of the '50s, right down to the lounge lizard liner notes. The album itself will be released on limited edition vinyl at a listening party Sept. 12 at the House of Blues in Los Angeles. The CD date is Sept. 26.

"It's funny how it came about," says lead singer **Raul Malo**, who wrote or co-wrote nine of the 11 songs and co-produced the album with **Don Cook**. "We're such fans of that whole era, from the music, to the cars, to the stars, to the clothes. There's just so much serious stuff going on these days, so much dark stuff, that nobody seems to have fun anymore, and if they do have fun, it's usually involving pain. Like kids in the mosh pits, which is OK, but that stuff hurts. So, we're just doing our part to help people remember those times. There was some cool stuff."

Drummer **Paul Deakin** contributed the album title. "I was in a garage band in high school, and our card read, 'Standard Music For All Occasions... And Lawn Service.' So that seemed to fit. We had started listening to **Ray Conniff** and **Percy Faith** on the bus as a gag, so we could do an intro song like 'A Summer Place' in our show. Then it went even further, and we thought of an album with that kind of feel to it, especially the cover art concept. I think it's an artistic statement on that era. It was just to have fun with an album cover."

"All of our pictures before have been very serious and no one was smiling, and really this is a band that was started for us to have a good time. We were all working in different cover bands in Miami and wanted to hear some good honky-tonk music, so we had to play it ourselves. I never thought we'd get a gig, much less a record contract."

From such humble beginnings, they've done pretty well for themselves. After a slow start (sales of about 17,000 on the first album) and a long, rocky road with country radio, they're now on the eve of releasing one of the most-awaited albums of the year.

MCA/Nashville chairman **Bruce Hinton** feels the band is right on course. "From the first day, we were on a deliberate course to take them to mainstream and country America, and we've accomplished that. They've never had a top 10 single, yet the last album is past platinum. The fan and sales base is there. Now, I really want to go to country radio and not only have the success we've had, but build on it. I'm talking No. 1 record. When we're finally embraced by country radio, I'm talking double platinum. I think we have the single we need with 'Here Comes The Rain.'"

MCA VP for national promotion **Scott Borchetta** is equally optimistic about the Mavericks' future. He feels that, while the album is indeed a slight departure, everything they do is a slight departure. "This album is still the Mavericks," he says. "But it's got the best songs they've ever written. There's a huge buzz

on. The single is being added out of the box. I think there's a very high level of awareness for the Mavericks. People are wanting to play them, and we just had to give them the songs, give them the music."

Co-producer **Don Cook**, whose own history with the band is interesting, just smiles when the concept of the album as "ballroom country" is mentioned to him. "If you're a hardcore Mavericks fan, then this album is your dream," he says. "It's even farther-reaching than the last album, and I think there are going to be some real strong emotions in people's reactions."

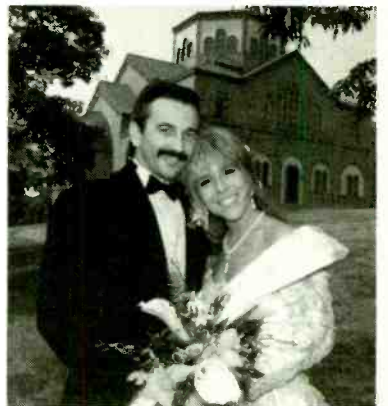
Cook was initially hesitant to work with the band when MCA approached him to produce the last album. "My instinct told me that my love for commerciality would mess with their artistic process. I thought what they were doing was very arty and personal. We got together and had some pretty serious discussions about art vs. commerce, and I think both camps realized that we both wanted to be on the other's side. I think it's turned into a really neat chemistry."

The single, which Malo wrote with **Kostas**, is indicative of that chemistry, Cook feels. "There is something commercial and magical and retro about that song that probably appeals to my love of old '60s rock'n'roll. Most of the material on this album came from right-brain decisions, done in an automatic way."

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by Chet Flippo



**Here Comes The Bride.** RCA recording artist Aaron Tippin and longtime girlfriend Thea Corontzos were married July 15 in a Greek Orthodox ceremony in Nashville. Following the ceremony, friends, family, and music industry friends joined the happy couple for a reception in Opryland Hotel's Tennessee ballroom.

# Billboard<sup>®</sup> HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING AUGUST 12, 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	3	8	15	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J.STROUD (R.BOWLES,R.BYRNE)	1 week at No. 1 ◆ LORRIE MORGAN (C) (V) BNA 64357	1
2	5	9	13	<b>A LITTLE BIT OF YOU</b> S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823	2
3	1	4	14	<b>I DON'T EVEN KNOW YOUR NAME</b> K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830	1
4	7	10	10	<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	4
5	11	17	11	<b>NOT ON YOUR LOVE</b> C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954	5
6	12	11	15	<b>BOBBIE ANN MASON</b> S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903	6
7	13	16	16	<b>THIS IS ME MISSING YOU</b> D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870	7
8	10	14	18	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956	8
9	4	1	14	<b>ANY MAN OF MINE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY NASHVILLE 856 448	1
10	2	3	12	<b>AND STILL</b> T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCENTIRE (V) MCA 55047	2
11	16	19	11	<b>IN BETWEEN DANCES</b> P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALONSO)	◆ PAM TILLIS (V) ARISTA 1-2833	11
12	17	18	7	<b>SHE AIN'T YOUR ORDINARY GIRL</b> E.GORDY,JR.,ALABAMA (R.JASON)	◆ ALABAMA (C) (V) RCA 64346	12
13	6	7	22	<b>PARTY CROWD</b> T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977	6
14	9	6	15	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S.HENDRICKS (R.FAGAN,R.ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	1
15	18	21	8	<b>LEAD ON</b> T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	◆ GEORGE STRAIT (V) MCA 55064	15
16	15	15	11	<b>WALKING TO JERUSALEM</b> T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049	15
<b>★★★ AIRPOWER ★★★</b>						
17	19	31	6	<b>ONE EMOTION</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64381	17
<b>★★★ AIRPOWER ★★★</b>						
18	20	25	14	<b>SOMEONE ELSE'S STAR</b> B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435	18
19	21	22	13	<b>FINISH WHAT WE STARTED</b> M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739	19
20	8	2	14	<b>YOU BETTER THINK TWICE</b> T.BROWN (V.GILL,R.NIELSEN)	◆ VINCE GILL (V) MCA 55035	2
21	22	26	10	<b>I WANT MY GOODBYE BACK</b> D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) EPIC 77946	21
22	23	34	6	<b>I THINK ABOUT IT ALL THE TIME</b> J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	22
23	30	35	5	<b>DON'T STOP</b> D.COOK (C.RAINS,T.SHAPIRO)	◆ WADE HAYES (C) (V) COLUMBIA 77954	23
24	27	28	14	<b>THAT AIN'T MY TRUCK</b> M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034	24
25	28	29	10	<b>SHOULD'VE ASKED HER FASTER</b> G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280	25
26	25	30	9	<b>DOWN IN TENNESSEE</b> M.WRIGHT (W.HOLYFIELD)	◆ MARK CHESNUT (V) DECCA 55050	25
27	31	38	6	<b>HALFWAY DOWN</b> E.GORDY,JR. (J.LAUDERDALE)	◆ PATTY LOVELESS (C) (V) EPIC 77956	27
28	24	24	14	<b>WHEN AND WHERE</b> B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	24
29	14	5	17	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484	4
30	38	52	3	<b>ONE BOY, ONE GIRL</b> P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	◆ COLLIN RAYE (C) (V) EPIC 77973	30
31	29	13	18	<b>THAT'S JUST ABOUT RIGHT</b> M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813	7
32	26	12	16	<b>THEY'RE PLAYIN' OUR SONG</b> B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	3
33	35	43	5	<b>BIG OL' TRUCK</b> N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) POLYDOR NASHVILLE 579 574	33
34	43	62	3	<b>IF THE WORLD HAD A FRONT PORCH</b> J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87119	34
35	32	23	18	<b>TELL ME I WAS DREAMING</b> G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	2
36	44	51	4	<b>(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL</b> M.MILLER,M.MCANALLY (R.SAMOSSET,D.LOGGINS)	◆ SAWYER BROWN (C) (V) CURB 76955	36
37	34	33	18	<b>TEXAS TORNADO</b> T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
38	37	36	19	<b>SUMMER'S COMIN'</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	41	41	9	<b>THREE WORDS, TWO HEARTS, ONE NIGHT</b> J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855	39
40	39	37	19	<b>IF I WERE YOU</b> J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	◆ COLLIN RAYE (V) EPIC 77859	4
41	42	42	8	<b>SOMETIMES I FORGET</b> J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	◆ DOUG STONE (C) (V) COLUMBIA 77945	41
42	46	55	5	<b>BETTER THINGS TO DO</b> K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	42
43	36	32	20	<b>FALL IN LOVE</b> B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306	6
44	58	—	2	<b>LET'S GO TO VEGAS</b> S.HENDRICKS (K.STALEY)	◆ FAITH HILL (C) (V) WARNER BROS. 17181	44
45	45	48	7	<b>WHY WALK WHEN YOU CAN FLY</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77955	45
46	51	65	3	<b>ALL I NEED TO KNOW</b> B.BECKETT (S.SESKIN,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (V) BNA 64347	46
47	47	50	8	<b>JUST MY LUCK</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY NASHVILLE 856 832	47
48	59	73	3	<b>I'M NOT STRONG ENOUGH TO SAY NO</b> M.BRIGHT (R.J.LANGE)	◆ BLACKHAWK (C) (V) ARISTA 1-2857	48
49	50	53	7	<b>SHE CAN'T LOVE YOU</b> C.FARREN (J.STEELE,C.FARREN,R.SHARP)	◆ BOY HOWDY CURB ALBUM CUT	49
<b>★★★ Hot Shot Debut ★★★</b>						
50	NEW ▶	—	1	<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	50
51	33	20	15	<b>MY HEART WILL NEVER KNOW</b> J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887	16
52	56	68	3	<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	52
53	52	54	7	<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
54	68	—	2	<b>I WANNA GO TOO FAR</b> G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	◆ TRISHA YEARWOOD (V) MCA 55078	54
55	55	58	5	<b>BABY, NOW THAT I'VE FOUND YOU</b> A.KRAUSS (K.MACLEOD,T.MACAULAY)	◆ ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	55
56	54	57	8	<b>IF I AIN'T GOT YOU</b> D.COOK (C.WISEMAN,T.BRUCE)	◆ MARTY STUART (V) MCA 55069	54
57	53	56	6	<b>PARTY ALL NIGHT</b> S.ROUSE (S.ROUSE,J.FOXWORTHY)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
58	62	66	3	<b>I LET HER LIE</b> J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	◆ DARYLE SINGLETARY (C) (V) GIANT 17818	58
59	67	—	2	<b>HEAVEN BOUND (I'M READY)</b> D.COOK (D.LINDE)	◆ SHENANDOAH (C) CAPITOL NASHVILLE 58442	59
60	NEW ▶	—	1	<b>ANY GAL OF MINE</b> G.RUBERTO (G.RUBERTO)	◆ GINO THE NEW GUY NO LABEL PROMO SINGLE	60
61	60	59	5	<b>I LIKE THE SOUND OF THAT</b> B.BECKETT (S.SESKIN,A.PESSIS)	◆ WOODY LEE (C) (V) ATLANTIC 87123	58
62	61	61	5	<b>FEMALE BONDING</b> S.BOGARD,M.CLUTE (B.JAMES)	◆ BRETT JAMES (C) (V) CAREER 1-2838	60
63	57	45	17	<b>MISSISSIPPI MOON</b> J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274	15
64	64	64	3	<b>WHO NEEDS YOU</b> J.CRUTCHFIELD (S.EWING,M.CATES)	◆ LISA BROKOP (C) CAPITOL NASHVILLE 58435	64
65	NEW ▶	—	1	<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	65
66	49	27	12	<b>I'M IN LOVE WITH A CAPITAL "U"</b> J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902	21
67	NEW ▶	—	1	<b>THAT ROAD NOT TAKEN</b> J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	◆ JOE DIFFIE (V) EPIC 77978	67
68	63	60	8	<b>SLOW ME DOWN</b> B.MAHER (S.DAVIS,S.LYNNE,B.MAHER)	◆ SHELBY LYNNE (C) MAGNATONE 1102	59
69	69	—	2	<b>JENNY COME BACK</b> M.WRIGHT,M.OMARTIAN (T.SILLERS,J.TIRRO)	◆ HELEN DARLING (C) (V) DECCA 55060	69
70	66	72	3	<b>BEIN' HAPPY</b> R.SCRUGGS (R.TAFF,T.TAFF)	◆ RUSS TAFF (C) (V) REPRISE 17801/WARNER BROS.	66
71	NEW ▶	—	1	<b>IF I WAS A DRINKIN' MAN</b> B.BECKETT (J.B.RUDD,B.HILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87120	71
72	NEW ▶	—	1	<b>DUST ON THE BOTTLE</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA 54944	72
73	NEW ▶	—	1	<b>HONEY I DO</b> B.CHANCEY,W.WILSON (S.D.CAMPBELL,A.ANDERSON)	◆ STACY DEAN CAMPBELL (C) (V) COLUMBIA 77942	73
74	70	75	16	<b>SOUTHERN GRACE</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	27
75	71	—	3	<b>FRIDAY NIGHT STAMPEDE</b> R.PENNINGTON,WESTERN FLYER (M.HUMMON,M.POWELL)	◆ WESTERN FLYER STEP ONE ALBUM CUT	71

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

# Billboard<sup>®</sup> Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan<sup>®</sup> FOR WEEK ENDING AUGUST 12, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	7	<b>I DIDN'T KNOW MY OWN STRENGTH</b> BNA 64357	LORRIE MORGAN
15	16	16	5	<b>SHOULD'VE ASKED HER FASTER</b> RCA 64280	TY ENGLAND
16	11	10	7	<b>MY HEART WILL NEVER KNOW</b> GIANT 17887	CLAY WALKER
17	20	21	5	<b>THIS IS ME MISSING YOU</b> EPIC 77870	JAMES HOUSE
18	15	19	5	<b>THAT AIN'T MY TRUCK</b> DECCA 55034	RHETT AKINS
19	18	20	7	<b>REFRIED DREAMS</b> CURB 76931	TIM MCGRAW
20	19	18	7	<b>DON'T TAKE THE GIRL</b> CURB 76925	TIM MCGRAW
21	17	14	7	<b>FALL IN LOVE</b> BNA 64306	KENNY CHESNEY
22	22	25	3	<b>SHE AIN'T YOUR ORDINARY GIRL</b> RCA 64346	ALABAMA
23	NEW ▶	—	1	<b>DON'T STOP</b> COLUMBIA 77954	WADE HAYES
24	21	17	7	<b>YOU DON'T EVEN KNOW WHO I AM</b> EPIC 77856	PATTY LOVELESS
25	25	15	7	<b>CAIN'S BLOOD</b> POLYDOR NASHVILLE 851 622	4 RUNNER

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.

# COUNTRY CORNER



by Wade Jessen

**MUSICAL MUSCLES:** Lorrie Morgan controls the No. 1 slot on Billboard's Hot Country Singles & Tracks for the first time in more than two years with "I Didn't Know My Own Strength," one of three new cuts on her first best-of package (BNA). Morgan's name has appeared at the top of the chart twice before, in 1993 with "What Part Of No" and in 1990 with "Five Minutes." A Grand Ole Opry member since 1984, Morgan first appeared on our singles chart in 1979 with "Two People In Love." In addition to her three No. 1 titles, Morgan has charted 21 other singles, including eight top 10 songs. Two of those tracks were duets, the first a 1979 outing with her father, George Morgan, "I'm Completely Satisfied With You," and the second a 1990 pairing with her late husband, Keith Whitley, "Til A Tear Becomes A Rose." Morgan is enjoying her most successful album to date, "Greatest Hits," which holds at No. 7 on Top Country Albums and dips slightly, 56-59, on The Billboard 200.

**THE BEST MEDICINE:** Jeff Foxworthy scoops up Greatest Gainer nods on both Top Country Albums and The Billboard 200. Foxworthy's new Warner Bros. set, "Games Rednecks Play," wins the trophies based on unit gain, with an increase of more than 30,000 units over last week; this hurls the comedian to No. 2 on the country list and No. 9 on the big chart. Meanwhile, Foxworthy's Laughing Hyena collection, "Sold Out" (68-53), picks up Top Country Albums' Pacesetter award, with an increase of more than 39%.

**ONE BOY, ONE GIRL, ONE HIT:** Collin Raye (Epic) blasts onto Top Country Singles Sales at No. 12 with "One Boy, One Girl," marking that chart's highest debut since it was launched in the July 1 issue. Raye's single bests Jeff Foxworthy's No. 14 debut last week, "Party All Night" (Warner Bros.). Sony Nashville sales VP Mike Kraski says Raye's powerful first week can be linked directly to the strength and immediacy of the song's message. Kraski says that consumers flocked to retail after hearing the song on the radio and that this strong reaction bodes well for Raye's forthcoming album, "I Think About You," which is released Aug. 23. Kraski adds that since Raye's prior performance on retail singles has not been outstanding, this accomplishment is especially gratifying. Meanwhile, "One Boy, One Girl" jumps 38-30 on our airplay chart... Mary Chapin Carpenter's three Columbia entries on Top Country Albums and Top Country Catalog Albums take notable jumps after her July 26 PBS special, "Live At Wolf Trap."

**SAFE REFUGE:** Contrary to persistent Music Row speculation that Asylum would be closing its Nashville doors, label chief Kyle Lehning says that executives at parent company Elektra Entertainment Group are absolutely committed to the label's success, and that recent meetings with EEG chairman Sylvia Rhone, vice chairman Aaron Levy, and Elektra president Seymour Stein reinforced that commitment. Concurrent to those meetings, Bryan White's Asylum single, "Someone Else's Star," qualifies for Airpower status on Hot Country Singles & Tracks (20-18). The cassette single moves 12-11, while White's self-titled debut album jumps 40-34 on Top Country Albums. Clint Black also earns Airpower stripes at No. 17 with the title cut from his "One Emotion" set on RCA.

## NASHVILLE SCENE

(Continued from page 27)

One very unexpected cut on the album is the duet Malo does with Trisha Yearwood of the old Frank and Nancy Sinatra classic "Something Stupid." Malo kept it a secret from Cook until the last minute. "He was afraid I'd react with horror," Cook says. "But it was so much fun and so cool that it had to be on the album. Raul's a fan of lush, orchestrated pop, almost easy-listening music."

Malo says, "As a songwriter, I think it's a brilliant song: the lyrics, the rhyme schemes, melody—everything. Me and Trisha have always thought about singing something together. We didn't want to do an old country song like a George and Tammy thing that's already been done a lot. We just said, 'Let's give it a shot.'"

"Once we recorded it, we wanted to record it over and over, it was so incredible. It was the last song we recorded. Everybody was on such a high that we canceled the last session and said, 'This album is done.' It'll probably piss off a few people, but you've got to do that to please a lot of people."

As far as pleasing or displeasing potential audiences, Cook says he's unsure. "It's hard to talk about radio and the Mavericks in the same breath. I think Raul is so true to his personal vision, and the guys are so into the Mavericks' music, that it isn't that they're not into radio. It's just that they're trying real hard to be Mavericks."

The band's guitarist, Nick Kane, agrees. "From being a strait-laced country band, we've evolved into what we are today, which is a combination of all of the styles we love. It seems like all of our roots have come out and we've been given license to put on whatever style we enjoy most."

"I don't even know what we are today. Robert [Reynolds, the bassist] has gone back to his British invasion pop stuff. I'm heavily into '50s R&B and rockabilly, along with Chet Atkins and Jerry Reed. Raul's into the crooners from the late '50s and '60s. We've gotten more secure in what we do, and we've gotten tighter. But, hell, we don't know what we're doing. This album is the biggest risk the band has taken so far. I hope it does well."

Reynolds agrees with that assessment. "Raul is a real believer in our musical vision," he says. "It's like, 'Here's the goal, and we're going directly toward it. Take care of the music, and the rest will fall into place.' But I feel much stronger about this group than I did two years ago."

"We're more relaxed in the studio, and we mostly record live as a band. It's mostly track vocals rather than [composite] vocals. Raul's a very competent singer: He knows phrasing and he knows pitch. And Don Cook allows things to remain very human in the studio. We did have another bridge to cross this time, since Nick hadn't recorded with us before."

"We did overdub a few things," Malo says, "but I love going in and recording live. Studio perfection is great, but it doesn't have any grit, it doesn't have any whiskey on it. You've gotta throw some dirt on that thing. There's a lot in country music that sounds like adult contemporary from the '70s. So, it's funny here that we're doing well playing old-time shuffles. People forgot what it was like, because they've gotten used to this James Taylor-ish sounding country music."

Most all the stuff I hear on the radio sounds like James Taylor.

"Back with ballroom country, if you took the fiddle out of Bob Wills' band, what you had was Benny Goodman. All it is, is just great music. One reason Elvis was so successful was because he sang all kinds of music. Linda Ronstadt can pretty well record whatever the hell she wants to. I love artists like that, and that's how I see myself."

"We love country music, and we also love all other kinds of music. I don't want somebody telling me 'you can't do that because you're in country.' Well, that's a bunch of shit. We do what we do, and our fans, bless their hearts, are the ones who make the difference. They don't care what we play. As long as we don't suck, they're gonna dig it."

The group's immediate plans are to tour the U.S. with Mary Chapin Carpenter through the end of the year. "We'll head to Europe in January," says Mavericks manager Frank Callari. "I think their future on the international front is unlimited."

## COLLIN RAYE'S NOT ABOUT SIZZLE

(Continued from page 27)

everybody's face on a day-to-day basis, because he feels like it would take away from the time he's able to spend with his kids."

Johnson admits it may not be a path everyone would take, but as a father, he supports Raye's decision. "Thank God there's somebody who is real and has a conviction about his family and his kids and is willing to pay the price—if there is a price. How can you feel negative about somebody who is willing to pay the price for the right reasons?"

Raye readily admits that his son and daughter are a priority, and though he's not a full-time member of the Nashville community, he enjoys the time he spends in Music City. He does feel that living in Texas may give him a little different perspective.

Baer thinks that's a plus. "We believe people are hungry for music

that has meat," she says. "Collin is an artist who lives in Texas. He goes to Wal-Mart and the local diner, and he probably has a better sense of what the people are into than us, because he's one of them."

Baer says Raye's songs impact people's lives. A prime example is the fact that the number for Al-Anon was included at the end of the video for "Little Rock," and more than 50,000 people called the organization as a result.

Raye says his goal is to keep making music that touches people. "The issue is the value of the songs," he says. "It's not what the single did, it's what it does. [If it] goes to No. 1, that's great. It helps sales and the overall picture, but what it does is what should have some importance... It inspired people. It brought happiness to people. That's what's important."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
46 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	Warner-Tamertane, BMI/Under The Bridge, BMI) HL/WBM
10 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL	75 FRIDAY NIGHT STAMPEDE (Careers-BMG, BMI/Warner Chappell, ASCAP) HL
60 ANY GAL OF MINE (Not Published)	27 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI)
9 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM	53 A HEART WITH 4 WHEEL DRIVE (Yo Man, BMI)
55 BABY, NOW THAT I'VE FOUND YOU (BMC, ASCAP) HL	59 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI)
70 BEIN' HAPPY (Tori Taff, ASCAP)	73 HONEY I DO (Sony Tree, BMI/Little E, BMI/Mighty Nice, BMI/Al Andersons, BMI)
42 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI) WBM/HL	1 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM
33 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL	3 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
6 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	56 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM
29 OARDED IF I DON'T (OANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL	71 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP)
23 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/HL	40 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM
26 DOWN IN TENNESSEE (EMI April, ASCAP/Idea Of March, ASCAP) HL	34 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM
72 DUST ON THE BOTTLE (N2D, ASCAP)	58 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI)
43 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL	50 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP)
62 FEMALE BONING (Longitude, BMI/August Wind, BMI/Coyote Moon, BMI) WBM	61 I LIKE THE SOUND OF THAT (Love This Town, ASCAP)
19 FINISH WHAT WE STARTED (Careers-BMG, BMI)	David Aaron, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) WBM
	66 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL
	48 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP)
	11 IN BETWEEN OANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM
	22 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Arving, BMI) WBM
	54 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Arving, BMI/Cotter Bay, BMI) WBM
	21 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM
	69 JENNY COME BACK (Tom Collins, BMI/New Court, BMI) WBM
	47 JUST MY LUCK (Mighty Nice, BMI/Wait No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP) HL
	15 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	44 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM
	2 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
	63 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
	51 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
	5 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamertane, BMI) WBM
	30 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI)
	17 ONE EMOTION (Blackened, BMI/Arving, BMI) WBM
	57 PARTY ALL NIGHT (Shabloo, BMI/Max Lafts, BMI, ASCAP) WBM
	13 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)
	52 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM
	12 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
	49 SHE CAN'T LOVE YOU (Full Keel, ASCAP/Farrenuff, ASCAP/Longitude, BMI/Farren Curtis, BMI/August Wind, BMI/Areles, BMI/Mike Curb, BMI) WBM
	25 SHOULDS ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM/HL
	68 SLOW ME DOWN (Recluse, BMI/Magnasong, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) HL
	14 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI) WBM
	18 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
	41 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)
	74 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL
	38 SUMMER'S COMIN' (Blackened, BMI/Arving, BMI) WBM
	35 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL
	37 TEXAS TORNADO (Sony Tree, BMI) HL
	24 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL
	67 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)
	31 THAT'S JUST ABOUT RIGHT (Warner-Tamertane, BMI) WBM
	32 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL
	7 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamertane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
	36 (THIS THING CALLED) WANTIN' ANO HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM
	39 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
	16 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
	28 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM
	64 WHO NEEDS YOU (Acuff-Rose, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM
	45 WHY WALK WHEN YOU CAN FLY (Why Walk, ASCAP)
	65 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP)
	20 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM
	8 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)
	4 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 12, 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
1	1	1	25	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 522886 (10.98 EQ/15.98) <b>HS</b> 4 weeks at No. 1	THE WOMAN IN ME	1
<b>★★★No. 1★★★</b>						
2	3	—	2	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
<b>★★★GREATEST GAINER★★★</b>						
3	2	2	18	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
4	4	3	33	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	5	4	25	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
6	6	—	2	<b>TRACY BYRD</b> MCA 11242 (10.98/15.98)	LOVE LESSONS	6
7	7	5	5	<b>LORRIE MORGAN</b> BNA 66508 (10.98/16.98)	GREATEST HITS	5
8	8	6	81	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
9	9	7	71	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
10	10	9	66	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
11	11	8	60	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
12	12	10	44	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
13	13	11	57	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
14	14	16	6	<b>PERFECT STRANGER</b> CURB 77799 (9.98/15.98) <b>HS</b>	YOU HAVE THE RIGHT TO REMAIN SILENT	14
15	15	13	45	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
16	16	12	64	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
17	17	15	6	<b>GEORGE JONES AND TAMMY WYNETTE</b> MCA 11248 (10.98/16.98)	ONE	12
18	20	17	78	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
19	18	21	21	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	18
20	19	14	10	<b>DWIGHT YOAKAM</b> REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
21	21	18	38	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
22	22	19	44	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
23	35	38	43	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
24	23	25	79	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
25	24	20	53	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
26	25	24	30	<b>WADE HAYES</b> COLUMBIA 66412/SONY (9.98 EQ/15.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
27	45	41	43	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
28	47	46	28	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	28
29	27	30	27	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
30	36	44	5	<b>JEFF CARSON</b> MCG CURB 77744/CURB (9.98/15.98) <b>HS</b>	JEFF CARSON	30
31	30	31	21	<b>JOHN BERRY</b> CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
32	32	23	24	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
33	31	26	79	<b>COLLIN RAYE</b> ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
34	40	45	6	<b>BRYAN WHITE</b> ASYLUM 61642 (10.98/15.98) <b>HS</b>	BRYAN WHITE	34
35	33	33	96	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
36	29	29	78	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
37	28	27	7	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	26	22	44	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
39	42	39	66	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
40	39	34	15	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
41	38	35	11	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	35
42	37	32	50	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
43	43	40	54	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
44	41	36	60	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
45	50	47	161	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
46	34	28	27	<b>NEAL MCCOY</b> ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
47	44	42	49	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
48	65	64	20	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	48
49	48	43	7	<b>KENNY CHESNEY</b> BNA 66562/RCA (9.98/15.98) <b>HS</b>	ALL I NEED TO KNOW	39
50	52	62	9	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98) <b>HS</b>	DAYS GONE BY	50
51	46	37	59	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
52	59	57	4	<b>THE MOFFATTS</b> POLYDOR NASHVILLE 527373 (9.98/13.98) <b>HS</b>	THE MOFFATTS	52
<b>★★★PACESSETTER★★★</b>						
53	68	66	18	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	53
54	49	50	150	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
55	55	56	207	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
56	53	51	54	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
57	56	52	147	<b>ALAN JACKSON</b> ▲ <sup>6</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
58	51	48	44	<b>TOBY KEITH</b> ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
59	54	55	12	<b>4 RUNNER</b> POLYDOR NASHVILLE 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27
60	58	60	25	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
61	62	58	142	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
62	57	49	16	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
63	63	61	45	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
64	61	54	127	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
65	60	53	41	<b>VARIOUS ARTISTS</b> BNA 66416/RCA (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
66	64	63	90	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
<b>★★★HOT SHOT DEBUT★★★</b>						
67	<b>NEW</b> ▶	1	1	<b>JUNIOR BROWN</b> MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH	67
68	67	73	45	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
69	70	75	71	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
70	66	59	17	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
71	69	65	44	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
72	<b>NEW</b> ▶	1	1	<b>KIM RICHEY</b> MERCURY NASHVILLE 526812 (10.98 EQ/15.98)	KIM RICHEY	72
73	74	68	98	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
74	73	—	25	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
75	<b>RE-ENTRY</b>	149	149	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING AUGUST 12, 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) 189 weeks at No. 1	GREATEST HITS	221
2	2	<b>HANK WILLIAMS, JR.</b> ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	35
3	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	219
4	4	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	73
5	6	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	12
6	5	<b>HANK WILLIAMS</b> MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	27
7	7	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	221
8	8	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	206
9	9	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	221
10	10	<b>THE JUDDS</b> ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	29
11	12	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	219
12	18	<b>SHANIA TWAIN</b> MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	2
13	—	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	36

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	11	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	75
15	13	<b>THE BELLAMY BROTHERS</b> CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	28
16	15	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	91
17	14	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	13
18	19	<b>ALAN JACKSON</b> ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	9
19	20	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	93
20	24	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	60
21	17	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	53
22	16	<b>WYNONNA</b> ▲ <sup>4</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	14
23	23	<b>JOHN ANDERSON</b> ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	26
24	—	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	48
25	—	<b>ALABAMA</b> ▲ <sup>4</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	198

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

## Recent Films Creating New Fans For Beethoven London Records To Reissue Solti's Symphony No. 9

**U2 MEETS SIR GEORG:** With the "Immortal Beloved" soundtrack riding high, and Beethoven with it, London Records wants America to remember that even though Sony did the record, Sir Georg Solti, its conductor, belongs to them. So on Aug. 15, London will reissue and repack Solti's 1988 performance of Beethoven's Symphony No. 9 with the Chicago Symphony and Jessye Norman and get ready to sell it to all those new Beethoven fans.

Why now? Solti is conducting Wagner's "Die Meistersinger Von Nuremberg" in Chicago in September. The two-part concert, with Jose Van Dam, Karita Mattila, Ben Heppner, and the Chicago Symphony Orchestra & Chorus, will be presented on Sept. 23-24 and Sept. 26-27, recorded by London, and released in early 1997, marking Solti's 50th anniversary of exclusivity with London/Decca and his 85th birthday. Greg Barbero, London's VP, expects "tremendous visibility for Sir Georg" around the dates, with lots of national press and feature profiles. Add that to the movie buzz, and there's a chance to reach a broader market. Says



by Heidi Waleson

Barbero, "When you say 'classical music' to most people, they think 'Beethoven's Ninth.'"

To get the record out there, London is creating a 30-second TV spot that links Beethoven's Symphony No. 9 to pop legends. A few seconds of music by the likes of Bob Marley or the Police will be followed by a voice-over: "You already own these classics. Time to add another." The spot will then cut to Solti vigorously conducting the symphony. The spot will run on VH1 in the mornings, 50 times a week, for two weeks in September. Barbero figures that Beethoven is more likely to pick up a wide audience than the core Solti repertoire now on the market—he doesn't see

many impulse purchases for the conductor's new "Traviata" recording, for example. And he has hopes for some help from an upcoming film, "Virtuosity," which stars Denzel Washington. The film features a robot whose memory contains the profiles of all the greatest villains in history, such as Hitler and Attila the Hun, and one good guy—Sir Georg Solti.

**MARTHA ARGERICH ON FIRE:** The Martha Argerich recording of Rachmaninoff's Piano Concerto No. 3 with Riccardo Chailly and RSO Berlin mentioned in last week's column is not in fact a rerelease, but the first CD of a live recording made in Berlin in 1982, available before only on pirated copies. This explosive performance, Argerich's only one of the piece (which she says she will probably never record again) is coupled with her live 1980 recording of Tchaikovsky's Piano Concerto No. 1 with Kiril Kondrashin and the Bavarian Radio Orchestra. The disc will be out on Philips Classics on Aug. 15.

**GOULASH FOR ALL:** Qualiton Imports Ltd., which distributes 154 classical, jazz, blues, world music, and soundtrack recordings in the U.S., is holding its annual sales meeting in Budapest at the end of August. The Qualiton team will be exploring its cultural roots in the home of Hungaroton, its first American import 33 years ago, and taking in some Hungarian pastry, in addition to plotting strategy for '95-'96.

**IT'S TWINS:** One of those 154 Qualiton labels, the Swedish Bis, has come up with its own take on the PolyGram twofer craze: 10 sets of "Twins," boxed sets with two CDs for the price of one. Two examples: both versions of the Sibelius violin concerto plus "The Tempest" and a double portion of "Lute Music In Venice, 1500-1600" played by

(Continued on page 36)



**The Gang's All Here.** PolyGram Classics & Jazz gathers its sales force for its biannual National Sales Meeting, held in June in New York. Shown, from left, are John Newcott, regional manager, East Coast, jazz; Gerry Courtney, director of national accounts; Lynne Hoffman-Engel, senior VP of sales and marketing; Steve Winn, regional director, East Coast, classics; David Belote, regional manager, Midwest; Dee Ferrick, regional manager, South; David Neidhart, VP of sales and marketing; and Mark Bodien, regional manager, West Coast. Longtime veterans celebrating anniversaries were Ferrick, enjoying her 20th year with the company, and Courtney and Winn, with 15 years each.

## ELECTRIFIXION BOWS ON SIRE

(Continued from page 9)

featuring that song, "Lowdown," and two nonalbum tracks, "Holy Grail" and "Land Of The Dying Son," will go to college radio. A video of "Burned" will be serviced to MTV at approximately the same time. In the U.K., "Lowdown" will be issued on Aug. 29.

According to Zsuzsanna Murphy, a product manager for EEG, the company will carefully promote the fact that McCulloch and Sergeant are working together again.

"We don't want this to be perceived as a reunion of Echo & the Bunnymen," she says. "It's a new band with a new sound, but we won't hide the fact that this is Ian and Will's new band. The Bunnymen and Ian and Will's solo work have had a loyal fan base, and we want to capitalize on it and expand on it."

Some of those fans are working at retail. "There are people out there, like me, who are huge Echo & the Bunnymen fans, and they'll be really excited about it," says Judy Neubauer, director of retail advertising and promotions for the 30-store, Simi Valley, Calif.-based Tempo Music and Video. "The diehard

fans will buy it no matter what, and if [modern rock] KROQ [Los Angeles] gets behind it, then it will be a smash."

For McCulloch and Sergeant to get back together, the pair had to bury some ill will that erupted after Sergeant opted to continue Echo & the Bunnymen following McCulloch's departure.

"It was pointless," McCulloch says of the band's decision to carry on. "That's why we didn't speak for four years. I felt let down. It was the worst idea possible."

Now the subject of the McCulloch-less Bunnymen rarely comes up between the two. "Will knows it was a mistake, and that's basically it," McCulloch says.

The British press has compared McCulloch's path from Echo & the Bunnymen to solo artist to Electrifixion to Bob Mould's move from Husker Du to solo artist to Sugar. McCulloch and Sergeant's regrouping actually has more in common with Jimmy Page & Robert Plant.

Like Led Zeppelin's John Bonham, the Bunnymen's drummer, Pete De

Freitas, died (in a 1989 motorcycle accident), and Bunnymen bassist Les Pattinson wasn't invited to join Electrifixion, just as John Paul Jones wasn't asked to be part of the Page and Plant project.

"I thought it just had to be me and Will, and that we have to be the obvious focus," he says. "That way it could be something different."

Yet McCulloch doesn't necessarily welcome the comparison of his situation with Page and Plant. "Will liked Led Zeppelin, but I never liked them myself," McCulloch says. "I thought all that kind of music was horrible. From them to Yes to Genesis, I avoided it like the plague."

Besides, when Electrifixion hits the road—the band will play the Reading Festival on Aug. 26, tour the U.K. as a support act for the Boo Radleys in October, and tour the U.S. in November—it has no plans to perform any Bunnymen songs, acoustically or electrically. "Plus, I don't look like I'm 59," adds McCulloch, "I look like I'm 26."

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	33	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
2	2	73	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
3	3	48	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	2	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
5	5	255	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	NEW ▶		NEW EUROPEAN STRINGS(SITKOVETSKY) NONESUCH 79316 (10.97/15.97)	BACH: GOLDBERG VARIATIONS
7	6	46	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
8	8	21	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
9	7	10	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
10	10	18	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
11	13	25	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
12	RE-ENTRY		MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
13	9	25	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS. TOO
14	12	20	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
15	11	7	VARIOUS ARTISTS RCA 68261 (9.98/15.98)	OUT CLASSICS

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	8	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
2	4	10	VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
3	2	14	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
4	3	79	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
5	5	6	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
6	6	83	JOHN WILLIAMS/IZTHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
7	7	38	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
8	8	13	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
9	13	8	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
10	9	2	VARIOUS ARTISTS RCA 68029 (9.98/15.98)	THE LONG GOODBYE: SYMPHONIC PROCOL HARUM
11	15	78	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	10	124	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
13	12	44	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
14	14	63	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
15	11	46	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA

## TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	55	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
2	7	51	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
3	2	14	VARIOUS ARTISTS CAMEO CLASSICS 8753 (2.98/4.98)	THE VERY BEST OF MOZART
4	4	20	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
5	3	18	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
6	6	24	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
7	14	25	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
8	RE-ENTRY		ROYAL PHILHARMONIC (CLARK) FIRST CHOICE 5172 (4.98/6.98)	HITS OF THE BEATLES
9	RE-ENTRY		VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
10	RE-ENTRY		DICK HYMAN/JAMES LEVINE RCA 60842 (5.98/9.98)	SCOTT JOPLIN-GREATEST HITS
11	RE-ENTRY		VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
12	9	2	VARIOUS ARTISTS SPECIAL 5143 (3.98/4.98)	ETERNAL BEETHOVEN
13	RE-ENTRY		VARIOUS ARTISTS RCA 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
14	RE-ENTRY		VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
15	RE-ENTRY		ROYAL PHILHARMONIC (CLARK) K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1

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

# Monsters Of Rock Go South; 'Macarena' Makes Tracks

**OZZY GOES SOUTH:** Grammy-winning artist Ozzy Osbourne kicks off his first Latin American tour Aug. 26 at the amphitheater in Monterrey, Mexico. Among the dates the former Black Sabbath front man will perform are three Monsters of Rock events that he will headline. Among the supporting acts appearing at the Monsters of Rock shows are Alice Cooper, Faith No More, and Megadeth.

Joining Osbourne on his trek south of the border are former Black Sabbath bandmates Geezer Butler (bass), Deen Castronovo (drums), and Joe Holmes (guitar). Osbourne's Sept. 25 concert at the La Rinconada Stadium in Caracas, Venezuela, will be broadcast live to more than 300 record stores in Canada, Japan, and the U.S. The show will also be seen on Sony's JumboTron screen at New York's Times Square.

Osbourne's upcoming Sony album, "Ozzmosis," is due to ship Sept. 26. The record was produced by Michael Beinhorn (Soul Asylum, Red Hot Chili Peppers, and Soundgarden).

**MORE MACARENA:** Let the "Macarena" cover war begin. Los Del Mar's rendition of "Macarena," a recent No. 1 smash in Canada, has been picked up for the U.S. by Critique/BMG. Los Del Mar is a studio outfit lead by Miami-born singer Wil Veloz. Several major market Anglo stations have added the record, including KIIS-FM Los Angeles, which has begun rotating the cut along with an English-language version by the Bayside Boys that has just been re-



by John Lannert

leased by RCA/BMG. Los Del Río's original track is now at No. 26 with a bullet on Hot Latin Tracks.

**ACOUSTIC EL TRI:** Mexico's pioneer rockers, El Tri, are scheduled to appear on MTV Latino's "Unplugged" program on Saturday (12). The band will perform tracks from its latest WEA Latina album, "Una Rola Para Los Minusválidos." Meanwhile, MTV Latino has been active on other fronts. The network sold its program "Conexión" to Channel 4 in Panama

and Channel 9 in Chile. Channel 9 has also bought "Beavis And Butt-head," "Top 20 MTV," and "Videos Coolisimos."

MTV Latino has also signed an advertising deal with shoe manufacturer Adidas that calls for Adidas spots to run during the channel's sports show, "Al Borde." The pact marks the first time that Adidas has participated in a pan-regional TV campaign in Latin America.

On July 29, MTV Latino announced its five nominees for Latin video of the year: "La Ingrata," Café Tacuba (Warner Music México); "Circo Beat," Fito Páez (Warner Music Argentina); "Luz, Amor Y Vida," Santana (Island); "Mate," Todos Tus Muertos (Del Cielito/DBN); and "Déjate Caer," Los Tres (Sony Music Chile). The winning video will be revealed Sept. 7 at the MTV Video Mu-

sic Awards. Incidentally, MTV's top 20 countdown currently sports seven or eight Spanish-language videos, about double the count from a year ago.

**ROADWORK:** AFG Sigma's superstar pop ballad group Los Temerarios are scheduled to headline the Latin portion of the Fort Bliss Summerfest on Aug. 13 at Fort Bliss in El Paso, Texas. Also set to appear are Tejano stars Emilio (EMI Latin) and La Diferenzia (Arista-Texas), Vedisco's venerable cumbia outfit La Sonora Dinamita, and Rodven's sexy merengue ensemble Las Chicas Del Can. Sponsored by Marlboro Music, the show will be produced by Cárdenas, Fernández & Associates.

Marlboro and CFA are teaming, as well, at the Colorado State Fair Aug. 20, where label Balboa's star, singer/

songwriter Joan Sebastian, is booked to top a bill of Latino performers. Rounding out the lineup are Emilio, Melody/Fonovisa's noted mariachi songstress Beatriz Adriana, and Balboa's solid regional Mexican act Banda La Costeña.

## LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist. Imported, BMI/NMB, ASCAP
- 5 AGUA DULCE. AGUA SALA (PSO Ltd., ASCAP/Foreign)
  - 28 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
  - 39 CONFESION DE AMOR (Copyright Control)
  - 31 CONOCI A TU ESPOSO (Copyright Control)
  - 37 CORAZON DE ANGEL (Copyright Control)
  - 9 DIME LA VERDAD (SUCH A MYSTERY) (Copyright Control)
  - 24 DIVINO AMOR (Copyright Control)
  - 33 EL DINERO (Copyright Control)
  - 21 EL EJEMPLO (Tigres Del Norte, BMI)
  - 29 EL GATO DE CHIHUAHUA (Garmex, BMI)
  - 3 EL PALO (BMG Songs, ASCAP)
  - 12 ESPERANDOTE (Nota, ASCAP)
  - 40 ESTAREMOS JUNTOS (Insignia, ASCAP/Mundo Nuevo, SESAC/Famous, ASCAP)
  - 10 GATA SIN LUNA (Don Cat, ASCAP)
  - 32 HASTA QUE AMANEZCA (Vander, ASCAP)
  - 2 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
  - 19 LA TRAMPA (Fonovisa, SESAC)
  - 26 MACARENA (Copyright Control)
  - 20 MAGIA (E-moa, ASCAP)
  - 18 MI CHICA IDEAL (Copyright Control)
  - 30 MUJER PROHIBIDA (Uni Musica, ASCAP)
  - 7 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
  - 8 NO HA PARADO DE LLOVER (Copyright Control)
  - 17 NO ME DEJES (Famous, ASCAP/Insignia, ASCAP)
  - 27 NO PUEDO VIVIR SIN TI (Peer Int'l., BMI)
  - 36 NO TENGO DINERO (BMG Songs, ASCAP)
  - 6 OJOS QUE HAN LLORADO (El Conquistador, BMI)
  - 13 PARA ESTAR CONTIGO (Livi Music, ASCAP/JKMC, ASCAP)
  - 22 PARECE QUE NO (Marfre, BMI)
  - 38 PERO NO (Sesac)
  - 16 PRESUMIDAS S.A. (Vander, ASCAP)
  - 11 QUIEN SOY YO SIN ELLA (QUEM SOU EU SEM ELA) (Peer Music Ltd., BMI)
  - 23 SI TE VAS (Copyright Control)
  - 15 TAL PARA CUAL (De Luna, BMI)
  - 14 TE CONOZCO BIEN (EMOA, ASCAP)
  - 34 TU ERES MI REFUGIO (Copyright Control)
  - 25 TU ERES (Arista-Texas Music, ASCAP)
  - 1 TU SOLO TU (Peer Int'l., BMI)
  - 4 UNA MUJER COMO TU (Mas Latin, SESAC)
  - 35 YA (Golden Sands, ASCAP)

# Soda Stéreo's 'Sueño' Becomes Reality

## Argentinian Rock Group Finally Debuts On BMG

BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—Two years after signing a million-dollar contract with BMG Argentina, superstar trio Soda Stéreo finally has delivered "Sueño Stéreo," a sophisticated set that once again establishes the group as the premier pop/rock act in Argentina.

"One of [the] initial ideas," says front man, multi-instrumentalist, and composer Gustavo Cerati, "was to use classical instruments, such as live strings,

and mix them with electronic effects, such as samplers. The result is not 100% techno, trance, or rock, but the album covers all of those styles."

BMG's A&R director Luis D'Artagnan Sarmiento says the label shipped 50,000 copies in June, adding that he expected the record to quickly reach platinum (60,000 units sold). On June 29, BMG introduced the album to various domestic and international media via an extravagant midday bash that boasted an outstanding performance by Cerati and his bandmates, Zeta (bass) and Charly Alberti (drums).

So far, the album's first single, "Ella Usó Mi Cabeza Como Un Revólver," has become a radio smash in Argentina. Equally popular is the song's video, which rose No. 6-4 on MTV Latino's July 28 Top 20.

Recorded in Buenos Aires and London, Soda Stéreo's seventh album teems with well-crafted songs that steer clear of the familiar verse/chorus/verse structure, yet are still commercially viable.

Alberti says the production of the album, which was interrupted last year by the death of Zeta's son in a car accident, was an arduous task fraught with "many moments of indecision and great doubt surrounding our meeting after two years without playing together. We ended up with renewed enthusiasm and more songs than ever before."

To hasten the album's completion, the band decided to escape domestic distractions in Buenos Aires by traveling to London, where they laid down the vocals and mixed the record.

"We understood what the record was really about when we got to London," says Cerati, "because up to then it was just a handful of songs that never seemed to get finished."



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
***No. 1***					
1	1	1	5	SELENA EMI LATIN	◆ TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL)
2	3	2	7	SELENA EMI LATIN	◆ I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
3	4	4	5	JUAN GABRIEL ARIOLA/BMG	EL PALO JUAN GABRIEL (JUAN GABRIEL)
4	2	3	14	M. A. SOLIS Y LOS BUKIS FONOVISA	UNA MUJER COMO TU M.A.SOLIS (M.A.SOLIS)
5	5	5	6	JULIO IGLESIAS SONY	◆ AGUA DULCE, AGUA SALA R.ARCUSA (DONATO,ESTEFANO,BATTI)
6	6	7	6	BRONCO FONOVISA	OJOS QUE HAN LLORADO BRONCO (J.G.ESPARZA)
7	7	6	12	LA MAFIA SONY	◆ NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
8	8	8	6	MANA WEA LATINA	◆ NO HA PARADO DE LLOVER FHER,A.GONZALES (FHER,A.GONZALES)
9	9	11	6	MARTA SANCHEZ POLYGRAM LATINO	◆ DIME LA VERDAD C.DE WALDEN,M.DI CARLO (C.DE WALDEN,M.DI CARLO,M.HARRIS)
10	15	18	5	EDNITA NAZARIO EMI LATIN	GATA SIN LUNA K.C.PORTER E.NAZARIO (L.A.MARQUEZ)
11	10	14	7	LOS FUGITIVOS RODVEN	◆ QUIEN SOY YO SIN ELLA P.MOTTA (Z.DI CAMARGO)
***AIRPOWER***					
12	19	25	3	TITO ROJAS M.P.	ESPERANDOTE J.MERCEZ (A.BARONI)
13	14	13	6	LIBERACION FONOVISA	PARA ESTAR CONTIGO D.CHAVEZ MORENO (R.LIVI,R.PEREZ)
14	13	10	11	MARC ANTHONY SOHO LATINO/SONY	TE CONOZCO BIEN S.GEORGE (O.ALFANNO)
15	12	12	8	TIRANOS DEL NORTE FONOVISA	TAL PARA CUAL J.MARTINEZ PARA (L.PEREZ)
16	11	9	10	BANDA ZETA FONOVISA	PRESUMIDAS S.A. ZE LUIS (ZE LUIS)
17	17	22	6	THE BARRIO BOYZZ SBK/EMI LATIN	◆ NO ME DEJES K.C.PORTER (M.FLORES)
18	NEW ▶	1	1	BANDA MACHOS FONOVISA	MI CHICA IDEAL J.ALFARO (H.ORTIZ)
19	NEW ▶	1	1	ANA BARBARA MUSIVISA/FONOVISA	LA TRAMPA A.PASTOR (F.BARRIENTOS)
20	20	19	10	JERRY RIVERA SONY	MAGIA C.SOTTO (O.ALFANNO)
21	18	15	8	LOS TIGRES DEL NORTE FONOVISA	EL EJEMPLO T.N. INC. (T.BELLO)
22	22	20	11	INTOCABLE EMI LATIN	PARECE QUE NO J.L.AYALA (J.MARTINEZ)
23	21	21	6	PEDRO FERNANDEZ POLYGRAM LATINO	SI TE VAS M.SOMONTE (P.FERNANDEZ)
24	NEW ▶	1	1	PORTO LATINO RODVEN	DIVINO AMOR R.ENCARNACION (R.BARRERA)
25	29	37	3	LA DIFERENCIA ARISTA-TEXAS/BMG	TU ERES M.MORALES R.MORALES (M.C.SPINDOLA)
26	25	31	3	LOS DEL RIO ARIOLA/BMG	MACARENA LOS DEL RIO (A.ROMERO MONGE,R.RUIZ)
27	27	—	2	LOS HUMILDES HNOS. AYALA FONOVISA	NO PUEDO VIVIR SIN TI E.ELIZONDO (A.CHAVEZ)
28	16	16	13	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA P.RAMIREZ (J.SEBASTIAN)
29	31	27	4	LOS HURACANES DEL NORTE UNICO/FONOVISA	EL GATO DE CHIHUAHUA G.GARCIA (M.RUBALCAVA)
30	28	—	2	HECTOR TRICOCHÉ RODVEN	MUJER PROHIBIDA V.URRUTIA (C.DE LA CIMA)
31	NEW ▶	1	1	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO P.RAMIREZ (M.URIETA)
32	NEW ▶	1	1	GRACIELA BELTRAN EMI LATIN	HASTA QUE AMANEZCA R.GUADARRAMA (J.SEBASTIAN)
33	NEW ▶	1	1	LOS CAMINANTES LUNA/FONOVISA	EL DINERO A.DE LUNA (P.GARZA)
34	33	—	2	CLAUDIO RODVEN	◆ TU ERES MI REFUGIO R.PEREZ BOTIJA (R.PEREZ BOTIJA)
35	32	30	12	EMILIO EMI LATIN	◆ YA R.NAVAIRA (R.NAVAIRA)
36	30	—	2	ANA GABRIEL SONY	NO TENGO DINERO A.GABRIEL (JUAN GABRIEL)
37	26	29	7	LOS MIER FONOVISA	CORAZON DE ANGEL LOS MIER (J.MARIA LOBO)
38	38	39	3	JAILENE EMI LATIN	◆ PERO NO B.CEPEDA (C.MOSQUEA)
39	NEW ▶	1	1	RITMO ROJO FONORAMA/FONOVISA	CONFESION DE AMOR NOT LISTED (J.OLIVER)
40	23	17	8	MILLIE EMI LATIN	◆ ESTAREMOS JUNTOS K.C.PORTER (K.C.PORTER,M.FLORES)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	1 TITO ROJAS M.P. ESPERANDOTE	1 SELENA EMI LATIN TU SOLO TU
2 MANA WEA LATINA NO HA PARADO DE LLOVER	2 MARC ANTHONY SOHO LATI- NO/SONY TE CONOZCO BIEN	2 JUAN GABRIEL ARIOLA/BMG EL PALO
3 SELENA EMI LATIN I COULD FALL IN LOVE	3 JERRY RIVERA SONY MAGIA	3 BRONCO FONOVISA OJOS QUE HAN LLORADO
4 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD	4 HECTOR TRICOCHÉ ROD- VEN MUJER PROHIBIDA	4 LA MAFIA SONY NADIE
5 JULIO IGLESIAS SONY AGUA DULCE, AGUA SALA	5 SELENA EMI LATIN I COULD FALL IN LOVE	5 M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER...
6 PORTO LATINO RODVEN DIVINO AMOR	6 JAILENE EMI LATIN PERO NO	6 TIRANOS DEL NORTE FONO- VISA TAL PARA CUAL
7 THE BARRIO BOYZZ SBK/EMI LATINO NO ME DEJES	7 ZONA ROJA MAX/SONY POR TU CULPA	7 LIBERACION FONOVISA PARA ESTAR CONTIGO
8 WILKINS RCA/BMG QUE HAS HECHO DE MI	8 OLGA TANON WEA LATINA AUN PIENSO EN TI	8 LOS FUGITIVOS RODVEN QUIEN SOY YO SIN ELLA
9 CLAUDIO RODVEN TU ERES MI REFUGIO	9 MARTA SANCHEZ POLYGRAM LATINO DIME LA VERDAD	9 BANDA ZETA FONOVISA PRESUMIDAS S.A.
10 JULIAN WEA LATINA EN LAS NUBES	10 REY RUIZ SONY MINTIENDO	10 BANDA MACHOS FONOVISA MI CHICA IDEAL
11 CHARLIE MASSO SONY AUNQUE TU NO ESTES	11 KINITO MENDEZ EMI LATIN LA PEGUE	11 SELENA EMI LATIN I COULD FALL IN LOVE
12 DONATO & ESTEFANO SONY SIN TI	12 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	12 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
13 MILLIE EMI LATIN ESTAREMOS JUNTOS	13 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LA...	13 ANA BARBARA MUSIVISA/FONOVISA LA...
14 M. A. SOLIS Y LOS BUKIS FONOVISA UNA MUJER...	14 CARLOS ALBERTO J&N/EMI LATINO COMO UNA PELICULA	14 INTOCABLE EMI LATIN PARECE QUE NO
15 MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA	15 THE BARRIO BOYZZ SBK/EMI LATINO NO ME DEJES	15 LOS HUMILDES HNOS. AYALA FONOVISA NO...

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 awards to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

# Songwriters & Publishers

ARTISTS & MUSIC

## Cherry Lane Expands Its Pickings Print Division Head Targets New Products

BY IRV LICHTMAN

NEW YORK—When Ted Piechocinski, a lawyer who set his sights on a music publishing career, came aboard Cherry Lane Music a year ago as chief of the print division, he says he spent a good deal of time reviewing the company's "varied roster and existing works to determine the directions to proceed in [in] the future."

According to Piechocinski, "Two areas in which we definitely are expanding our presence are in the areas of keyboard and educational products." Piechocinski served as the city of Cleveland's assistant director of law before joining Cherry Lane.

In recent years, Cherry Lane has seen itself as an innovator in the development and establishment of standards for "play it like it is" transcriptions of music by

superstar acts. Among the stellar names published are Metallica, Guns N' Roses, Van Halen, Joe Satriani, Soundgarden, and Sepultura.

"While we certainly continue to feel that our expertise in presenting 'play it like it is' folios of leading rock artists is extremely important from a domestic and international sales standpoint, we are taking definite steps to further expand and broaden our overall base of artists, genres covered, and catalog selections available," says Piechocinski.

Hardly limited to a single genre of music, Cherry Lane already commands attention in pop and country, including print-music representation of such acts as Barbra Streisand, Bonnie Raitt, Lenny Kravitz, Roxette, Johnny Cash, Hal Ketchum, Liz Story, and John Denver.

Regarding keyboard projects, Piechocinski will develop more folios along the lines of its long-standing series of Erroll Garner jazz piano folios. He says Cherry Lane will continue to "use his jazz influence as the cornerstone of

our jazz piano offerings as we expand this category."

"Similarly, we have long had a strong base of educational-type products, such as our 'Riff By Riff' series of books covering top rock artists, that serve to analyze and present all of the distinctive riffs of the artists."

The response has been strong enough, Piechocinski adds, to begin developing audio/folio packages that explore, for guitarists and pianists, particular genres of music, such as blues, jazz, and rock. The series is called "The Great Riffs Series."

Top among Cherry Lane's matching folio sellers in the last year has been Soundgarden's "Superunknown," which Piechocinski says has sold 20,000 copies, an amount that constitutes a hit in the music print field. "We hit that kind of Seattle grunge nerve. We tapped into the group at the right time. We did the deal in '89, and while the first two matching folios did well, they really took off with 'Superunknown.'"

While Piechocinski says the music print consumer is "willing and eager to support a wide variety of music print formats and packaging," he continues to soberly view the "skyrocketing costs of raw paper, the bane of all kinds of printed products worldwide." He raised that point recently in a Billboard Spotlight special section on music publishing. "It is a delicate balance between continuing to present attractive folios that include, in today's competitive market, four-color photo pages and graphics with reasonable price pointing that does not unduly place the burden of rising costs on consumers," he said in the Spotlight article (Billboard, June 3).

Piechocinski, whose musical background includes a stint from 1975-78 as a saxophonist and arranger with an Army band in what was then West Berlin, says that "one of the most exciting aspects of my job is to be listening and exploring artists in rock one minute, pop the next, followed by jazz and classical repertoire . . . Through these kinds of concerted efforts and development discussions and sessions with my in-house A&R staff, we are constantly expanding our roster and areas of product development."



PIECHOCINSKI



**Making It Public.** Roger Charlery, aka Ranking Roger, of the Epic group General Public has signed an exclusive global co-publishing arrangement with Famous Music. Shown after a recent appearance by the group at the Palace in Los Angeles, from left, are band manager Jon Blaufarb, Charlery, and Famous Music president Ira Jaffe. General Public is on a summer tour of the U.S. for the first time in nine years in support of its new album, "Rub It Better."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"Please Send Me Someone To Love"

Published by EMI-Blackwood (under license from ATV Music) (BMI)

Austin, Texas-based singer/songwriter Stephen Bruton is known as a "songwriter's songwriter" and a world-class guitarist. On his new dos records album "Right On Time," Bruton decided to include the Percy Mayfield classic "Send Me Someone To Love." The song was first recorded by Mayfield in 1950. In 1957 the Moonglows took it to No. 5 on the R&B chart and No. 73 on Billboard's pop singles chart. It was cut again in 1961 by Wade Flemmons, peaking at No. 20.

"I was introduced to the song through Geoff Muldaur, who used to sing the song," says Stephen Bruton, referring to Muldaur's stint with the Better Days band. "What prompted me to do the song was I have a friend who is an actor, Peter Coyote. He came to a sound check of mine in Northern California, and he just yelled the song [title]. So we started doing the song during sound checks. I remembered what a great song it was, and with me doing the solo album, I had gotten more and more confident in my singing. Not that I'm a great singer, but it just fit the mood of my shows."



"I just love the melody and all the chords. It didn't feel like I was doing someone else's song. It felt like part of my material, as great songs kind of lend themselves to whatever you want them [to]. They're chameleon-like. Actually, I had written a song a long time ago that was real similar to it, but when I played the two side by side, I [said], 'You know what? On my album I think I'm going to do "Please Send Me Someone To Love" because it added to what's going on on the album.'"

"It didn't sound like I suddenly took a left. It just seemed like a continuation of the same album, and that's the reason I did it."

## NO. 1 SONG CREDITS

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

HOT COUNTRY SINGLES & TRACKS  
I DIDN'T KNOW MY OWN STRENGTH • Rick Bowles, Robert Byrne • Maypop/BMI, Nineteenth Hole/BMI, Bellarmine/BMI

HOT R&B SINGLES  
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

HOT RAP SINGLES  
ONE MORE CHANCE • The Notorious B.I.G. • Big Poppa/ASCAP, Justin/ASCAP, EMI April/ASCAP

HOT LATIN TRACKS  
TU SOLO TU • Felipe Valdez Leal • Peer Int'l./BMI

## La Cienega's Case Leaves Copyright Issue Unresolved

**ALL THE WAY:** With support from music publisher groups and licensing organizations, the U.S. Supreme Court is being asked to turn aside a 9th U.S. Circuit Court of Appeals ruling that held that release of recordings was a publication of a recorded work, putting that work in the public domain unless federal statutory protection has been secured.

That's not the way it should work, say legal representatives of La Cienega Music, which filed a copyright infringement suit against the rock band ZZ Top, claiming that its 1974 hit "La Grange" was an infringement on John Lee Hooker's "Boogie Chillen." The latter was first released on record in 1948 and registered for copyright in 1967, the music publisher claims. A U.S. district court in California dismissed the suit in 1992 and invalidated the "Boogie Chillen" copyright because the song had been released on record before it was registered for copyright and because a formal copyright notice was not affixed to each record distributed.

This decision was affirmed for the most part by the federal appeals court. La Cienega Music, as well as its industry supporters, argue that the appeal court's ruling "completely contradicts the music industry's established practice of releasing records without first securing federal copyright protection for the song" and says it has court decisions to back up its claim.

The Supreme Court is expected to decide in the fall whether to hear the appeal. At the July 10 annual meeting in New York of the National Music Publishers' Assn., officials cited the case as one of the major unresolved issues facing the music publishing community.

As for La Cienega Music, it is operated in Los Angeles by Bernard Besman, 82, who is credited with discovering and recording Hooker in 1948. He has published 600 songs by more than 20 other artists, including Todd Rhodes, Milt Jackson, and Sonny Stitt.

**I**N ANOTHER DEVELOPMENT of interest to the music publishing

community, the U.S. Justice Department has given its OK for performance right groups ASCAP, BMI, and SESAC to jointly discuss responses to HR 789, a bill introduced by U.S. Rep. James Sensenbrenner, R-Wis., that would grant new exemptions to copyright liability for restaurants, among other music licensees.

"This decision by the Justice Department clears any issues concerning the ability of the performing right organizations to jointly respond to HR 789," reads a joint statement from BMI president/CEO Francis Preston, ASCAP president/chairman Marilyn Bergman, and SESAC vice chairman Vincent Candilora. These groups have entered into negotiations with the

restaurant industry and others who sponsor HR 789, at the request of congressman Carlos Moorhead, chairman of the House subcommittee overseeing intellectual property.



by Irv Lichtman

**NEW ASCAP PANEL MEMBER:** Radio personality/producer Felix Hernandez is now a member of ASCAP's pop awards panel. The panel, with six members who are not members of the performing right society, make annual monetary awards to ASCAP writer members whose works are performed substantially in media not surveyed by ASCAP, as well as members whose catalogs have what ASCAP calls "unique prestige value." He replaces Bob Jones, another New York-area radio personality, who had served on the panel for 10 years. Other panelists include Peter Filichia, William Ivey, Peter Keepnews, Peter Stone, and Billboard's senior talent editor, Melinda Newman.

**P**RI<sup>N</sup>T ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. Eric Clapton, "A Life In The Blues" (guitar tab).
2. Bob Dylan, "MTV Unplugged."
3. Pink Floyd, "The Division Bell" (guitar tab and piano/vocal editions).
4. "West Side Story: The Songs."
5. John Lee Hooker, "Vital Blues Guitar."



# Music Video

ARTISTS & MUSIC

## Oklahoma, Bosnia Aid From Videos Alan, Hisham Proof Of Industry's Generosity

■ BY DOUGLAS REECE

LOS ANGELES—Philanthropy is very much alive in the music video industry. Two examples are clips by new age musician Hisham and independent folk-rock act Joseph Alan that aim to raise funds for victims of the Bosnian war and the Oklahoma City bombing, respectively.

Both videos address turmoil in different parts of the world, yet they share an interest in reminding us how innocent children often end up as the victims of adult politics.

Alan's clip, "Oklahoma's Burning," lacks the support of an established label or the star power of other high-profile charity projects. However, Three and Seven Productions, which produced the clip, is still managing to make headway with its first effort, known as the Memory Project.

With the goal of constructing a new Oklahoma City memorial day-care center, the company has moved quickly to raise funds through the sale of Alan's CD single.

Three and Seven debuted the video in Oklahoma City on July 22 at the Healing The Heartland benefit concert.

For the clip, Three and Seven president David Tenenbaum employed friend and short-film director Andrew Nisker.

Nisker says his experience with guerrilla filmmaking came in handy during production, which took place in Toronto from May 31 to June 20.

Pooling donations from Reuters, Kodak, and animator Ben Hillman, Nisker assembled what he describes as a "three-in-one video," consisting of news footage, performance shots of Alan, and animation.

Alan, who collaborated with Nisker on the look of the clip, says,

"I find that a lot of things run with hidden agendas. This web has been created, and the children end up being the flies. They get caught, and then they get the worst of it, and that breaks my heart."

The Tower Records chain, which is carrying the single, has pledged \$1 per unit sold, while Bayside Distributors are donating 25 cents per unit to the Memory Project.

Another attempt at raising funds for children in need is being undertaken by TFM Records recording artist Hisham. The clip for "World Of Absence," the title track from the musician's latest album, is tied into a project designed to provide relief to the war-stricken children of Bosnia.

The video was shot by horror film director Bill Sachs, who took a somewhat similar approach to that of the Alan clip.

Using news footage that was provided by the United Nations Bosnia Delegation, Sachs interspersed graphic images of burning buildings, fatally injured children, and other war imagery with performance footage of Hisham taken on a "war-torn" Los Angeles sound

stage.

Broadcasters who play the clip will be asked to show a special 800 number that will enable viewers to purchase prepaid calling cards. Telephone calling-card company Life-saver Communications has agreed to donate 25% of the revenue generated by these cards to Children Under Siege, a group dedicated to distributing funds to Bosnia's children



THE MEMORY PROJECT LOGO

through organizations such as Unicef, the Red Cross, and Doctors Without Borders.

Additionally, Hisham will donate part of his royalties to the fund.

Hisham, speaking of how the plight of Bosnia's children has received little notice, says, "People have been saddened, they've been shocked, and yet they haven't done much to help. These children are suffering horribly, through no fault of their own."

## PRODUCTION NOTES

### LOS ANGELES

**Jake Scott** is the eye behind **Bush's** "Comedown" clip.

**Jason Matzner** and **Brendan Lambe** co-directed **Jezebel's** "Testosterone" clip. The video was produced by **Roger Roth** of Waterline Pictures, and **Lawrence Sher** directed photography.

### NASHVILLE

**Tracy Lawrence's** "If The World Had A Front Porch" video was shot by **Marc Ball**, and **Anne Grace** produced. **Denver Collins** directed photography on the Scene Three production.

### NEW YORK

**Jeff Kennedy** directed **Red Hot Lover Tone's** "Wanna Make Moves" video for Blast.

Director **Richard Murray** recently shot the "Confession" clip for TVT modern rock act **Birdbrain**. The voyeurist-themed video was produced by **Aaron Kosta**. **Wells Hackett** directed photography for the Notorious Pictures production.

**Grover's** debut clip "Yeah, I'm Dumb" was directed by **Norwood Cheeks** of Moxy Music.

**Otis & Shugg's** new video "Keep It On Real" was directed by **Guy Guillet**. **Steven Hens** produced the Interscope act's clip, and **Neil Shapiro** directed photography.

### OTHER CITIES

**Tryan George** lensed the track "Purple Barrel" for **Dirt Merchants** in Boston. The clip is a production of Smash Films.

**Megadeth's** "Reckoning Day" video was shot at various tour locations by director **Jerry Behrens**. **Michelle Peacock** produced.

**Kamala Dawson** directed the benefit clip "Addams Mountain" for Canyon Cove Entertainment. Proceeds from the clip, which features **Greg Morris**, **Kamala Dawson**, **Bart Braverman**, and **Addam Thompson**, will benefit needy families in the San Bernardino Mountains in Southern California.

**Neil Pollock** is the eye behind **Letters To Cleo's** "Awake" clip, while **Nicole Hirsch** produced.

**Sonia Dada's** "Planes & Satellites" clip was shot by director **Mick Hagerty** in New Mexico.

## Jamiroquai Clip A Bust; CMT Herd Heads South

HIGH TIMES: Jamiroquai singer **Jay K** has rerecorded the controversial lyrics of his U.S. club hit "Return Of The Space Cowboy" for its video release. Some U.S. video outlets have expressed concern about an earlier edit of the clip, which could be interpreted as endorsing the use of marijuana.

"We're having a lot of trouble getting it played in the U.S.," says Jay K. "The controversy has a lot to do with pot and, to some extent, the freedom to choose whether or not to use it. The song has lots of meanings, but that seems to be the one that people are focusing on."

After an initially weary reaction to the clip's first edit, Jay K went into the studio and rerecorded part of the vocals.

For the video edit, the word "cheeba," which is slang for marijuana, was changed to "freeba." The lyric "gotta get high" was changed to "gotta get sly."

In addition, marijuana leaves that appear in the video have been digitally blurred so that they are not recognizable in the new clip.

"It's a good video, and I just want to make sure that it gets played," says Jay K. "I'm not saying that people should go out and stick needles in their arms, but I feel that I should be allowed to say what I want to say."

MOO-VING ON: Has Country Music Television spent too much time out in the pasture? Flying cows are painted on the sides of its truck, which is fitted with video monitors and is being used to promote the channel to new regions. The CMT Dance Ranch Truck headed to South America on July 29, where it is scheduled to tour for the next three months. The first stop is Rio de Janeiro, Brazil, where the 49-foot truck will hook up with a popular Brazilian country music band. Other planned stops include Sao Paulo, Barueri, and Campinas.

The unusual promotion is part of CMT's effort to bolster awareness of its recently launched programming in the area (Billboard, July 1).

Back in the U.S., CMT and sister country network The Nashville Network are using a special "shrink wrap" technique to turn two buses into massive mobile billboards. Buses in New York City and Chicago are being wrapped in transparent vinyl that contains advertisements for the country channels. Those infamous flying cows and the CMT logo will appear on one side of the bus, while TNN's logo and pictures of various country acts will adorn the other.

OUT AND ABOUT: The Pet Shop Boys have ditched their infamous sexual ambiguity in favor of highly homoerotic, in-your-face imagery for

their latest clip, "Paninaro '95." Semimute male dancers strut around the aloof act, who appear to be oblivious to the same-sex couples embracing around them. Perhaps the most controversial scene in the club clip is a brief shot of two males engaged in a mock sex act. The clip, which was directed by **Howard Greenhalgh** for Why Not Films, promotes a remixed version of the song, which originally appeared on the 1986 album "Disco."

DEADLY DANCING: **Dead Can Dance** singer **Lisa Gerrard** says that she was initially "a bit worried" to pass creative control of her first solo videoclip, "Sanvean," to director **Nigel Grierson**.

"I'm learning not to get in the way of other people's creativity," says Gerrard.

The video, produced by **Daniel Fleet**, is shot in grainy black and white and depicts a woman in her bridal gown wandering aimlessly through natural settings. Her emotions range from elation to sorrow, and a mysterious child observes her madness.

"I gave Nigel the freedom to shoot 'Sanvean' his own way," says Gerrard. "I am very much at ease with his concept. The song is about physical separation and the internal reunion that follows it. Nigel chose to interpret the song differently. He saw the song as a symbol of the stereotypes that women face. 'We face a lot of pressure to live a very fairytale type of existence. We are supposed to just get married, and everything will be fine. In reality, marriage is one of the most difficult experiences of human relations that one can ever have. This video's message is that marriage is an old ritual that supports an untrue stereotype that can be very destructive.'"

RYDER ROCKS ON: Actress **Wina Ryder** will direct the video for **Victoria Williams'** cover of **Spirit's** "Nature's Way." Williams will tour with Ryder's boyfriend, **Dave Pirner**, and his band, **Soul Asylum**, later this year.

REEL NEWS: **Dodonna Bicknell** has been named head of production at Epoch Films... Director **Paul Taylor** joins Clifton, N.J.-based Public Pictures... Music-video director **Scott Lloyd Davies** joins Canyon Pictures... Director of photography **Denver Collins** joins Scene Three.

MARCELLO ON THE MOVE: MCA senior director of video promotion **Pam Marcello** joins Virgin for VP of video promotion duties. Former Eastwest manager of video promotion **Dennis Boerner** replaces Marcello's vacant MCA video promo slot.

# THE EYE



by Brett Atwood



Sweet Sensations. Zoo Entertainment artist Matthew Sweet is shown here performing his new video "We're The Same" with actresses from the shoot. Pictured, from left, are Sweet, Tami Moss, Seana Sears, and Amy Raasch.

# 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 D'angelo, Brown Sugar
- 2 The Notorious B.I.G., One More Chance
- 3 Mary J. Blige, You Bring Me Joy
- 4 Brandy, Best Friend
- 5 Total, Can't You See
- 6 Brian McKnight, On The Down Low
- 7 2Pac, So Many Tears
- 8 TLC, Waterfalls
- 9 Mokenstef, He's Mine
- 10 Michael Jackson & Janet Jackson, Scream
- 11 Jodeci, Freek 'n You
- 12 Faith, You Used To Love Me
- 13 After 7, 'Til You Do Me Right
- 14 Shaggy, Boomastic
- 15 Xscape, Feels So Good
- 16 Jody Watley, Affection
- 17 Ini Kamoze, Listen Me Tic
- 18 Monica, Don't Take It Personal
- 19 Montell Jordan, Somethin' 4 Da Honeyz
- 20 Brownstone, I Can't Tell You Why
- 21 Brownstone, If You Love Me
- 22 Tina Moore, Never Gonna Let You Go
- 23 Tony Thompson, I Wanna Love Like That
- 24 The Whispers, Come On Home
- 25 Patra, Pull Up To The Bumper
- 26 Pure Soul, We Must Be In Love
- 27 Dionne Farris, I Know
- 28 Impromp2, Enjoy Yourself
- 29 Michael Speaks, Whatever You Need
- 30 Stevie Wonder, Tomorrow Robins Will Sing

★ ★ NEW ADDS ★ ★

Michael Jackson, You Are Not Alone  
 Guru Feat. Chaka Khan, Watch What You Say  
 RuPaul, Free To Be  
 Soul II Soul, Love Enuff  
 Dionne Farris, Don't Ever Touch Me Again  
 Isaac Hayes, Thanks To The Fool  
 Max-A-Million, Take Your Time (Do It Right)  
 Mary Wilson, U  
 Terence Trent D'Arby, Holding On To You  
 Count Bass D, Sandwiches  
 Ultimate Kaos, Some Girls



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 James House, This Is Me Missing You
- 2 Lorie Morgan, I Didn't Know My Own Strength
- 3 Alan Jackson, I Don't Even Know Your Name
- 4 Diamond Rio, Finish What We Started
- 5 Lee Roy Parnell, A Little Bit Of You
- 6 Tracy Lawrence, If The World Had A Front...
- 7 Perfect Stranger, You Have The Right To...

- 8 Bryan White, Someone Else's Star
- 9 Tracy Byrd, Walking To Jerusalem
- 10 Jeff Carson, Not On Your Love
- 11 Rick Trevino, Bobbie Ann Mason
- 12 John Michael Montgomery, Sold
- 13 Pam Tillis, In Between Dances
- 14 Brooks & Dunn, You're Gonna Miss Me When...
- 15 The Mavericks, Here Comes The Rain
- 16 Billy Ray Cyrus, The Fastest Horse In...
- 17 Shenandoah, Heaven Bound †
- 18 Sawyer Brown, (This Thing Called) Wantin'...
- 19 Clint Black, One Emotion †
- 20 Toby Keith, Big Ol' Truck †
- 21 Collin Raye, One Boy, One Girl †
- 22 Billy Montana, Rain Through The Roof †
- 23 Tim McGraw, I Like It, I Love It
- 24 Joe Diffie, I'm In Love With A Capital "U"
- 25 Carlene Carter, Love Like This †
- 26 Daryle Singletary, I Let Her Lie †
- 27 Kenny Chesney, All I Need To Know †
- 28 Helen Darling, Jenny Come Back
- 29 Reba McEntire, And Still
- 30 Tanya Tucker, Find Out What's Happenin'
- 31 Wade Hayes, Don't Stop †
- 32 Terri Clark, Better Things To Do †
- 33 Dwight Yoakam, Please, Please Baby
- 34 Shelby Lynne, Slow Me Down
- 35 Boy Howdy, She Can't Love You
- 36 Junior Brown, Highway Patrol
- 37 Ty Hemdon, I Want My Goodbye Back
- 38 Shania Twain, Any Man Of Mine
- 39 Confederate Railroad, When And Where
- 40 George Jones & Tammy Wynette, One
- 41 Alison Krauss, Baby, Now That I've... †
- 42 Philip Claypool, Swingin' On My Baby's...
- 43 Kim Richey, Just My Luck
- 44 Holly Dunn, Cowboys Are My Weakness
- 45 Steve Wariner, Get Back
- 46 Mark Collie, Three Words, Two Hearts...
- 47 Brett Kissel, Female Bonding
- 48 4 Runner, A Heart With 4-Wheel Drive
- 49 Lisa Brokop, Who Needs You
- 50 Woody Lee, I Like The Sound Of That

★ ★ NEW ADDS ★ ★

Blackhawk, I'm Not Strong Enough To Say No  
 Neal McCoy, If I Was A Drinkin' Man  
 Ron Wallace, I'm Listening Now  
 Sammy Kershaw, Your Tattoo  
 Travis Tritt, Sometimes She Forgets



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 TLC, Waterfalls
- 2 Seal, Kiss From A Rose
- 3 Alanis Morissette, You Oughta Know
- 4 Naughty By Nature, Feel Me Flow
- 5 Skee-Lo, I Wish
- 6 White Zombi, More Human Than Human
- 7 Hootie & The Blowfish, Only Wanna Be With You
- 8 U2, Hold Me, Thrill Me, Kiss Me...
- 9 Blues Traveler, Run Around
- 10 Sponge, Molly

- 11 All-4-One, I Can Love You Like That
- 12 The Notorious B.I.G., One More Chance
- 13 The Rembrandts, I'll Be There For You
- 14 Collective Soul, December
- 15 Live, Lightning Crashes
- 16 Bon Jovi, This Ain't A Love Song
- 17 Neil Young, Downtown
- 18 Rod Stewart, Leave Virginia Alone
- 19 Weezer, Say It Ain't So
- 20 Sheryl Crow, Can't Cry Anymore
- 21 Dave Matthews Band, Ants Marching
- 22 Jon B. Feat. Babyface, Someone To Love
- 23 Spearhead, Hole In The Bucket
- 24 Monica, Don't Take It Personal
- 25 Live, White, Discussion
- 26 Soul Asylum, Misery
- 27 Gin Blossoms, Til I Hear It From You
- 28 Blind Melon, Galaxie
- 29 Dr. Dre, Keep Their Heads Ringin'
- 30 Better Than Ezra, In The Blood
- 31 R.E.M., Crush With Eyeliner
- 32 Silverchair, Tomorrow
- 33 Chris Isaak, Somebody's Crying
- 34 Filter, Hey Man Nice Shot
- 35 Stone Temple Pilots, Interstate Love Song
- 36 Boyz II Men, Water Runs Dry
- 37 The Ramones, I Don't Want To Grow Up
- 38 Madonna, Human Nature
- 39 Primus, Wynona's Big Brown Beaver
- 40 Bush, Come Down
- 41 Shaggy, Boomastic
- 42 Michael Jackson & Janet Jackson, Scream
- 43 Scatman John, Scatman
- 44 Beastie Boys, Sabotage
- 45 Jennifer Trynin, Better Than Nothing
- 46 Jodeci, Freek 'n You
- 47 Hootie & The Blowfish, Let Her Cry
- 48 D'angelo, Brown Sugar
- 49 Offspring, Self Esteem
- 50 Montell Jordan, Somethin' 4 Da Honeyz

★ ★ NEW ADDS ★ ★

Hole, Softer, Softest  
 Korn, Blind  
 Van Halen, Not Enough



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

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Pam Tillis, In Between Dances
- 3 Shenandoah, Heaven Bound
- 4 Clay Walker, My Heart Will Never Know
- 5 Shenandoah, Darned If I Don't
- 6 James House, This Is Me Missing You
- 7 Rick Trevino, Bobbie Ann Mason
- 8 Lorie Morgan, I Didn't Know My Own Strength
- 9 Shania Twain, Any Man Of Mine
- 10 John Michael Montgomery, Sold
- 11 Willie Nelson & Curtis Potter, Tum Me...
- 12 Lee Roy Parnell, A Little Bit Of You
- 13 Reba McEntire, And Still
- 14 George Jones & Tammy Wynette, One

- 15 Joe Diffie, I'm In Love With A Capital "U"
- 16 Brooks & Dunn, You're Gonna Miss Me When...
- 17 Tracy Byrd, Walking To Jerusalem
- 18 Tim McGraw, I Like It, I Love It
- 19 Clint Black, One Emotion
- 20 Ty England, Should've Asked Her FASTER
- 21 Diamond Rio, Finish What We Started
- 22 Alison Krauss, Baby, Now That I've...
- 23 Mark Collie, Three Words, Two Hearts...
- 24 Shelby Lynne, Slow Me Down
- 25 Jeff Foxworthy, Party All Night
- 26 Aaron Neville, For The Good Times
- 27 Wade Hayes, Don't Stop
- 28 Carlene Carter, Love Like This
- 29 Daryle Singletary, I Let Her Lie
- 30 Sawyer Brown, (This Thing Called) Wantin'...

★ ★ NEW ADDS ★ ★

Billy Ray Cyrus, The Fastest Horse In A...  
 Kieran Kane, This Dirty Little Town  
 Tracy Lawrence, If The World Had A Front Porch  
 The Mavericks, Here Comes The Rain



Continuous programming  
 1515 Broadway, NY, NY 10036

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

★ ★ NEW ADDS ★ ★

Gin Blossoms, Til I Hear From You  
 Edwin McCain, Solitude  
 Take That, Back For Good  
 Neil Young, Downtown

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 12, 1995.

**THE BOX**  
 MUSIC TELEVISION  
 YOU CONTROL

Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs N Harmony, 1st Of The Month

BOX TOPS

- Jodeci, Freek'n You
- Junior M.A.F.I.A., Player's Anthem
- Mack 10, On Them Things
- B.G. Knocc Out & Dreasta, D.P.G./Killa Luniz, I Got 5 On It
- Adina Howard, My Up And Down
- 2 Pac, So Many Tears
- Bushwick Bill, Who's The Biggest
- Primus, Wynona's Big Brown Beaver
- Pure Soul, We Must Be In Love
- TLC, Waterfalls
- Patra, Pull Up To The Bumper
- MC Hammer, Sultry Funk
- Dana Dane, Chester
- AZ, Sugar Hill
- Of Dirty Bastard, Shimmy Shimmy Ya
- Mokenstef, He's Mine
- Notorious B.I.G., One More Chance
- Too Short, Top Down
- Dis-N-Dat, Freak Me Baby
- Ice Cube, Friday

ADDS

- Bob Marley, Keep On Movin'
- Collective Soul, Smashing Young Man
- Coolio, Gangsta's Paradise
- Dove Shack, Summertime In The LBC
- Faith, You Used To Love Me
- Fear Factory, Replica
- Flores & Jetsam, Smoked Out
- Gin Blossoms, Til I Hear It From You
- Los Del Mar, Macarena
- Mad Skillz, No Factor
- Method Man/Redman, How High
- Michael Jackson, You Are Not Alone
- Onyx, Live
- Selena, I Could Fall In Love
- Soul For Real, If U Want It
- Take That, Back For Good

**MOR MUSIC TV**

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

- Billy Montana, Rain Through The Roof
- The Rembrandts, I'll Be There For You
- Peter Buffett, No Turning Back
- Eagles, Learn To Be Still
- Vanessa Mae, Toccata And Fugue
- The Doors, The Ghost Song
- Aaron Neville, Can't Stop My Heart...
- Jann Arden, Could I Be Your Girl
- John Denver, For You
- Deep Forest, Marta's Song
- Bob Dylan, Knockin' On Heavens Door
- Jordan Hill, Remember Me This Way
- Michael Jackson, Childhood
- Elton John, Believe
- Larry & Lee, L.A. Underground
- Pink Floyd, Time
- Alison Krause & Union Station, Baby, Now That...
- Vanessa Williams, Colors Of The Wind
- George Jones/Tammy Wynette, One
- Hootie & The Blowfish, Only Wanna Be...



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

- Rottin Razzals, Ah Right
- Lords Of The Underground, Faith
- Big L, MVP
- Adina Howard, Freak Like Me
- Grand Puba, I Like It
- Patra, Pull Up To The Bumper
- Junior M.A.F.I.A., Player's Anthem
- Kut Kloze, I Like
- Milkbone, Keep It Real
- Pure Soul, We Must Be In Love
- The Roots, Proceed
- Mobb Deep, Survival Of The Fittest
- Raekwon, Glaciers Of Ice
- X-Scape, Feels So Good
- Shaggy, Boomastic
- Pudgee, On The Regular

Mokenstef, He's Mine  
 Terrence Trent D'Arby, Vibrator  
 Shabazz The Disciple, Death Be The...  
 Beenie Man, Slam



Continuous programming  
 Hawley Crescent  
 London NW18TT

- U2, Hold Me, Thrill Me, Kiss Me...
- Diana King, Shy Guy
- Scatman John, Scatman's World
- Edwyn Collins, A Girl Like You
- Bjork, Army Of Me
- Michael Jackson & Janet Jackson, Scream
- Bon Jovi, This Ain't A Love Song
- Sin With Sebastian, Shut Up
- Nightcrawlers, Surrender Your Love
- Bryan Adams, Have You Ever Really...
- Whigfield, Think Of You
- Offspring, Self Esteem
- Green Day, When I Come Around
- La Bouche, Falling In Love
- East 17, Hold My Body Tight
- Pulp, Common People
- Offspring, Gotta Get Away
- Live, Selling The Drama
- Shaggy, In The Summertime
- Seal, Kiss From A Rose



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Christafari, Listening
- Big Tent Revival, Two Sets Of Joneses
- Guardian, See You In Heaven
- Three Crosses, This Is Not My Home
- Whitcross, Goodbye Cruel World
- Walter Eugene, Crawl
- Point Of Grace, Dying To Reach You
- Jars Of Clay, Flood
- Cindy Morgan, I'll Stand
- Geoff Moore, Home Run
- DC Talk, Wish We'd All...

John Elefante, This Is What...  
 Amy Grant, Big Yellow Taxi  
 Rich Mullins, Brother's Keeper (ADD)  
 Amy Morris, I'm A Believer (ADD)



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- The Ramones, I Don't Wanna Grow Up
- Sponge, Molly
- Tripping Daisy, Blown Away
- CIV, Wait One Minute More
- Tripping Daisy, My Umbrella
- Neil Young, Downtown
- Tripping Daisy, I Got A Girl
- Green Apple Quickstep, Los Vargas
- Engine 88, Mongoes
- Mike Watt, Piss Bottle Man
- Gas Huffer, More Of Everything
- Hum, Stars
- Lunachicks, Edgar
- R.E.M., Crush With Eyeliner
- Blind Melon, Galaxie
- Mad Season, I Don't Know Anything



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

- Ben Lee, Pop Queen
- Liz Phair, Jealousy
- Silverchair, Tomorrow
- Dag, Sweet Little Lass
- Lunachicks, Edgar
- Mike Watt, Piss Bottle Man
- Dandelion, Weird out
- Spearhead, Hole In The Bucket
- China Drum, Barrier
- Our Lady Peace, Naveed
- Fred Schneider, Coconut
- Heather Nova, Walk This World
- Bettie Serveert, Something So Wild

# Artists & Music



## TRANSFORMER: THE LOU REED STORY By Victor Bockris (Simon & Schuster, \$25)



"If you play all my albums in a row ... you're following a person. A person I've tried to make really exist for you."  
*Lou Reed.*

Writer and Reed associate Victor Bockris helps to fortify that real person by detailing the life of this mythic rock figure with "Transformer," a tough, clear-eyed bio that rips through rock's experimental years, tracing Reed's deviant tracks.

Best known for his biographies of Andy Warhol, Keith Richards, and William S. Burroughs, Bockris offers an authoritative account of Reed, dissecting each chapter of the Rock'n'Roll Animal's life; from his Lower East Side salad/amphetamine days in New York, through the aborted 1993 Velvet Underground reunion tour.

Those surrounding Reed and his career provide the meat of this story, while Bockris provides the legwork, sifting through four decades' worth of interviews and press clippings, as well as his own Q&As.

The book follows Reed from his rebellion against his Long Island, N.Y., parents, who attempted to "cure" his homosexuality by subjecting him to electroshock therapy, through his heady days at the helm of Velvet Underground, to the elder statesman's 1989 magnum opus release, "New York."

Reed's genius, writes Bockris, was his ability to seduce brilliant collaborators into action. But the singer's paranoia and insecurity forced a constant revolving cast of characters into the drama that was Reed's life.

The artist's notorious obsession with misery and megalomania (Reed once gladly took Paul Warhol's advice on stage lighting: use a dramatic white spotlight the way Hitler did during his rise) made him an intriguing and marketable prince of suffering. Behind each project, though, lay a trail of disgruntled associates—like bandmate John Cale—who swore never to work with Reed again.

A purebred destruction junkie, Reed's iconoclastic career path broke down conventional tenets of rock. When RCA released 1975's "Metal Machine Music," he pushed for an attached disclaimer: "Warning: no vocals. Best cut: none. Sounds like: static on a car radio."

Bockris (whose writing focuses more on the psychology behind Reed's records than their musical makeup) shows how the singer suffered and survived for his art through drugs and marriage, divorce and sobriety. Hating the mediocrity that he saw creeping into rock—"Frank Zappa is the most untalented bore who ever lived," he once snapped—Reed revolted against his own commercial potential time after time, earning himself a long-lasting reputation as a rock'n'roll purist. (That rep, however, didn't stop him from taking a walk on the wild side for Honda scooters in 1985.)

A counterculture original, Reed helped lay the groundwork for today's alternative rock. Here, Bockris peels back the black leather and separates the music from the self-doomed man.

DOUG FERGUSON

## KEEPING SCORE

(Continued from page 31)

Jakob Lindberg. Bis is packaging the CDs with a 52-page catalog—just in case you'd like more from the label—and putting a rare Swedish postage stamp on each cover for the philatelists in the shop.

NEW AND OLD AMERICAN music: The fall lineup at New World Records includes new recordings of music by such American composers as Arthur Foote ("Complete Works For Violin And Piano"), Edwin London ("Auricles," "Apertures," and "Ventricles"), and Robert Ashley ("Superior Seven" and "Tract"). New World is also paying tribute to the late baritone William Parker with a two-disc series of music compiled from the label's 200-LP anthology of American music. The first disc, "An Old Song Resung," includes some unusual songs based on Native American themes by Arthur Farwell and Charles Wakefield Cadman; songs by Ives, including some early ones on French texts; as well as pieces by Griffes. William Huckaby and Dalton Baldwin are the pianists.

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## More Top-Shelf Acts Tour Russia Various Problems Still Crimp Circuit

■ BY ERKIN TOUZMOHAMMED

MOSCOW—The future of Russia as a touring destination for Western bands remains under the spotlight.

Positive indications of the country's receptivity toward artists came this summer with Moscow shows by Roxette, Joe Cocker, Elton John, Julio Iglesias, Diana Ross, and the Manhattan Transfer. However, Rod Stewart and Bon Jovi were due to play the 100,000-capacity Luzhniki Stadium July 8 and 9, respectively, but the gigs were canceled due to "security reasons," according to InterMedia, press agency for promoters ARS and LIAT.

The shows would have been the biggest in Moscow since Michael Jackson played here in 1993. An InterMedia spokesman says the concerts were called off because the police could not guarantee the artists' safety in the wake of hostages taken in Budennovsk by Chechen militia.

The Stewart and Bon Jovi shows were heavily advertised, but a source says, "Those shows could never have happened—they were announced less than a month before, and you can't sell a 100,000 [seat] stadium in that time."

There have been two other recent cancellations: Blood, Sweat & Tears' show was called off—though the band's lack of profile here meant that virtually nobody noticed—while Jimmy Page & Robert Plant's shows bit the dust with much more fanfare.

The former Led Zeppelin men were due to play as part of the Stars Among Stars festival—a show supported by the Moscow authorities—which was due to take place in Red Square on July 30. Their appearance was called off amid

acrimony involving the show's promoters and the artists' agent in Russia, to the great disappointment of the thousands of fans who had been eager to see them. The matter may now have to be resolved legally.

The difficulties facing the live sector in Russia range from political instability to economic and legal complications—conditions that don't exist in the West.

Says Antoli Isaenko, one of Moscow's leading stage designers and production managers who has worked on the John and Ross tours, "We are still weak on the legal side. For example, while we tried to fulfill every detail in Elton John's rider—like the number and color of apples—we overlooked a major element: Does the show [as defined in the contract] mean just Elton John and his band or does it mean Elton John and his band and the light show and everything else? The contract wording was very vague, so we had to provide extra equipment at our own expense."

Russian businesspeople are hampered by the lack of experienced entertainment lawyers in the country, a result of the fact that their services were not needed under Communism and that there has been insufficient time under Russia's new regime to train the first generation.

The live sector here is also hindered  
(Continued on next page)



JOHN

## For EMI Music Publishing U.K., Award Deserves A Street Party

LONDON—Denmark Street, the "Tin Pan Alley" of London—where artists ranging from the Rolling Stones to Paul Simon to the Sex Pistols did business with British record and publishing companies—was the site of a street party staged July 24 before 500 people by EMI Music Publishing U.K. to celebrate its receiving the Queen's Award for Export Achievement.

EMI, whose West End publishing offices on Charing Cross Road overlook Denmark Street, was one of three British music companies this year to receive the prestigious award for export sales, along with Lighting Export and the theater production company Cameron Mackintosh. In 1994, the award was won by EMI Records U.K.

"Winning the Queen's Award for

Export is a major achievement for EMI Music Publishing, but also recognition from the highest level of the music business," says Peter Reichardt, managing director of EMI Music Publishing U.K.

As the colorful music business history of Denmark Street was recounted by MC and broadcaster Paul Gambaccini, the closed-off block was filled with hundreds of U.K. music executives and artists, including Damon Albarn of Blur, Madness band member Suggs, Chris Difford and Glenn Tilbrook of Squeeze, and Richard Drummie of Go West.

"The street party was a resounding success," says Reichardt, "with everyone getting into the spirit of the history that the street represents."



Peter Reichardt, center, managing director of EMI Music Publishing U.K., was joined by Martin Bandier, left, chairman/CEO of EMI Music Publishing Worldwide, in accepting the Queen's Award for Export Achievement. The award was presented by Field Marshal the Lord Bramall, the Lord Lieutenant of London, the Queen's emissary, right.

## Belgian Retailer HVH To Launch In Brazil, Spain

■ BY MARC MAES

BRUSSELS—One year after Dutch company Wijnen Beheer took control of the Belgian music retail group HVH Megastore, the HVH concept is being expanded to Brazil and, later, to Spain.

Wijnen, which also owns the Tele-sonic CD plant, acquired the chain for \$15 million last year (Billboard, August 1). After the purchase, Wijnen closed HVH's cut-price stores, the Record Breaker group, and closed one HVH store.

Says Wijnen managing director Jean Wijnen, "Today we have 18 operational, with seven others to follow in 1996, and we have a market share of 30% here, with estimated revenues of \$90 million annually."

Now an HVH Megastore is to be opened in Brazil, at the Nova America shopping complex in Rio de Janeiro. The company has also taken an option on 8,000 square feet of space for a second outlet in the Nova shopping complex just south of Rio at Nova Iguaçu, Brazil.

Says Wijnen, "We were invited on a trade mission to Brazil when we attended this year's MIDEM, and Ivan Haesen [HVH general manager] and myself were introduced to shopping-

mall development company Conshopping, representatives of the Brazil Chambers of Commerce, and the country's major record companies."

According to Wijnen, Conshopping's market research showed that, within three years, there will be scope for an additional three HVH Megastores in Rio plus seven in Sao Paulo, Brazil. Wijnen adds that his company has formed a joint venture with the Brazilian developer to oversee HVH's projects in Brazil.

Wijnen Beheer continues to search for new markets for HVH, and future plans for Europe include outlets in Spain, where Barcelona and Madrid are a priority for Wijnen.

"We are on the lookout for territories with room to move," says Wijnen, "and because we have no scope for expansion in Holland and Germany, we look to other markets, like Spain and Portugal."

In its home market of Belgium, HVH is aiming to boost its presence with what Wijnen claims to be the country's biggest media campaign.

Starting Sept. 5, Wijnen has booked daily advertising and sponsorship slots with the Flemish TV network VT.M. The campaign will run for the rest of the year and will be accompanied by in-store promotions.

## Scatman John To Show U.S. His 'World'

■ BY ELLIE WEINERT

MUNICH—The success of 53-year-old American jazz singer/pianist John Larkin reads like a modern-day fairy tale.

Larkin, who has his home in Los Angeles, made his name among jazz fans via his performances at festivals around the world and on the piano bar circuit across Europe. Now he has found fame among a wider audience with an international hit Euro-pop dance single.

Indeed, one of the most successful singles in Europe this year is "Scatman" by Larkin working as Scatman John. The single is now out in the U.S., and an album, "Scatman's World," is due there in mid-September.

The story of Scatman John's rise to prominence is related by Manfred Zählinger, owner of Danish label Iceberg Records.

Zählinger says, "I met John Larkin in Frankfurt when he gave me some demo tapes of his bebop renditions. For a whole year, I tried to find a record company that would be interested in releasing a production of scat vocals combined with pop music, but no one wanted to sign a 50-year-old artist."

However, Axel Alexander, head of A&R at BMG Ariola Hamburg, shared Zählinger's enthusiasm that the concept would work. Says Alexander, "When I heard the demo tapes, I would have bet any amount of money that this project was a sure-fire hit."



SCATMAN JOHN

Alexander introduced Larkin to local producers Tony Catania and Ingo Kays, who put Larkin's scat style to a dance beat. Larkin wrote his own lyrics to Catania's music.

Zählinger, who owns the master recordings, says, "We truly believed that this would be a top 20 chart hit, but we never expected such massive success."

At first, the single was slow to build, as it did not easily sit within conventional radio formats. Then, when European radio finally recognized its potential, it started being broadcast more often than the news.

Jim Sampson of Bavarian radio sta-

tion BR3 says, "The debut single was a terrific idea, and although we were presenting the song for many months, it was very important that Scatman John was willing to come over to do radio interviews."

Alexander adds, "His personality  
(Continued on page 39)

## Report Shows Decline Of U.K. Indie Retailers

LONDON—The U.K.'s independent retail sector is being decimated, but the country's artists are fighting back after three years in the creative doldrums.

According to the British Pho-



nographic Industry's 1995 Statistical Handbook, the number of small indie stores has almost halved in 10 years, from 1,159 in 1984 to 601 this year. However, the good news is that in 1994, British acts accounted for 50.6%

(Continued on next page)

# Italy's FIMI Plans Attack On Piracy Labels Group Also Targets Bootlegging

BY MARK DEZZANI

MILAN—A determined new crackdown on Italy's record pirates, bootleggers, and CD rental organizations has been announced by FIMI, the country's major-labels association, following its annual general assembly.

FIMI president Gerolamo Caccia Dominioni, who is also president of Warner Music Italy, says that an annual budget of more than 1 billion lira (\$625,000) will be spent on attacking piracy at its source.

"For the first time, we are creating a separate structure employing four full-time professionals to combat piracy," says Caccia Dominioni, adding that the new task force will be in place by the end of September and will be working toward defined targets and objectives.

"A carefully planned and well-managed strategy backed up with serious investment is bound to bring positive results," he says, referring to the failure so far to bring the Italy's piracy problem under control.

Figures released by international labels body IFPI, which is giving the FIMI campaign moral and financial support, show Italy's trade in pirated music accounts for 21% of total market value. Pirate products sold are valued at \$142 million annually, and one of every two prerecorded cassettes sold is an unlicensed copy, according to IFPI.

Italy is rated fifth worldwide in terms of the value of pirated market share, and 10th in terms of quantity. Among the industrialized nations, Italy is first in terms of pirated music consumption per capita.

FIMI says that the trade in bootlegged concert recordings will also be tackled by the new task force. Estimates put Italian bootleg exports at between 10 million and 15 million units, with 2 million units sent to Japan alone. "We have an international obligation to restore the equilibrium," says Caccia Dominioni.

Arnold Bahlmann, senior VP of BMG Music Europe and president of its Italian affiliate, BMG-Ricordi, is calling on Italian authors-rights society SIAE to apply new anti-bootleg legislation. "Italy has now adopted European Union directives on copyright, but they have to be enforced," Bahlmann says. "The role of the SIAE in approving bootlegs will also have to change."

Italy has adopted EU directive 92/100 (concerning rental and neighboring

rights) as law, effective from the start of this year. But the position of bootleggers remains ambiguous. In May, a Rimini court ordered the return of 20,000 CDs seized by the fiscal authorities from the Riccione-based CD Music Co.

Despite Italian law now stipulating that performers retain the exclusive right to grant permission for the reproduction of their performances, SIAE says the organization still recognizes what it calls "live legalized" recordings.

Italy's antiquated copyright laws, passed by Benito Mussolini's government in 1941, allowed for live recordings to be reproduced and sold if the bootleg-record producer had obtained the original concert recording indirectly. If it could be shown that the producer had not made the original recording himself, and if he deposited a copyright fee for the benefit of the author of the pieces re-

produced, the SIAE granted its official stamp to the product.

According to SIAE, while recordings made after the ratification of the EU directive will not be sanctioned by the organization, the law is open to interpretation regarding recordings made prior to the beginning of this year. "We are dealing with the problem of retroactive application of the law," SIAE says.

Commenting on the FIMI/IFPI anti-piracy task force's chances for success, Bahlmann says, "The HQ of piracy is in the south of the country, which means it will not be easy." His remark refers to the involvement of organized crime syndicates such as the Mafia in pirate trade.

But Caccia Dominioni says he is confident that organized crime groups can be tackled. "The magistrates in Italy are active in the fight against the Mafia, and we are very confident of their support."

# U.N. Building Threatens Jazz Event North Sea Fest May Have To Move

AMSTERDAM—A new United Nations building is casting a shadow over the future of what organizers claim to be one of the world's leading jazz events.

A new headquarters for the U.N.'s Organization for the Prohibition of Chemical Weapons is being built on the site in the Hague near the Netherlands Congresgebouw, where the North Sea Jazz Festival has been held since 1976.

Historically, the festival organizers have set up a 6,500-seat tent, known as the Garden Pavilion, on the site. Festival director Theo van den Hoek says, "If we lose the tent, the festival might be in great danger."

The Hague's civic authorities are, however, trying to assist. Rob van de Laan, the city's head of economic affairs, says that the festival is re-

garded as of great artistic and economic importance to the Netherlands in general and to the Hague in particular. "It means that we will do our utmost to find a new and [appropriate] location for the Garden Pavilion."



CHERRY

The 20th edition of the North Sea Jazz Festival, held July 14-16, attracted a record crowd of 71,000 people, 9,000 more than in 1994. Concert-

goers came from as far as the U.S., Japan, and the U.K. Headliners on the 15 stages included the Count Basie Orchestra, the Manhattan Transfer, B.B. King, Neneh Cherry, Tito Puente, Wilson Pickett, and George Benson. WILLEM HOOS

## MORE TOP-SHELF ACTS TOUR RUSSIA

(Continued from preceding page)

by having to charge ticket prices that are prohibitive to many would-be concertgoers. According to Russian statistics agency GosStat, the average weekly wage is \$71; tickets for John's shows ranged from \$20-\$360, with a comparable range for Ross and Iglesias.

There only so many wealthy people here, so the front rows at the John, Ross, and Iglesias shows in June were filled by many of the same faces, for whom such a position is a sign of social status.

As would be expected, some people

are trying to circumvent the system with forged tickets. When a pop show in Yekaterinburg was canceled due to poor sales, the promoters handed out refunds for one-third more tickets than they had sold.

Russia's promoters tend to try to minimize their financial risk by presenting artists with guaranteed pulling power—the likes of John, Paul McCartney, and Stewart—whose status also makes it easier to attract sponsors.

Fewer promoters look toward emerging domestic talent. However, those that do include the recently resurrected, formerly state-owned Gosconcert, which is planning a series of jazz shows; Samant Co., which has scheduled a classical series for the fall; and FeelLee, a smaller company handling mainly indie and cult tours that has aspirations to bring Tom Waits here.

Promoters are aware, however, that the tastes of the Russian public do not automatically mirror those of Western fans. Indeed, Russians are considerably more conservative. In the most credible Russian charts are albums by Scottish rock band Nazareth, whose Western heyday was in the early '70s; Deep Purple's 20-year-old "Stormbringer"; two albums from Uriah Heep; two from King Crimson; and five from Abba.

In the days of the Soviet Union, there was no competition in the live sector in Russia—all tours were handled by Gos-

concert. That company's subsequent decline has made room for the emergence of a plethora of new companies, many of whom, expectedly, have no experience in the entertainment industry.

The competition between these new companies is strong—as evidenced by the Cocker, John, Ross, and Iglesias tours in the same month—but, because of Russia's political instability, they are unable to plan shows well in advance.

Even Gosconcert had to act quickly for the Manhattan Transfer's concert in Moscow, signing contracts with the band only two weeks before the show.

The new companies entering the live arena have caused disquiet among the more established firms, and not just because of the competition they represent. Veteran promoters regard the new operations—whose previous trading activities in alcohol, oil, tobacco, and banking have given them significant financial backing—as having an inexperience in music that damages the reputation of the whole Russian live sector.

These companies are able, however, to attract and pay for big names. But, what motivates these companies is often not the commercial profit, but the higher profile for their other activities via the publicity a big-name Western artist attracts. Traditional promoters who make their living from ticket sales have an extremely dim view of such a commercial philosophy.

## REPORT SHOWS DECLINE OF U.K. INDIE RETAILERS

(Continued from preceding page)

of all albums sold in the U.K., compared with 49.3% in 1993 and 48.2% in 1992. U.S. artists had 37.9% of all albums sales.

The BPI's annually published Statistical Handbook is the most comprehensive assessment available of the U.K. record business.

The 1995 version confirms the perception that small retailers have been in decline since the CD boom of the mid-'80s. In addition, medium-sized indies have dropped from 673 in 1984 to 397 this year, and large indies have declined from 375 to 282. The issue is a cause for concern for record companies that have historically regarded the independent retail sector as a major avenue for presenting new talent.

In contrast, many of the large music-retail chains have expanded in the last 10 years; the most marked examples are Our Price's

growth from 93 stores to 299 and HMV's from 37 to 88. Virgin Retail, which sold 77 stores to the Our Price chain in 1988, has increased from nine outlets in 1990 to 27 last year.

The British remain the fourth most active record buyers in the world. The average of 3.1 albums bought per head in 1994 stands behind the U.S. (4.0) and Switzerland and Norway (3.4 each). The U.K., currently the world's fourth-largest national record market, has declined from 9.5% of the total value of world sales in 1988 to 6.7% last year. A total of 56% of British households own a CD player.

Pop music remains dominant in the U.K. market with 39.2% of all album sales, followed by rock (28.4%), dance (11%), classical (8.8%), easy listening (7.2%), country (2.3%), and jazz (1.6%).

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# Japan Songwriter Royalties Show Slight Increase In '95

BY STEVE McCLURE

TOKYO—Japanese performance/mechanical rights society JASRAC's copyright fee collections for the year ending March 31 rose 3.1% to 78.7 billion yen (\$884.6 million).

That compares to the 84.1 billion yen (\$944.9 million) fiscal 1994 collections projection made by JASRAC last year.

That somewhat disappointing result is traceable to last year's flat sales of prerecorded music, which caused audio disc royalties, the biggest single mechanicals category, to rise just 1.6% to 34.3 billion yen (\$385.4 million), compared to last year's 12.6% increase. Overall mechanical rights collections were up

3.3% to 48.6 billion yen (\$546.1 million).

Mechanicals, including videocassettes and other categories, account for 61.7% of JASRAC's collections. JASRAC distributes about 25% of its collections to foreign rights holders.

Performance rights royalties totaled 23.3 billion yen (\$261.8 million), maintaining a healthy growth rate of 4.6% over fiscal 1993, with the rise in karaoke collections slowing to 6.2% compared to the previous year's 19.9%, for a total of 8.3 billion yen (\$93.3 million) in sing-along revenues. JASRAC had projected karaoke revenues of 9.95 billion yen (\$111.8 million).

Record-rental fees continued to fall in fiscal 1994, by 3.7% to 4.6 billion

yen (\$51.7 million) as the ban on rental of new foreign product for one year after release, which went into effect at the beginning of 1992, continued to cut into renters' revenues.

Fiscal year 1994 also saw JASRAC collect its first royalties, totaling 26.3 million yen (\$295,000), from makers of digital recording equipment.

Two of the top three compositions in terms of royalties collected in fiscal 1994 were written by hotshot producer Tetsuya Komuro. His song "Survival Dance," performed by Avex Trax dance act trf and published by Fujipacific Music and Prime Direction (Avex's publishing arm), copped the Gold Prize, while "Boy Meets Girl," published by Prime Direction and also performed by trf, got the

Bronze Prize. The Silver Prize went to "Innocent World," written by Kazutoshi Sakurai, published by Toy's Factory Music Publishing and performed by Mr. Children.

Winner of the Foreign Work Prize, awarded to the overseas composition that garnered the largest amount of royalties in fiscal 1994, was again "Anderlecht Champion/Ole Ole Ole," which is used a theme song by Japan's J-League professional soccer association. The writer is J. Deja Armath, the publisher is Hans Kusters Music N.V., and the Japanese subpublisher is Fujipacific Music.

Meanwhile, the dispute between JASRAC and the Koga Music Foundation over the new JASRAC building shows no signs of ending anytime soon. At JASRAC's annual membership meeting last month, society officials said they would continue their suit against Koga despite the Tokyo District Court's efforts to get the two sides to reach an out-of-court compromise, citing the "bad feeling" among the JASRAC membership concerning Koga.

The dispute concerns a controversial decision by the previous JASRAC executive leadership to give Koga an interest-free loan toward the construction of Koga's new headquarters. In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the "bubble economy" of the late

'80s. JASRAC members criticized the deal, key JASRAC executives resigned, and the new leadership froze payments.

Koga and JASRAC then sued each other, and in January, JASRAC asked that criminal charges be filed against four former society executives for their role in the deal.

Members who attended the annual meeting also heard that JASRAC will open two more branch offices this year: one in the central Japanese city of Nagano in September and another in Tokyo's Ueno district in October, for a total of 23 branch offices. In addition, JASRAC will expand three other branch offices.

As a result, collections in the current fiscal year are expected to improve significantly over 1994, officials told the membership.

In related news, Misa Watanabe, chairman of Watanabe Music Publishing, has been unanimously re-elected to another three-year term as president of the Music Publishers Assn. of Japan.

In a statement announcing Watanabe's re-election, the MPAJ says the vote reflected not only her achievements over the past three years, but also her "determined attitude" in countering charges concerning her role in the JASRAC/Koga fracas. The statement also says that over the past three years MPJA membership has increased to 244 members, representing almost all Japanese music publishers.

## SCATMAN JOHN TO SHOW U.S. HIS 'WORLD'

(Continued from page 37)

opens all doors, and we look forward to presenting Larkin live on stage with a band to give the artist Scatman more credibility."

The video to "Scatman" was given B rotation by German music TV channel Viva as well as being presented by MTV Europe. "Although the song was danceable, we had no club or chart positions until we released a version remixed by DJ/producer Alex Christensen," says Alexander.

"Scatman" climbed to No. 2 in Germany, selling 600,000 copies—platinum

status is 500,000 units—as well as holding the No. 1 spot on the Music & Media Eurochart Hot 100 Singles for 11 weeks, on the strength of chart-topping positions in Scandinavia, Austria, Switzerland, France, the Netherlands, Belgium, Spain, Italy, and Turkey. The single also went to No. 1 in Singapore and peaked at No. 3 in the U.K.

Los Angeles' Radio Express, which has charts that it distributes to 500 stations worldwide, presented "Scatman" as "border breakout" in its world charts, meaning that it was breaking

out of Europe into other regions.

The follow-up single, "Scatman's World," was released across Europe in mid-June and within four weeks had climbed to No. 3 in Germany. Alexander says that the single is selling approximately 50,000 copies per week in Germany.

The album of the same name entered the German charts at No. 91 on July 24.

Asked about his scatting talent on a TV show, Larkin—who has a pronounced stutter—stated, "In order to get this good, you first have to stutter."

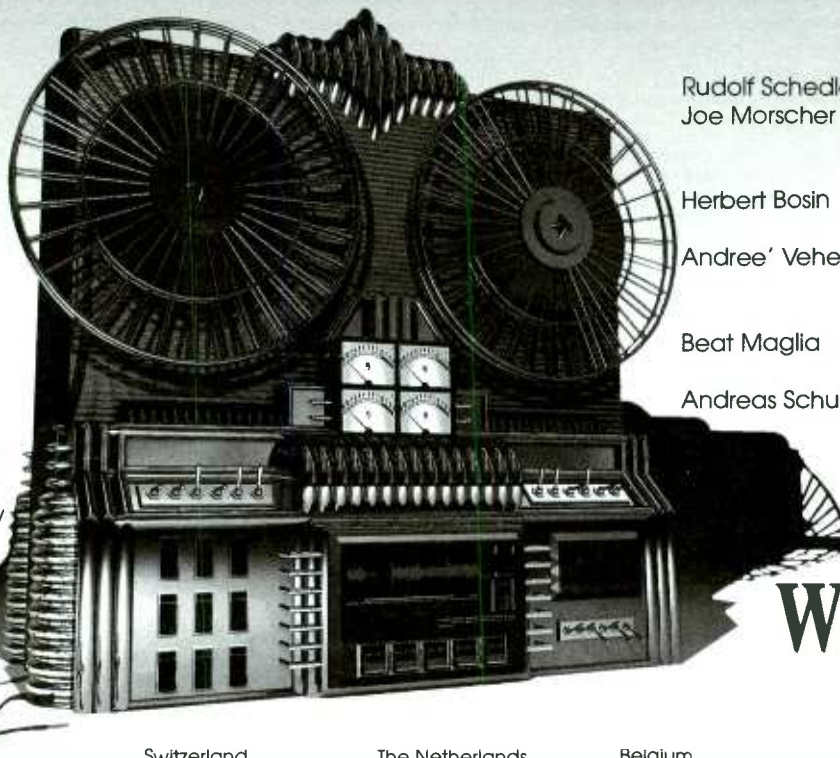
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# HITS OF THE WORLD CONTINUED

## EUROCHART HOT 100 8/5/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SHY GUY DIANA KING WORK/COLUMBIA
2	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
3	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	4	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
5	7	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/A&A
6	5	WISH YOU WERE HERE REDNEX JIVE
7	6	BE MY LOVER LA BOUCHE MCI
8	8	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
10	10	SCATMAN SCATMAN JOHN ICEBERG
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY
2	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
3	3	PINK FLOYD PULSE EMI
4	4	BJORK POST MOTHER
5	6	OFFSPRING SMASH EPITAPH
6	8	CRANBERRIES NO NEED TO ARGUE ISLAND
7	NEW	SCHLUMPFTE TEKKNO IST COOL VOL. 1 EMI
8	7	GREEN DAY DOOKIE REPRISE
9	9	NEIL YOUNG MIRROR BALL REPRISE
10	9	CELINE DION D'EUX EPIC

## BELGIUM (Promuvi) 8/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST
2	2	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	3	'74-'75 CONNELLS EMI
5	7	BE MY LOVER LA BOUCHE HANSA
6	8	VERBORGEN VERDRIET WENDY VAN WANTEN JRP
7	10	SCATMAN SCATMAN JOHN RCA
8	9	THINK TWICE CELINE DION COLUMBIA
9	10	NOCTURNE SECRET GARDEN MERCURY
10	5	SCATMAN SCATMAN JOHN RCA
<b>ALBUMS</b>		
1	3	CELINE DION D'EUX EPIC
2	3	GERT & SAMSON SAMSON VOL. 5 PHILIPS
3	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	4	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
5	7	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	THERAPY INFERNAL LOVE A&M
7	8	OFFSPRING SMASH EPITAPH
8	5	BON JOVI THESE DAYS MERCURY
9	9	BJORK POST POLYDOR
10	NEW	PINK FLOYD PULSE EMI

## DENMARK (IFPI/Nielsen Marketing Research) 7/30/95

THIS WEEK	LAST WEEK	SINGLES
1	8	DUB I DUB ME & MY EMI-MEDLEY
2	1	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
3	2	SHY GUY DIANA KING SONY
4	3	WELCOME SOUND OF SEDUCTION PLADECOPAGNIET
5	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
6	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	5	HOLD ON JAMIE WALTERS WARNER
8	NEW	SELF ESTEEM OFFSPRING BORDER
9	NEW	THINK OF YOU WHIGHFIELD SCANDINAVIAN
10	10	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
<b>ALBUMS</b>		
1	1	JAMIE WALTERS JAMIE WALTERS WARNER
2	8	CELINE DION THE COLOUR OF MY LOVE EPIC
3	2	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
4	4	ROCAZINO BEDSTE—ALL MY LOVE MERCURY
5	4	KIM LARSEN GULD OG GRONNE SKOVE EMI-MEDLEY
6	NEW	ROD STEWART A SPANNER IN THE WORKS WARNER
7	NEW	DANSER MED DRENGE SA LENGE VI ER HER PLADECOPAGNIET
8	NEW	GREEN DAY DOOKIE WARNER
9	NEW	GOOMBAY DANCE BAND CARIBBEAN BEACH PARTY WARNER
10	NEW	POUL KREBS SMA SENSATIONER PLADECOPAGNIET

## PORTUGAL (Portugal/AFP) 7/25/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS NUMERO 1 SONY
2	6	PINK FLOYD PULSE EMI
3	1	BON JOVI THESE DAYS MERCURY
4	NEW	VARIOUS DANCE POWER 95 VIDISCO
5	5	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
6	3	AMALIA RODRIGUES O MELHOR DE AMALIA EMI
7	8	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	9	JULIO IGLESIAS LA CARRERA COLUMBIA
9	7	VARIOUS DANCE MANIA 95 VIDISCO
10	10	VARIOUS SO SUCESSO VIDISCO

## IRELAND (IFPI Ireland) 7/27/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	NEVER FORGET TAKE THAT RCA
2	1	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL
3	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
4	4	SHY GUY DIANA KING WORK/COLUMBIA
5	3	KEY TO MY LIFE BOYZONE POLYDOR
6	NEW	TAKE THE CHAINS AWAY BRENDAN KEELEY COLUMBIA
7	NEW	KISS FROM A ROSE SEAL ZTT
8	NEW	ALRIGHT SUPERGRASS PARLOPHONE
9	NEW	RIGHT NOW/MY DESTINY WHO'S EDDIE RAGLAN ROAD
10	10	THIS AIN'T A LOVE SONG BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY
2	3	SOUNDTRACK PULP FICTION MCA
3	NEW	R.E.M. MONSTER WARNER BROS.
4	5	VARIOUS DANCE MANIA 95—VOL. 3 PURE MUSIC
5	8	CRANBERRIES NO NEED TO ARGUE ISLAND
6	NEW	VARIOUS BEST CLASSICAL ALBUM IN THE WORLD EVER EMI
7	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
8	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
9	9	VARIOUS DRIVE TIME VOL. 2 DINO
10	7	CELINE DION COLOUR OF MY LOVE EPIC

## AUSTRIA (Austrian IFPI/Austrian Top 30) 7/16/95

THIS WEEK	LAST WEEK	SINGLES
1	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
2	3	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
3	6	WISH YOU WERE HERE REDNEX ECHO
4	1	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
5	4	SCHLUMPFEN COWBOY JOE DIE SCHLUMPFTE EMI
6	7	THIS AIN'T A LOVE SONG BON JOVI MERCURY
7	5	CONQUEST OF PARADISE VANGELIS WARNER
8	9	SCATMAN'S WORLD SCATMAN JOHN BMG
9	NEW	MIEF DIE DOOFEN BMG
10	NEW	ADIEMUS ADIEMUS EMI
<b>ALBUMS</b>		
1	1	BON JOVI THESE DAYS MERCURY
2	3	PINK FLOYD PULSE EMI
3	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
4	4	DIE SCHLUMPFTE TEKKNO IST COOL EMI
5	5	ELTON JOHN MADE IN ENGLAND MERCURY
6	8	OFFSPRING SMASH EMI
7	9	DIE SCHROEDERS FRISCH GEPRESST WARNER
8	7	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
9	NEW	DIE DOOFEN LIEDER DIE DIE WELT NICHT BRAUHT/BMG
10	10	GREEN DAY DOOKIE WARNER

## NORWAY (Verdens Gang Norway) 7/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	'74-'75 CONNELLS EMI
2	2	SHY GUY DIANA KING SONY
3	3	YOU SUCK MURMURS AMERICA MCA
4	4	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
5	5	BE MY LOVER LA BOUCHE BMG/ARIOLA
6	6	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
7	7	SCATMAN'S WORLD SCATMAN JOHN BMG
8	9	WISH YOU WERE HERE REDNEX BMG
9	8	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M/POLYGRAM
10	10	STATUS KU SOLFAKTOR X EMI
<b>ALBUMS</b>		
1	8	JOHN LENNON THE JOHN LENNON COLLECTION EMI
2	3	GYLLENE TIDER HALMSTADS PERLOR PARLOPHONE
3	1	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY
4	2	D.D.E. DET E' D.D.E.—DET...BESTE NORSKE GRAM
5	5	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
6	NEW	SCATMAN JOHN SCATMAN'S WORLD BMG
7	10	DIANA KING TOUGHER THAN LOVE SONY
8	4	CLIFF RICHARD CLIFF RICHARD'S BESTE EMI
9	6	PINK FLOYD PULSE EMI
10	NEW	BEACH BOYS PURE GOLD EMI

## HONG KONG (IFPI Hong Kong Group) 7/29/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	LESLIE CHEUNG FONDNESS ROCK
2	3	FAYE WONG THE SOUND OF FAYE WONG CINEPOLY
3	4	EKIN CHENG LIFE BMG
4	2	JACKY CHEUNG ALLERGY WORLD POLYGRAM
5	5	ALEX TO MY ALEX ROCK
6	NEW	ANITA MUI SINGER CAPITAL ARTIST
7	NEW	JOYCE LEE I LIKE TO BE LOVED FITTO
8	NEW	EMIL CHAUG LOVE WILL FOLLOW ROCK
9	NEW	EMIL CHAU YOU STAND BY ME ROCK
10	7	AARON KWOK PURE LEGEND WARNER

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**U.K.:** This year's WOMAD festival at Rivermead, Reading, 35 miles west of London, played host to the most distinguished lineup of Arab musicians ever. Six acts from the Middle East and North Africa represented many styles of Arabic music. **The Master Musicians Of Jajouka** played traditional pipe and drums music from the South of Morocco. The man being hailed as "the new Khaled," Algerian performer **Hamid El Baroudi**, made a bold crossover attempt by presenting a selection of famous Moroccan and Algerian songs using mainly Western instrumentation. There was a fascinating contribution by the group **Bustan Abraham** (the Garden of Abraham), a collaboration between Israeli and Palestinian musicians from Israel, that provoked both admiration and resentment among the audience members, given the politically charged peace talks between the Palestine Liberation Organization and the Israeli government. But the most exciting performance of the festival came from the **Ziryab Trio**, which featured oud (an Arabic lute-type instrument) virtuoso **Taiseer Ilias**. A name to watch out for, Ilias is one of the most impressive musicians to emerge in the Arabic world in recent years. Accompanied by **Naseem Dakwar** on violin and **Zohar Fresco** on riq (tambourine), and joined on some numbers by **Emanuel Mann** on bass, Ilias performed a number of classical compositions by old Arabic and Turkish composers. Classical Arabic music has traditionally failed to impress many people outside the Arab world, but this was a performance to rank among the best anywhere. Like a modern **Paganini**, Ilias' playing was fast, furious, and technically superb. Anyone who doubts the merits of Arabic classical music will find his or her argument difficult to sustain, in light of this man's brilliance.

MUHAMMAD HIJAZI

**NEW ZEALAND:** For more than two decades, the wild side of '60s New Zealand rock'n'roll has largely been overlooked. But now a sudden flurry of activity is putting that era back into perspective. **Roger Watkins'** book, "Hostage To The Beat," a sequel to his survey of Wellington bands between 1955 and 1970, "When Rock Got Rolling," shines the spotlight on the thriving Auckland scene of the same period. An alphabetical directory of bands, incorporating anecdotes



and discographies where relevant, the book brings to light at least one hundred groups never previously acknowledged. If the book has a failing—and the author concedes that errors will be corrected in the second edition—it is that it doesn't dig deep enough and is too circumspect in describing the social dimension of drugs, rebellion, and mischief. That's where "Social End Product" comes in. A handsome 60-page magazine by **John Baker** and **Andrew Schmidt**, it lifts the lid on the garage band rock scene of the '60s, linking it to the spirit of punk that emerged a decade later and giving voice to many wonderful stories of madness and mayhem played out to a rock'n'roll soundtrack. Baker is the man responsible for compiling "Wild Things" (Flying Nun), an exceptional collection of '60s New Zealand garage-band music released three years ago and still attracting international orders. Last month, Baker launched the equally rowdy follow-up, "Wild Things II," along with an album by '60s rockers **Chants R&B**, and singles by **Smoke** and the **Blue Stars** (whose thrashy, trashy single "Social End Product" gave the magazine its title). All releases are on vinyl, of course. As the song says, "It's yesterday once more." **GRAHAM REID**

**AUSTRALIA:** Melbourne-based singer/songwriter **Merril Bainbridge** has broken two records with her quirky single "Mouth." She has become the first Australian woman to top the Australian Record Industry Assn. sales chart with a self-penned debut record. Her six-week stay at the top is also the longest ever achieved by a woman. A songwriter since her mid-teens, when she taught herself piano, Bainbridge was discovered performing on the acoustic circuit by **Koyoko Mashita** of Sapphire Music, who pitched a three-track demo to Gotham Records, a BMG-affiliated label set up by singer **John Farnham** and producer **Ross Fraser**. Bainbridge's album, "The Garden," released last month, boasts many interesting textures, particularly in her vocal style, with its echoes of **Tori Amos**, **Juliana Hatfield**, and **Karen Carpenter**. "Vocally, I like creating an intimacy, so that you feel you're right there, and you hear every little sound," Bainbridge says. The trick, apparently, is to record when she's hungry. "It really changes the tone of my voice," she says. The album is due to be released in South Africa and some Asian and European territories. **CHRISTIE ELIEZER**

**GERMANY:** The open-air concert season is in full swing, with many big international acts appearing at established rock events, such as the Rock Over Germany shows (in Lüneburg and Munich) and Rock Am Ring, which this year celebrated its 10th anniversary with shows at the Nürburg Ring motor racing track and the Olympic Stadium in Munich. But rock music no longer has a monopoly on such events, and due to the growing interest in classical music, it too is being taken out of the concert hall and made accessible to a broader audience in the great outdoors. For the past three years, the annual concert at Munich's Königsplatz has been the largest classical open-air event in Europe, according to Munich-based promoter **Franz Abraham** of Art Concerts (the local promoter of this year's **Rolling Stones** tour). This year, the three-day event featured **Carl Orff's** opera "Carmina Burana," **Beethoven's** Symphony No. 9, which includes the triumphant "Ode To Joy," and **Richard Strauss'** "Also Sprach Zarathustra," performed by the **Bavarian Radio Orchestra** under the direction of Paris-born American conductor **Lorin Maazel**. The event attracted a crowd of 48,000 over three days. **ELLIE WEINERT**



## BMG Has World Confab

INTERLAKEN, Switzerland—The first BMG Entertainment World Conference was held July 9-13 at the Grand Hotel Victoria Jungfrau and Casino Kirsaal conference center here. The gathering drew 125 attendees from 42 countries who work for companies in BMG's North America, International, TV/Film Europe, and Storage Media divisions.



It's "all for one and one for all" as BMG Entertainment's board members come together at the close of the conference. Shown, from left, are Thomas McIntyre, executive VP/CFO, BMG Entertainment; Rudi Gassner, president/CEO, BMG Entertainment International; Rolf Schmidt-Holtz, president, TV/Film Europe; Michael Dornemann, chairman/CEO, BMG Entertainment; Strauss Zelnick, president/CEO, BMG Entertainment North America; and Uwe Swientek, CEO, Electronic Storage Media & Technology.



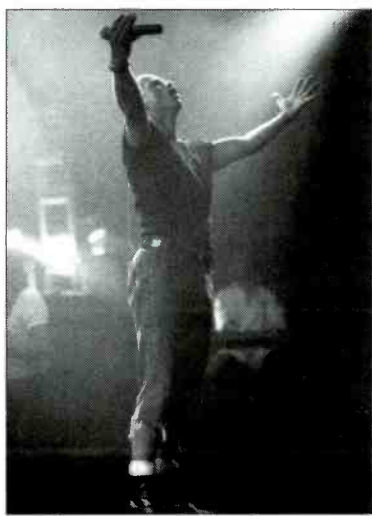
Enjoying the beautiful Swiss scenery on a boat ride, from left, are Hugh Goldsmith, managing director, RCA Records (U.K.); Andre Selleneit, managing director, Hansa Musikproduktion GmbH; Gerhard Florin, managing director, BMG Ariola Miller GmbH; Jay Moses, senior VP/GM, BMG Interactive Entertainment; Gary Dale, senior VP, international, BMG Interactive Entertainment; and Danny Strick, senior VP/GM, BMG Music Publishing.



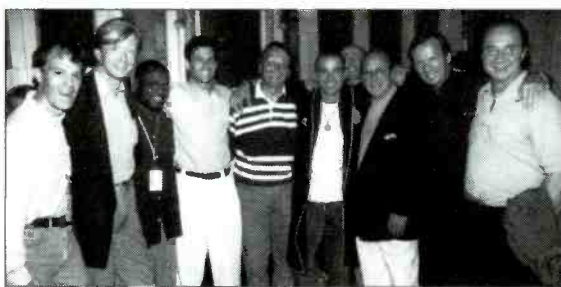
International executives meet and mingle at the convention. Shown, from left, are Ed Chan, managing director, the PRC & Hong Kong, BMG International; Swee Wong, managing director, BMG Music Taiwan Inc.; Christoph Schmidt, executive VP, German speaking territories, BMG Ariola Musik GmbH; and Frankie Cheah, managing director, BMG Music (Malaysia).



BMG France president Herve Lasseigne, left, and Arista Nashville president Tim DuBois observe the presentations.



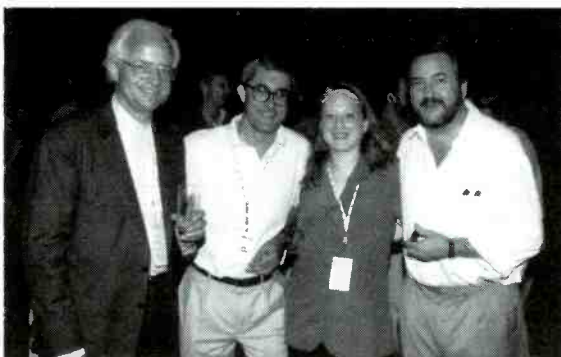
Italian recording artist Eros Ramazzotti performs for conference attendees.



BMG International recording artist Eros Ramazzotti is congratulated following his performance at the conference. Shown, from left, are Roy Lott, executive VP/GM, Arista; Arnold Bahlmann, senior VP, central Europe region, BMG Entertainment International; L.A. Reid, co-president, LaFace Records; Strauss Zelnick, president/CEO, BMG Entertainment North America; Rudi Gassner, president/CEO, BMG Entertainment International; Ramazzotti; Franco Reali, managing director, G. Ricordi & Co.; Clive Davis, president, Arista; Michael Dornemann, chairman/CEO, BMG Entertainment; and Monti Luftner, Monti Media.



RCA's Dave Matthews Band celebrates the platinum certification of its album "Under The Table And Dreaming" with BMG executives. Shown in front row, from left, are band members Carter Beauford, Stefan Lessard, LeRoi Moore, and Dave Matthews; Michael Dornemann, chairman/CEO, BMG Entertainment; band member Boyd Tinsley; and Butch Waugh, senior VP of national promotion, RCA. In back row are Bob Jamieson, president, RCA; Rudi Gassner, president/CEO, BMG Entertainment International; Joe Galante, chairman, RCA Label Group Nashville; Strauss Zelnick, president/CEO, BMG Entertainment North America; Dr. Mark Wossner, president/CEO, Bertelsmann AG; Pete Jones, president, BMG Distribution; and Jack Rovner, senior VP of marketing and ventures, BMG Entertainment North America.



Enjoying the festivities, from left, are Guenter Hensler, president, BMG Classics; John Perrachon, senior VP of operations, BMG Direct and president, BMG Direct Ltd.; Eva Saks, VP of legal and business affairs, BMG Entertainment North America; and Worth Linen, president, BMG Direct.



Socializing at the convention, from left, are Ron Goldstein, president/CEO, Private Music; Jeremy Marsh, president, music division, BMG Records (U.K.) Ltd.; and Pete Jones, president, BMG Distribution.

## Songwriter Shirley Eikhard Records Again After 8 Years

By LARRY LeBLANC

TORONTO—Singer/songwriter Shirley Eikhard considers this Aug. 4 a special day. It marks the release of her new album, "If I Had My Way," on the Denon Canada label and the North American release of the Warner Bros. film "Something To Talk About," for which she wrote the title song.

Eikhard's career has been in high gear ever since Bonnie Raitt picked "Something To Talk About" as the lead-off single from her "Luck Of The Draw" album in 1991. It reached No. 5 on Billboard's Hot 100 Singles chart.

It was the deaths of two friends—Barry Hebscher and Anne Murray manager Leonard Rambeau, as well as the encouragement of singer Sylvia Tyson of Ian & Sylvia—that led Eikhard to record after an eight-year layoff spent concentrating on songwriting. "I wanted this recording as a tribute to Barry, because he had always wanted me to do another album," she says. "He was 31 years old, a beautiful man, and he died of AIDS. His death brought home to me how fragile and how fleeting life is. I'm 40 this year, and I wanted to be able to document who I am now. Sylvia also kept pushing for me to record again."

"I've really been fortunate [in music] because Anne Murray befriended me as a kid and Sylvia was a mentor," Eikhard adds. "I also studied with Cleo Laine, who was a role model for me as well. Watching those women helped ground me and gave me some life rules of show business early on."

Co-produced by Eikhard and her long-time keyboardist, Evelyn Datl, "If I Had My Way" was recorded at Reaction Studios and Inception Sound Studios in Toronto. She was backed by a group consisting of Datl, Rob Pilch (guitar), Peter Blakney (bass), George Koller (acoustic and fretless bass), and Gary Craig (drums). "I knew what I wanted with the album because of all of the demo experience I've had," says Eikhard. "I went for a real acoustic sound."

Working as a songwriter for the past few years, Eikhard had plenty of stockpiled songs from which to choose. The only song written specifically for the album was "It Takes Some Gettin' Used To." "These are 10 songs I really love," Eikhard says. "Many of them are songs I've tried to place with other artists, and I was frustrated I hadn't been able to get anybody to do them."

Eikhard is virtually unique in Canadian music in that she has grown up in the business. In Sackville, New Brunswick, where she was born, her father Cec played bass and her mother June played fiddle in their own group, the Tantramar Ramblers. When Shirley turned 11, she was given a \$150 Kay electric guitar and penned her first composition, "Candlelight And Wine" ("a terrible song"), in the basement of her home in Oshawa, Ontario. Her parents introduced her to country music, and she discovered the folk music of Canadians Gordon Lightfoot, Joni Mitchell, and Ian & Sylvia.

At her first public performance at a fiddling festival in Colbourn, Ontario, the 12-year-old newcomer sang Lightfoot's "Early Morning Rain" and Bobbie Gentry's "Ode To Billy Joe." The following year, after seeing an ad in a Toronto

newspaper asking new songwriters to audition for the Mariposa Folk Festival, Eikhard beat out 52 applicants to perform alongside her idols, Mitchell, Ian & Sylvia, and Bruce Cockburn.

After seeing Eikhard perform backstage at a country jamboree in Oshawa, rhythm guitarist and Merle Haggard band member Bobby Wayne told Capitol U.S. staff producer Earl Ball about her. Ball asked her to come to Nashville to audition. Chet Atkins also got in touch, asking her to sign with RCA. Instead, she accepted an offer from Capitol Records U.S., and her album "Shirley Eikhard" was released when she was 16.

But the album and two singles that followed didn't sell. Despite winning two RPM Weekly Gold Leaf Awards (the forerunner of the Junos) for Canada's top female country singer in 1972 and 1973, and having her songs recorded by Atkins, Murray, and Kim Carnes, Eikhard was facing the prospects of career fade-out at age 17. By this time, she had also drifted far away from her country and folk music roots. "I was listening to Antonio Carlos Jobim, Paul Desmond, Chet Baker, and Chick Corea," she says.

In 1975, Eikhard signed with the Attic Records here and recorded three albums, "Child Of The Present," "Let Me Down Easy," and "Horizons." The albums were not big sellers despite substantial national radio airplay of her versions of Lindsay Buckingham's "Don't Let Me Down Again" and Christine McVie's "Say You Love Me."

After departing Attic in 1978, Eikhard began to concentrate on honing her songwriting (she recorded her last album, "Taking Charge," in 1987 on WEA). In 1981, Emmylou Harris recorded her song "GoodNews" and a few years later did "Maybe Tonight," which gave Eikhard a career boost. A Nashville visit in 1985 resulted in her co-writing "Kickstart My Heart" with Chris Waters and Madeline Stone, which Alannah Myles recorded on her 1989 Atlantic debut.

"When I was 30 I made a 10-year plan," says Eikhard. "I vowed by the time I was 40 to have the finest vocalists in the world singing my songs. Since then Bonnie, Alannah, Anne Murray, and Emmylou did my songs."

Eikhard says she's now looking forward to performing again. "I'm proud of this album, so I want to tour as much as I can. Once the album gets going full force here, I want to look for a U.S. release."



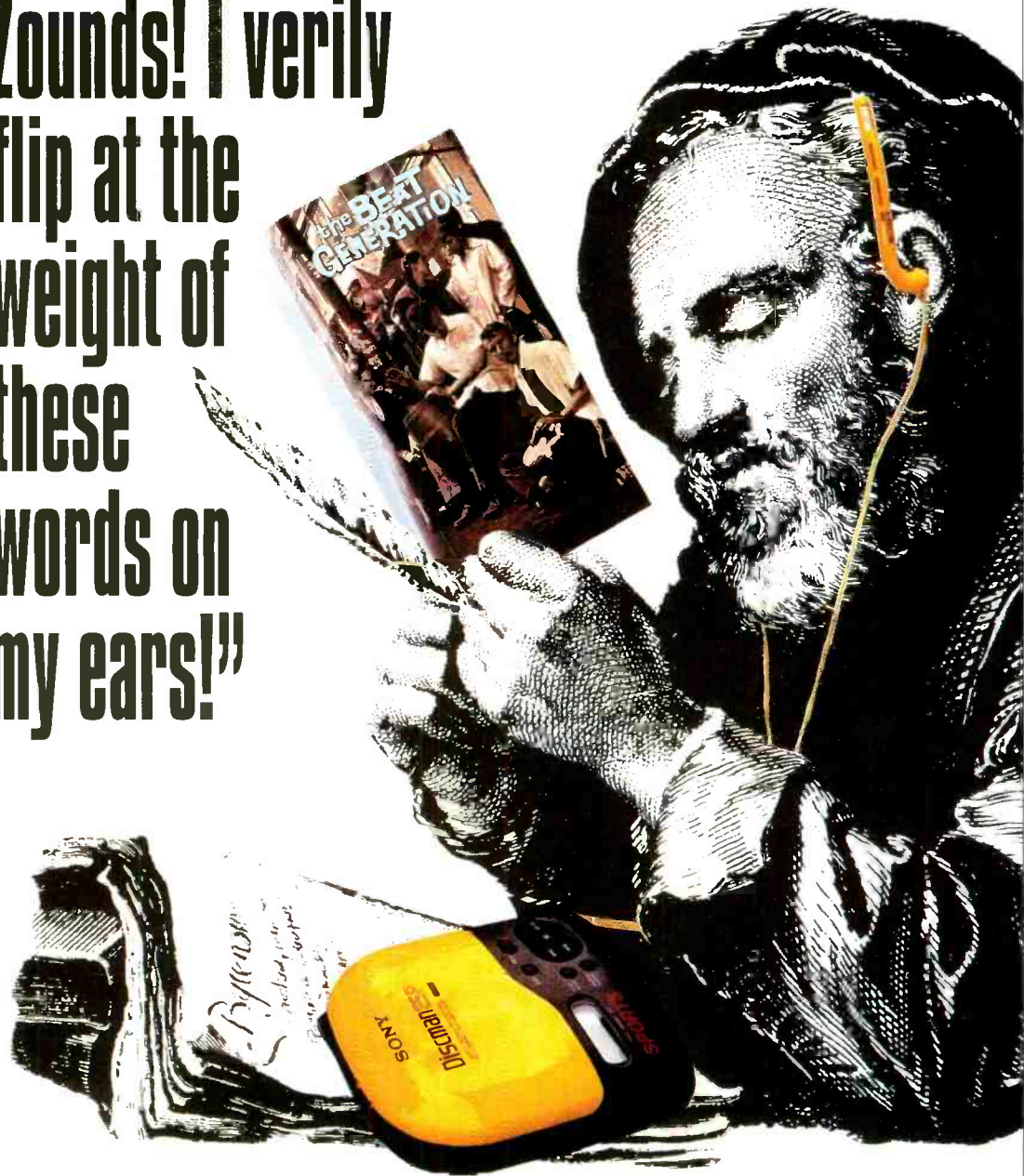
SHIRLEY EIKHARD



# AUDIOBOOKS & SPOKEN WORD

T H E B I L L B O A R D S P O T L I G H T

“Zounds! I verily flip at the weight of these words on my ears!”



**A**ncient scribes might not recognize some of the transformations the printed page has lately made. But observers of the bustling audiobook-market surely do: For the first quarter of 1995, business is up 25% over the same period in 1994. Billboard's annual Spotlight surveys the (domestic and international) market, scopes out third- and fourth-quarter product and puts an ear to the spoken-word world of Poemfones and poetry slams. The whole story starts here.

## A-Books '95: A First-Half Sales Surge, Thanks To Clubs, Libraries And Audio-Only Stores

BY TRUDI MILLER ROSENBLUM

Following the audiobook industry's dramatic leaps forward in 1992 and 1993 (which saw many new markets opening up to audio, and annual sales increases of 30% and 40%), 1994 settled into a year of steady growth. Rather than adding extensive new markets, the industry successfully strengthened the markets it already had, with sales increasing 17% over the previous year.

But with the onset of 1995, the audiobook market has shifted into high gear, with fireworks and bells ringing. The first quarter of 1995 saw a dramatic 25% increase in audiobook sales over the same period of 1994. Mainstream awareness is higher than ever before, and business is expanding on every front. Consider the following:

**AUDIOBOOK CLUBS:** In one year, no fewer than three audiobook clubs have sprung into being, from major direct-response companies Columbia House, Doubleday and the independent Herrick Co. In addition to symbolizing audiobooks' increasing popularity, the clubs "have had a tremendous impact on public awareness," says Audio Publishers Assn. president George Hodgkins. The clubs have launched ad campaigns in mainstream consumer publications like *Entertainment Weekly*, *People* and *TV Guide* and done huge direct-response mailings, all

of which is expected to further raise audiobooks' public profile.

**O.J. FEVER:** O.J. Simpson's "I Want To Tell You" audiobook from Time Warner Audiobooks received massive media attention, luring many curious trial-watchers to try an audiobook for the first time. This was followed by "Kato Kaelin: The Whole Truth" from Harper Audio and "The Private Diary Of A Simpson Juror: Behind The Scenes Of The Trial Of The Century" from Dove Audio (which previously published "Nicole Brown Simpson: Diary Of A Life Interrupted").



Anne Rice and Random House benefited from a movie tie-in on "Interview With The Vampire."

**RENTAL:** Audiobook rental in video stores and supermarkets has increased dramatically. The number of video stores renting audio has increased 50% since 1993, says Terry Lipelt, VP of marketing and merchandising at Rebound International. One study showed that 18% of all U.S. video stores now rent audio. Supermarkets with video-rental departments have also added audio to the mix and now make up half of Rebound's account base. "Our business doubled in 1994 from 1993, and we fully anticipate it to double again this year," says Lipelt. To encourage this, Rebound recently instituted a price cut on its top five titles each month and did a demographic analysis of audiobook listeners in

Continued on page 45



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## AUDIOBOOKS '95

Continued from page 43

different geographic areas to better advise its accounts.

Ingram Entertainment, meanwhile, launched a new program this year for rental outlets: Automatic Audiobooks, a simple turnkey program that enables retailers to stock the top audiobook titles each month, pre-selected and packaged in rental boxes, with POP support. Since launching the program in January, Ingram's rental account base has quintupled, says Ingram audiobooks manager Chris Fowler. "The biggest trend we see is the rental business growing," says Fowler. "Sellthrough is growing as well, but I think rental's really going to take off through next year."

**DRUGSTORES, GROCERIES, MASS MERCHANTS:** These outlets, which did very well with the impulse-priced, sensationalistic O.J. audio, have increasingly begun carrying audiobooks as a matter of course. Unlike other retailers, these outlets often focus on the impulse-priced product of companies like Romance Alive and Durkin Hayes' Paperback Audio. In addition, "Discount outlets like Sam's and Price Clubs move a fair amount of tapes," says Carolyn Willis, marketing manager of Harper Audio. "Even if people don't buy them there, they see them there, and that builds awareness."

**LIBRARIES:** Libraries, which previously carried only a smattering of audiobooks, if they carried any at all, have become firm supporters. "The demand in libraries has gone through the roof," says Judy McGuinn, director of advertising, marketing and promotion at Time Warner Audiobooks. "Last year, a lot of libraries were just beginning to think about audio. They would ask us, 'Why should we carry this?' This year, everybody's carrying it, and they're asking questions about our replacement-tape policy! People who haven't visited a library in years are coming in to borrow audiobooks. One librarian in a rural area told me her patrons listen to audiobooks while driving their tractors. Between last year and this year, it's like night and day."

**NEW PUBLISHERS:** New audio publishers are springing up all over, most of them focusing on a particular niche: Passion Press (erotic literature), Ziggurat Productions (full-cast dramatizations of science-fiction works), 213CD (spoken word and eclectic, artistic audiobooks) and Naxos Audio-

books (budget-priced classic literature accompanied by classical music) are just a few of the brand-new audiobook companies launched in 1995. Meanwhile, existing niche companies strengthened their business.

"There's more breadth of product this year," observes Michael Viner, founder of Dove Audio. "There's starting to be more room in audio for things other than the [book] bestseller list, which is a very encouraging trend."

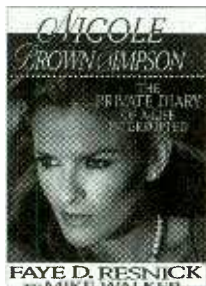
**AUDIO-ONLYS:** Likewise, new audiobook-only stores are popping up all over, with more set to open later this year. The grand total of these stores in the U.S. is now somewhere between 108 and 150.

**APA ACTIVITY:** Not surprisingly, with all this growth, the Audio Publishers Assn. has seen its membership jump a whopping 75% this year. The trade group now has 153 members—66 regular members (meaning publishers) and 87 affiliates (meaning audio-only stores, libraries and other related professionals). In June, the APA held its first-ever convention, a one-day smorgasbord of seminars and discussions that president George Hodgkins hopes to eventually expand into a full-fledged trade show. "We are also making an effort to develop consumer awareness and promotion programs in a much more aggressive way than in the past," he says.

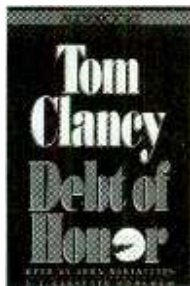
**RESPECT AND COMPLAINTS:** Perhaps the most welcome change for audio publishers is the increasing respect and attention they're getting from bookstores. "They used to just throw in an audio section and say, 'OK, I've got audio, I'm covered,'" says Seth Gershel, VP and publisher of Simon & Schuster Audio. "Now these book retailers are taking a hard, critical look at their sections and asking, 'Am I doing as much business as I could be doing? How can we better merchandise what we have?'" "Our strength has always been audios published simultaneously with the hardcover, but retailers didn't take advantage of that," Gershel continues. "Now they're finally starting to play to that strength, merchandising the audio and hardcover together. If they don't have the audio the same day as the hardcover, they complain to us—which is great, because it means they're paying attention! It used to be that they didn't care if it came out the same month."

With all the flurry of activity,

Continued on page 46



Feverish activity



Lively hit

## Great *Audio* Expectations

Fall and winter reads include Batman, Hillerman, Crichton's post-"Jurassic" novel and Sharon Stone's Snow White.

BY ED DWYER

**B**ecause they boast famous authors or popular topics or celebrity readers, certain new audio titles are released with especially great expectations. Billboard asked major audiobook publishers to tell us which titles they have in the pipeline for fall and winter release that they're counting on to create excitement in record, video and bookstores in coming months. Here's what they had to say.

At Harper Audio, the September release of Grammy-nominee Erma Bombeck's latest, "All I Know About Animal Behavior I Learned in Loehman's Dressing Room," should cause smiles all around. As with her previous audio efforts, the hilarious Bombeck does her own reading. Harper Audio is also banking on the September release of mystery writer Tony Hillerman's "Finding Moon" to move briskly. Set in Southeast Asia instead of the U.S. Southwest, "Finding Moon" marks a radical departure for Hillerman and is touted as the book he's wanted to write for 20 years.

Also on the mystery fiction front, Harper Audio is planning a special September promotional push around Edgar Award-winner Lisa Scottoline's first audiobook, "Running From The Law," which is read by "Raiders Of The Lost Ark" star Karen Allen.

In a classic vein, Harper Audio will launch a CD series of unabridged, full-cast performances of the plays of William Shakespeare from the famed British Caedmon line of recordings. Beginning with "Julius Caesar" in September, the CD series will feature such stage luminaries as Ralph Richardson, Anthony Quayle, John Gielgud and Vanessa Redgrave, as well as cover art by Maurice Sendak and introductory comments by Harold Bloom.

### SHERLOCK'S SIDEKICK, AUDIO ULCERS

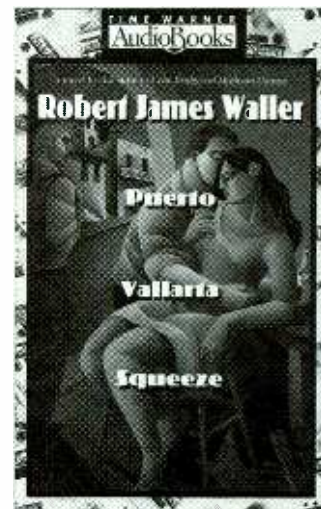
At Durkin Hayes Publishers, there's growing excitement over the September release of "A Monstrous

Regiment Of Women" by novelist Laurie King, acclaimed author of "The Beekeeper's Daughter." Like "Daughter," King's latest tale concerns the exploits of a feisty American girl who becomes Sherlock Holmes' sidekick. Expectations are also high for the October release of "For Crime Out Loud," a collection of eight original mysteries written for the spoken-word medium and edited by Robert J. Randisi. Among the contributors are Loren Estelman, John Lutz, Nancy Bickard and Jeremiah Healy.

Durkin Hayes plans to rock the



Killer numbers for September



November promises

audiobooks market in October with "Teenage Wasteland: The Legend Of The Who" and again in January with "Smoke And Mirrors: The Grateful Dead Story." Both band bios were written by Jeffrey Giuliano and contain never-before-released interviews with band members. Durkin Hayes is also counting on healthy sales from "Talk To The Doctor," a single-cassette, 85-minute paperback audio series that begins a monthly

rollout in October. Host Frederick Flach will talk to top experts in the field about such common complaints as insomnia, ulcers, arthritis, headaches and back pain.

### LOCKER ROOMS AND BOARD ROOMS

From Time Warner Audiobooks comes word that "Game Plans For Success" by Ray Didingier could be their big October winner. Didingier takes listeners behind the scenes of the NFL and into the minds of the men who make the tough decisions. In their own words, 10 top coaches—including four members of the

Football Hall Of Fame—draw parallels between decisions made in the locker room and in the board room. Among gridiron greats heard describing their personal approaches to management are Bill Walsh, Dennis Green and Marty Schottenheimer.

Another October release expected to inspire sales for Time Warner is "Handbook For The Soul," a collection of original essays on the state of the soul today by the world's most respected self-help authors and spiritual figures, edited by Richard Carlson and Benjamin Shield with a forward by Marianne Williamson.

Holy box office! "Batman: The Ultimate Evil" by Andrew Vachss is looming as Time Warner's big November entry. In the adventure-with-a-message, millionaire Bruce Wayne meets a social worker who reveals to him the horrors of child abuse. After which, Batman reaches a new level of insight while he solves an insidious crime.

Time Warner's "Puerta Vallarta Squeeze" by Robert James Waller also promises to hit huge in November. Waller reads his steamy novel about an American writer and his beautiful Mexican lover who witness the murder of an American naval officer.

### DEEP WELLES

At Dove Audio, hopes are high for the September release of "I Will Sing Life," poems and stories by seven kids who have faced life-threatening illnesses and attended Paul Newman's Hole In The Wall camp. Among the celebrity readers featured on the collection are Tom Cruise, Michael Douglas, Whoopie Goldberg and Dustin Hoffman. In September, Dove will also release "The Orson Wells Collection," a historic anthology of the great actor/director's readings from classic and contemporary literature by such authors as Truman Capote, John Cheever, Edgar Allan Poe, Ernest Hemingway and Mark Twain.

Dove's fairy tales may come true in

Durkin Hayes plans to rock the audiobooks market in October with "Teenage Wasteland: The Legend Of The Who" and again in January with "Smoke And Mirrors: The Grateful Dead Story."

October with the release of "Sharon Stone Reading Snow White," in which the sultry superstar reads a new version of the children's classic specially written for her. Another fanciful Dove Audio October hopeful is "Carnival Of The Animals, Country," with music by Camille Saint-Saens and lyrics by Ogden Nash, performed by country singers Lynn Anderson, Roseanne Cash and Emmylou Harris, among others. The one-cassette, 30-minute release will also be available on CD.

In December, Dove plans to set

Continued on page 52



## SPEAKING ENGLISH

**A split personality and poor consumer-awareness haven't stopped spoken-word from becoming the U.K.'s fastest-growing home-entertainment form. Poetry, Pepys and Shakespeare's plays top the charts.**

BY PETE DEAN

**LONDON**—In the U.K., spoken-word is currently the fastest-growing home-entertainment format, attracting considerable interest from book publishers, music companies and retail stores, who all want a piece of the action.

Having dipped its toe in the water through its classical-music division, Warner Music is set to make major moves in the final quarter of this year. Sony is readying itself for a spoken-word launch. Disney has changed its sales and distribution set-up and is due to announce a major launch. Publisher MacMillan is expected to enter the market soon, while Entertainment U.K., the product supplier for Woolworth, is due to launch its own low-price spoken-word label this month.

What is clear about the U.K. market, compared to the U.S., for example, is the importance of radio-linked titles, especially connected to the "quality" nationwide channels BBC Radio 2 and BBC Radio 4, and the success of upmarket fiction. "The Diaries Of Samuel Pepys," plays by Shakespeare and many poetry titles have all topped the charts.

Best-sellers have included radio broadcast-linked sports titles such as "An Evening With Johnners," a popular radio sports-broadcaster. Sales have topped 90,000 units at a price tag of 10.99 pounds (\$16.50). Upmarket literary biography (linked to a major book launch) such as Alan Bennett's "Diaries" and cult comedy such as Steve Coogan's "Knowing Me Knowing You" series have also topped 50,000 units for individual titles.

The industry is split between those who believe the market is entertainment-based and those who feel it is more literature-based and belongs in bookstores. Some support an impulse-purchase price tag of 4.99 pounds (\$7.50) for twin-pack titles, and others feel the market can hold a recommended retail price of 9.99 to

12.99 pounds (\$14.98 to \$19.48).

### DOUBLING MARKET

The spoken-word market in the U.K. is guesstimated at a current 20 million pounds total (\$30 million) retail worth. Although some observers believe the market has doubled in the past 18 months, the lack of new trade figures for more than a year makes it impossible to confirm such estimates.

The distribution pie is currently carved up among The BBC Radio Collection, the market leader, whose sales topped 6.2 million pounds (\$9.3 million) in the 12 months ending

March 1995; print publishers such as Hodder Headline, Harper Collins, Penguin and Random House; and record companies, including EMI's Listen For Pleasure, Castle, PolyGram's Speaking Volumes and BMG's Talking Volumes.

The chief retailer is the WH Smith chain, which has seen spoken-word sales rise 25% in the past 12 months. Greater consumer-awareness, better product and more promotional and marketing activity are reasons given for the increase.

Spoken-word is being stocked in varying degrees by other newsstand chains, bookstores and record stores, the most active being Virgin, Our Price, HMV and Tower. Unlike the U.S., there is just one dedicated audio-book retailer in the U.K., the London-based Talking Bookshop, which also has its own wholesaling and direct-mail services.

The largest retail increase, howev-

er, could be through the "third market" or non-specialized retailers. It is this area that Alistair Giles, sales and marketing product manager for Harper Collins Audiobooks, believes will see the largest spoken-word increase in the next couple of years. "I would predict sales to increase by 10 to 20% in book shops over the next couple of years until a plateau is reached when they get to a level of space that they consider does it justice," he says. "I would expect record shops to grow by 30 to 40%, while the non-traditional sector I see growing 50% year on year."

### A SURFEIT OF MARKETING

Harper Collins recently committed itself to a major year-long marketing campaign starting in mid-1995, which began with a non-traditional market-grabbing summer promotion on authors such as Jeffrey Archer, Barbara Taylor Bradford and Ruth Rendell. Two twin-pack catalog titles could be bought for 9.99 pounds (\$14.98).

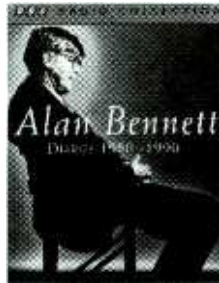
It is this type of promotion and marketing backup that retailers are demanding. Spoken-word overall has suffered from a surfeit of marketing activity, with consumer awareness of the market still poor.

Although the three main product genres—kids' entertainment (40%), comedy (40%) and books on tape—have existed for some years in various forms (especially kids and comedy), the industry is suffering from its hybrid structure. A print-based major company producing classic novels on tape bears little similarity, for example, to an independent label setting up live comedy recordings.

In the retail sector, this is manifested in differing departments handling spoken-word. John Menzies, for example, spoken-word has recently been switched from its music to book departments in the 75 stores stocking the product.

"Spoken-word is getting to the stage where it's getting to be two very different markets," says Menzies' senior music buyer Chris Elvery. "It became obvious that we are dealing with two distinct types of customer."

Aiming to consolidate the market are the publishers' body the Spoken Word Publishers Association and the industry trade paper, *Talking Business*, which is launching its own marketing awards this October in an attempt to help bring more focus into the market. ■



Upmarket bio



## RISING STANDARDS AND A PR PUSH FOR THE GERMAN MARKET

BY WOLFGANG SPAHR

**HAMBURG**—Sales of audiobooks are on the rise in Germany, which prompted recording media manufacturer BASF to establish the Word Cassette

books and spoken-word titles on cassette in Germany. Currently, the WCI has nine member companies: BASF Magnetics (Mannheim), BMG Ariola

TeBiTo (Landsham), Verlag Norman Rentrop (Bonn), Verlag und Studio fur Horbuchproduktion (Beltershausen) and WASCO Audio-Video

Vertriebs GmbH (Reinheim).

According to the WCI, its goals include promoting press coverage of the audiobook industry, advertising

Initiative (WCI) at the Frankfurt Book Fair in 1994.

The WCI is a public-relations organization that aims to promote audio-

(Hamburg), Der HorVerlag (Munich), Eurotape Audio-und Video-Programmtrager/Produktion (Berlin), Goldmann Verlag (Munich),

### AUDIOBOOKS '95

Continued from page 45

some things remain constant. Simon & Schuster remains the industry leader, capturing approximately a third of the market with such titles as "The Book Of Virtues," "The Hot Zone" and "Forrest Gump," along with perennial bestsellers like "The Seven Habits Of Highly Effective People." Simon & Schuster recently reissued "Apollo 13" (originally called

"Last year, a lot of libraries were just beginning to think about audio. They would ask us, 'Why should we carry this?' This year, everybody's carrying it, and they're asking questions about our replacement-tape policy. People who haven't visited a library in years are coming in to borrow audiobooks. —Judy McGuinn, Time Warner Audiobooks

"Lost Moon") to tie in to the summer movie.

The industry's other major players are Random House, with titles like Tom Clancy's "Debt Of Honor" and the movie tie-in of Anne Rice's "Interview With The Vampire"; BDD Audio, whose hits include best-selling author John Grisham's "The Chamber" and "The Rainmaker"; Dove Audio, with the 500,000-copy-selling "Bridges Of Madison County" and well-known O.J. tapes; and Harper Audio, whose hits include the immensely popular "Men Are From Mars, Women Are From Venus" and other best-selling non-fiction titles.

**DIGESTING AND MARKETING:** Random House, which experimented with a focused media blitz in Atlanta last year, plans a huge campaign for its fall list, which has new titles by Anne Rice, Michael Crichton, Tom Clancy, Toni Morrison and others. The campaign will include a 10-city TV and radio campaign. Dove Audio, which

went public this year, has teamed with *Reader's Digest* to promote its audiobooks through the magazine's extensive catalogs and direct-marketing efforts.

But with all this expansion, there are still frontiers to conquer. Record stores remain hesitant about carrying audiobooks (although combo/media stores like Media Play and On Cue routinely carry them). "Record stores should give more attention to the potential of spoken-word audio," says Seth Gershel. "People who

buy records don't just buy records—they like other forms of entertainment too. If a record store has the right audience—for example, classical aficionados or jazz aficionados—audiobooks can do well there. Record stores should look at audiobooks as a means to expand their offering to the customer."

Some audiobook publishers have gotten a foot in the door of music stores by promoting titles with a music slant or a teenage orientation. B&B Audio's Barbra Streisand bio "Her Name Is Barbra" sold 6,000 copies in record stores, and Time Warner uses its ties with WEA distribution to get into major music chains with titles like "No One Here Gets Out Alive" and "Batman Forever."

Three new audiobook labels launched by music-industry veterans may help open that door wider: 213CD, launched by alternative-music icon Henry Rollins; Naxos Audiobooks, launched by

Continued on page 54

campaigns, the development of uniform packaging for audiobooks and the implementation of a high-technical standard of quality as planned by recording media producer BASF.

A study conducted on behalf of BASF Magnetics by Understanding And Solutions, a British market-research institute, brought home to the German market the fact that audiobooks have been big business in the U.S. for years. However, U.S. enthusiasm for audiobooks and spoken-word tapes has not yet spread to Europe. According to the WCI, sales in German came to 131 million marks (\$59.3 million) in 1994—but titles targeted at children account for two-thirds of those sales, with educational titles the second-largest market segment, or 10% of all sales. In contrast, in the U.K., literature and non-fiction titles account for 35% of all sales, according to the study commissioned by BASF.

which records best-sellers by authors such as Ephraim Kishon, Rosamunde Pilcher, Giacomo, Oscar Wilde and Michael Ende.

"Demand for spoken literature is large and growing all the time," says Werner Klose, CEO of Karussell. "Titles range from the autobiographies of famous contemporaries, classics of erotic literature, to best-sellers and children's stories."

Best-sellers produced by other companies include Jostein Gaardner's "Sophie's World" (HorVerlag) and Thomas Mann novels such as "Joseph And His Brothers" (Deutsche Grammophon).

So far, audiobooks have been available only in book shops, but that's likely to change. "In the long term, we want to sell audiobooks wherever CDs and cassettes are sold," explains Michael Schneider, marketing manager at Karussell. "We see a gap in the market here."

### CLASSICS OF EROTIC LITERATURE

One of the leading producers of audiobooks in Germany is Karussell, a member of the PolyGram Group,

Where Karussell offers audiobooks on cassette, other companies such as HorVerlag also have plans for spoken-word CDs in the future. ■

# HEAR



Cover your eyes

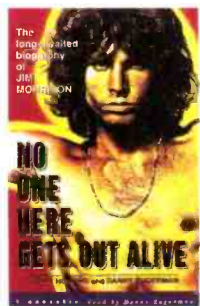
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# HERE



1

Seven years in the writing, this definitive biography is the work of two men whose empathy and experience with Jim Morrison uniquely prepared them to recount this modern tragedy. Together they tell the story of a genius who shot like a rocket across the musical horizon, then fell in burning fragments as his life went out of control.



2

Rock's golden age is recaptured by Pamela Des Barres in her own presentation of her book *I'm With The Band: Confessions of a True Groupie*, a collection of memories of life in rock n' roll's fast lane in the late 60s and early 70s, including a selection of music highlights.



3

The first ever recording of William S. Burroughs' *Naked Lunch*. A landmark audio presentation read by the author himself, *Naked Lunch* is the unnerving tale of a monumental descent into the hellish world of a narcotics addict.



4

This full-cast audio dramatization is the follow-up to the best-selling audios *Star Wars: Dark Empire* and *Tales of the Jedi*. Wall-to-wall sound effects from Lucas Film and John Williams' musical score draw listeners into the exciting *Star Wars* universe.



5

From leading fitness expert Kathy Smith comes this exciting interval training walkfit workout for maximum fat-burning results. Kathy's great motivation and easy-to-follow coaching keeps you in top form as you walk your way to weight loss.

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## The Long And Short Of It Abridged, Unabridged A'books Compete For Different 'Readers,' Different Dollars

BY DEBBIE GALANTE BLOK

Would you like to hear Anne Rice's new novel read to you by the fireplace on a blustery autumn night? For a lot of people, that answer is "Yes." And that doesn't mean every last word written in her book will be read. Although some publishers and retailers feel

range. However, many of the specialty retail outlets rent cassettes, thereby taking away "money" as a factor in deciding which format is preferable, according to Bob Heller, owner of New York-based Heller Audio Books. One publisher, Brilliance Corp. of Grand Haven, Mich, also softens the

**"We offer 25,000 unabridged titles, and I can say that if we lost that portion of our business, we would still survive. We live in the MTV visual society, and abridged audiobooks address a market need." —Edward Richards**

the word "abridged" has a stigma attached to it when used in connection with audiobooks, the word does not seem to be negatively affecting audiobook sales. Admittedly, the trend is toward longer abridgements, but most sources told Billboard the market for abridged titles will always be there because consumers live with time and money restraints.

The cutoff point for purchasing an audio title, according to retailers, seems to be in the \$30-to-\$39

money issue. With its own patented process, Brilliance's audiobooks can have three hours of listening on one 90-minute cassette. Thus, the price difference between the unabridged and abridged versions of a book can be \$23.95 and \$16.95 respectively. The question then becomes, "So then, why not buy an unabridged title?"

All publishers told Billboard that, with consumers becoming

*Continued on page 56*

## The Spoken World: Poets Phone Home, Poe's Raven Speaks And The Majors Word Up

BY KASTY THOMAS



**T**he term *spoken word* is as large and meaningless as the term *alternative music*. Some define spoken word as the umbrella

for everything other than music: audiobooks, poetry readings, performance pieces (monologues, political satire), historic speeches and comedy. Others say it's non-book-based recordings. Still others define spoken word as poetry or performance-based only. This last definition fractures even further as artists like Reg E. Gaines, Maggie Estep and D Knowledge, among others, record or perform poetry with a band, thus creating a yet unnamed sub-genre. Or perhaps a new genre entirely.

For the purposes of this Billboard Spotlight, spoken word is defined as anything other than book-based recordings, with a special emphasis on poetry and performance pieces. This definition does not exclude performance compilations by writers who read excerpts from published works; for example, Hubert Selby Jr.'s May 1995 release "Live In Europe 1989" (213CD), on which he reads from several works, published and unpublished, including a portion of "Strike" from his classic work "Last Exit To Brooklyn."

On the performance side, Rykodisc's Voices Series will release a CD in October by Lydia Lunch, formerly of the bands Teenage Jesus And The Jerks, and Exene Cervenka, founding member of Los Angeles' X, entitled "Rude Hieroglyphics," a recording of the most controversial performances from their roadshow of social commentary. "We don't want to appeal to one spoken-word audience," says David Greenberg, Rykodisc's executive manager. "Our stuff has to be able to go into both record and non-record stores. It has to appeal to music buyers."

Highbridge Audio, whose marketing techniques for spoken word do not focus on record stores, plans fall releases for Garrison Keillor's "Prairie Home Christmas" and the "Cape Cod Radio Mystery Theater Vol. 6," a fully dramatized recording of a radio broadcast featuring Richard Thomas. Jim Brannigan, VP of Highbridge Audio and former president of the Audio Publishers Association, says "The record-store market is not a big part of where we sell. We are in most national book and independent stores, although some large chain record stores, like Musicland, have bought from us. The in-store browser is our biggest customer. We do listening stations in some outlets, like Musicland's MediaPlay, and we are looking to go on-line."

*Continued on page 50*

# SUCCESS NEVER SOUNDED SO SWEET.

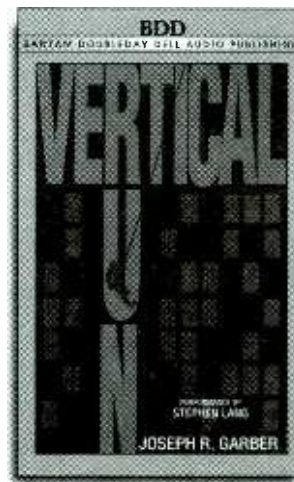
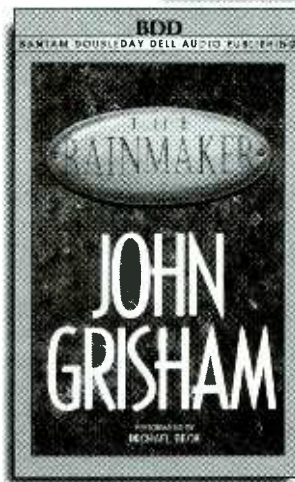
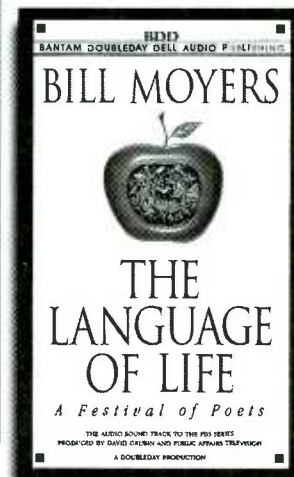
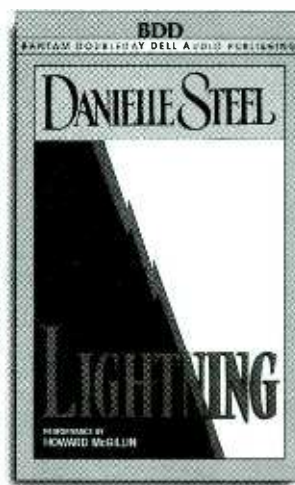
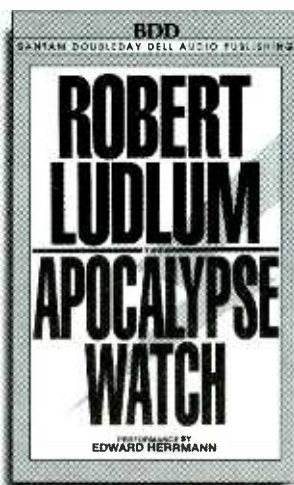
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## SPOKEN WORD

Continued from page 48

### LOU REED NEVERMORE

New York's NuYo Records, owned by poetry activist Bob Holman, poet/playwright Sekou Sundiata, Bill Adler and Jim Coffman, plans for 1995 to include the Halloween release for the 150-year anniversary of Poe's "The Raven," with performers including Lou Reed and Christopher Walken. They also intend to release a second volume of "Grand Slam: Best Of The National Poetry Slam." [see sidebar]. Co-owner Sundiata, a featured performer in Bill Moyer's "Language Of Life" TV and video series, also has plans for a 1995 release.

Alternative Tentacles, the label created in 1979 by Jello Biafra to record his band the Dead Kennedys, is now a clearinghouse for political satire à la Jello. This year's live, triple-CD set, "Beyond The Valley Of The Gift Police," was released in January. Greg Werckman, label manager, says "Most of our business is with record stores. Jello's [spoken word] records are usually filed under 'rock' under Dead Kennedys, but the people who find them in bookstores and don't know who Jello is are into him for different reasons than the kids who buy him in, say, a Tower Records. Our bookstore buyers are



Reg E. Gaines



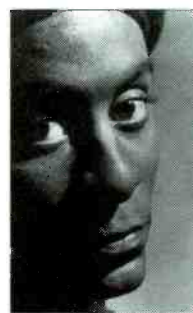
William S. Burroughs



Vanessa Daou



Jello Biafra



D Knowledge

older, more conservative and usually more politically active."

### COBAIN, KESEY AND VAN ZANDT

Tim/Kerr Records of Portland, which released the William Burroughs/Kurt Cobain collaboration "The Priest They Called Him" in 1993, is an eclectic label of which spoken word is just one facet. Last January's "Talking Rain: Spoken Word And Music From The Pacific Northwest" featured 18 spoken-word artists and their collaborators—including novelist Ken Kesey, filmmaker Gus Van Zandt and new talents like writer Blake Nelson, rapper Pete Miser and writer/performers Melody Jordan and Alyssa Burrows.

Another regional spoken-word album is "A Snake In The Heart," a compilation of Chicago spoken-word performers by Tia Chucha Press. This collection features performances by poets with music ranging from flamenco to jazz to funk. Michael Warr, 1884 recipient of a NEA Creative Writing Fellowship for Poetry, director of Chicago's Guild Complex literary-arts center and a performer on the album, states that "I am always dismayed by the artificial wall that is put up between writing and music, writing and dance, writing and visual art. Any study of ancient culture proves that these disciplines were always interwoven."

While "A Snake In The Heart" was released in 1994, it has gotten national attention of late because Tia Chucha is now distributed by Northwestern University Press and because the American Booksellers Association now holds its conventions in Chicago, where this year the album received high visibility.

### "EXPRESS" READING

Rhino Word Beat, the spoken-word division of Rhino Records, earlier this year reissued "Call Me Burroughs" by Beat writer William Burroughs. The album features readings from "Naked Lunch" and "Nova Express." Previously released in Europe in 1965 and out of print almost immediately, this is Rhino

Word Beat's first reissue. The package includes the original liner notes in addition to annotation by Burroughs biographer Barry Alfonso and photos from the Burroughs archives. In September, the label will also release "Great Presidential Speeches: The Library Of Congress

Presents Historic Presidential Speeches 1908-1993."

The Poemfone (212-631-4234), brainchild of Tomato Records' label manager Jordan Trachtenberg and poet/performer Todd Colby, will be the basis for a Tomato compilation tentatively titled "Poemfon: New Word Order." Originally set up in March '95, the Poemfone features a different artist each month and a different poem each day with message space available for listeners to leave a poem, critique or praise. Past "fone" poets include Todd Colby, Edwin Torres, Bob Holman and Sharon Keich. Marketing for the album will focus on colleges and will employ the internet.

Peter Gabriel's world-music label Real World has a spoken-word/music label, Meta Records, which will release Paul Bowles' "Baptism Of Solitude" in September. The CD features readings from his many novels, essays and poetry, and ambient sounds provided by Bill Laswell, producer and Meta founder. The album will be distributed through Caroline Records to music outlets, paying special attention to bookstores who carry music, such as Barnes & Noble, Bassins and Borders.

### "FEARLESS FEMINIST PORN"

Recent major-label spoken-word releases include D Knowledge ("All That And A Bag Of Words," Qwest), Reg E. Gaines ("Sweeper Don't Clean My Street," Mercury) and Vanessa Daou ("Zipless," MCA/Krasnow Entertainment). All three are words and music, thus allowing for major crossover potential in terms of marketing, with CD-bin placement in both music and spoken-word sections.

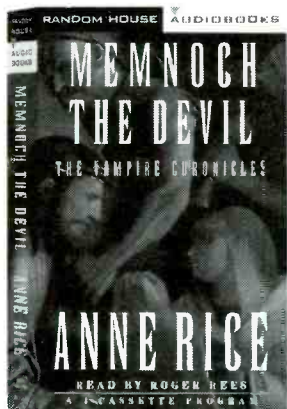
Other labels worth watching are Hollywood, Calif.-based Catasonic Records, whose releases include artist and Catasonic co-founder Weba Garretson's "Welcome To Weba World" and the compilation "Gynomite: Fearless Feminist Porn," vivid performances by female Los Angeles writers that allegedly put all other erotic CDs to shame.

"Word Up" on Virgin Canada provides a continental overview of poetry, including Toronto dub poetess Lillian Allen and Drunken Boat singer and MTV-poet in residence Todd Colby. Henry Rollins' new spoken-word label 213CD released four CDs on May 15, which included the aforementioned Selby album and Exene Cervenka's "Surface To Air Serpents."

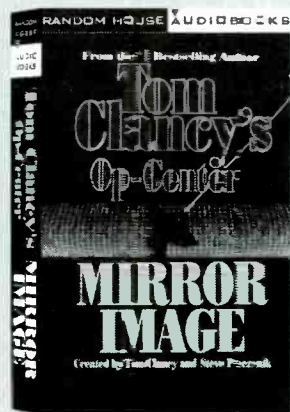
Veteran spoken-word label New Alliance has had an active year. Releases thus far include Julie Ritter's (former Mary's Danish guitarist/vocalist) tour journals, similar to Henry Rollins' "Get In The Van," and Noah Young's "Freaks: No Fear Of Contagion." Half a dozen spoken-

Continued on page 52

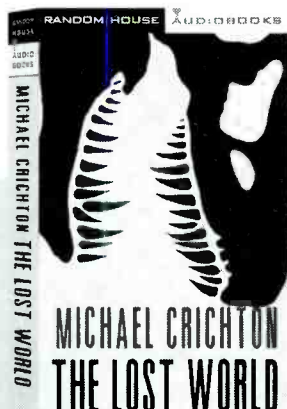
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## SPOKEN WORD

Continued from page 50

word recordings are scheduled for post-August release, among them stand-up comedian/actor Larry Hankin's "Poems And Stories" (a studio version of Hankin's live show), writer Danny Weizmann's "Hollywoodland" and musician-poet Paul Body's "Hostage To The Beat." In addition to multiple releases, New Alliance, founded by Greg Ginn, former Black Flag member and co-founder of SST Records, has been host to "Word Wednesday" evenings of New Alliance artists reading at the SST retail store in Los Angeles.

Smithsonian/Folkways, a spoken-word mainstay since the '50s, had a big month in January with Langston Hughes' "The Voice Of Langston Hughes," a compilation of previously released material by the poet, and "From Fields To Factory: Voices Of The Great Migration," reminiscences

## The 1995 National Poetry Slam

Slam poetry is competitive performance poetry, and it's very very good. The 1995 National Poetry Slam in Ann Arbor, Michigan (Aug. 9-12), is the culmination of year-long city-based competitions, a four-day event in which hundreds of poets compete for team and individual prizes. The 24 teams are from 22 U.S. cities, Montreal and Sweden. The poems are not submitted for review or edited by anyone except the poet, and the result is as honest. In addition to the slam, this year's event features a variety of poetry events and workshops open to general participation.—K.T.

The 1993 slam is available on "Grand Slam: The National Poetry Slam, Vol. 1" (NuYo Records).

of workers who migrated from cotton fields to cities.

Spoken word, whatever that means, is alive and well and fracturing on a daily basis as each sub-genre

fighters for its piece of the pie. Poets could be the next rock stars; poetry could become the language of the masses. Stay tuned. ■

## GREAT EXPECTATIONS

Continued from page 45

ears burning with the release of "Jackson Family Values: A Private Diary," an inside look at life in the Jackson family compound by Margaret Maldonado Jackson, the former common-law wife of Jermaine Jackson.

## COLIN POWELL'S JOURNEY

For its 10th anniversary, Random House Audio plans to blow out the candles in September with the heavily promoted release of "The Lost World" by Michael Crichton. The "Jurassic Park" author's latest guaranteed mega-seller will be offered on both cassette and CD. A major promotional push and national advertising tour is also scheduled for the September release of "My American Journey: An Autobiography," by Colin L. Powell with Joseph Persico. Former Chairman of the Joint Chiefs of Staff and possible presidential candidate Powell will visit 16 cities to flog

his memoir.

Random House Audio also plans to take a big bite of the fall audiobook market with the release of the fifth installment in the "Vampire Chronicles" by Anne Rice, "Menoch The Devil." In addition, the company will release Rice's "Interview With The Vampire" in a three-CD, special gift-box edition. Speaking of successful audio series, it's no secret that Random House expects killer numbers for "L Is For Lawless," the latest alphabet mystery by Sue Grafton, which hits shelves in September. Likewise for Ken Follett's latest adventure, "A Place Called Freedom," and the second in Tom Clancy's Op Center intrigues, "Mirror Image," which is slated for October release.

## MYST-TRILOGY FIRST

Over the holidays, Random House Audio expects legendary numbers for "Myst: The Book Of Atrus," the first of the Myst trilogy by Robyn and Rand Miller, which is being released on cassette and CD. Anticipation's also running high for "The Final Judgment" by Richard North Patterson, whose previous audio releases have been big sellers. On the horizon: Random plans a huge backlist offer in January that will feature a special 3-D point-of-purchase piece and radio spots for co-op advertising.

## THUS SPAKE SPOCK

From Brilliance Corporation come bold predictions that trekkies and non-trekkies alike will mindmeld with "I Am Spock" by Leonard Nimoy. Read by the author, Nimoy's much-anticipated followup to "I Am Not Spock" is slated for a September release in both abridged and unabridged forms. In a more serious vein, Brilliance hopes to provoke thoughtful dialogue with the September release of Jonathan Kozol's "Amazing Grace," a sobering look at the inequalities in American society and how they affect black and hispanic children in inner cities.

In October, Brilliance aims to rattle the foreign-policy establishment and ring up sales with the release of "The Politics Of Diplomacy" by former Secretary of State James Baker, which is read by the author.

In November, Brilliance will unveil a major in-store promotional push behind the release of "Golden

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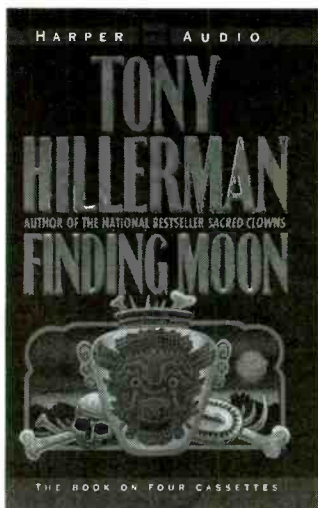


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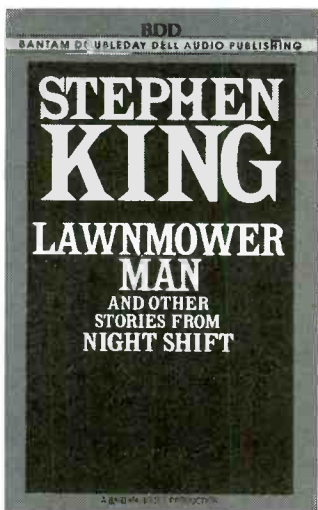
Eye" by John Gardner, designed to tie in with the release of the long-awaited new James Bond film starring Pierce Brosnan.

**HOLLYWOOD "HORSE WHISPERER"**

At Bantam Audio, "Coming Home" by Rosamunde Pilcher is shaping up as a major late-August release. The first novel in five years from the acclaimed author of "September" is read by Lynne Redgrave. Another hot Bantam entry into the audio sweepstakes is the September release of "Horse Whisperer" by Nicholas Evans, which is read by Peter Coyote. Evans' first novel was bought for \$3.5 mil-



From Harper in September



From Bantam in October

lion, and Robert Redford will star in and direct the Hollywood Pictures film.

On the business-title beat, Bantam Audio expects big results from the "Soros On Soros" by George Soros, one of the most successful fund managers in the world. The September release is described as a melding of Soros' investment philosophy with his personal memoir as a Jew growing up in Hungary during World War II. In October, "The Lawnmower Man And Other Stories From The Night Shift" by frightmeister Stephen King goes on sale in time for Halloween. King's five short stories are presented unabridged, read by John Glover.

In early November, Bantam Audio will romance the cash registers with "Five Days In Paris," the unabridged latest novel from perennial best-seller Danielle Steel. Later that same month, Bantam will also proudly

*Continued on page 54*

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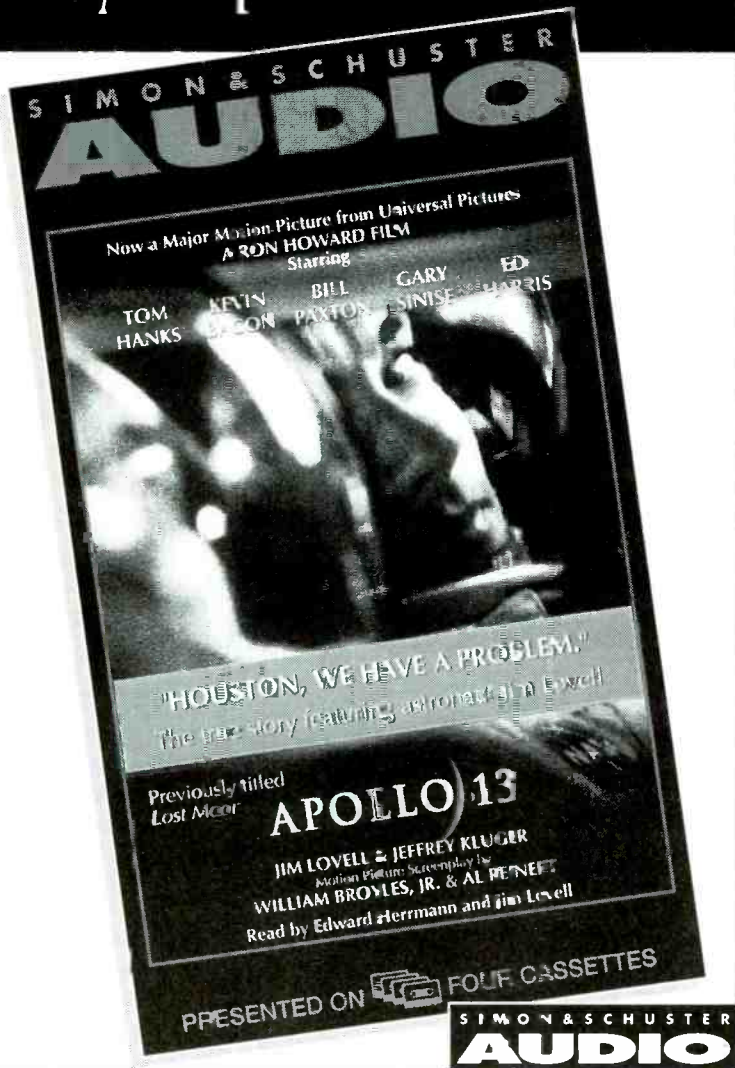
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# AUDIOBOOKS & SPOKEN WORD

## GREAT EXPECTATIONS

Continued from page 53

release "All The World's A Stage," a collection of Shakespeare speeches recorded by the BBC that includes performances by the likes of Richard Burton, Vivien Leigh and Laurence Olivier on cassette and CD.

## BEN BRADLEE LOOKS BACK

Heavyweight Simon & Schuster Audio has jam-packed its fall and winter lineup with potential big hitters. In a much-anticipated October release, former *Washington Post* executive editor Ben Bradlee looks back upon his extraordinary rise to the top of American journalism in "A Good Life," which is read by Bradlee. Also set for an October release is the sure-to-be-hilarious "The Autobiography of Larry Sanders" by Larry Sanders/Gary Shandling. The "real life" story of television's favorite neurotic talk-show host is read by the "author."

In November, Simon & Schuster Audio plans to push the boundaries of current political wisdom with the release of "Common Sense" by former New York governor Mario Cuomo, which is read by Cuomo. Also coming in November, America's most beloved movie dimwit is captured on audio with the release of "Gump & Co." by Winston Groom, which is read by Groom. Finally in November, presidential politics, power and personal courage portend unforgettable biography with the release of "Lincoln" by David Herbert Donald.

## THE FIRST LADY'S FOOTSTEPS

Weighing in as Simon & Schuster Audio's major December release is "It Takes A Village, And Other Lessons Children Teach Us" by First Lady Hillary Rodham Clinton, in which Mrs. Clinton draws upon her experiences and observations as a mother and child-advocate to suggest ways to better family and community life. Following in the footsteps of such previous Simon & Schuster Audio-published first ladies as Barbara Bush and Rosalynn Carter, Mrs. Clinton will read the abridgement. ■

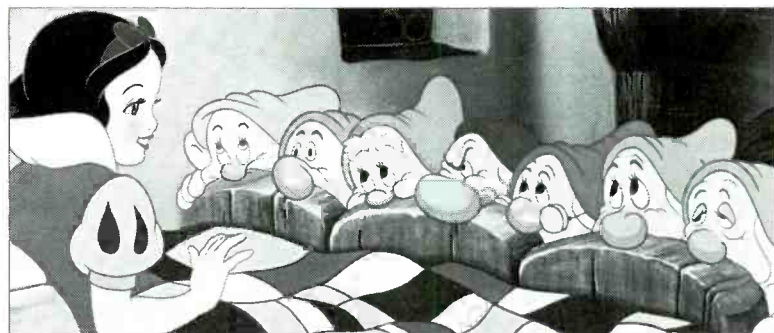
## AUDIOBOOKS '95

Continued from page 46

classical music label Naxos; and Audioscope and Kid-tel, launched by the K-tel record label.

All three imprints are distributed by music distributors and one-stops, which makes it easier for record stores to give them a try.

All segments of the audiobook industry expect 1995 to continue as a phenomenal growth year. "What excites me the most is that all these changes come from consumer demand," says the APA's Hodgkins. "There is a conscious effort at stores to cross-promote with books and to be aware of audio as frontlist product. There's enormous growth in libraries. There are three audiobook clubs. All these changes are caused by the fact that more people are aware of audio and are more interested in buying or renting audio." ■



"Snow White" will be read by Sharon Stone for Dove (October).

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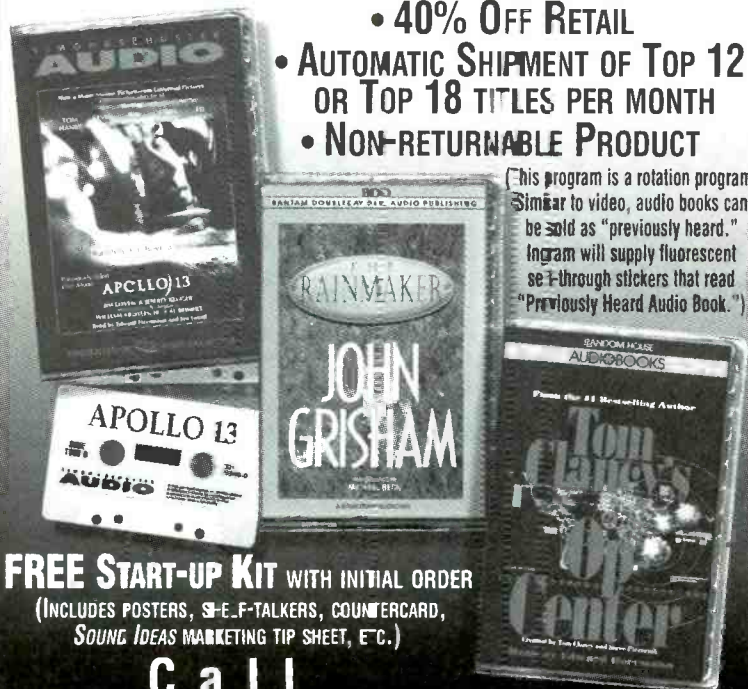
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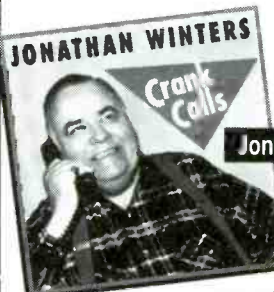
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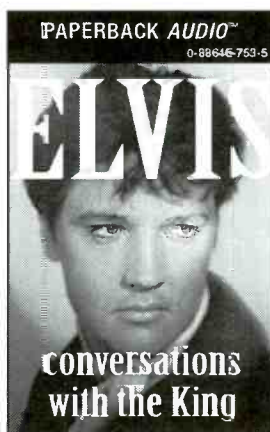
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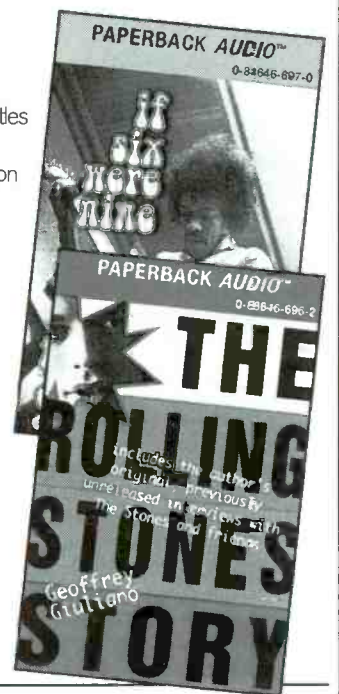


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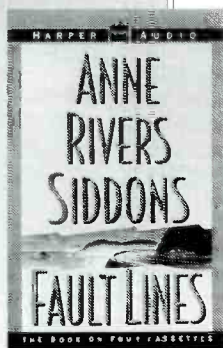
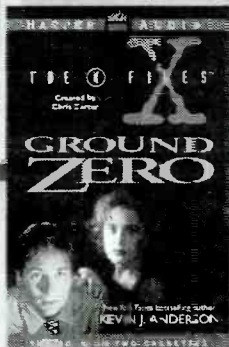
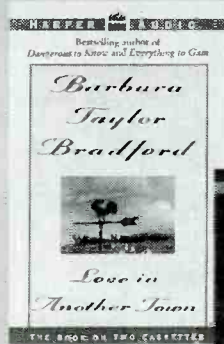
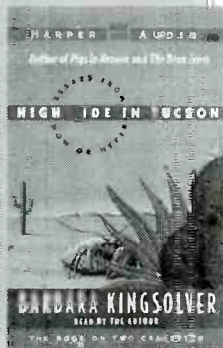
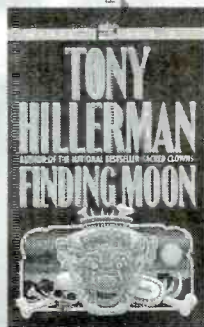
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# AUDI BOOKS & SPOKEN WORD

## ABRIDGED, UNABRIDGED

Continued from page 48

more sophisticated listeners, many audiobooks are six hours long—compared to 70 minutes long just five years ago. Eileen Hutton, Brilliance's VP and editorial director, says, "The time investment needed to listen to an unabridged program is often just too much. Unabridged customers tend to be heavy readers. Abridged customers often are just looking to discover new authors through audio, and many of them are just looking for sheer entertainment or [something to do] on their commutes to work or when they are exercising."

Carolyn Willis, associate director of marketing for Harper Audio, New York, observes that "Busy book-buyers often purchase abridged audio versions of titles that are on their

of Stephen Covey's '7 Habits Of Highly Effective People'; the original one-tape abridged version, a four-tape abridged version and a six-tape unabridged version. (Abridgements were done by Simon & Schuster, and the unabridged version was handled by the Covey Institute.) All three versions sell."

However, Rush clearly feels his clients want more unabridged choices. "With the exception of business and personal-growth genres," he says, "there seems to be a phasing out of the two-cassette abridgments and a move toward longer four-to-six-tape abridgments as well as unabridged versions of books. Many of our customers feel that an abridged title is not an accurate representation of what a book is all about."

Others agree with Rush. "Although we think there will always be markets

eye and writing for the ear are two different things. And the abridgement of 'Truman' for the ear was extremely skillful, and the results very much to my liking."

Only after reading a book does Niagara Falls-based Durkin Hayes decide whether it can be adapted for audio, says B.J. Wood, marketing director, who says the company has adapted for audio several classics, such as James Fenimore Cooper's "The Last Of The Mohicans." According to Wood, "Reviews of these adaptations have been very good. For example, Charles Dickens, who was paid by the word, translates well because abridgements are not so wordy."

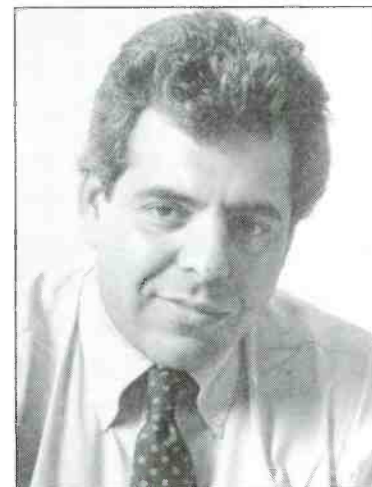
Pat Johnson, publisher at New York's Random House Audio Publishing, agrees that some titles can often benefit from some editing. "For



Best Sellers' Richards



Books On Tape's Singleton



Simon & Schuster's Gershel

reading list but may not be at the top."

## STIGMATIZING THE "A-WORD"

Alan Livingston, president and co-owner of BookTronics, a Houston-based retailer, says, the problem with abridged versions is the word "abridged." "It is an outdated term that doesn't define the audio market," claims Livingston. "Books are actually 'adapted for audio' much like how a book is adapted for a movie. Abridged books are a unique form of entertainment and attract a different audience than an unabridged title will."

Edward Richards, president of Best Seller Audio Books, Phoenix, Ariz., says, "We offer 25,000 unabridged titles, and I can say that if we lost that portion of our business, we would still survive. We live in the MTV visual society, and abridged audiobooks address a market need."

Brilliance's Hutton feels that "Abridged audiobooks are 'no more the book' than is a movie, so they need to be looked at in a different context than an unabridged version."

Jenny Frost, VP and publisher of Bantam Doubleday Dell Audio Publishing, New York, further distinguishes the genre: "Abridged productions are more sophisticated, with music and sound effects, and most of the time celebrities do the reading."

## DIFFERING MARKETS

The markets for unabridged and abridged titles are different right now as illustrated by Paul Rush, president of Austin-based Earful Of Books. Says Rush, "We carry three versions

for abridged and unabridged versions of a book, I think people will demand more unabridged versions as they become more accustomed to the audiobook format," says Barbara Singleton, acquisitions director at Newport, Calif.-based Books On Tape, a company that only offers unabridged titles.

Another company with a strong commitment to offering the whole book is Nightengale Conant, a self-help publisher in Niles, Ill. "We have always offered unabridged programming to our core customers through direct mail-order," explains VP Jim Reising. "As far back as eight years ago, we were offering retail versions of product on six cassettes. However, recently we began licensing titles to Simon & Schuster for abridging. We realize that most people will not spend \$60 to \$80 when they go to purchase a title in an audiobook store."

## WRITING FOR THE EAR

Although most audiobook buyers have no problem with purchasing an abridgement, some die-hard readers still do take offense to the format. Seth Gershel, VP and publisher of Simon & Schuster Audio, New York, feels that "The word 'abridge' offers a negative reaction instantaneously for non-listeners. The popular misconception is that we abridge without the author's permission, but, in fact, the author plays a big part in the abridgement of his/her book."

For example, Simon & Schuster offers David McCullough's book "Truman" in abridged form. McCullough says, "Writing for the

instance, many self-help books can be adapted to 90 minutes," she says.

Michael Viner, president of Dove Audio, Beverly Hills, says adaptations can not be judged on the same criteria as a book. "You know," Viner explains, "the first children's book was only printed 100 years ago. Stories have been communicated through spoken word from generation to generation; thus abridged versions of a book are natural," and are likely to remain popular through the generations as well. ■



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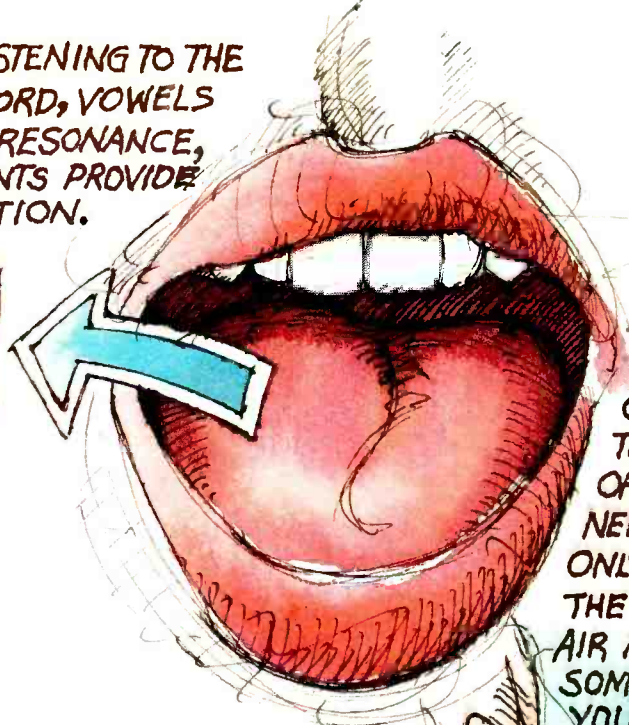
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**Their Aim Is True.** Awards are given out at Dart Distributing Inc.'s sixth annual sales convention at Izaty's Golf & Yacht Club on Lake Mille Lacs in Onamia, Minn. Shown, from left, are sales manager Dean Heikes; sales/service representative Jeff Pagano, who received the first-ever Bill Taylor Award for outstanding accomplishments; sales/service representative Todd DuBay, who was named representative of the year; and director of sales and marketing Patrick Kirsch.

## BIBLIOTECH™

# Survey Examines Audiobook Buying Results Show Most Listeners Are Women

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—A new consumer survey commissioned by the Audio Publishers Assn. has turned up some unexpected results concerning who is buying audiobooks and where they're being bought.

Departing from earlier studies that showed audiobook listeners split fairly evenly between men and women, the survey found that two-thirds of listeners are women.

And, although bookstores and direct mail catalogs remain the most common places to buy audiobooks, a surprisingly high number of respondents say they buy audiobooks at discount stores and music stores—26% and 17% of respondents, respectively.

Although audiobooks are usually thought to be most popular in the West,

the study found that a full one-third of audiobook listeners live on the East Coast. Altogether, 11.3 million households in the U.S. have used spoken-word audio in the past year.

George Hodgkins, president of the APA, noted that the number of audiobook fans on the East Coast was "higher than we expected." He also cautioned that the surprisingly high female response *could* indicate merely that females are more likely to respond to questionnaires, rather than proving that most audiobook listeners are female.

In locating audiobook fans, NFO Research Inc., the company that did the study, sent a screening questionnaire to 80,000 households across the U.S. Of those, 9,600 indicated they had used spoken audio in the past year. From that group, 1,250 were sent the full audiobook questionnaire, and of those, 804 responded. The results were analyzed by Frankberry & Associates.

Other findings remain unchanged from the previous survey two years ago. The average age of listeners remains at 45, and the average household income of listeners is \$49,000, which is \$2,000 higher than the previous survey. "But that's to be expected, with inflation," Hodgkins says.

In choosing an audio title, subject matter was most important to 71% of respondents, while author's reputation was most important to 17%. Only 1% named the reader as the most important criterion. The most popular categories were general fiction and self-help/psychology.

Cars remain the most popular place to listen to audiobooks; 55% of respondents listen in cars, vs. 37% who listen at home. In addition, 55% of respondents say they listen to audiobooks more than an hour a week.

When purchasing audiobooks, 55% of respondents buy from bookstores, 28% from direct mail catalogs, 26% from discount stores, 17% from music stores, 7% from video stores, and 4% from gas stations or truck stops. Only 3% named audio-only stores as their source for purchasing audiobooks, which Hodgkins suggests is a result of the small number of audio-only stores—only 110-150 in the U.S.

When listeners rent audiobooks, mail-order rental catalogs are the primary source, followed by video stores. Music stores and audio-only stores were also mentioned.

Of those who borrow audiobooks  
*(Continued on page 61)*

## Waco, Texas, Record Shop An Oldies Haven Entering Mike's Music Box Is A Trip Back In Time

■ BY DON JEFFREY

WACO, Texas—"I guess you could say I'm an oldie-but-goodie boy," says Mike Zilem, proprietor of Mike's Music Box here. He's been a music retailer specializing in nostalgia for less than two years now, and he says he got into the business by "sheer accident."

About two years ago, Zilem and Nelda, his wife of 28 years, were selling knickknacks at a flea market. To attract customers as well as entertain himself, he would play

tapes from his own collection, which included many oldies. People would come by and ask if the tape being played was for sale. At first he would say no, but then he decided that if people were willing to buy his music, he needed to figure out what to charge.

"I'd put some ridiculous price on it, and they'd buy it," he says, still somewhat astonished. Realizing what people would pay for used recordings, he began looking through newsletters for sources of music at discount prices.

"My first order was for 25-50 tapes," he recalls. "I started selling them at \$4.99 apiece. I did so well, I wanted to open a store. So with \$500 I borrowed from my mother, I rented this little-bitty shop."

He actually opened two shops, but he doesn't like to talk much about Rock-n-Roll Heaven and Blues Highway, the place he shut down after a few months of paying too high rent in a bad location. But he still keeps the signage for that short-lived emporium outside his present shop, "in case people was looking for me."

Come October, it will be two years since he starting running Mike's Music Box. It is a modest space, a corrugated metal shed on a commercial strip in working-class South Waco, between Baylor University and its sports stadium. The 1,000-square-foot store used to be the offices of a company that rented out similar sheds for storage. Zilem says he is "content" with his space, although on one recent 101-degree day he pointed out, "It is metal and we are burning up." But he feels secure about his investment when he leaves the store at night and locks the gate on an 8-foot-high barbed-wire-topped fence that surrounds the property.

Stepping inside the shop is a trip back in time. There is a poster of Jim Morrison and a Janis Joplin Drive street sign, as well as door beads, lava lamps, wind chimes, incense, flags, black lights, and smoking paraphernalia.

Music accounts for at least 50% of total sales. Zilem's inventory consists of about 550 CDs, 1,600 cassettes, and 3,000 vinyl records. New  
*(Continued on page 62)*



The co-owners of Mike's Music Box are Mike and Nelda Zilem. (Billboard photo)

## Alliance Raises \$325 Mil, Partly To Fund Acquisitions

■ BY DON JEFFREY

NEW YORK—Fast-growing wholesaler and independent distributor Alliance Entertainment Corp. has raised \$325 million in new financing that will be used in part to pay for recent acquisitions.

Alliance issued \$125 million worth of 11.25% debt securities and expanded a bank credit facility to \$200 million.

Initially, Alliance anticipated selling \$110 million worth of notes. Its credit facility was previously capped at \$176 million.

The company says that \$40 million

in proceeds will be used to fund the acquisitions of INDI Holdings Inc. and One Way Records Inc. The rest will be used to pay down borrowings under existing credit facilities and related costs.

President/CFO Anil Narang says that the financing will "help position Alliance Entertainment to continue its growth for the long term."

In June, Alliance agreed to buy INDI, an independent distributor of music, for \$26.5 million in cash and notes and the assumption of \$18.2 million in debt. INDI had operating cash flow (earnings before interest,  
*(Continued on page 61)*

### THE RETOOLING OF RETAIL

# Billboard's Merchants & Marketing Section...

Coming Sept. 9th



## 2nd Quarter Sales Up For Musicland; Net Loss Surges

■ BY DON JEFFREY

NEW YORK—Musicland Stores reports that second-quarter sales rose 21.5% on the strength of new superstores. But the net loss more than tripled.

For the three months that ended June 30, Minneapolis-based Musicland says revenues increased to \$331.7 million from \$273.1 million in the same period a year ago.

The net loss widened to \$7.5 million from \$2.2 million last year because of higher operating costs and interest expenses, and lower same-store sales in the mall stores.

Sales from Media Play and On Cue superstores operating at least one year rose 19.1% from the same quarter last year. Overall superstore sales increased 172% to \$93.1 million.

Same-store sales for mall concepts Sam Goody, Musicland, and Suncoast Motion Picture Co. declined 3.4%. Overall mall sales were down 0.6% to \$235 million.

Musicland operated 1,422 stores at the end of the quarter: 846 Sam Goodys and Musiclands, 387 Suncoasts, 64 Media Plays, 109 On Cues, 15 U.K. music stores, and one Readwell's bookstore. During the quarter the company opened 13 Media Plays, 17 On Cues, four Suncoasts, and one Sam Goody. It closed 10 music stores.

Jack Eugster, chairman/CEO, says, "Our 1995 strategies—to expand Media Play, to restructure mall music stores through increased gross margin and expense reductions, and to leverage overhead expenses against rising sales—helped us achieve expected performance in the second quarter and first half. We expect to see continued pressure on performance in the third and fourth quarters as we open additional Media Play stores and respond to the aggressive industry environment. However, we expect to see the benefit of maturing full-media superstores in 1996."

In the quarter, Musicland's overall gross profit margin declined to 37.2% from 39.1% in the same period last year. Strong competition from other retailers hurt margins, especially in the malls.

For the six months that ended June 30, sales rose 25% to \$678.1 million from \$542.5 million. The net loss increased to \$13.8 million from \$4.3 million. Superstore sales rose 197% to \$184.4 million, or 27.2% of total company sales. Same-store sales for the six months increased 22.5%. While mall sales increased 2.2% to \$486.7 million, same-store mall sales declined 1.4%.

The company says its total square footage in the first half increased 46.9% to 8.2 million from the same period the year before.

In March Musicland opened a 715,000-square-foot distribution center in Franklin, Ind., that is "handling more than half of the company's volume."

Musicland's stock closed at \$10.125 a share in New York Stock Exchange trading after the numbers were disclosed. The 52-week trading range is \$6.75 to \$18.50.

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## Starship Sells To One-Stop; Sony Cutbacks Affect Sales

**DEALINGS:** Retail Track hears that the long-anticipated deal between One-Stop Music House and Starship Music has finally been signed, with the former agreeing to buy the retail stores of the latter. Principals of the companies didn't return phone calls seeking comment, but sources say that the deal gives One-Stop Music House a total of 27 outlets. The 12 Starship stores are expected to be changed to One-Stop Music House's store name, Peppermint Music, almost immediately.

**TWO-STEP SHUFFLE:** Amidst the cutbacks at Sony Music (Billboard, Aug. 6), Columbia has finally filled its head of sales slot with Tom Donnarumma, the Sony Music Distribution New York branch manager, who is being named VP of sales at the label. He replaces Rich Kudolla, who has left the label.

Meanwhile, the cutbacks reported last week impacted the sales efforts at Columbia and Epic, as well as at the distribution company. Columbia and Epic saw their regional sales efforts cut in half, leaving each with two regionals. And Sony Music Distribution, amidst much job shuffling, saw a net drop of 15 positions, confirms Danny Yarbrough, president of the company.

Among those leaving are Jim Hawn, VP of national accounts, and Bruce Bench, sales manager for the company's Midwest branch. Replacements for the two, respectively, are Jim Allen, a Sony sales representative, who has been named director of national accounts, and Sharon Nelson, a Sony sales representative, who has been named Midwest sales manager.

In another move at the distribution company, Ron Piccolo, VP of field sales, once again assumes responsibility for overseeing the New York branch, replacing Donnarumma.

According to those familiar with the situation, the cutbacks in the Sony Music Distribution field staff were made in response to the changes in the account base, which has been undergoing consolidation.

**NEXT STOP:** The Alliance Entertainment Corp. has begun to roll out its consolidation plans for its one-stop group, which consists of CD One Stop in Bethel, Conn.; Bassin Distributors in Miami; and Abbey Road in Santa Ana, Calif. According to Ian Henderson, deputy COO of Alliance Entertainment Corp., "We will consolidate the three one-stops into one company, headquartered in Florida. The three existing warehouses will become branch operations, headed up by branch managers."

As part of that move, Jim Dobbe, COO for Abbey Road, has left the

company; David Toole, COO at CD One Stop, has been named CFO for the one-stop group; and Alan Tuckman, COO at Bassin Distributors, has moved into strategic planning at the corporate level. In their places, three branch managers will be named, including Al Kalnin, a 13-year veteran at Abbey Road, who will head up that operation, and Craig Hadeen, formerly with Ingram Merchandising, who will join the company in October to oversee CD One Stop. The replacement for the position at Bassin Distributors has yet to be decided.

The three branch managers will report to Toole, who in turn will report to Ron Nicks, CEO for the one-stop group. In other moves, Mike Donahue has been named VP of domestic sales, and Gustavo Bello has been named VP of international sales.

As part of the restructuring, back-office duties such as administration and accounting will be consolidated into the 240,000-square-foot office and warehouse complex that Alliance has just bought in Coral Springs, Fla. As for the timing of the moves, Henderson says that much will depend on "when we can get access" to the Coral Springs facility.

While many speculate that the company will also move to consolidate purchasing and sales, company insiders say that there must be local sales and purchasing activities at each of the branches; otherwise, the company's ability to respond to local markets will be hindered. However, he did indicate that there will be a role for some centralized purchasing and sales activities.

**ALTHOUGH MUSIC-CHAIN** conventions are scarce this summer, the independent distribution community is picking up the slack. This week, New Hope Park, Minn.-based Navarre has its sales convention in Minnesota; and Secaucus, N.J.-based INDI has its meet in California. Later in August, Qualiton Imports, the Long Island City, N.Y.-based distributor, will have its annual sales meeting in Budapest. According to a press release, Qualiton will bring over its American sales team to fine-tune marketing and promotional strategies, as well as to preview new product coming out on some of the labels distributed by the company.


**MAKING TRACKS:** Due to the restructurings at Sony Music and Alliance Entertainment Corp., a couple of hard-working fellows are looking for opportunities. Jeff Patton, regional sales manager for Epic, covering the Southeast and Southwest, has left the label; he can be reached at 404-843-3048. And Mike DeFazio, director of sales at Abbey Road, has left the wholesaler; he can be reached at 714-262-1245.



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by Ed Christman

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## ALLIANCE RAISES \$325 MIL, PARTLY TO FUND ACQUISITIONS

(Continued from page 58)

taxes, depreciation, and amortization) of \$3.9 million on sales of \$108.7 million last year.

One Way Records, a distributor of budget label recordings, and an affiliated budget compilation label, Deja Vu Music, were acquired by Alliance in June for \$18.5 million in cash, notes, and stock. Alliance agreed to refinance One Way's \$3.2 million debt. In 1994, One Way had earnings of \$3.8 million on sales of \$26.8 million.

After the notes offering, Alliance's long-term debt rose to about \$240 million.

The New York-based company's sales increased from \$200.5 million to \$535.2 million last year as a result of internal growth and several acquisitions. Its net profit rose from \$2.6 million to \$12.8 million. Operating cash flow went up from \$12.6 million to \$38.8 million.

If INDI and One Way had been included in Alliance's results last year, the company would have had net profits of \$7.1 million on sales of \$573.9 million.

In addition to buying distributors, Alliance has been acquiring music labels at which the proprietary products carry higher profit margins than distributed product. Last year, Alliance purchased two labels, Castle Communications, which licenses thousands of copyrighted masters by such rock groups as Black Sabbath, the Kinks, and Motorhead, and Concord Jazz, which has more than 600 masters by such artists as Rosemary Clooney and Mel Tormé.

Last year, the company began to implement the consolidation and modernization of its distribution operations. In a financial document filed in June in

connection with the notes offering, Alliance says that it expects to have the program "substantially completed within the next 12 to 18 months and believes its operating margins will increase through efficiencies resulting [from it]."

In the two-year period ending Dec. 31, 1996, Alliance expects to make capital expenditures of about \$25.6 million, of which \$15 million will be used to purchase and outfit a new facility in Coral Springs, Fla. Approximately \$4 million is to be spent to expand the company's proprietary management information system.

Alliance expects to transfer and consolidate some warehouse operations to Coral Springs, Santa Fe Springs, Calif., and Sao Paulo, Brazil.

Through DisqueMusic and Brasison, which were acquired last year, Alliance is one of the largest distributors of music in Brazil.

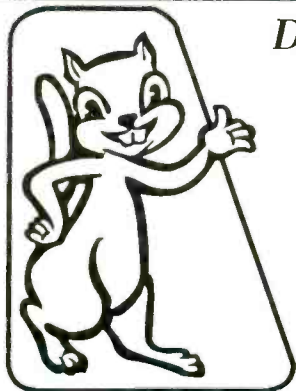
In the U.S., Alliance is the largest operator of one-stop wholesalers, largely through its acquisitions of such companies as Bassin, Abbey Road, and CD One Stop. It also acquired the independent music distribution company Encore Distributors.

For the three months that ended March 31, net sales rose from \$93.5 million to \$150.2 million. The gross profit margin increased from 15.2% to 19.1%, largely because of the independent distribution operations in Brazil and proprietary product sales in the U.S. Net profit rose from \$1.1 million to \$1.4 million.

At press time, Alliance's stock closed at \$9 a share in New York Stock Exchange trading. Its 52-week range has been \$4.375 to \$10.125. With 34.5 million shares of stock outstanding, the company's market capitalization is \$310.5 million.



**Staying intouch With The Customer.** Jeffrey Wong, center, was named the millionth holder of the intouch card at Strawberries' Boylston Street store in Boston. As the millionth customer to use the intouch in-store listening system, Wong received promotional materials and a \$250 Strawberries gift certificate. Shown, from left, are Strawberries director of sales promotion Paul Grasso, Wong, and intouch president Josh Kaplan.



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## AUDIOBOOK SURVEY

(Continued from page 58)

without charge, 57% get their audiobooks from libraries, while 41% borrow from friends.

In addition to the APA survey, many other sources of audiobook information have sprung up recently. The APA is putting together its own site on the Internet's World Wide Web, and it will have a directory page of sources for buying and renting audiobooks, a page of links to Web sites related to spoken audio, and a page of links to APA members' home pages. The APA has also sponsored a mailing-list forum on the Internet, accessible via any online service. The free service allows publishers, audiobook stores, listeners, and other interested parties to discuss various audiobook topics by simply posting a message. The message is automatically sent to all subscribers via E-mail.

Meanwhile, BookZONE, a "virtual" bookstore on the World Wide Web, has launched a service called "I Street," which puts audio publishers' catalogs online.

AudioFile, a magazine of audiobook reviews based in Portland, Maine, has published "Audiobooks On The Go," a collection of 400 reviews, and the "Audiobook Reference Guide," which lists audiobook publishers, distributors, abridgers, directors, producers, recording studios, duplicators, packaging manufacturers, and publications.

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- 6. NEW! The Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
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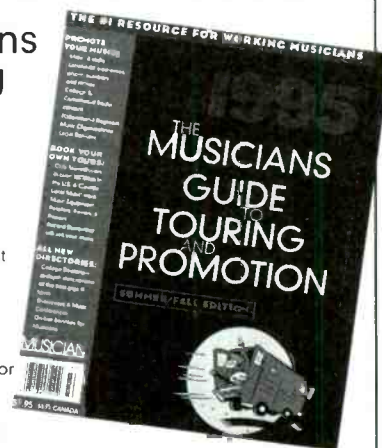
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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
★ ★ NO. 1 ★ ★				
1	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND 36 weeks at No. 1	210
2	2	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	141
3	7	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	218
4	3	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	11
5	6	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	99
6	4	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	36
7	5	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	37
8	10	<b>ENYA</b> REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	5
9	9	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	221
10	8	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	219
11	11	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	126
12	12	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	221
13	13	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	14
14	24	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	18
15	16	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	216
16	15	<b>ELTON JOHN</b> ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	209
17	14	<b>THE DOORS</b> ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	204
18	19	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	170
19	18	<b>JOURNEY</b> ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	221
20	20	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	197
21	21	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	207
22	17	<b>GRATEFUL DEAD</b> ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	111
23	22	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	218
24	23	<b>WHITE ZOMBIE</b> ▲ GEFFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	14
25	27	<b>SEAL</b> ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	26
26	25	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	124
27	26	<b>U2</b> ▲ <sup>7</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	174
28	28	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	21
29	31	<b>EAGLES</b> ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	221
30	33	<b>METALLICA</b> ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	198
31	36	<b>NIRVANA</b> ▲ SUB POP 34* (10.98/15.98)	BLEACH	68
32	32	<b>SOUNDTRACK</b> MCA 10541 (10.98/15.98)	RESERVOIR DOGS	20
33	29	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	89
34	35	<b>GREEN DAY</b> ● LOOKOUT 46* (7.98/10.98)	KERPLUNK	41
35	38	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	188
36	46	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	13
37	37	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	197
38	30	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	29
39	39	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	210
40	44	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	184
41	—	<b>SANTANA</b> ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	25
42	—	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	65
43	41	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	71
44	50	<b>MEAT LOAF</b> ▲ <sup>12</sup> CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	188
45	34	<b>NEIL YOUNG</b> ▲ <sup>4</sup> WARNER BROS. 2277* (7.98/11.98)	HARVEST	21
46	—	<b>CHICAGO</b> ▲ <sup>7</sup> REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	184
47	—	<b>CAROLE KING</b> ▲ <sup>10</sup> COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	39
48	47	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	116
49	—	<b>GLORIA ESTEFAN</b> ▲ <sup>2</sup> EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	10
50	48	<b>MICHAEL JACKSON</b> ▲ <sup>28</sup> EPIC 38112* (10.98 EQ/16.98)	THRILLER	50

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

## Retail

### WACO, TEXAS, RECORD SHOP AN OLDIES HAVEN

(Continued from page 58)

CDs and cassettes are bought from Valley Record Distributors and other one-stops and cutout dealers. For hard-to-find recordings, he relies on a retailer/wholesaler in Pennsylvania called the Attic. "We lean on him quite a bit," Zilem says. "When I call him, he's usually got it."

Vinyl and used product come from collections people are selling. "People bring in as many as 1,000 at one time," he says. "I work with them until we get the right price." But he adds that he's "not doing that great" with vinyl albums. "I've got some out on consignment across the street with the pawnshop."

Zilem sells all vinyl for \$2.99, whether the album is a collectible or not. "The waiting game" doesn't interest him. He says, "I'd rather get the \$2.99 than sit for five years and try to get \$20." Cutout cassettes sell for \$4.99. He says they are "factory fresh" tapes that may have a misprint on the packaging or some other imperfection that makes them unsalable at bigger stores. Used tapes sell for \$1.99; used CDs go for \$2.99. New CDs range from \$11.99-\$20. Imports and other hard-to-find titles are in the upper range.

Customers are mostly interested in his stock of old R&B and blues recordings. Soul artists like Al Green and Otis Redding and bluesmen, such as Freddie King and B.B. King, are big sellers. So are local bands from Waco and Austin, Texas. Recently, Zilem was promoting the first remastered recording on CD ("Medusa") of a popular Austin rock band of the '70s called Trapeze, whose members went on to Deep Purple, Whitesnake, and Judas Priest. He says he was selling the album for \$15.98 until he saw one of his competitors had it at \$11.99. Now he sells it at that price, too.

"Mostly the store caters to the blues, unless it's special-ordering hard-to-find rock'n'roll," he says. "Sixties rock is kind of dead in the water. Everybody's got it. But blues is hard to come by."

Before he assembled his collection of nostalgia, Zilem, 46, worked



Nostalgia is a big part of the merchandising at Mike's Music Box. (Billboard photo)

at a number of other businesses, some of them related to music. For a while, he was a mobile DJ who carried his record collection of oldies to area nightclubs that couldn't afford to hire bands.

He was in the nightclub business himself, running places called Chevy's Old Time Rock-n-Roll and Bluejean Blues. But he says he got tired of the night life and sold both places.

Zilem is a local boy, and like many Waco people, he has had it up to his

hairline with people who ask about the infamous Branch Davidian site or seek directions to get there. He takes pains to tell everyone that Waco got a bad rap in the national media because David Koresh's compound was actually 17-20 miles out of town.

The regular clientele at Mike's Music Box runs the gamut from policemen and doctors to college students. Zilem says, "A lot of people are just reminiscing, checking out things from their past."



Mike's Music Box is a metal shed on a commercial strip in South Waco, Texas. (Billboard photo)



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## Former CBS Records President To Start Label Yetnikoff Exploring Indies For Rumored Combine

**W**ONDERING ABOUT WALTER: A published report that surfaced July 27 said former CBS Records president Walter Yetnikoff would be starting a new label venture, funded to the tune of \$70 million by the English investment banking firm Goldman Sachs Ltd.

The hook for Declarations of Independents was the notion that Yetnikoff's new company would be a parent company for a cluster of independent labels, and that Yetnikoff would probably seek to distribute the venture through the indies.

Late in 1994, word came that Yetnikoff was getting ready to launch a boutique label that would take the name of the venerable New York club the Bottom Line (Billboard, Dec. 24). That imprint could be a part of the currently rumored combine.

After checking in with a couple of national independent distributors, we can confirm that Yetnikoff is indeed exploring the indie waters—but it's uncertain at this point how close he is to an actual decision about lining up on the indie side.

One source says that senior executives at his company had a meeting with Yetnikoff. "It was a general conversation," the source says. "The idea's [just] an idea, and he's putting the pieces together . . . It's a pie-in-the-sky type thing right now."

The source adds that Yetnikoff "is talking to everybody" in the indie community.

Well, maybe not *everybody*. The head of another national indie said that the new venture was news to him—even though an individual who brokered a complex financial deal for his company met with Yetnikoff last year to discuss the establishment of a music publishing concern.

The most compelling evidence of Yetnikoff's indie interests comes from yet another distribution executive, who says he had a meeting last week with a domestic dance label that has a current European hit; the label president said he had met the day before with Yetnikoff, who had said he was exploring the possibility of buying into several indie labels.

This distribution source adds that Yetnikoff may be partnered in his ven-



by Chris Morris

ture with RED founder and ex-CEO Barry Kobrin, who left the company in March 1994 after Sony completed its purchase of the distributor.

Obviously, this is only the beginning of a very interesting story.

**FLAG WAVING:** "I wanted to make a record like the ones I grew up with," says singer/songwriter/guitarist Dennis Brennan. Talking about the albums he admires, such as the Rolling Stones' late-'60s/early-'70s works, he says, "Every song on those records is different. You don't hear that type of stuff anymore."

Well, you do if you listen to Brennan's Upstart Records album "Jack-In-The-Pulpit." In his jocular resumé, the Boston native lists his "education" as Barry & the Remains, Howlin' Wolf, Buck Owens, the Sonics, Otis Redding, and the Stones, and you can hear quite a bit of this curriculum (and others—we picked up some Van Morrison) on this beautifully written roots-rock record. Our favorite line: "The chip on my shoulder became the boulder on my back."

"What I do is totally unfashionable," Brennan says. "It just is. I can't change it. I don't look at it as a retro thing . . . [but] the style is not heard right now."

Brennan has been developing his playing and wordsmithing through more than two decades of work with Boston bands. One of his bands landed a development deal with Capitol and cut demos for CBS. However, the labels wanted something like the Hooters and, Brennan says, "We could see that wasn't what we were about."

At one point, Brennan gave up music completely and went to work in a warehouse. "It wasn't any big deal," he says. "I had a couple of kids, and it was time for me to pay attention to

that.

"It definitely gave me a little bit of perspective," he says of the break from music. "After a year of not playing, the songs tumbled out."

Those songs, and some older ones, are played on "Jack-In-The-Pulpit" by an outstanding group of home-grown musicians that includes guitarist Duke Levine and drummer Billy Conway of Morphine.

"This is a great time in Boston," Brennan says. "You have opportunities to play. It's not like New York or Los Angeles, where you play once or twice a month for industry people. You can work four or five times a week."

Brennan plans to take his show on the road for a Southern tour in September.

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# Album Reviews

EDITED BY PAUL VERNA

## POP

### ► JIMMY BUFFETT

**Barometer Soup**  
PRODUCER: Russell Kunkel  
Margantville/MCA 11247

Mr. Margaritaville checks in with a delightful new album that celebrates the soul of his hometown of Key West, Fla., with appropriately summery, festive tunes. Highlights range from the jazzy, cabaret-styled "Blue Heaven Rendezvous" to the Caribbean-flavored title track to the easygoing, country-rock lilt of "Barefoot Children" to the soul-influenced "Lage Nom Ai." Buffett covers all his tropical bases on an album as remarkable for its varied color palette as for its consistently strong writing.

### DEBBIE GIBSON

**Think With Your Heart**  
PRODUCER: Deborah Gibson  
SBK/EMI 33374

In her continuing efforts to establish herself as a credible, adult contemporary artist, onetime teen star Debbie Gibson delivers an album of well-written, passionately performed piano ballads and pop tunes. Despite the absence of a sure-fire smash, much of the material here stands a good shot of obtaining AC and top 40 airplay, including string-adorned ballads "For Better Or Worse," "Didn't Have The Heart," and "Dancin' In My Mind," and cover of Carole King's "Will You Love Me Tomorrow?" Gibson also shows she has rock chops, burning it up on "Dontcha Want Me Now?"

### PAW

**Death To Traitors**  
PRODUCERS: Cliff Norrell & Paw  
A&M 31454 0370

Although this up-and-coming alternative rock trio from Lawrence, Kan., has yet to make the album that will push its career over the top, its sophomore effort offers hints that such a breakthrough is on the way. The album's most impressive and compelling moment is the troubling "Hope I Die Tonight," which opens with an easy groove reminiscent of the Gin Blossoms and then explodes into a Nirvanaesque furor. Other highlights of a release that plays to alternative rock sensibilities include the revved-up "Swollen," the bluesy "Built Low," and the catchy "Seasoned Glove." A fine release from a promising band.

### WEEDS

**Maggie Dowling**  
PRODUCERS: Maggie Dowling, Jack Sherman  
MD Records 1994

Promising indie release by powerfully raw-voiced Connecticut singer/songwriter mingles bleak but luminous narrative ballads with sensual storytelling that rocks with a left-field allure. College and alternative formats will appreciate such highlights of this effective, no-frills collection as the scalding "16 Days Of Rain," erotically world-weary "Walking On Water," funky "You Got It Right," eloquent "House Of Lies," and the laceratingly ironic "Peace And Love." Contact MD Records, 33 Soundview Road, Westport, Conn. 06880.

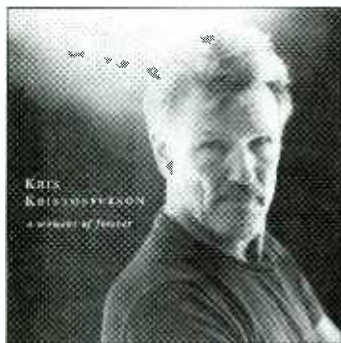
## RAP

### ► RAEKWON

**Only Built 4 Cuban Linx**  
PRODUCER: The RZA  
Loud 666673

Artist is another loose part from the mighty Wu-Tang Clan. His set, which follows albums by Method Man and Ol' Dirty Bastard, features Ghost Face Killer (aka Tony Starks) on most of the tracks. They drop deep street knowledge over rugged basement beats sporting clipped strings, woozy pianos, and butt-naked noise

## SPOTLIGHT



**KRIS KRISTOFFERSON**  
**A Moment Of Forever**  
PRODUCER: Don Was  
Karamboilage/Justice 2001

Like Bruce Springsteen's "Nebraska" or Neil Young's "Harvest Moon," the latest work from the well-traveled Kris Kristofferson is a milestone recording representing some of the finest writing of his career, presented in an appropriately stripped-down setting that spotlights the songcraft. The lovely acoustic guitar intro to the title track sets the pace for an album that never wavers in quality, from swinging country heartbreaker "Good Love (Shouldn't Feel So Bad)" to touching paean to Native American culture "Johnny Lobo" to stirring rocker "Between Heaven And Here" to spine-chilling "Road Warrior's Lament." A transcendent work, in league with the artist's finest output to date.

that haunts. Sonically, it's cleaner than the previous Wu shots, but it's still (way) more urban streets than condo suites. The cut "Wu-Gambinos" spotlights RZA, Master Killa, and Method Man, as well as Ghost Face Killer from da Clan.

## JAZZ

### ► THE RITE OF STRINGS

PRODUCERS: Stanley Clarke, Al DiMeola & Jean-Luc Ponty  
Gai Saber/I.R.S. 34167

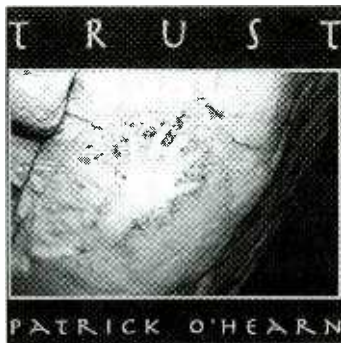
Stanley Clarke, Al DiMeola, and Jean-Luc Ponty, three musicians who made their names with jazz-rock fusion in the '70s, band together in the '90s for an enjoyable trio set that artfully leaps the boundaries between jazz, rock, and even world music. Standouts of a set marked by clear, clean, can't-fudge-it musicianship include the romantic rhythms of "Indigo," the funky, rocky changes of "Renaissance," the sweetly swaying melody of "Change Of Life," and the jazzy, uptempo tilt of "Chilean Pipe Song." Album is showing strength at retail, as evidenced by its appearance on the Heatseekers chart.

### ★ RON HOLLOWAY

**Struttin'**  
PRODUCER: Todd Barkan  
Milestone 9238

Sophomore release from Washington, D.C., tenor man Ron Holloway is a powerful, diverse disc whose personnel includes Kenny Barron, John Scofield, Victor Lewis, and Dr. Lonnie (formerly Liston) Smith on Hammond B-3 organ. Highlights of a strong, savvy set include the catchy Latin swing of Dori Caymmi's "Amazon River," the aggressive funk of Gene Ammons' "Jungle Strut," and a slow, sensitive take on Tadd Dameron's "Soultrane." Holloway's sole composition is the multilayered, Miles Davis-inspired "Cobra." He's also adept at standard transmission, finding fresh angles on "How Long Has This Been Going On?" and "Come Rain Or Come Shine."

## SPOTLIGHT



**PATRICK O'HEARN**  
**Trust**  
PRODUCER: Patrick O'Hearn  
Deep Cave 1001

Patrick O'Hearn is one of the pioneers of modern instrumental music, and his 1985 solo debut, "Ancient Dreams," remains influential. "Trust" maintains a fidelity to that sound—brimming with dark, vaguely ethnic rhythms, O'Hearn's rubbery bass work, and the kind of lush, textured electronic timbres that have been his trademarks. With some old friends, including guitarists David Torn and Peter Maunu and drummer Terry Bozzio, O'Hearn sports a languorous sound design and makes a poetic, portentous melodic understatement. Just as O'Hearn defined the early years of new age powerhouse Private Music, "Trust" will define his new Deep Cave label. Contact: 212-988-CAVE or DeepCave@aol.com.

## NEW AGE

### ► NICHOLAS GUNN

**The Music Of The Grand Canyon**  
PRODUCER: Nicholas Gunn  
Real Music 1422

Flutist Nicholas Gunn probably could have applied the music on this album to any concept, but "The Music Of The Grand Canyon" is a more suitable theme for Real Music's gift-shop marketing strategies. Gunn's compositions, however, always aspire to Grand Canyon-style grandeur. Heroic themes, vocal chants, and African-influenced percussive rhythms propel Gunn's flute through expansive compositions with synthesizer orchestrations and a filigree of acoustic guitar and piano. "Grand Canyon" should easily rise out of the shopping soundtracks, and it will probably have the same effect on radio.

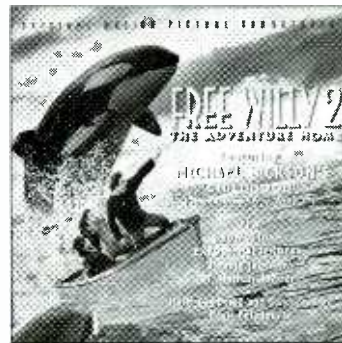
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REISSUE PRODUCER: Bob Irwin  
Epic/Legacy 66972

For those unaware that alto saxophonist Johnny Hodges was the defining player of Duke Ellington's band—if not of jazz itself—these 1933-39 sessions will be persuasive. Tunes were composed by Hodges or Ellington (often both), with piano and charts by the Duke and ducal stalwarts Cootie Williams, Harry Carney, Sonny Greer, and a young Billy Strayhorn. Standouts include the percolating pulse of "Rendezvous With Rhythm," the mesmerizing aura of "Dooji Wooji," the poignant peals of "Good Gal Blues," and the smoldering, unusually textured "Wanderlust." Vocalists dominate other simultaneously released Legacy titles, with Ella Fitzgerald, Sarah Vaughan, and Nina Simone among the protagonists.

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Free Willy 2: The Adventure Home**  
PRODUCERS: Various  
MJJ/550 Music/Epic Soundtrax 67259

All-star soundtrack to sequel to feel-good hit "Free Willy" teems with potential radio smashes, starting with Michael Jackson's "Childhood" (from his current "HIStory: Past, Present And Future—Book 1"). Disc also features performances of the Bob Dylan nugget "Forever Young" by eldest Jackson sibling Rebbie Jackson and rock idols the Pretenders, Exposé's "I'll Say Good-Bye For The Two Of Us," the Brownstone/Spragga Benz collaboration "Sometimes Dancin'," 3T's "What Will It Take," and "Lou's Blues" by guitar prodigy Nathan Cavaleri. A showcase for MJJ talent, and a likely hit trove for pop and R&B radio.

## WORLD MUSIC

### ★ FRANCISCO MARIO

**Retratos**  
PRODUCER: Francisco Mario  
Milestone 9232

Milestone's World Music series releases the American debut of two albums by extraordinary Brazilian composer/guitarist Francisco Mario, who died in 1988 after an HIV-tainted blood transfusion. Mario's crisp fretwork frames his lean, acoustic sound, but his tunes—most running under three minutes—develop into sophisticated mini-concerti. Highlights of a graceful, engaging set include bittersweet melodies like "Ginga" and "Triste São Paulo," the rhapsodic hooks of "Sonho Nordestino," the glistening counterpoint of "Triviola," the frenetic fanfare of "Roca," and a smattering of neoclassical themes such as "Vida Nova," "Choro Em Bach," "Pulsacao," and "Barroco Mineiro."

## LATIN

### ★ YORDANO

**Sabor De Cayena**  
PRODUCERS: Lorenzo Barriendas, Yordano di Marzo  
SDI/Sony 81587

Long overdue return by sorely underrated troubadour from Venezuela finds grainy voiced raconteur expertly melding moving confessionals about personal relationships and sociopolitical concerns with pulsating hybrids of Afro-Caribbean, pop, and rock strains. Best radio bets are smooth, mid-tempo romantic entries "Besos En La Lluvia," "Ojos De Miel," and "De Verdad Verdad."

### ★ LOS HISPANOS

**Magia**  
PRODUCER: Gilberto Santa Rosa  
SJC/CDT 1000

Powerhouse Puerto Rican retailer Casa de los Tapes (CDT) bows label venture with a gorgeous package of lush standards performed to shimmering perfection by venerable vocal quartet. Smart production by famed salsero turned active helmsman Santa Rosa never allows deep sentiment of love-struck odes, such as "Tú Y Yo" and "Amor Perdóname," to ferment into treacly melodrama. Contact 809-765-3604.

## COUNTRY

### TERRI CLARK

PRODUCERS: Keith Stegall and Chris Waters  
Mercury 1094

This debut album is an impressive first outing by someone who moved to Nashville straight out of high school and was waiting tables and singing for tips at Music Row's Gilley's not too many years ago. She wrote or co-wrote 11 of these 12 songs and has a big, strong, exuberant yet controlled country voice. The single, "Better Things To Do," shows her sense of country roots blended with modern-day concerns.

## CONTEMPORARY CHRISTIAN

### ANGELO & VERONICA

**Give Your Life**  
PRODUCERS: Fred Hammond, Cliff Branch, Angelo Petrucci & Ted T.  
Benson 84418-4051

Husband-and-wife duo Angelo & Veronica Petrucci's third album is yet another satisfying collection of pop energy and R&B grooves. These Berklee College of Music alumni honed their vocal skills on the Boston music scene before moving to Nashville. They bring all the power and passion of their live show to these finely crafted songs, with Veronica's stratospheric vocals putting an indelible stamp on the uptempo tunes. Every cut is a winner, but among the standouts are "Better Way," "Give Your Life," and "Come To Jesus."

## GOSPEL

### ► YOLANDA ADAMS

**More Than A Melody**  
PRODUCERS: Various  
Tribute 790113-592

Yolanda Adams affirms her place as one of gospel's leading lights, displaying a jazzy, R&B feel that reflects the delicate touch of jazz man Ben Tankard, who produced seven of the album's 10 tracks. Alternately smooth as silk and hot as coals, Adams gently purrs on "Open Arms" and "Trust And Believe," while letting go with both barrels on the inspired ballads "The Good Shepherd" and the Bebe Winans-written and -produced "What About The Children." With gritty assertiveness, Adams just as readily proves herself master of the massive groove on "Gotta Have Love." An indelible calling card from a major talent at the top of her form.

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

► **ANNIE LENNOX** *A Whiter Shade Of Pale* (4:49)  
PRODUCER: Stephen Lipson  
WRITERS: K. Reid, G. Brooker  
PUBLISHER: Tro-Essex, ASCAP  
Arista 12851 (c/o BMG) (cassette single)

Lennox effectively captures the melancholy, almost forlorn tone of this oft-covered tune. Rendered with a smooth, synth-heavy hand that pop and AC radio programmers will dig, this interpretation gratefully doesn't ape previous recordings. Rather, Lennox and producer Stephen Lipson opt for more internal, subtle emotion that freshens and renews the impact of the song. Another fine moment from "Medusa." By the by, check out the dance remixes of "No More 'I Love You's'" that are included on the CD format of this single.

► **PAULA ABDUL** *Crazy Cool* (3:57)  
PRODUCERS: V. Jeffrey Smith, Peter Lord  
WRITERS: P. Lord, V.J. Smith, S. St. Victor  
PUBLISHERS: EMI-April/Leosun/Arvernall/Maanami, ASCAP  
REMIXERS: Jon Lind, Keith Cohen, V. Jeffrey Smith, Peter Lord, Sam Ward, Bad Boy Bill, Spero Pagos  
Virgin 11007 (c/o Cema) (cassette single)

Second single plucked from Abdul's fun and noteworthy "Head Over Heels" collection is a slinky pop/funk shuffler that reunites her with "Spellbound" producers the Family Stand. Abdul has evolved into quite the seductress, as evident in her pouty delivery of this song's smoldering words. She is aided by a moist, grinding bassline and breezy backing chants. Single should prove to be an easy sell at top 40 and crossover radio. Urbanites may want to investigate the more edgy, Dallas Austin-produced additional track "The Choice Is Yours."

► **ROD STEWART** *This* (4:18)  
PRODUCER: Trevor Horn  
WRITERS: M. Jordan, J. Capek  
PUBLISHERS: WB/Jammy/Bibo, ASCAP  
Warner Bros. 7602 (cassette single)

Produced by Trevor Horn, Stewart is engaging in this sweeping ballad, which is filled with the sounds of fragile violins and gentle guitars. Beautifully crafted lyrics complement the lush orchestration, which will satisfy those who like their Stewart on the sensitive side. This the second solid single from "Spanner In The Works."

**BLOODHOUND GANG** *Kids Incorporated* (2:03)  
PRODUCERS: Bloodhound Gang  
WRITER: M. Cruz  
PUBLISHER: Over The Rainbow, ASCAP  
Cheese Factory/Underdog 7114 (c/o Columbia) (CD single)

If this is not already the theme song for a children's show, it should be. This fast-paced punk rock track is tons of fun and—best of all—it is easy to sing along to. Gather 'round the kids and form a mosh pit for the whole family! From the album "Use Your Fingers."

**TIA** *Slip'n'Slide* (2:58)  
PRODUCER: Steve C. Thomas  
WRITERS: Sunne, Tia  
PUBLISHER: Sunmaster, BMI  
Ichiban 326 (CD single)

Tia works up quite a sweat on this jiggly bass bumper. Where the song lacks in original ideas, it makes up with ample heavy breathing and ear-pleasing keyboard effects. Armed with a plethora of remixes, Tia is aiming to take on crossover, pop, and club audiences. The strongest possibility is crossover radio, which never seems to have enough booty jams in rotation. Contact: 404-419-1230.

**DEBBIE DEB** *There's A Party Goin' On* (3:33)  
PRODUCERS: Calvin Mills II, Carlton Mills  
WRITERS: C. Mills II, C. Mills, D. Deb  
PUBLISHER: Whooping Crane, BMI  
REMIXER: Mohammed Moretta  
Pandisc 133 (CD single)

Deb shimmies admirably on this frenetic ditty, which combines old-school freestyle and electro-pop flavors. Her voice is limited, but she has lots of energy and a sweet style that makes the track work well. For the house-minded, go for Mohammed Moretta's racing remix. Contact: 305-557-1914.

## R & B

**SOULTRY** *I'll Get Mine* (3:45)  
PRODUCER: QDIII  
WRITERS: QDIII, X. Preston, K. Jackson, K. Johnson, J. Hibbert  
PUBLISHERS: Deep Technology/Full Keel, ASCAP; Soultry Productions, BMI  
Motown 374631 (c/o PGD) (cassette single)

Latest male vocal quartet to step into the R&B radio arena sports a considerable amount of style and technical prowess. This percussive midtempo old-school jam is chock full of warm keyboard ambience and pillowy harmonies—not to mention hip-thrusting sensuality. R&B tastemakers would be smart to open their minds to this thoroughly satisfying and instantly memorable single.

**FULL FORCE FEATURING NINE & BARBARA TUCKER** *Back Together Again* (4:12)  
PRODUCERS: Full Force, Lucien George Sr., Elmando "Cito" George  
WRITERS: J. Mturne, R. Lucas, Nine  
PUBLISHER: not listed  
Forceful/Caliber 2016 (12-inch single)

Venerable R&B act takes on this pop/soul chestnut, made famous by Roberta Flack and Donny Hathaway, with mostly positive results. The group's trademark harmonies are as tight and springy as ever, and guest diva Tucker fits in just fine. The weak link is Nine's faux-toasting, which often sounds forced and out of step with the smooth context of the production. Club heads are given a house mix that features vamps by longtime Full Force protégé Cheryl "Pepsi" Riley.

**SERRON** *Summer Rain* (6:18)  
PRODUCERS: Darkan, Serron  
WRITERS: Serron, J.C.S.  
PUBLISHER: not listed  
REMIXER: Catfish  
Network 01 (CD single)

Augusta, Ga., native deserves high marks for trying to do more than create a cookie-cutter R&B jam. Wearing his Prince influences proudly on his sleeve, Serron paints romantic images that are fraught with sexual tension and urgency. The problem is that the track would need a tighter edit in order to make the grade. But if you have the time, this is a worthy effort—particularly the acoustic Unplugged mix, which best showcases the song's haunting melody. Contact: 706-722-7949.

★ **FRANKIE KNUCKLES FEATURING ADEVA** *Passion & Pain* (3:53)  
PRODUCERS: Frankie Knuckles, Danny Madden  
WRITERS: F. Knuckles, P. Daniels, D. Madden  
PUBLISHERS: Def Mix/BMG Songs/Patricia Daniels, ASCAP; Danvic, BMI  
Virgin 11002 (c/o Cema) (cassette single)

While club DJs are served "Whadda U Want (From Me)," R&B radio is courted with this jeep-smart throw-down from Knuckles' fine second album, "Welcome To The Real World." Veteran dance music belter Adeva displays a previously untapped soul style that works extremely well in this funk-rooted context. Factor in a killer hook and a groove that would sit comfortably next to TLC and Brandy, and you have a potential smash. Give it a whirl.

**SKILLZ** *Just For My Man* (4:06)  
PRODUCERS: Robert D. Palmer, Paul Ring  
WRITER: not listed  
PUBLISHERS: Seventh Seal/Treamal, ASCAP  
Raging Bull 9007 (CD single)

Chicago-rooted female quartet has been racking up kudos on Gladys Knight's tour—and rightly so. They bring a few interesting twists to the tried-and-true new-jill-swing formula, most notably a fluid phrasing style that gives the requisite harmonies a nice bounce. A cute single that deserves immediate play on both R&B and pop stations. Contact: 818-566-1388 .

## COUNTRY

► **TRAVIS TRITT** *Sometimes She Forgets* (3:45)  
PRODUCER: Gregg Brown  
WRITER: S. Earle  
PUBLISHER: WB, ASCAP  
Warner Bros. 17792 (7-inch single)

The first single from Tritt's forthcoming greatest-hits package is an incredible

rendition of a great Steve Earle tune. It has an intriguing calypso flavor that plays appealingly against the solid country lyric. And the single's strongest asset is Tritt's vocal. Undeniably one of the finest voices in any genre, Tritt delivers the song with heartfelt authority. A sure bet for country radio, this is one of the format's best singles this year.

► **SHANIA TWAIN** *The Woman In Me* (3:57)  
PRODUCER: Robert John "Mutt" Lange  
WRITERS: R.J. Lange, S. Twain  
PUBLISHERS: Loon Echo, BMI; Zomba Enterprises, ASCAP  
Mercury 1479 (c/o PolyGram) (cassette single)

After two uptempo radio smashes, Mercury releases the title cut from Twain's hot-selling album. Judging from her winning streak at country radio this summer, this single will likely follow its predecessors up the charts. Twain's voice sparkled with personality on the two previous singles, and on this one she seems to gain some momentum on the chorus, but on the verses it seems like she doesn't quite get a vocal grasp on this song.

► **MARTINA McBRIDE** *Safe In The Arms Of Love* (3:14)  
PRODUCERS: Martina McBride, Paul Worley, Ed Seay  
WRITERS: P. Rose, M.A. Kennedy, P. Bunch  
PUBLISHERS: Irving/Fortunate/La Rue Two/Zanesville, BMI  
RCA 64345 (c/o BMG) (7-inch single)

A well-written tune by Pam Rose, Mary Ann Kennedy, and Pat Bunch with a wonderful melody that sounds custom-made for country radio. McBride ably does her part on the tune and is nicely complemented by the backing vocals. Sounds like a winner.

► **NEAL MCCOY** *If I Was A Drinkin' Man* (3:18)  
PRODUCER: Barry Beckett  
WRITERS: J.B. Rudd, B. Hill  
PUBLISHERS: EMI Tower Street, BMI; MCA Music Canada/Sold For A Song, SOCAN; Brother Bart, ASCAP  
Atlantic 6308 (cassette single)

The title may suggest a rowdy ode to wilder days, but in reality this is a thoughtful ballad about how a man copes with his lover's departure. The lyric says, "If I was a drinkin' man like I used to be/ I'd get myself a bottle and you'd be history." McCoy has a warmth to his voice and smoothness to his delivery that make this extremely listenable. This record is further proof that though he took a while to hit, he is so good and so deserving of his current acceptance at country radio.

★ **LINDA RONSTADT** *High Sierra* (3:56)  
PRODUCERS: George Massenburg, Linda Ronstadt  
WRITER: H.L. Allen  
PUBLISHERS: Coburn/Silverhill, BMI  
Elektra 9284 (cassette single)

Hauntingly beautiful. An instant reminder of the depth, strength, and power of Ronstadt's timeless voice. Lovely harmony vocals and gentle, understated mandolin and fiddle make this record an aural delight. A wonderful song and stellar delivery. This should find a welcome home at country radio.

★ **BILLY MONTANA** *Rain Through The Roof* (3:24)  
PRODUCERS: Jim McKell, Billy Montana, David Flint  
WRITERS: B. Montana, J.K. Watson  
PUBLISHERS: Magnasong/Red Quill/Killer Boy/Semi Quaver, BMI  
Magnatone 2101 (7-inch single)

Another fine outing from the good folks at Magnatone. Montana has an immensely likable voice and is a wonderfully gifted songwriter. This is one of those songs anyone who has ever been in a love that has endured against the odds will want to make their personal anthem. It is a tough climate for independent artists these days, but radio should pay particular attention to this man.

## DANCE

► **LaBELLE** *Turn It Out* (9:44)  
PRODUCER: Shep Pettibone  
WRITERS: S. Pettibone, S. Feldman  
PUBLISHER: ShepSongs, ASCAP  
REMIXER: Frankie Knuckles  
MCA 3504 (c/o Uni) (12-inch single)

Patti LaBelle, Sarah Dash, and Nona

Hendryx briefly reunite for a spirited li' dance twirler from the imminent soundtrack to "To Wong Foo." The trio sounds as if they never stopped singing together, skipping through producer Shep Pettibone's springy groove with playful abandon. Frankie Knuckles comes to the table with remixes that toughen up the bassline and bring deliciously plush retro-disco vibes to the song. DJs will have a field day with the double-pack of mixes, while popsters will be more than happy with the festive album version. How 'bout a whole album, ladies?

★ **HOUSE CULTURE** *The Groove Has Got Me* (7:10)  
PRODUCER: Maurice Joshua  
WRITERS: M. Joshua, E. Matthews  
PUBLISHERS: Odoru, BMI; Blak Beatniks, ASCAP  
REMIXERS: Terry Hunter, Aaron Smith, Joey "the Don" Donatello, Georgie Porgie  
Vibe 026 (12-inch single)

There is nothing quite like a house music groove concocted by one of Chicago's greatest producers, Maurice Joshua. This vibrant new effort affirms the fact that his knack for hard, insinuating percussion is now matched by an evolving flair for brain-sticking hooks. Be ready for this gem to trigger countless hours of uncontrollable twitching. Enjoy. Contact: 312-755-9393.

★ **DJ PIERRE** *Mind Bomb (Blow It Up)* (no timing listed)  
PRODUCER: DJ Pierre  
WRITER: N. Jones  
PUBLISHERS: Strictly Rhythm/Kik Da Bass, ASCAP  
REMIXER: DJ Pierre  
Strictly Rhythm 8 (CD single)

Producer Pierre has not offered a jam this inspired and invigorating in a long, long time. One of five slammers on his phat new "Mind Explosion" EP, this hypnotic house music anthem trips with crazy vocal loops and a bucket o' wicked sound effects that build to a maddening climax. Pump this one at peak volume and watch the children of da night squeal in ecstasy. Contact: 212-254-2400.

## A C

**PETER CETERA WITH CRYSTAL BERNARD** (*I Wanna Take*) *Forever Tonight* (3:56)  
PRODUCER: Peter Cetera  
WRITERS: Carmen, Goldmark  
PUBLISHERS: Songs Of PolyGram/Eric Carmen/New Nonpareil/WB, BMI  
River North 4542 (CD single)

Cetera reappears on the indie River North Records, once again bending that instantly recognizable tenor vocal range over a glossy, if somewhat formulaic power ballad. "Wings" TV actress Crystal Bernard is a surprisingly bright spot, revealing a charming, girlish voice that will help push this over the top with hedging AC radio programmers. This first single from the album "One Clear Voice" sounds like the theme to a movie yet to be made. We can see the rolling credits now. Contact: 615-327-0770.

★ **DIANE LINDSAY** *Lifetime Love* (3:78)  
PRODUCER: Diane Lindsay  
WRITER: D. Lindsay  
PUBLISHER: Slightly Tortured, BMI  
Cityscape 222 (CD cut)

Although the title suggests the onset of yet another power ballad from the pop music factory, Lindsay's worldly, but earnest vocal style and intelligent lyrics take the listener in an interesting and somewhat different direction. Vibes of hope and bliss are balanced with honest images that make this a love song for realists. Pretty cool, eh? An excellent choice for AC and triple-A formats. Contact: 818-994-8246.

## ROCK TRACKS

★ **FAITH NO MORE** *Evidence* (3:54)  
PRODUCERS: Andy Wallace, Faith No More  
WRITER: not listed  
PUBLISHER: not listed  
Slash/Reprise 7572 (c/o Warner Bros.) (CD promo)

Can this possibly be the same Faith No

More that brought us the antsy modern rock classics "We Care A Lot" and "Epic"? The San Francisco-rooted act plays it mellow on this impressive pop gem. Subtle funk guitar riffs glide over a steady stream of casual drumming and understated orchestration. The reserved atmosphere is enhanced further by an intoxicating, but extraordinary, vocal performance. "Evidence" provides positive proof that it pays to keep the Faith.

★ **HEATHER NOVA** *Walk This World* (3:48)  
PRODUCER: Youth  
WRITER: H. Nova  
PUBLISHER: Big Life, BMI  
Big Cat/Work 7222 (c/o Sony) (CD promo)

Welcome to Nova territory. Let the sweeping orchestration, soaring vocals, and spacey lyrics be your guide. Nova's dreamy vocal lingers somewhere between Edie Brickell and Natalie Merchant. The stripped-down live version, which is also on the CD single, is an equally impressive excursion.

**SUGAR RAY** *10 Seconds Down* (3:36)  
PRODUCER: McG  
WRITER: Sugar Ray  
PUBLISHER: Warner/Chappell, BMI  
Atlantic 6338 (CD single)

These loud, boisterous rockers produce head-banging music that will keep those brains a-bobbin'. With a few punk-influenced rhythms to boot, Sugar Ray kicks out some hard rockin' riffs that are well worth digging. The CD single also contains a live version of "Mean Machine," which was recorded during a taping of the ill-fated "The Jon Stewart Show."

**SONIA DADA** *Planes And Satellites* (3:57)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Capricorn 3037 (CD single)

Album rock radio should be high on this rootsy effort. It begins with a few gentle acoustic guitar riffs, then gradually erupts into an earthy rocker. The straightforward rhythms come from spare drum beats and playful piano strokes. From the album "A Day At The Beach."

**REDBELLY** *Fire In The Hole* (4:03)  
PRODUCERS: Kelly Gray, Redbelly  
WRITERS: Fury, Henry, LaScot, Wohl  
PUBLISHER: Jerk & Slather, ASCAP  
EastWest 9213 (c/o Elektra) (CD single)

Fans of Stone Temple Pilots, Bush, or Sponge already know the formula. Aggressive rock lyrics are delivered by a screechy, but strong male vocal. Add some dark grooves and meaty guitars for an instant modern rock experience. Douse at your own risk.

## RAP

**CISCO** *Microphone Jones* (4:16)  
PRODUCER: not listed  
WRITERS: F. Soto, Chase  
PUBLISHERS: Chase My Music/Rondor, ASCAP; Lingart, BMI  
Scotti Bros. 78040 (c/o BMG) (CD single)

Cisco the Frisco Mack demonstrates his slick rap style over an uptempo beat, filled with saucy female backing vocals. Old-school vinyl scratching joins the jam about halfway through, adding a hip-hop flavor to the funk-filled flow. From the Scotti Bros. album "Spittin' Lingo."

**KRUCKED M-AGE** *I Want You* (no timing listed)  
PRODUCERS: Preston Middleton, Justine Craft  
WRITERS: P. Middleton, J. Craft, K. Laster, F. Washington  
PUBLISHERS: Phoenix America, BMI; Kiye, ASCAP  
Nubian 1000 (CD single)

Hailing from Newark, N.J., and Austin, Texas, this quartet drops a low-key rap track that could heat up several house parties this summer. Mellow shout-outs and rough-neck lyrics pound against hardcore beats to form a feel-good groove that could conquer other recent summer hip-hop entries. Contact: 713-747-7467.

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

## Zevon To Play First On-Screen Virtual Gig

BY MARILYN A. GILLEN

LOS ANGELES—When Warren Zevon takes the stage Wednesday (9) at the L.A. House of Blues, he'll be playing to an empty room, but to a very real, responsive audience at the 22nd annual SIGGRAPH convention across town.

The experimental broadcast, being held in conjunction with the new technology trade show, will be the first live concert to tap into an interactive TV technique developed by New York University's Interactive Telecommunications Program. The technique allows viewer interaction with other viewers

and an on-screen "virtual environment." Dubbed "YORB: The Electronic Neighborhood," the process uses a hybrid of existing TVs, telephones, and digitally rendered environments to create interactive communities in which "people can hang out with one another without regard to physical distances," says Nick West, interactive TV coordinator for the ITP.

For the last two and a half years, various "YORB" worlds have been accessible weekly as a show on New York's Manhattan Cable system. Viewers call in by telephone and queue up to enter the on-screen 3D world; only four peo-

ple are allowed in at once, but everyone can watch the proceedings. The four "inside" the show are represented on-screen as cartoon characters; viewers "interact" by punching commands into their push-button telephones.

The process takes another step forward with the Zevon broadcast, which employs videoconferencing technology from Danvers, Mass.-based PictureTel Corp. and high-speed phone lines to connect the Los Angeles Convention Center, where the SIGGRAPH show is being held, to the concert venue. While part of the environment will be virtual, viewers at the SIGGRAPH show will

see an actual live broadcast of Zevon performing a set within the 3D world, West says.

Telephone access, limited to four people at a time (represented as figures sitting in the audience), grants viewers a chance to interact, in ways such as looking around the club, requesting lyrics for a particular song being performed, checking out the playlist, and holding up lighters to signal approval.

"You get a sense of actually being in an audience with other people and, at the same time, are able to access all these other media, such as set lists and background information and related videos, for instance," says Marc Schiller, VP of new media for House of Blues. "And the great thing is that this isn't rosy-glasses future technology. We are doing this with off-the-shelf technology."

"We are doing now what the Web can do in five years," says West. "The cool thing to realize is, interactive TV doesn't have to be rocket science."

Some strides along the same lines have been made online to date; earlier this year, the Seattle-based Starwave Corp. assisted in the online broadcast of a real-time concert by the band Sky Cries Mary. Computer viewers of the show were able to E-mail requests for specific camera angles, something they did with great enthusiasm, according to Starwave executives. On other fronts, "multi-user domains" are beginning to appear online, in which individuals become on-screen characters and can interact with other users within a computer-generated environment; several companies have shown interest in using the technology to create virtual venues.

Schiller admits that the YORB ITV technology demonstration is just a small first step toward a possible future of "virtual concerts," but it is a road that House of Blues intends to help map. "Frankly, nothing can replace being at a show and having that musician [before] you," he says. "But obviously, not everyone can come to every show. This can make the experience more real and immediate and engaging for them." The SIGGRAPH conference and exhibition runs Aug. 6-11.

## Sony Revs Up For PlayStation

SONY'S SLOW BUILD of awareness for its forthcoming PlayStation video-game system launch, which has included small-scale demos at concerts and club raves, is about to kick into high gear with a marketing campaign that will tap into Sony's music and home video divisions. Beginning this month, Sony Computer Entertainment of America, Sony's U.S. PlayStation marketing unit, is setting up a "pre-launch reservation program," similar to that used for high-profile video game debuts, at major and independent retailers nationwide in anticipation of what SCEA executives believe will be "overwhelming demand" for the \$299 system.

Customers who sign up at any of 10,000 stores nationwide are guaranteed first dibs on buying a game console on launch day, Sept. 9, and immediately receive an interactive CD sampler playable on both existing CD decks and (once customers get it) the PlayStation. Among the acts confirmed for inclusion are the The, Korn, and Dag.

Video buyers also are being targeted, with plans to include Sony PlayStation ad trailers on at least four forthcoming Columbia/TriStar home video releases, according to SCEA promotions director Charlotte Taylor Skeel. Though the films were still being set at press time, one of the likely candidates is "Johnny Mnemonic."

ELSEWHERE ON THE video game front, Sega, which launched its own next-generation set-top gaming contender, the Saturn, May 11 in the U.S., is making its first play for the PC games marketplace. Sega has entered a licensing agreement with a computer-chip maker that will see it translate some of its Saturn games to a high-end PC environment. Sega will develop PC CD-ROM games that support the NV1 "multimedia accelerator" chip developed by the Sunnyvale, Calif.-based NVIDIA Corp. The chips will be incorporated into computer add-in boards, and both the chips and the games are optimized for use with Pentium computers.

Sega says it will announce this fall which Saturn titles it will port over to the NV1 environment; it plans to bundle its NV1 titles in with multimedia products from a variety of add-in card suppliers and PC parts manufacturers "in time for the holiday selling season," according to a company spokeswoman.

Sega, long a vocal proponent with fellow gamer Nintendo of the idea that PCs aren't seen as game machines, hasn't completely abandoned that position, merely softened it. Says Sega of America president Tom Kalinske, "While most home-based interactive entertainment will happen in the family room, the population of home PC users who want to take a break from traditional office applications with high-end PC games with arcade-quality graphics and speed is definitely growing."

Kalinske predicts the PC gaming market could reach 20%-25% of the video game market by 1999.

Got something to share? E-mail the Enter\*Active File with quibbles and newsbits at MGillenbb@AOL.com.

## Huge Growth Predicted For Multimedia, Music Forecast Of Rosy Future For Internet; Doubts For CD-ROM

LOS ANGELES—It's no wonder the multimedia and music industries have been doing an increasingly heated mating dance lately, judging by a new forecast that ranks the two sectors first and second, respectively, in predicted annual growth for all communications industry market segments over the next five years.

According to the ninth annual "Communications Industry Forecast," published Aug. 3 by investment bankers Veronis, Suhler & Associates, interactive digital media's predicted 20% compound annual growth (to \$14.2 billion in total spending) and music's 9.4% growth (to \$18.9 billion) outpace the industry sector as a whole. The communications industry is projected to grow 6.8% over the 1994-99 period, to nearly \$324 billion in advertiser and end-user spending. Consumer end-user spending alone is targeted to hit \$197.4 billion by 1999; interactive digital media (including online access, CD-ROM software, and video game software) is projected to account for \$14.2 billion of the total.

The two sectors' spawn, music and video on CD-ROMs, doesn't fare so well, however. "Although CD-ROM is a highly versatile technology, it re-

mains to be seen whether consumers will use it as a format for listening to music," the 300-plus-page report states. "Music listening is a leisure activity that generally does not take place in the same location as the computer, and it often occurs outside the home." Pricing will be key to making inroads for the product sector, the bankers predict, noting that consumers have been shown in the past to be extremely sensitive to prices when buying recorded music, perhaps more so than in any other market sector.

Still, CD-ROMs are given high marks in the area of computer games and related entertainment software. This interactive digital media market subsegment is projected to lead the growth curve for packaged PC/multimedia software over the next five years, as consumers increasingly use their PCs for playing games. Spending on the game category alone totaled \$716 million in 1994, according to Veronis, Suhler, with the average consumer spending more than \$23 on these types of titles in 1994. CD-ROM game spending per household is predicted to rise to \$47 by 1999.

Close behind in terms of strong CD-ROM growth projections (at more

than 20%) are educational software and reference titles. Prices, though, are predicted to continue to fall in all categories. Growth rates are predicated on a prediction that by 1999, 53.3% of the 45 million computer households will have CD-ROM drives, up from 21.5% in 1994.

Software for dedicated video game consoles (from the existing Sega Genesis and Nintendo systems to the new Sega Saturn and Sony PlayStation) is also projected to rise, although only at a 7.6% annual rate, compared with nearly 24% in the previous five-year period. There will be approximately 48 million U.S. households with video games by 1999, the report projects, an increase of 10 million over 1994.

Online spending will lead the overall interactive pack, though, in terms of growth rates, the report predicts. By 1999, an estimated 22.5 million households subscribing to either a commercial online service or an Internet provider will spend a combined \$6.1 billion in subscriptions, the report predicts.

The Internet gets the rosier growth forecast of all, however, and is predicted to overtake commercial services in terms of access subscriptions by 1998. MARILYN A. GILLEN

## NEW 'ENHANCED CD' COMPANIES

(Continued from page 4)

profile in a crowded music marketplace," says Jerry Witt, co-owner of Motion City Interactive. The label plans to release two more multimedia albums in the coming months and five titles next year. "It helps you stand apart," says Witt.

IUMA co-founder Robert Lord sees the label offshoot as a natural complement to the online site, which has served as an increasingly prominent showcase for signed and unsigned bands to promote both themselves and their music directly to the general public (via direct sales of their albums) and to the record industry (Billboard, June 10).

"We are in touch with so much talent every day that it makes sense to be able to help them get to that next level, and [label president] David Kessel has the experience and talent to do that,"

says Lord. "Off\*line is going to take advantage of the IUMA site as a primary A&R place, and it will also leverage a lot of our technology to help market and sell its product."

The online world will play a key and unique role in the activities of Off\*line, says Kessel, whose music-industry background includes a long stint with Phil Spector Productions.

"We are taking the concept of a record label into the future by tapping into both traditional avenues of scouting talent and selling product and into new areas, such as online marketing and promotions," Kessel says. "We'll be doing extensive online marketing, but we also have a staff in place to service the college and alternative radio marketplaces. We'll sell CDs online, but we also plan to be aggressive about getting into record stores."

Valley Records is handling distribution into the record-store channels, Kessel says. Cathy Lincoln, formerly of Warner Bros. and Capitol Records, is Off\*line's marketing director.

Furthering the online emphasis, Off\*line albums will include a direct online-access link. As part of a venture with San Jose, Calif.-based Netcom, an online service provider, albums will boast embedded software designed to allow customers who do not already have an Internet account to instantly open one with Netcom, at a cost of about \$20 per month.

The software will also send users directly into the Off\*line Records site on the World Wide Web, where label artists will be promoted.

Off\*line launches in September with the release of a compilation CD featuring such artists as Whistle Pigs, Junk

Sick Dawn, the Champs, Zealots Of The Round Table, and Poppy, most of whom were picked up from IUMA, Kessel says, and the rest were found via traditional scouting in clubs.

The label will follow in October with a new album by Inger Lorre, formerly of the Geffen Records act the Nymphs, which is being produced by Andrew Weiss. "Inger is an example of the other side of our two-pronged approach," Kessel says, "which is that we will seek out new talent from IUMA, but at the same time we will bring name talents to the site."

Off\*line enhanced CDs will be produced using AIX's i-trax "expanded pregap" approach, Kessel says, and will be priced as standard albums. Eight to 12 albums are planned for release in the first year.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**GLITTERATI:** You can't accuse Star Video VP Wayne Mogel of modesty.

Mogel, chairman of the Video Software Dealers Assn. convention in Los Angeles next July, has assembled a wish list of people he would like to keynote the show. It includes **Bill Clinton, Hillary Clinton, and Tipper Gore**; a key executive from DreamWorks SKG; Microsoft's **Bill Gates**; and **Michael Ovitz** of Creative Artists Agency.

That's for openers. For the closing night banquet and best videos ceremony, Mogel proposes renting the Dorothy Chandler Pavilion, scene of the Academy Awards, for a ceremony that would make Oscar proud. Maintaining tradition, VSDA could host a "Hollywood legends" cocktail party and skip dinner.

Mogel wants "a huge splash" to exploit what's likely to be the convention's only appearance in L.A. "[The studios] will be looking over our shoulders to see how their video divisions are doing," he says.

In fact, the studios' reaction to VSDA has been a concern to tradesters worried that back-lot attractions will overwhelm Convention Center exhibits. But Mogel doesn't see problems, only opportunities, and he doubts VSDA will "siphon anyone off" the show floor. Dividing the three partying nights among the six majors, Mogel envisions two after-hours events daily. "That's the time to bring people out." As for the show, he says, "Let's have the business taken care of in the Convention Center."

Mogel has visited VSDA headquarters in L.A. to pitch his ideas to "the two Jeffs," president **Jeffrey Eves** and chairman **Jeff Pedersen**.

**HOPING IT HELPS:** Kultur/White Star's "Bob Hope Remembers World War II" will receive a heavy dose of television coverage later this month when NBC broadcasts the video as part of its 50th anniversary coverage. Hope, an NBC regular for decades, arranged the deal independent of Kultur president **Dennis Hedlund**.

Hedlund's task is to exploit the exposure to hike sales of the title, repriced to \$14.95. He says he's already taken orders for 12,000 copies, on top of the 40,000 for the original \$49.95 video, book, and CD package.

## Formats Jockey For Movie Market Studios Boost Interest By Linking Releases

BY STEVE TRAIMAN

NEW YORK—If Santa Claus has any technological smarts, the Christmas holidays should see greater purchases of movies on CD from retailers stocking a wider catalog.

There are two formats Kris Kringle could be lugging down chimneys with care. One is the Video CD using MPEG 1, with a maximum of 72-74 minutes of full motion on disc; the other is CD-ROMs for IBM-PC or Macintosh computers presenting movies on QuickTime.

Still reserved for a future Christmas is the heavily publicized—and fought over—digital videodisc. It's due at the earliest in late 1996, from either or both the SD (Super Density) Alliance, headed by Toshiba, Time Warner, Matsushita, and Pioneer, and MMCD (MultiMedia CD Group), spearheaded by Sony and Philips. Each of the incompatible systems can play up to 270-280 minutes on a 5-inch disc with MPEG 2 capabilities.

That's later. For now, the growing number of set-top owners of CD-i, 3DO, Sega Saturn, and Sega CD players, as well as multimedia computers boasting internal or external CD-ROM drives, provides a largely untapped market for features.

Philips Media marketing VP Steve Sandborg says the company is making progress. "We're seeing evidence of MPEG 1 acceptance, with most movies available on two Video CDs," he notes. "Broad expansion of titles is the key for near-term, and we see more consumers fascinated by movies on their TVs through CD-i or on their computers."

Sandborg also predicts a big boost from the newly introduced CD-i/PC MPEG 1 playback board that focuses on in-home computer usage, in combination with Philips' line of LMS CD-ROM drives.

Hollywood is willing to test the waters while awaiting DVD. Arriving day and date with the VHS release in October, Philips Media expects to introduce its edition of Paramount's "Congo." Sales are anticipated to surpass a similar "Forrest Gump" dual release in April. "We were pleased with the 'Gump' results," Sandborg says, "as it was the first time we really got behind a Video CD movie title. The addition of a bonus 39-minute 'The Making Of Forrest Gump' disc and a 'box of chocolates' consumer tie-in promotion both helped at retail."

Most of the titles bearing the Philips Media label through year-end are from Paramount and Orion Home Entertainment, both of which are steady contrib-

utors. However, interest has flagged elsewhere. For example, MGM/UA Home Video is conspicuous by its absence, after contributing more than two-dozen titles.

Executive VP David Bishop had no official comment, but as a prominent member of the DVD SD Alliance, MGM/UA is said to be gearing up for the format's launch with a catalog of 250 titles. Nevertheless, Philips has plenty to keep it occupied.

In September, the company's CD releases include Orion's "Robocop 3" and Paramount's "An Officer And A Gentleman," "The Accused," and "The Brady Bunch Movie." The latter is also a candidate for a day-and-date release with the tape. October's titles are all from Paramount, among them "Fatal Attraction" and "Beverly Hills Cop 2."

PolyGram Video joins the November schedule with "Kalifornia," joining Paramount's "Another 48 Hours," "Chinatown," and "Crocodile Dundee."

The 3DO Alliance, including Panasonic, LG Electronics/GoldStar, and 3DO itself, formally launched its joint promotional efforts at the Electronic Entertainment Expo multimedia conference in May in Los Angeles. The availability of the Philips Media movies through an adapter module was a highlight of the show.

LG Electronics began shipping its new Digital Video Module for GoldStar's 3DO player a few weeks later. At \$199.99 suggested list, the add-on unit was bundled with LIVE Home Video's "Total Recall," which is priced at \$49.95. The module "adds incredible versatility to the 3DO platform," says HiMedia group VP Jim Ireton. "The top-rated system in the video gaming universe expands its reputation as a family entertainment center by playing movies like 'Total Recall.' This is truly the future of interactive entertainment."

Other major releases will be promoted by LG for its 3DO system through the holidays and into 1996, he adds.

Panasonic, which introduced its first 3DO system last year, is taking a different tack, according to Gene Kelsey, assistant GM of the interactive media division. The company isn't using established retail channels, instead shipping direct to consumers later this year from Panasonic fulfillment. Japanese consumers, who have taken more quickly to 3DO, already have the opportunity to buy the unit.

With an improved 3DO Multiplayer, incorporating MPEG 1 playback, due in the states later this year on in early 1996, "there's no point in wide distribution of a separate add-on module," Kelsey says.

"We'll make a complete list of Philips Media titles available to all 3DO warranty owners, also promoting the new upgrade model geared toward truly interactive titles."

Kelsey says the Panasonic 3DO rollout in all 2,300 Wal-Marts is proceeding nicely.

Sega marketing and customer service VP Bud Werner reports a major promotion tied to fourth-quarter releases for the new Saturn system of interactive game versions of "Congo" and "Street Fighter: The Movie" from Acclaim Entertainment. The older Sega CD system, meanwhile, continues to be promoted for its Video CD capabilities.

Apple Computer wants its bite of the market as well. Duncan Kennedy, QuickTime product line manager, notes the wide appeal of Voyager's "A Hard Day's Night," the first full-length movie available for the computer, and the more recent "This Is Spinal Tap," at \$34.95 list. Both were released during the Video Software Dealers Assn. convention in Dallas in May in a hybrid version for Mac computers. A QuickTime for Windows package for IBM-compatible PCs arrives this month.

Responsible for the Criterion Collection of classic movies on laserdisc, Voyager's Peter Becker says about half the 200 titles have add-on interactive elements ideal for QuickTime. "We've got six to eight titles in a short pipeline," he notes, "and just shipped 'The Day After Trinity,' based on Robert Oppenheimer's making of the A-bomb."

(Continued on page 72)

## 'Fox,' 'Lion' Lead Pack For Buena Vista

BY PETER DEAN

LONDON—Buena Vista Home Video is aiming to end the year with a roar rather than a whimper.

The Disney label is backing the U.K. release of its key fourth-quarter title, "The Lion King," with a record-setting marketing budget, which will significantly boost industry outlays during the holiday season. Buena Vista already accounts for more than one-third of the U.K.'s total video expenditures.

And this lion has some brawny cubs. Buena Vista is releasing "The Fox And The Hound" Oct. 24, backed by a generic advertising campaign to promote the title and the entire Disney label. The financial support is "as if it was the first release of a disappearing classic," says marketing director James Thickett.

"The Fox And The Hound" is a surprise replacement for the anticipated "101 Dalmatians." Also in the package are a "Pocahontas" sing-along cassette, "Pulp Fiction," and "Tim Burton's The Nightmare Before Christmas."

Thickett says, "We're aiming ourselves at a broader market by appealing to the traditional Disney audience as well as . . . to nontradi-

(Continued on page 72)



**Ghost Of A Chance.** Casper says "hi" to a new generation of fans in his first appearance at Hollywood, Calif.'s Magic Castle, where MCA/Universal Home Video announced the Oct. 13 release of the movie. The sell-through edition is expected to scare a few million consumers into buying the tape at \$22.98 suggested list. Accompanying Casper are Jeff Brown, Pepsi-Cola public affairs manager, left, and Andrew Kairey, MCA/Universal marketing and sales senior VP.

# 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	1	6	<b>DUMB AND DUMBER</b> (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jimi Carrey Jeff Daniels
2	2	6	<b>DISCLOSURE</b> (R)	Warner Home Video 13575	Michael Douglas Demi Moore
3	3	8	<b>INTERVIEW WITH THE VAMPIRE</b> (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
4	6	2	<b>NELL</b> (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
5	31	2	<b>STAR TREK GENERATIONS</b> (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
6	4	6	<b>MURDER IN THE FIRST</b> (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
7	12	2	<b>I.Q.</b> (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
8	5	8	<b>LEGENDS OF THE FALL</b> (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
9	11	4	<b>READY TO WEAR</b> (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
10	7	7	<b>JUNIOR</b> (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42394	Arnold Schwarzenegger Danny DeVito
11	10	16	<b>THE SHAWSHANK REDEMPTION</b> (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
12	<b>NEW</b>		<b>BOYS ON THE SIDE</b> (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
13	8	7	<b>DROP ZONE</b> (R)	Paramount Home Video 32734	Wesley Snipes Gary Busey
14	9	5	<b>LITTLE WOMEN</b> (PG)	Columbia TriStar Home Video 01023	Winona Ryder Susan Sarandon
15	16	2	<b>IMMORTAL BELOVED</b> (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
16	14	5	<b>STREET FIGHTER</b> (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82366	Jean-Claude van Damme
17	13	11	<b>THE PROFESSIONAL</b> (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
18	<b>NEW</b>		<b>HOUSEGUEST</b> (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
19	17	2	<b>BAD COMPANY</b> (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
20	15	4	<b>THE LAST SEDUCTION</b> (R)	PolyGram Video 8006344613	Linda Fiorentino Bill Pullman
21	18	3	<b>DEATH AND THE MAIDEN</b> (R)	New Line Home Video Turner Home Entertainment 3011	Sigourney Weaver Ben Kingsley
22	<b>NEW</b>		<b>BEFORE SUNRISE</b> (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
23	20	14	<b>QUIZ SHOW</b> (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	John Turturro Rob Morrow
24	22	9	<b>CLERKS</b> (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
25	24	4	<b>EAT DRINK MAN WOMAN</b> (NR)	Hallmark Home Entertainment 30013	Sihung Lung Klier-Mei
26	19	4	<b>COBB</b> (R)	Warner Home Video 13365	Tommy Lee Jones
27	27	9	<b>A LOW DOWN DIRTY SHAME</b> (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
28	26	10	<b>SPEECHLESS</b> (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
29	23	11	<b>BULLETS OVER BROADWAY</b> (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
30	29	4	<b>SCARLETT</b> (NR)	Cabin Fever Entertainment 950	Joanne Whalley-Kilmer Timothy Dalton
31	21	4	<b>MIXED NUTS</b> (PG-13)	Columbia TriStar Home Video 01013	Steve Martin Madeline Kahn
32	<b>NEW</b>		<b>RED</b> (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
33	30	9	<b>RICHIE RICH</b> (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
34	32	19	<b>THE SPECIALIST</b> (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
35	33	9	<b>HEAVENLY CREATURES</b> (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
36	25	13	<b>FÖRREST GUMP</b> (PG-13)	Paramount Home Video 32583	Tom Hanks
37	28	2	<b>DARKMAN II: THE RETURN OF DURANT</b> (R)	MCA/Universal Home Video Uni Dist. Corp. 80978	Arnold Vosloo Larry Drake
38	<b>NEW</b>		<b>THE BRADY BUNCH MOVIE</b> (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
39	37	20	<b>STARGATE</b> (PG-13)	Live Home Video 60190	Kurt Russell James Spader
40	36	3	<b>SQUANTO: A WARRIOR'S TALE</b> (R)	Walt Disney Home Video Buena Vista Home Video 2552	Irene Bedard Adam Beach

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

Neil Young, "Human Highway," 83 minutes, Warner Reprise Video, \$19.98.

It takes only minutes to see why this Young vehicle—directed by and starring the rocker—enjoyed only a minuscule theatrical run when it was released in 1983. The self-proclaimed anti-nuclear fantasy-musical, which also includes Dennis Hopper, Dean Stockwell, Devo, Russ Tamblyn, Charlotte Stewart, and others, features Young as a geek garage mechanic who works at a gas station adjacent to a roadside diner down the street from a Three Mile Island-type plant. Yes, this is probably the only chance fans will get to witness Young and Devo cranking out an industrial rendition of the Kingston Trio's "Worried Man" and "Out Of The Blue And Into The Black," but the story line is haphazard and might leave fans wondering whether they've unknowingly been through some sort of nuclear holocaust and lost their minds.

## CHILDREN'S

"Schoolhouse Rock," ABC Video, about 30 minutes each, \$12.95 each.

For 20 years, "Schoolhouse Rock," one of the founders of the "edutainment" movement, has empowered children (and a cult adult following) with fun lessons that take them to such ports as Conjunction Junction and Capitol Hill. In time for the back-to-school season come four newly configured titles—"Grammar Rock," "Multiplication Rock," "Science Rock," and "America Rock"—and each contains new-to-video material. Although these videos probably won't need them, cross-promotional opportunities abound.



Electronic Arts will soon debut CD-ROM versions of the programs, and in November, Atlantic Records will release an album featuring contemporary bands'

renditions of classic "Schoolhouse Rock" tunes.

"You Can Fly A Kite," Blackboard Entertainment (800-YOU-CAN1), 30 minutes, \$12.95.

The simple joys of flying a kite are explored in the second in a series of live-action videos that depict young people participating in invigorating activities. The program begins by showing a group of pals vegging in front of the TV and then reveals how they quickly become engrossed in the outdoor glory of kite flying. The children demonstrate the basics of constructing a homemade kite, the often-difficult task of getting it to stay in the air, and the boundless fun that awaits when a gust of wind really get things going. With its fun footage and solid, useful information, "Kite" is superior to the previously released "You Can Ride A Horse."

## HEALTH/FITNESS

"Denise Austin: Hit The Spot," PPI Entertainment (201-344-4214), 30 minutes each, \$9.98 each.



Austin's four new target workouts were expressly created for people who want to concentrate on specific trouble spots and may not have the hour-plus, to devote to a full-bodied routine. Each video—aimed at the arms and bust, buns, thighs, and abs, respectively—contains a warm-up and series of 10-minute exercises that participants can do all at once or in segments on really time-tight days. Spot training is made all the more enjoyable as a result of Austin's continual encouragement and the beautiful beach background of Puerto Rico. Low price should help render these titles heavy-hitters at retail.

## DOCUMENTARY

"Bob Hope: Memories Of World War II," Kultur/White Star Video (908-229-2343), approximately 50 minutes, \$14.95.



Patriotic, albeit somewhat self-indulgent video features much of the material included in the previously released "Bob Hope Remembers World War II" video and CD collection. What's new here are an additional 20 minutes of remembrances from Hope and his wife, Delores, along with friends and former co-workers Charlton Heston, Frances Langford, Dorothy Lamour, and Ed McMahon. Hope reads letters, looks at old photos, and basically just talks in bits and pieces about his role in keeping the GIs happy. The video definitely has an audience, but it remains to be seen whether those who bought the boxed set will purchase this title as well. Those who can't get enough of Hope on video should check out the recent golf title "Shanks For The Memory."

## INSTRUCTIONAL

"Microsoft Windows 95 Home Guide," GoodTimes Home Video, 60 minutes, \$19.95.

GoodTimes is anticipating its biggest shipments ever, courtesy of this perky how-to hosted by Jennifer Aniston and Matthew Perry from TV's "Friends." Billed as the world's first (and, we can only wish, only) cyber-sitcom, the video reveals the intricacies of Microsoft's soon-to-be released software—including the user interface, its plug-and-play capabilities, file and disc access, and more—via a script penned by one of the "Seinfeld" writers. The creators certainly get kudos for originality, but the thought that Windows 95 purchasers are going to shell out another 20 bucks to learn how to use it seems like a bit of a stretch.

## ANIMATION

"The Secret Adventures Of Tom Thumb," Manga Entertainment/PolyGram Video (800-428-4434), 57 minutes, \$24.95.

It's twisted, yes, but this month's featured Japanese anime adventure from Manga is a gem of a film with a decidedly adult take on the British fairy tale. The story emerges from the gloom-and-doom of an urban tenement, where the reluctant hero is born and begins his perilous journey. Directed and written by Dave Borthwick—who implements the technique of pixilation (animating human movements frame by frame)—this project received high honors at several international film festivals and should garner a similarly warm reception at retail outlets. To make the proceedings even more intense, the score comes courtesy of Led Zeppelin alumnus John Paul Jones.

"Babel II," "Casshan: Robot Hunter," Orion Home Video (310-201-0798), 30 minutes each, \$9.98 each.



Orion is getting into the anime department as well, with the release of adaptations of two Japanese comics from Streamline Pictures. As with a continuing comic-book adventure, each complete story line is sold in four video volumes at \$9.98 each. Customers who want the whole picture, therefore, will have to purchase all four. "Casshan" follows the heroics of a fearless hunter who wages war against the Black King and his army of robots to save civilization. "Babel II" chronicles the story of a young boy chosen to protect mankind from the forces of evil. As with most anime titles, extreme violence is par for the course.

**FOR THE RECORD**  
The video "NBA Jams: The Music Videos" is distributed by CBS/Fox Video, not Sony Music Video, as previously noted.

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.

# Russians And Kilts: 'Zhivago,' 'Rob Roy' Come To Laserdisc

MGM/UA bows "Rob Roy" with Liam Neeson and Jessica Lange (wide or pan-scan, \$44.98) on laserdisc Oct. 10. The Scotch saga will be preceded by the Sept. 26 release of the Russian epic "Dr. Zhivago 30th Anniversary Edition" (wide, remastered, extras, \$99.98).

COLUMBIA TRISTAR launches Sam Raimi's "The Quick And The Dead" (\$34.95) with Sharon Stone and Gene Hackman this month, along with John Singleton's "Higher Learning" with Ice Cube and Laurence Fishburne (\$39.95), and "Red Hot," "No Contest," and "Hideaway" (\$34.95

each).

Due in September are Suri Krishnamma's "A Man Of No Importance," with Albert Finney, and "Arctic Blue," with Rutger Hauer (\$34.95 each), plus eight notable titles from the Columbia library, all with new digital transfers. "The Deep" has 53 minutes of additional footage and is priced at \$49.95 (wide, restored). As for the others, "The Way We Were" (wide), "Mr. Smith Goes To Washington" (restored), Howard Hawks' "His Girl Friday" (laser debut), and "Boyz N The Hood" (wide) are \$34.95 apiece, while "The Krays," "The Natural" (side 3 CAV), and "The Buddy Holly Story" (wide)

are \$39.95 each.

Out now from Columbia TriStar are "Immortal Beloved" (wide, \$39.95) and Louis Malle's "Vanya On 42nd Street," "Little Women," and "Mixed Nuts" (wide, \$34.95 each).

**AUTUMN SCI-FI:** On Oct. 3, Columbia TriStar offers eight new sci-fi titles. Leading the way are four more titles for the Ray Harryhausen Signature Collection: "Jason And The Argonauts," "Earth Vs. The Flying Saucers," "The Three Worlds Of Gulliver," and "Mysterious Island." Each, with new digital transfer, is \$34.95. Making laser debuts are "The Revenge Of Franken-



by Chris McGowan

stein," with Peter Cushing, "Berserk!," with Joan Crawford, "The 27th Day" (\$34.95 each), and "Marooned," with Gene Hackman (wide, \$39.95), all with new digital masters or transfers.

**WARNER** has just released the medical thriller "Outbreak" (wide, \$39.95), which is sensational on laserdisc, and two very collectible boxed sets. An expanded edition of "Wyatt Earp" (director's cut, wide, CAV, extras, \$149.98) adds 20 minutes to Lawrence Kasdan's theatrical version and includes the screenplay, interviews, a book, and more.

"The History Of Rock'n'Roll" (560 mins., \$159.98) is an extravaganza that features hundreds of songs and interviews culled from vintage concert and archival footage. Also out: "Just Cause," "Boys On The Side," and "Born To Be Wild" (each wide, \$34.95).

**MCA/UNIVERSAL**'s "The Hunted," with Christopher Lambert and Joan Chen, and "Out Of Annie's Past" (each \$34.98) are set for Aug. 29. Out now are "Darkman II" and "Double Dragon" (each wide, \$34.98).

**WARNERVISION ENTERTAINMENT** (formerly A\*Vision) has an impressive catalog of music and special-

interest titles. One is the Nonesuch Dance Collection, which includes such contemporary works as Twyla Tharp's "The Catherine Wheel," the Mark Morris Dance Group's "The Hard Nut," and the Kirov Ballet's "The Stone Flower" (\$39.95 each). It also carries such Penthouse Video titles as "Girls Of Penthouse 3" and "Women In Uniform" (both CAV, \$29.95), for those in pursuit of nubility.

**MORE MUSIC:** In Image's "Opera Imaginaire" (\$29.99), contemporary European animators interpret opera standards. Epic Music Video has "Michael Jackson HIStory: Video Greatest Hits" (\$34.98), while Warner Reprise offers "R.E.M. Parallel" (\$34.98).

**VOYAGER'S** "The Day After Trinity" (extras, \$49.95) presents Jon Else's 1981 documentary about J. Robert Oppenheimer, who headed the development of the atomic bomb, and adds audio commentary by director Else and scholars Michael Renow and B. Ruby Rich.

**LUMIVISION** is about to launch "The Hidden," with Kyle MacLachlan (price TBA), "Antarctica" (IMAX, \$39.95), and "Neil Young And Crazy House: The Complex Sessions" (CAV, \$29.95) on disc.

Also out now are "The Films Of Meredith Monk" (\$39.95), which swings from medieval France to 19th-century Ellis Island, and "Magicians Of The Earth" (\$89.95), which explores four fascinating cultures in distant parts of the globe.

Billboard®

FOR WEEK ENDING AUGUST 12, 1995

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW ▶		<b>STAR TREK GENERATIONS</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1995	PG	44.98
2	1	7	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
3	5	3	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95
4	13	3	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
5	2	5	DUMB AND DUMBER	New Line Home Video Image Entertainment 3004	Jim Carrey Jeff Daniels	1994	PG-13	39.99
6	3	5	DISCLOSURE	Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
7	7	3	ED WOOD	Touchstone Home Video Image Entertainment 2758	Johnny Depp Martin Landau	1994	R	39.99
8	11	11	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
9	6	11	THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
10	8	5	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98
11	4	13	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
12	9	19	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
13	NEW ▶		LITTLE WOMEN	Columbia TriStar Home Video 01026	Winona Ryder Susan Sarandon	1994	PG	34.98
14	NEW ▶		RED	Miramax Home Entertainment Image Entertainment 4373	Irene Jacob Jean-Louis Trintignant	1994	R	39.99
15	NEW ▶		BAD COMPANY	Touchstone Home Video Image Entertainment 2757	Ellen Barkin Laurence Fishburne	1995	R	39.99
16	12	25	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
17	22	3	THE LAST SEDUCTION	PolyGram Video Image Entertainment 8006344611	Linda Fiorentino Bill Pullman	1993	R	34.95
18	NEW ▶		QUEEN MARGOT	Miramax Home Entertainment Image Entertainment 4439	Isabelle Adjani Daniel Auteuil	1993	R	39.99
19	19	3	STREET FIGHTER	MCA/Universal Home Video Uni Dist. Corp. 42366	Jean-Claude van Damme	1994	PG-13	34.98
20	10	7	MARY SHELLY'S FRANKENSTEIN	Columbia TriStar Home Video 78716	Kenneth Branagh Robert De Niro	1994	R	39.95
21	NEW ▶		I.Q.	Paramount Home Video Pioneer Entertainment (USA) L.P. 32678	Meg Ryan Tim Robbins	1994	PG	39.98
22	NEW ▶		DARKMAN II: THE RETURN OF DURANT	MCA/Universal Home Video Uni Dist. Corp. 42195	Arnold Vosloo Larry Drake	1995	R	34.98
23	NEW ▶		BOYS ON THE SIDE	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker	1995	R	34.98
24	17	7	QUIZ SHOW	Hollywood Pictures Home Video Image Entertainment 2558	John Turturro Rob Morrow	1994	PG-13	39.99
25	NEW ▶		DEATH AND THE MAIDEN	New Line Home Video Image Entertainment 3011	Sigourney Weaver Ben Kingsley	1994	R	39.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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## Rebates Too Much Work To Compete With Low Prices

**RE-ASSESSING REBATES:** When packaged-goods companies started teaming up with the studios to offer cash rebates, it was one of those "win-win" marketing gimmicks that studio executives dream about. But now the breakthrough strategy needs some fine-tuning, according to retailers.

The main reason, they say, is that the price of new releases has been knocked so low that consumers don't consider rebates much of an incentive. There's no motivation to buy the current title or required catalog, pretty much killing incremental sales.

Most rebate structures are too complicated. And collecting all the required proofs of purchase, buying stamps, and waiting four to six weeks for a \$5 check isn't thought to be much of a payoff.

"You need something besides a rebate," says **Angie Woodward**, video buyer for Reel Collections, which is owned by distributor Waxworks/VideoWorks. "There's a new generation of consumers that don't care about the rebate when they can buy a new release for \$15."

**Rosemary Atkins**, product VP of Boston-based Videosmith, says the chain doesn't even advertise most rebates. "From a customer service standpoint, it's hard to communicate those offers," she says. "Consumers in a mass merchant or supermarket look for them, but for us it's not a priority."

There are exceptions, however.

Woodward and Atkins praised MCA/Universal Home Video's "Casper" plan, which offers a free 12-pack of Pepsi with the title and the purchase of one of the other videos involved with the promotion. What makes it a winner is the widespread appeal of Pepsi, the simplicity of the promotion, and the fact that the other titles have proven track records. Included in the promotion are "Beethoven," "Beethoven's 2nd," "Land Before Time II," "We're Back! A Dinosaur's Story," "The Flintstones," and "The Little Rascals."

Even Atkins says she'll probably advertise the Pepsi offer at Videosmith stores. But retailers are not as enthusiastic about a rebate offer from Borden, a partner in a promotion for "It's A Wonderful Life." Says Woodward, "Not too many people need evaporated milk."

That holiday offer from Republic Pictures Home Entertainment requires consumers to buy the title and two Borden products in order to get a \$5 rebate. Products include Eagle Brand sweetened condensed milk, Nonesuch mincemeat, and Borden eggnog.

The film, a perennial holiday favorite, is celebrating its 50th anniversary and lists for \$14.98 or \$19.98 for a remastered version. But is there anyone out there who doesn't already own a copy of "It's A Wonderful Life?"

Title selection is a critical area. Disney wins on two counts with its current General Mills cereal promotion. First, consumers buy lots of cereal, and second, they can't seem to get enough Disney classics to add to their kids' libraries.

Columbia TriStar Home Video may be taking a chance by offering a \$5 rebate when consumers buy the newly repriced "Legends Of The Fall" with a copy of "A River Runs Through It," "Rudy," "The Last Action Hero," or "In The Line Of Fire."

"Legends" arrives in stores Sept. 26 priced at \$19.95 and will be followed by a repriced "Little Women" in October.

Says Woodward, "'Legends' is a good title, but adult-themed movies don't sell as well as kids' product, and a \$5 rebate is not a big enough drive for consumers to purchase the other titles."

She expects that Reel Collections will sell more copies of "Legends" by promoting the film with an in-store contest in which consumers can win a full-size standee of **Brad Pitt** as part of the point-of-purchase package.

Some titles may not need a tie-in partner. Paramount Home Video certainly didn't need one to sell 12 million units of "Forrest Gump."

But that may be the exception to the rule. "Gump" star **Tom Hanks** nixed all deals and didn't want his face plastered on a million cereal boxes. An MCA/Universal source says that Hanks may put the same restriction on the studio's "Apollo 13," a candidate for direct-to-sell-through release. The source adds, "We're reviewing the contract right now."

Despite getting shut out of doing business with this year's Oscar winner for best picture, packaged-goods companies still want video. "Brand equity is eroding," said Co-Op Promotions consultant **Michelle Colson** at the Supermarket Video '95 conference held July 20-21 in Los Angeles. "There's an upheaval in brand loyalty, and building sales with fewer dollars without having to lower prices is a big challenge."

Video provides promotional partners with a way to cut costs and to create that marketing sizzle that used to excite retailers. Supermarket chains excel in developing in-store promotional campaigns for movies, which, in many cases, are a new product for them (Billboard, Aug. 5).

For the most part, supermarkets and packaged goods don't need a big rise in market share in order to consider a promotion successful. Often, a jump of less than 1% is considered a huge success in this highly competitive field. When mass merchants carry cross-promoted product, it's icing on the cake for the studios.

The bottom line: Despite changes, videos and packaged-goods companies still need each other.

### SHELF TALK

by Eileen Fitzpatrick



# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★★★ No. 1 ★★★</b>				
1	1	5	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	2	13	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
3	4	7	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
4	3	22	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
5	5	8	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
6	6	6	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
7	7	9	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
8	<b>NEW ▶</b>		DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
9	16	3	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
10	9	11	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
11	8	6	FAR FROM HOME: THE ADVENTURES OF YELLOW DOG	FoxVideo 8730	Mimi Rogers Bruce Davison	1994	PG	19.98
12	11	11	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
13	10	10	THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
14	RE-ENTRY		BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
15	RE-ENTRY		UNDER SIEGE	Warner Home Video 12569	Steven Seagal	1992	R	14.98
16	<b>NEW ▶</b>		LITTLE RASCALS COLL.: VOL. 13	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95
17	13	10	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
18	19	13	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
19	17	11	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
20	20	8	R.E.M.: PARALLEL	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
21	18	6	PENTHOUSE: PET ROCKS	Penthouse Video WarnerVision Entertainment 50794-3	Sex Monks	1995	NR	19.95
22	28	56	DIE HARD	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
23	15	6	PENTHOUSE: INTERNATIONAL AMATEUR VIDEOS	Penthouse Video WarnerVision Entertainment 50795-3	Various Artists	1995	NR	19.95
24	14	43	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
25	21	27	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
26	12	9	RICHIE RICH	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
27	22	72	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
28	27	4	THE CLIENT	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	19.98
29	<b>NEW ▶</b>		LITTLE RASCALS COLL.: VOL. 14	Cabin Fever Entertainment 135	The Little Rascals	1995	NR	14.95
30	29	4	THE GRIND WORKOUT HIP HOP AEROBICS	MTV Home Video Sony Music Video 49659	Various Artists	1995	NR	12.98
31	34	28	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
32	RE-ENTRY		THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
33	23	47	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	37	4	BLOWN AWAY	MGM/UA Home Video Warner Home Video 105129	Jeff Bridges Tommy Lee Jones	1994	R	19.98
35	<b>NEW ▶</b>		CYNDI LAUPER: TWELVE DEADLY CYN...AND THEN SOME	Epic Music Video Sony Music Video 49196	Cyndi Lauper	1995	NR	19.98
36	RE-ENTRY		BATMAN	Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	19.98
37	31	12	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
38	33	35	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
39	36	37	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
40	32	40	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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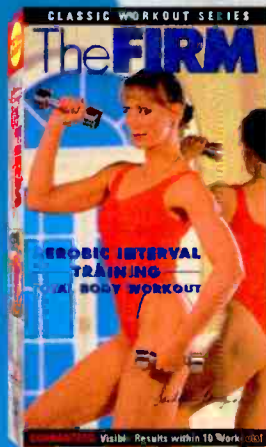
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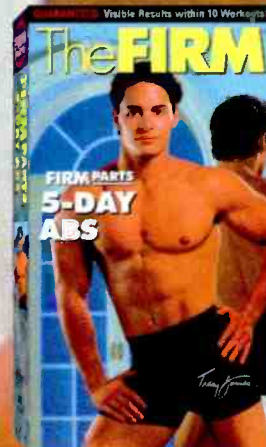
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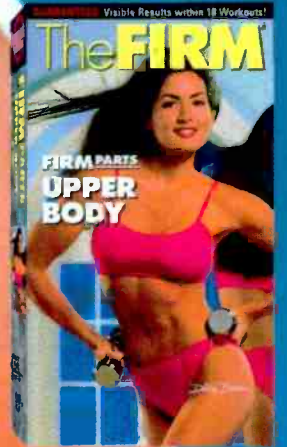
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## 'FOX,' 'LION' LEAD PACK FOR BUENA VISTA

(Continued from page 67)

tionals."

Making the most noise this autumn, of course, is "The Lion King," due Sept. 19, backed by a five-week television and 4,500-site poster campaigns.

The movie is ranked as the No. 2

## NEW MOVIE FORMATS

(Continued from page 67)

Voyager also offers a Windows version of "For All Mankind," a documentary on the Apollo moon missions (\$39.95 list), and "Our Secret Century," a new series of 12 short films from the Rick Pralinger Archives that is being released in two sets in September and November. "We'll be watching the market carefully for fourth quarter '95 or early '96 release for other titles," says Becker.

grossing feature worldwide, at \$747 million, and the No. 1 video in the U.S. with almost 30 million units sold, worth an estimated \$400 million-\$450 million wholesale. In the U.K., "The Lion King" has brought in 24 million pounds (about \$40 million) at the box office, ranking it No. 4 theatrically.

Buena Vista's research indicates that 5 million consumers want to own a copy of "The Lion King." At the same time, however, there are a large number of pirated copies on the counterfeit market, the predictable results of the time lag between U.S. and U.K. video release.

To ensure consumer interest, the studio will be testing an instant-win lottery, which will be offering safari holidays as the grand prize. Disney says the contest is one of several incentives to get owners of pirated cop-

ies to trade up and buy the real thing.

Buena Vista will repeat its U.S. tie-in with Burger King—not for cassettes, but for "Lion King" figurines. About 50 million were bought with American fast-food purchases.

"The Lion King" carries a wholesale price of 11.21 pounds (\$18). Dealers who stick to the suggested list of 16.99 pounds (\$27) will have a margin of 22.5%, generous on either side of the Atlantic.

Buena Vista is hoping the new terms will discourage cutthroat discounting, which has soured the release of other key titles in the past. U.K. chief Phil Jackson says, "I believe that retailers now realize that there is no extra market share in dropping the price. The reaction time from their competitors is so fast that there is no gain."

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	2	6	VIDEO GREATEST HITS-HISTORY Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
2	1	7	PULSE Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
3	3	73	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
4	4	24	YOU MIGHT BE A REDNECK IF... △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
5	5	36	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
6	RE-ENTRY		SHINDIG PRESENTS: THE RIGHTEOUS BROTHERS Rhino Video Warner/Vision Entertainment 1450	Righteous Brothers	SF	9.98
7	8	37	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
8	14	20	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
9	7	7	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
10	10	40	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
11	11	13	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
12	13	44	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
13	9	24	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
14	6	4	THIRD WORLD CHAOS Roadrunner Video 0994-3	Sepultura	LF	19.98
15	24	2	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98
16	12	2	TWELVE DEADLY CYN...AND THEN SOME Epic Music Video Sony Music Video 49196	Cyndi Lauper	LF	19.98
17	15	16	NO QUARTER (UNLEDDED) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
18	18	46	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
19	17	67	LIVE Curb Video 177706	Ray Stevens	LF	16.98
20	19	48	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
21	21	39	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
22	23	34	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
23	39	21	LIVE AT RED ROCKS ▲ Video Treasures 33003	John Tesh	LF	19.98
24	16	6	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
25	20	12	EVOLVER: THE MAKING OF YOUTHANASIA Capitol Video 77794	Megadeth	LF	14.98
26	38	37	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
27	28	78	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 49164	Michael Jackson	LF	19.98
28	37	28	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
29	25	87	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
30	29	40	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
31	22	36	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
32	31	37	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
33	26	51	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
34	35	83	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
35	34	44	SABOTAGE ● Capitol Video 77787	Beastie Boys	LF	16.98
36	30	15	THANK YOU ABBA PolyGram Video 8006323833	Abba	LF	19.95
37	36	9	OUTLANDOS TO SYNCHRONICITIES PolyGram Video 8006348273	The Police	LF	19.95
38	40	152	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
39	27	3	LIVE IN MEMPHIS II Blackberry Video 30003	The Canton Spirituals	LF	32.95
40	RE-ENTRY		WOODSTOCK '94 ▲ PolyGram Video 8006333673	Various Artists	LF	24.95

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1995, Billboard/BPI Communications.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### AUGUST

Aug. 10-12, **13th Annual T.J. Martell Foundation Neil Bogart Memorial Fund Rock'n'Charity Celebration**, various locations, Los Angeles. Amanda Eisner, 310-247-2980.

Aug. 10-13, **Second International Country Music Workshop**, Music City Sheraton, Nashville. 615-329-2482.

Aug. 12, **The Business Of Singing**, forum on issues affecting professional vocalists, presented by the San Francisco chapter of NARAS, sponsored by Audio Technica, Transmission Theatre, San Francisco. 415-749-0779.

Aug. 14, **Fourth Annual T.J. Martell Team Challenge For The Martell Cup Golf Tournament**, Glen Oaks Club, Old Westbury, N.Y. Peter Kauff, 212-888-0617.

Aug. 19-20, **Entertainment Entrepreneurs Conference**, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

Aug. 19-20, **Songwriters Weekend Workshop**, presented by the Musicians Institute, the National Academy of Songwriters, and Music Connection magazine, Musicians Institute, Los Angeles. 213-462-1384.

Aug. 21, **Fourth Annual Bobby Hatfield Celebrity Golf Classic And Righteous Brothers Concert**, benefit for the Southern California chapter of the Lupus Foundation of America Inc., Los Coyotes Country Club, Buena Park, Calif. 714-833-3461.

Aug. 24-27, **The BLAST Music Convention**, Omni Hotel, Jacksonville, Fla. 800-725-2788.

### SEPTEMBER

Sept. 1, **Music Business Talent Search**, presented by Six-Pak Entertainment, CC's, Philadelphia. 800-572-4387.

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. 14, **T.J. Martell Foundation 20th Anniversary Gala And Humanitarian Award Dinner**, honoring Clive Davis, New York Hilton, New York. Muriel Max, 212-245-1818.

Sept. 16-18, **Focus On Video '95**, International Centre, Mississauga, Ontario. 416-531-2121.

Sept. 19-20, **VSDA Second Videogame And New Technology Conference**, Riviera Hotel & Casino, Las Vegas. 818-385-1500.

Sept. 30, **BMI Country Awards Dinner**, location to be announced, Nashville. 212-586-2000.

### OCTOBER

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

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

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

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

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

Oct. 7-8, **Third Annual Michael Bolton Foundation Celebrity Tennis Classic, Softball Game And Black Tie Gala**, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various loca-

tions, 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**, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 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 Convention**, location to be announced, Nashville. 615-251-3101.

Oct. 20-25, **NARM Wholesalers Conference**,

Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 21, **How To Start And Grow Your Own Record Label Or Music Production Company**, seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston. 508-526-7983.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLItech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

### NOVEMBER

Nov. 1, **Spirit Of Life Award Gala**, honoring Allen J. Grubman of Grubman, Indursky, Schindler & Goldstein, presented by the Music and Entertainment Industry chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



**Guitar Man.** Don Felder of the Eagles visits the Gibson USA guitar plant in Nashville, where he tried his hand at crafting a Les Paul Classic Premium Plus guitar. The guitar was then signed by the Eagles and donated for auction to the Edgehill Center, a Nashville institution that emphasizes arts for underprivileged children. Shown, from left, are Bill Warfield and Gloria Reed-Bene of the Edgehill Center; Felder; and Henry Juszkiwicz, chairman of Gibson USA.

## LIFELINES

### BIRTHS

Twin boys, Samuel and Daniel, to **Thomas and Jane Kapp**, July 25 in Mount Kisco, N.Y. He is the son of veteran music industry executive **Mickey Kapp**.

### DEATHS

**Judith Dvorkin**, 67, of cancer, July 24 in New York. Dvorkin was a composer, lyricist, and songwriter who published her music under the pseudonym Judy Spencer. Her best-known song is "Soft Summer Breeze," which has tallied more than 1 million performances. Dvorkin's career was long and varied. She was one of the original songwriters for the children's TV show "Captain Kangaroo." Her musical play "Cyranos" was performed off-off-Broadway and at the Brooklyn Academy of Music. "What's In A Name?" her one-act opera for children, has been performed in schools and libraries around the country. She also wrote classical music, including "Three Letters: John Keats To Fanny Brawne," "Suite For Violin And Clarinet," and "Maurice: A Madrigal," which was commercially recorded. She is included in two anthologies: J.T. Howard's "Our American Music" and M. Stewart-Green's "Women Composers' Works." She also mentored many younger songwriters. She is survived by her brother, Spencer Dvorkin.

**Laurindo Almeida**, 77, of leukemia, July 26 in Van Nuys, Calif. Almeida was a Brazilian guitarist who helped

introduce Brazilian music to the U.S. He began his career as a classical guitar virtuoso in São Paulo, Brazil, then became a session guitarist on Brazilian radio and a performer of Brazilian popular music in nightclubs. In 1947, he moved to Los Angeles, where he joined Stan Kenton's orchestra. In 1953, he led an important recording session with saxophonist Bud Shank that mixed the sound of Brazilian popular music with jazz improvisation. The album, "Braziliance Vol. 1" (World Pacific), was well-received for its experimental mixture of styles and influenced Stan Getz, who furthered the popularity of bossa nova in the U.S. In 1964, Almeida recorded "Collaboration" (Atlantic) with the Modern Jazz Quartet. He continued to record and perform classical music and made nearly 20 albums for Concord Records. He is survived by his wife, Deltra; his son, Laurindinho; two brothers, Edgar and Geraldo; and a sister, Gezina.

**Kevin Altman**, 22, cause of death under investigation, July 26 in Seawarren, N.J. Altman was the bass player for rock group the Mother Sound and had performed with the band for years at clubs and colleges on the East Coast. The band was preparing for an extended Eastern U.S. tour in mid-August. Altman is survived by his parents, Marc and Patricia, and his brother, Keith.

**Miklos Rozsa**, 88, of complications from a stroke, July 27 in Los Angeles. Rozsa was a film music composer whose opulent scores won three Academy Awards: for "Spellbound," "A Double Life," and "Ben-Hur." He was so prolific that he frequently competed against himself for honors: For example, in 1945 he was nominated for Oscars for both "Spellbound" and "The Lost Weekend." His other film scores include "The Four Feathers," "The Thief Of Baghdad," "The Jungle Book,"

"Crisis Cross," "Ivanhoe," "Julius Caesar," "El Cid," "The Asphalt Jungle," and "Time After Time." Rozsa also composed many works for the concert hall, including tone poems, rhapsodies, variations, and concertos. His "Concerto For Violin" was premiered in 1956 by Jascha Heifetz.

Born in Budapest, Rozsa began composing music and playing the violin when he was 5 years old. In 1931, he went to Paris and composed chamber music. In the late '30s, he met Alexander Korda, a fellow Hungarian who had launched London Films with his brothers. Korda commissioned Rozsa to create music for "Knight Without Armour," a 1937 film starring Marlene Dietrich. After that, commissions came quickly.

Rozsa is survived by his wife, Margaret; his daughter, Juliet Rozsa-Brown; his son, Nicolas; his sister, Edith Jankay; and three

granddaughters.

**Les Elgart**, 77, of a heart attack, July 29 in Dallas. Elgart was a bandleader who wrote the theme song for Dick Clark's "American Bandstand" TV show. During the '50s, Elgart and his brother, Larry, led a traditional-style big band, the Les & Larry Elgart Orchestra, which recorded for Columbia Records. The brothers went their separate ways in 1967, but the Les Elgart Orchestra continued to tour until Elgart's death.

In addition to bandleading, Elgart produced more than 50 records and played trumpet with the bands of Charlie Spivak, Woody Herman, Bunny Berigan, and Raymond Scott.

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

## GOOD WORKS

**MORE GOOD WORKS:** Atlantic Records artist **Brandy** has been named spokeswoman of the 1995 Sears/Seventeen Peak Performance Scholarship Program and Tour, which is designed to support young women as they seek to achieve personal goals. It offers more than \$50,000 in prizes, awarded on the basis of a 150-word essay on personal achievement goals. The artist will make appearances in five cities, starting with Chicago's Park West Aug. 17, followed by Schaumburg, Ill., Aug. 19; Troy, Mich., Aug. 20; Torrance, Calif., Aug. 26; Woodbridge, N.J., Sept. 9; and Alexandria, Va., Sept. 10. Brandy has had associations with several other charity groups, including last fall's Earth Jams program, with which she toured high schools to give demonstrations on environmental protection and recycling. She is an ambassador for the Sabriya

Castle of Fun Foundation, which is involved with outreach activities for terminally ill children and teenagers. She is also in the process of putting together a nonprofit organization for underprivileged children who show promise in the arts that she plans to call the Foundation of Love. Contact: Atlantic Records at 212-275-2000.

**CHALLENGE FOR CHARITY:** Vince Gill has challenged one and all to "Vanquish Vince" on the golf course Aug. 28 in Nashville as part of Berklee College of Music's 50th anniversary celebration project to establish a Vince Gill songwriting scholarship fund. For those who wish to play against the country star, a participation form is available at Berklee College of Music, Box 48, 1140 Boylston St., Boston, Mass., or by calling 617-266-1400, ext. 8860.

# Pro Audio

## Berger Designs Whitney Studio New Home Facility Is State Of The Art

■ BY PAUL VERNA

NEW YORK—For most musical artists and audio professionals, a home studio is a place where comfort and convenience take precedence over the state of the art. However, when the studio owners are Whitney Houston and Bobby Brown, no expense is spared, no detail overlooked, and no acoustic design firm short of the Russ Berger Design Group hired to create the ultimate in-house recording facility.

"This is not a commercial venture; it's a creative venture," says Berger. "The primary difference is you're working with the artist directly and trying to custom-fit something that meets their needs. You don't have to satisfy a host of engineers, producers, and visiting dignitaries."

In order to accommodate his clients' wishes, Berger worked with a crack team consisting of systems expert Jim Zumpano, an engineer who has worked on several Houston records through his affiliation with the production team of L.A. Reid and Babyface; installation specialist Jim Wile of Atlanta-based Comprehensive Technical Group; consultant Johnson Knowles; general contractor Consolidated Contracting Corp.; and a top-level horticultural and landscape firm.

"One of the things we did initially was take a tour of her home and saw

the way she liked to live and the things she like to have around her," says Robert Traub, Berger's staff architect. "Based on her home, obviously the color purple is really important to her, and she wanted it in her new studio. Also, she likes maple, so we used it in the studio, and we used a kind of lighting that's flexible enough to create the mood she was after."

The studio houses the first SSL 9000 board ever built, as well as Studer 48-track digital, 24-track analog, and mixdown decks. The control room is monitored by a Quedsted system.

In addition to a spacious control room, the studio comprises a main recording space with high ceilings and clerestory windows, and a piano tracking room.

The recording spaces and control room are separated by sloped, floor-to-ceiling, sound-rated windows, allowing unimpeded visual communication between the rooms.

Among the amenities at the facility are an indoor lap pool and guest house in a wooded area adjacent to the recording area, according to Berger.

In order to help the client visualize the design concept, Berger and company created a computer-animated, 3D "fly-through" of the studio before construction began.

"It's difficult for a client to get a good sense of scale from blueprints,"

says RBDG consultant Knowles. "By modeling the design elements into a 3D animated video, we're visually communicating complex concepts through a medium we can all easily understand."

Now that the project has been completed, Berger derives satisfaction from knowing that the studio is operating according to plan.

"Whitney is there now working on a project, and that's the most exciting thing of all—that the room is being used," says Berger.

Berger ranks the Houston/Brown facility as "one of the nicest" home studio designs he has ever designed. He should know: The 20-year veteran of the studio design industry has also worked on lavish home projects for Mariah Carey, Michael Bolton, Steve Miller, and Al DiMeola.



The Russ Berger-designed control room at Whitney Houston's home studio, featuring the first-ever-built SSL 9000 console, Studer 48-track digital and 24-track analog recorders, and RPG diffusor blocks.

## Veteran Producer Tickle Spotlights Vocal Artistry In Adam Ant, Armatrading Projects

■ BY MICHELE BOTWIN

LOS ANGELES—When producer/mixer David Tickle arrived in New York from England in 1977 to work with producer Mike Chapman, he felt certain the move was the right decision.

Although he was only 17 at the time, Tickle—who broke into the industry taking backstage photos for Police manager Miles Copeland—had been working for Ringo Starr's producer, Terry Melcher, and running the studio on the

grounds of John Lennon's 82-acre U.K. home, Tithurst Park in Ascot. "It was a big decision to leave Ringo and this big mansion," Tickle says. "But I made the choice. And in the first year, Mike had produced three or four No. 1 singles, and I had worked on all of them."

With Chapman, Tickle broke such seminal late-'70s artists as Blondie and the Knack, mixing both groups' breakthrough hits, "Heart Of Glass" and "My Sharona," respectively. During the same period, Tickle recorded and mixed albums for Exile, Suzi Quatro, Pat Benatar, Nick Gilder, and independently produced a demo for New Zealand sextet Split Enz.

Confident of the potential of Split Enz, Tickle was eager to produce a full-length album for the band. Although Chapman had initially expressed interest in signing the group to his new Dreamland Records label, the offer fell

through, and Split Enz was left without a label.

Frustrated, Tickle broke from Chapman and was set to head back to his native England when he decided to pay a visit to music attorney Paul Schindler. Coincidentally, Michael Gudinski, founder of leading Australian indie Mushroom Records, was visiting Schindler at the same time. Impressed by the Split Enz demo, Gudinski signed the band to Mushroom and asked Tickle to produce its debut album for the label.

"It was ironic that I had this argument with Mike Chapman about not signing Split Enz, because I had wanted to produce them. I left him, and three days later, I was off to produce the band," Tickle says.

Tickle subsequently worked with, among others, Prince, Toni Childs, U2, 4 Non Blondes, Joe Cocker, Rod Stewart, Peter Gabriel, Jackson Browne, the Clash, George Michael, and Sheila E.

Recently, Tickle completed work on a slate of new and upcoming releases. His projects have included producing and mixing Adam Ant's "Wonderful" album (Capitol), mixing the 1983 Atlanta set from the two-disc Police live album on A&M, and producing and mixing the upcoming Joan Armatrading album, "What's Inside," due for U.S. release on RCA Victor/BMG Classics.

Tickle has been a fan of Armatrading since the '70s, so he was thrilled to produce her first album

in five years and her first release for the label.

"It just had all the elements that I look for if I'm going to be involved in a project," says Tickle. "It must be something I really like or an artist I appreciate; I need to feel I can add something to the artist and bring something out beyond what the artist has tried before, and [I like] strong vocals," he says.

Tickle says he most enjoys working with solo artists, because he can cast parts to achieve the best overall performance. While Armatrading, encouraged by Tickle, played all the guitar parts on 12 of the 13 tracks on her album, Hojah Farah accompanied the artist on acoustic guitar for rhythm flavor on one song, and the London Metropolitan Orchestra supplied strings, which were recorded at Abbey Road Studios.

To create an intimate sound that would highlight Armatrading's vocal styling, Tickle tracked drums and other instruments for 10 days at A&M Recording Studios' small B room. He brought his own Euphonix board and Neve gear to the sessions.

"The room is a very hard, stone room," he says. "By recording with the mikes close to the drums, we got an intimate sound, which had a power to it because of the sound of the room. Also, everyone involved was in close proximity to one another, which comes out in the recording. Since the communication between people is so much faster, everyone feels more connected. You create the environment to capture the performance."

Tickle's favorite studio is the one  
*(Continued on next page)*

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

MILLBANK COMMUNICATIONS has won the 3.6 million pound bid to provide the public-address system at Hong Kong's new Chek Lap Kok Airport, which is expected to be fully operational by 1998.

"This is the most prestigious project in our industry this year, and we've won it," says Mel Hatchard, Millbank's director of sales and marketing. The airport will house 300 check-in desks, large climate-controlled halls, concourses, and shopping malls.

Construction of the airport island is one of the engineering feats of the century, with some 35,000 tons of explosives used to level the mountainous island to just six meters above sea level. The sea between Chek Lap Kok and Lam Chau Island has been drained and the land reclaimed to make a 1,248-hectare site that will be able to accommodate more than 25 million passengers a year.

ROD STEWART'S Spanner In The Works tour is not using a single floor monitor, but instead is employing a world record 13 channels of Garwood Radio Station In Ear Monitoring. "As a result of the

isolation on-stage there is a much better [front of house] sound," says tour monitor engineer David Bryson.

THE RECENT GLASTONBURY FESTIVAL employed Turbosound systems on both of its principal stages. The NME stage had Floodlight enclosures flown 4 wide by 3 deep on each side with 15 2-by-18-inch bass enclosures. For the Pyramid stage, Britannia Row used 18 Flashlight enclosures and 20 bass bins stacked and flown in two towers on either side with four more Flashlight cabinets used as delays behind the central mix tower.

BELGIUM

MUNRO ASSOCIATES has undertaken the complete acoustic design of the new Videaudio film and TV post facility in Brussels. The site will house an AMX-Neve Logic 2-equipped dubbing studio with six-channel monitoring, an ADR/foley room, two TV dubbing theaters with Logic 3s and 24-track AudioFiles, and a dubbing suite equipped with an Amek Angela and AudioFile.

DENMARK

TC ELECTRONICS has ex-  
*(Continued on next page)*

# PRO FILE



TICKLE



## EUROSOUNDS

(Continued from preceding page)

panded its operations in Asia and the Far East by relocating former international marketing manager **Carsten Lebeck** to Japan, where he will work with Japanese distributor Otaritec. Lebeck has embarked on an 18-month executive training program that includes 12 months of Japanese-language training. He will then head TC's activities in the Asia-Pacific region.

### FRANCE

**PARIS-BASED POST FACILITY DOVIDIS** has ordered Europe's first SSL Axiom Film Mixing System, a variant of the digital Axiom desk that is configured for film dubbing in DTS, SDS, Dolby SR D, HDTV, Dolby Surround, Dolby Stereo, stereo, and mono.

Dovidis' 48-channel desk has 24 mono and 24 stereo channels and a range of dedicated film-related hardware panels, automated surround-sound panning, and Disk-Track hard-disc storage. The facility was founded in 1950 as a film production company with its own shooting stage; audio post facilities were added in 1963.

**A PERFORMANCE OF GREGORIAN CHANT** and **Grand Orgue** was recorded at Notre Dame in Paris using Soundfield microphones. Performed by **Schola Gregoriana** from Cambridge and directed by **Mary Berry** with organ played by **Philippe Lefebvre**, the recording was engineered by **Brian Johnson** and **Ken Blair** for release on the Her-

ald label, sponsored by Rolls Royce.

"The ability to change the position and polar patterns of the microphone remotely from the Soundfield control unit is invaluable when recording in environments like Notre Dame," says Johnson.

### AUSTRIA

**VIENNA'S ANNUAL FESTIVAL WEEK** in May employed a large Meyer system and the largest-ever application of Lexicon's new Acoustic Reinforcement and Enhancement System (LARES). Classical concerts were held in the plaza and park surrounding the Rathausplatz City Hall, with attendance of more than 30,000.

LARES is a patented system that improves acoustics electronically in addition to increasing gain before feedback by 12 to 18 dB without EQ or filtering and providing control of acoustic parameters in real time.

One LARES mainframe ran a distributed array of 16 Meyer UPMI speakers mounted above the orchestra to provide appropriately timed energy for on-stage acoustics. The second supplied delayed signals and two-second reverberation using 16 speakers mounted on 30-foot poles surrounding the plaza area, some 110 feet from the stage, and pointed toward the orchestra to simulate the lateral reflections encountered in a typical shoebox-shaped concert hall.

"This was the first time on this location with classical music that we were not criticized for spoiling the

music by amplifying it," says **Adolf Toegel**, principal sound designer.

### SPAIN

**A MEYER MSL-10A** long-throw speaker system is being used by Sevilla Service for a multimedia show titled "Nit de Mar," being staged daily until October on a 120-by-50-meter outdoor site in Maremagnum Square in the old Barcelona Harbor. "The speaker combines a very sharp horizontal cutoff with very smooth vertical coverage right to the front," says system designer **Rafael Campos**.

Sevilla Service previously used a 20-unit MSL3 and DS2 system with eight DS2 midbass speakers for Expo '92.



**Enterprising Studio Pros.** Mixer Rob Chiarelli, left, and producer Livio Harris have been ensconced at Enterprise Studios in Burbank, Calif., mixing projects for Adina Howard (MeccaDon), Michael Speaks (EastWest), Maleick (Elektra), and Terri Dexter (EastWest).

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 5, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	<b>WATERFALLS</b> TLC/ Organized Noize (Laface/Arista)	<b>ONE MORE CHANCE</b> The Notorious B.I.G./ S. Combs, J. Oliver R. Smith (Bad Boy/Arista)	<b>I DON'T EVEN KNOW YOUR NAME</b> Alan Jackson/ K. Stegall (Arista)	<b>YOU OUGHTA KNOW</b> Alanis Morissette/ G. Ballard (Maverick)	<b>I'LL BE THERE FOR YOU</b> The Rembrandts/ G. MacKillop (EastWest)
RECORDING STUDIO(S) Engineer(s)	<b>BOSSTOWN</b> (Atlanta) Nealhpogue	<b>HIT FACTORY</b> (New York) Rich Travali Tony Maserati	<b>THE CASTLE</b> (Nashville) John Kelton	<b>MCA MUSIC PUBLISHING STUDIOS</b> (Universal City, CA) Christopher Fogel	<b>MASTER CONTROL</b> (Burbank, CA) Gavin MacKillop
RECORDING CONSOLE(S)	<b>SSL 4000G</b>	Neve VRP SSL 4000G	<b>SSL 4056G</b>	API Legacy	<b>SSL 4000E</b> G computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A820	Studer A800	Otari DTR-900 II	Alesis Adat	Studer A827/A80
STUDIO MONITOR(S)	<b>Genelec 1033</b>	Augsperger Yamaha NS10	<b>UREI</b>	Yamaha NS10 UREI 838	Augsperger
MASTER TAPE	<b>3M 996</b>	Ampex 499	<b>Ampex 467</b>	Ampex	<b>Ampex 499</b>
MIX DOWN STUDIO(S) Engineer(s)	<b>STUDIO LACOCO</b> (Atlanta) Nealhpogue	<b>HIT FACTORY</b> (New York) Prince Charles Alexander	<b>THE CASTLE</b> (Nashville) John Kelton	<b>BROOKLYN RECORDING STUDIO</b> (Los Angeles) Jimmy Boyelle David Schiffman	<b>MASTER CONTROL</b> (Burbank, CA) Gavin MacKillop
CONSOLE(S)	<b>SSL 4064G</b> with Ultimotion	Neve VRP	<b>SSL 4056G</b>	Neve 8078	<b>SSL 4000E</b> G computer
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800	Otari DTR-900 II	Studer A800	Studer A827/A80
STUDIO MONITOR(S)	Augsperger	Augsperger Yamaha NS10	<b>UREI</b>	Custom TAD, Genelec 1031A Mastering Lab 10	Augsperger
MASTER TAPE	<b>3M 996</b>	Ampex 467	<b>Ampex 467</b>	<b>3M 996</b>	<b>Ampex 499</b>
MASTERING (ALBUM) Engineer	<b>HIT FACTORY</b> Herb Powers	<b>HIT FACTORY</b> Carlton Batts	<b>MASTERMIX</b> Hank Williams	<b>GRUNDMAN MASTERING</b> Chris Bellman	<b>PRECISION MASTERING</b> Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	WEA Manufacturing	WEA Manufacturing

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

## DAVID TICKLE

(Continued from preceding page)

he created in the backyard cottage of his Malibu Canyon home. When a heavy, dark velvet curtain is drawn from the sliding glass door, the room is flooded with light. "It brings in the outside, so there is a sense of energy from the day itself, which really adds to the music," Tickle says. "And after working in cities for years, being able to walk outside in peace and not hear traffic, just birds, is incredible to me.

"It's so disarming from normal reality to the artists when they come here," he adds, motioning to the Native American and African objects decorating the control room. "They forget about all their worries and really relax. When people are relaxed, you get the best performances from them."

Tickle designed the room, which is painted in earth tones, to make the equipment less obtrusive. "Since studios are equipment intensive, people feel about two feet tall comparatively," he says. "I have all the gear, but I just paid a lot of attention to making the room as comfortable as possible."

A film screen drops down in front of the console, because Tickle produces soundtracks, such as one for "The Living Sea Featuring The Music Of Sting" (A&M), an IMAX release that used THX Surround Sound.

A computer system is hidden un-

der the Euphonix, which Tickle has augmented with a rack APR and Neve modules.

Tickle initially was drawn to music because of its visual impact. After seeing Disney's "Fantasia" as a child, he listened to classical music every night before bed and imagined scenes.

"I would say, 'Oh, there was a ship at sea, there was a storm, and the rocks were coming up, and there was lightning over there,'" Tickle says.

He began to write stories and plays, which eventually led him to enroll in screenwriting and directing classes at UCLA Extension five years ago. Three scripts that Tickle has developed are now in the works for film production at independent and major studios, with budgets ranging from \$1.5 million to \$30 million. Tickle sees a connection between producing records and directing.

"In film, a director has to capture performance through the actors in segments, just like a producer does in making a record, capturing a guitar part or vocal. There is a process that is similar, because half of it is set up technically to create the magic.

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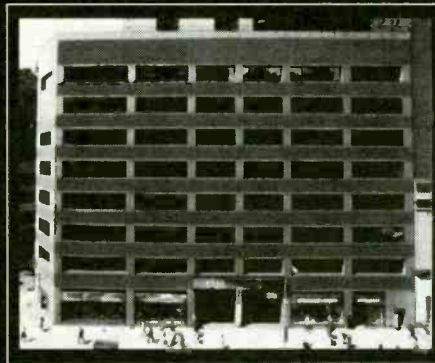
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## THE RIGHT STUFF

(Continued from page 7)

DownSound after its unsuccessful attempts to develop a reggae compilation album. "It ended up just being the same old thing with Bob Marley and Ziggy Marley," he says, "so we hooked up with DownSound."

Three weeks in advance of the releases, the Right Stuff will issue a single previewing each album—Lukie D's "Use Ta Be Me Girl," Papa Yaie's "Badness Is Madness," and Determine's "U Cannot Be Trusted." The singles will be released on CD at the new list price of \$2.99, while 12-inch vinyl will be serviced to clubs and DJs.

On the radio front, the Right Stuff will service the singles to a number of formats. "It's a real mix of hip-hop and reggae, so we will send it to college and urban, along with alternative stations," says Cartwright.

Videoclips are in the works for all three tracks, and ads will be placed in various hip-hop and reggae magazines.

The label also plans to distribute posters and stickers to clubs and retail to promote the albums.

Bogdanovich says that the label has "established a link between L.A. and Kingston [Jamaica]" by establishing offices in both cities. "What we are doing is a cross-cultural thing," he says. "We're trying to blend hip-hop with reggae."

DownSound signed on with the Right Stuff with the assistance of music industry veteran Ed Wright, who is Bogdanovich's chief adviser.

Although Cartwright says that the Right Stuff will see how the first three albums sell before issuing future DownSound titles, Wright is confident that the two labels will have "an ongoing relationship."

While Bogdanovich doesn't rule out the possibility of releasing full albums by some of the artists in the future, for now he is staying with the compilation format so he can get the music out as fast as possible.

On a recent trip to Kingston, Bogdanovich commissioned the recording of 26 tracks. "We recorded them and mixed them within a two-week period," he says.

Producers including Andrew Prendergast, Dread Flimstone, and Johnny Rivers have worked on material for the label.

Though he has yet to hear the "Inna Rub A Dub Style" albums, "Native" Wayne Jobson, who hosts the Sunday night "Reggae Revolution" show on modern rock KROQ Los Angeles, says he welcomes the releases.

"Reggae has always kind of been a cult music that never found its way to get on the radio [except on specialty shows]," says Jobson. "By mixing dancehall with hip-hop, it is now able to get on urban radio and finally reach the urban audience as well."

Jobson, who is a fan of Bounti Killa, Paul, Minott, and Pinchers, also welcomes the samplers as a way to expose new artists: "A lot of new artists have one or two good songs, but don't have enough good songs for a whole album."

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**Half A Century And Counting.** Recently celebrating its 50th year on the air and believed to be the longest running radio program with a single host is "Folksong Festival" featuring Oscar Brand on WNYC New York. For the occasion, an all-star folk band was assembled. Pictured, from left, are Eric Weissberg, Dave Sear, Arlo Guthrie, Josh White Jr., Tom Paxton, Brand, Pete Seeger, Odetta, John Foley, Beverly White, and Richie Havens. (Photo by Chuck Pulin)

## Stations Lend Hand To Hall Of Fame Event Custom Magazine, Live Broadcasts Among Tie-Ins

■ BY CARRIE BORZILLO

LOS ANGELES—Radio stations nationwide are looking to tie in with the Rock And Roll Hall of Fame and Museum's long-awaited opening in Cleveland over Labor Day Weekend in a variety of ways.

Dallas-based TM Century is sponsoring a value-added promotion with its customized monthly Rock & Hall News magazine. Westwood One Entertainment is simulcasting the concert for the Hall of Fame, which will also air on HBO, Sept. 2. Additionally, McVay Media has signed on as the consultant to help organize station broadcasts from the Hall of Fame.

McVay is scheduling 50 radio stations and networks to broadcast live from the Hall of Fame, beginning with the ribbon-cutting ceremony on Sept. 1. A radio studio has been built at the museum, and McVay is encouraging stations to broadcast from it beyond opening weekend,

according to Dave Popovich, VP of adult contemporary at the Cleveland-based McVay, which donated its services to the Hall of Fame.

The live concert being broadcast by WW1 features Bruce Springsteen, Little Richard, John Mellencamp, Soul Asylum, Snoop Doggy Dog, the Kinks, Alice In Chains,

### PROMOTIONS & MARKETING

Melissa Etheridge, the Pretenders, Aretha Franklin, Annie Lennox, and the artist formerly known as Prince, among others. The show starts at 7:30 p.m. (EDT) at Cleveland Municipal Stadium.

Between performances, WW1 will air artist interviews and highlights of past Hall of Fame induction galas.

Meanwhile, TM Century, in conjunction with Saturday Corp., is in the midst of securing stations that

## AC Turns Away From Instrumentals Stations Weigh Perception Vs. Track Record

■ BY ERIC BOEHLERT

NEW YORK—Over the years, a steady flow of instrumentals—including themes from "Hill Street Blues," "Beverly Hills Cop," and "Chariots Of Fire"—have blossomed into hits at radio, particularly at AC.

However, despite a constant stream of new singles, that trend has dried up for the most part, as AC programmers, concerned with their stations being pegged as background music bastions, swear off the vocal-less entries.

But at least one format music researcher insists that instrumentals actually test well above average among AC listeners and that programmers needlessly overlook what could be a sta-

tion's musical secret weapon.

The lack of instrumentals, says Eric Norberg, who publishes the Adult Contemporary Music Research Letter, "is one of the more spectacular examples of AC PDs being out of touch with their audience."

Yet, he and label promotion executives routinely hear from programmers who don't want their stations (particularly those that have upped their tempo in recent years) to be confused with "easy listening" or jazz/AC outlets, where instrumentals are part of the everyday mix.

There's also the perceived baggage of sounding too much like a new age station. "Nobody says it in so many words," says Norberg, "but I'm sure they associate [instrumentals] instantly with that."

Ironically, he says, it's the instrumentals leaning toward new age that listeners love because the songs are so melodic, unlike many of the jazz-flavored cuts that do make it onto the airwaves.

In recent years, the track record for instrumentals at AC has been rather thin. Saxophonist Kenny G's "Forever In Love" went to No. 1 on the Billboard Hot Adult Contemporary chart in early '93, although none of his last three singles have cracked the AC top 25. Other singles with respectable chart showings in the last four years include David Sanborn's "Bang Bang," Dave Koz's "You Make Me Smile," and David Stewart with Candy Dulfer's "Lily Was Here."

More recently, Jim Brickman's "Angel Eyes" and Kitaro's "Dance Of Sarasvati," while not charting, have been winning converts, if just a handful at a time.

Both, according to Norberg's AC focus-group research, are among the best-testing songs of the last 12 months.

No need to tell that to Larry Irons, PD at KRNO-FM Reno, Nev. Since testing "Dance Of Sarasvati" earlier this year at night and then moving it into heavy rotation during the day, the station has logged 1,300 calls asking about the flute-filled tune. ("I hate that song," the KRNO receptionist, tired of answering Kitaro queries, tells Irons.) That, at a soft AC station where a typical hit song may log 15-20 calls during its entire run. "It's probably the biggest song in the history of this station," says Irons.

want their own Hall of Fame magazines to give away to listeners.

Stations can purchase the 24- to 40-page, four-color, tabloid-size magazine with four to 16 pages in the center customized for each station. The remaining pages are filled by TM Century.

Stations can do whatever they wish with their allotted pages, including sell advertising, promote the station and its personalities, and post concert listings.

"This is not so much a format-based magazine as a lifestyle magazine," says Rick Lemmo, VP of sales and marketing at TM Century. "The Rock And Roll Hall of Fame attracts all kinds of formats and demographics. It's not just oldies."

Lemmo says oldies, classic rock, album rock, and '70s-based formats are the prime targets of the promotion. He expects the magazine to be out in mid- to late September.

TM Century gives the participating stations templates to put together their customized pages. After the station returns those templates, TM Century produces the magazine for the station.

The deal also includes distribution: TM Century will deliver the customized magazines to five locations for the station. Depending on market size and the station's needs, 5,000-30,000 copies will be distributed. The station, naturally, can also give the publications away on-air or at remotes.

The pages produced by TM Century feature news, articles, and photos about Rock And Roll Hall of Fame inductees. The cover will feature the station's call letters, while the back page belongs to a national advertiser, which is secured by TM Century.

The cost to the station is \$4,500-\$12,000, depending on how many pages it wants.

"We're hoping radio will sell it on an annual contract basis," says Lemmo.



**Caught Stealing.** Former Jane's Addiction front man and Lollapalooza co-founder Perry Farrell, right, catches "Modern Rock Live" executive producer Howard Gillman offguard during a recent visit.



**Heat On Street Beats.** Warren G's manager Wron G, left, visits SW Networks' "Street Heat" and producer Roxy Myzal to discuss the controversy over rap lyrics.

SPRING '95 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copy-right 1995, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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.

Main chart table with columns: T. WK, L. WK, 2 WKS, WKS. ON, TITLE, ARTIST. Includes entries like 'I'll Be There For You' by The Rembrandts, 'Colors of the Wind' by Vanessa Williams, etc.

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.

HOT ADULT CONTEMPORARY RECURRENT

Table listing recurrent tracks with columns: 1, 2, 3, 4, 5, TITLE, ARTIST. Includes 'Love Will Keep Us Alive' by Eagles, 'Wild Night' by John Mellencamp, etc.

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Large table of Arbitron market data for various cities including Dallas/Ft. Worth, Tampa, Miami, Atlanta, Seattle, Minneapolis/St. Paul, Kansas City, Milwaukee, Portland, Denver, San Antonio, Salt Lake City, Indianapolis, Charlotte, New Orleans, and Norfolk, VA. Columns include Call, Format, and Sp Su Fa W Sp for '94 and '95.

(Continued on next page)



## Chancellor Purchases Shamrock In Latest Eye-Popping Deal; KLSX L.A. Adds Talk

**T**HE BIG GET BIGGER, and the dollars just keep adding up as radio giants remain very much in play.

In a much-anticipated deal, and one of the industry's richest, Chancellor Broadcasting buys Shamrock Broadcasting. For \$395 million, Chancellor obtains 19 Shamrock stations, giving it a total of 33 and making it the third largest radio-only company.

That blockbuster, announced Aug. 3, came just three days after Disney announced its mammoth \$19 billion purchase of Capital Cities/ABC (see story, page 4), and two days after Westinghouse Electric unveiled plans for a \$5.4 billion purchase of CBS. In that pact, Westinghouse would pick up, among other assets, Black Rock's radio network and 21 radio stations. Overnight, Westinghouse, already a radio heavyweight, could become the second-largest group operator in the country, with 39 stations.

If the deal goes through, Westinghouse's radio signals will cover 35% of the country, with four or more stations in each of the top five markets.

Just weeks ago, Evergreen Media purchased Pyramid Communications' 12 stations, giving Evergreen a total of 23 outlets (Billboard, July 29).

Expect even more eye-popping deals if the proposed telecommunications deregulation bill pending before Congress becomes law. The measure would eliminate limits on the number of stations a single company can own.

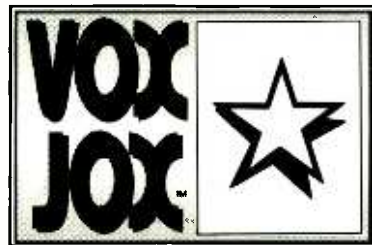
A vote in the House of Representatives was expected before Congress' summer recess, which begins Aug. 4.

President Clinton's threat to veto the bill brought cheers from the Coalition for Broadcast Diversity, an ad-hoc group of small broadcast companies, and jeers from other industry players.

### PROGRAMMING: KLSX DROPS ROCK

As rumored, classic rock bastion KLSX Los Angeles, in an effort to duplicate ratings drawn by Howard Stern, has pulled the plug on most of

its music in favor of young talk. Following Stern in the mornings will be the team of Ken Ober (former host of MTV's "Remote Control") and Susan Olsen ("The Brady Bunch"); Kato Kaelin and comedian Bob Hellman in mid-days; the Regular Guys Larry and Eric for evening drive; Mother Love, 7-10 p.m.; Carlos Oscar, 10 p.m. to mid-



by Eric Boehlert  
with reporting by Douglas Reece

night; and Voxx for overnights. The station's new moniker is Real Radio 97.1. KLSX will continue with some '80s-based rock on the weekends.

Kevin Stapleford exits as VP of programming at XTRA-FM San Diego.

Following the sale of WHJX-FM Jacksonville, Fla., to crosstown WJBT (the Beat), WJBT GM Bruce Demps and PD Nate Bell assume duties for both stations. WHJX GM Rik Rogers exits; PD Mickey Johnson remains as promotion director.

Meanwhile, the M Street Journal reports that crosstown WXQL has gone dark, following the apparent collapse of the LMA between owner Fred Matthews and PD Mark "Jack the Bellboy" Picus.

Ron Bowen is out as PD at WQBK-FM Albany, N.Y., which completes its transition to modern rock.

Calvin Hicks is the new PD at WSSX Charleston, S.C., replacing Rich Bailey. Hicks arrives from WWXM Myrtle Beach, S.C.

KKIX Fayetteville, Ark., assistant

PD/p.m. driver Tom Travis takes over as PD at KMKV Little Rock, Ark.

WRES Louisville, Ky., flips to WHKW-AM and simulcasts from sister WHKW-FM . . . WBT-FM Charlotte, N.C., flips calls to WWSN (Sunny).

KJYK Tucson, Ariz., flips calls to KKND (the End), after switching formats from top 40 to modern rock.

Pending FCC approval, WEZW Milwaukee changes calls to WAMG (Magic 103.7). Operations manager Jim Morales becomes PD, taking over for Jim Schaefer, who concentrates on programming sister stations WEMP and WMYX.

WING Dayton, Ohio, has become the eighth affiliate of WFBQ Indianapolis' syndicated Bob Kevoian and Tom Griswold morning show. Also, the show has been extended one hour to accommodate affiliates in the Eastern time zone. The 5½-hour show now begins at 5 a.m.

Radio One Network, a subsidiary of Rocky Mountain Radio, has signed a deal with the Moons Mullin Co. of Nashville to create a new satellite-delivered format, Go Country!

### PEOPLE: BO TO MORNINGS

KZLA Los Angeles' Bo Reynolds moves from nights to mornings, replacing John Garabo, who exits. KZLA PD R.J. Curtis is accepting T&Rs for the night slot.

Crosstown KJLH morning man Cliff Winston adds APD/music director stripes; MD Geoff Gill remains on as production director.

Steve Harmon gets the nod as KPLX Dallas' permanent morning man.

KLSY Seattle expands its nighttime "Lights Out" show by four hours. Peter Lukevich moves from weekends to host 7-11 p.m., replacing Kelly Marshall, who exits, while Randi Thomas, from crosstown KRWM, takes over the show's second shift.

WTMX Chicago's morning team, Jim Patterson and Carl Faulkenberry, has departed. Part-timer Kathy Hart will fill in until a replacement is named, according to The Chicago Sun-Times.

KHFI Austin, Texas, midday host Krash Kelly is upped from assistant MD to APD.

KTEG Albuquerque, N.M., hires new MD Julie Hoyt, formerly of WCHZ Augusta, Ga., to replace Scott Struber, who is now PD. WCHZ replaces Hoyt with Todd Haller, formerly of WEDJ Charlotte, N.C.

KALC Denver night jock Cha Cha moves to middays, replacing Chris Davis, who exits the airwaves.

KRBE Houston late-nighter Larry Davis moves to middays. Michele Fisher, from KORA-FM Bryan, Texas, takes over KRBE late nights.

Former WZJM (Jammin' 92.3) Cleveland morning man Johnny D. moves to WVKS Toledo, Ohio, for afternoons. Curt Kruse remains MD at WVKS, but now handles afternoons at co-owned WLQR. WLQR p.m. drive jock Andi McKay takes over afternoons at WVKS.

WENZ Cleveland evening jock Ted Kowalski comes off the air to be full-time production director.

## Rocky Allen, Et Al. Deliver WPLJ's Talky 'Showgram'

**R**OCKY ALLEN AND BLAIN Ensley are busy doing a live interview with an elderly woman who captured a fugitive on the FBI's most-wanted list. At the same time, one member of Allen's team is ushering in a comedian who is appearing on that day's show, another is at New York's Central Park trying to convince tourists to go for a carriage ride with him, which he will broadcast via cellular phone, and a third is setting up a bit in which the thoughts of a visiting journalist will be "exposed" on the air.

It may sound like typical morning show fare, but "The Rocky Allen Showgram" actually airs weekday afternoons from 4-8 p.m. on top 40/adult WPLJ New York. In a market where music-intensive afternoon shows are the norm, Allen's personality-based, phone-heavy show is breaking the mold and generating

good ratings at the same time. In the spring Arbitrons, Allen's show scored an 8.4 18-34 share, making it No. 4 in that daypart. He also was recently nominated for a Billboard/Airplay Monitor Radio Award for local air personality of the year. He previously was nominated in 1992 for his work at WPRO-FM Providence, R.I.

Allen's 15-year career began in Cape Girardeau, Mo. He moved on to stations in Lexington, Ky.; St. Louis; Fort Myers, Fla.; Dayton, Ohio; Grand Rapids, Mich.; and Buffalo, N.Y., and put in a previous tour of duty in mornings at WPLJ before transferring to sister station WPRO-FM. He returned to WPLJ in his current position in January 1993.

The "Showgram" staff consists of five full-timers and a team of interns. And while Allen's name is in the show's title, he says, "I just play a small part in it. There are five people that bust their ass and make their living off this show. It is a definite collaborative effort . . . We hang out together away from the show, and everybody's equal."

Allen has been teamed with on-air partner Ensley since they worked together at WLAV-FM Grand Rapids. He calls Ensley "one of the major creative forces behind the bits that we come up with. He is the funniest guy I know," Allen says, "but I don't know anybody."

The rest of the team consists of producer Albert Reinoso, in-studio producer Harry Kapsalis, and Anthony "Onions" Caviglia, a former intern who now contributes regular bits, such as the Central Park carriage ride.

Among the stunts Caviglia has broadcast are a trip through the Indiana Jones ride at Walt Disney

World and a visit to a live sex show. He has also taken a New York cabbie for a haircut and facial, had one of his own teeth filled on the air while broadcasting from a dentist's office, and arm-wrestled Carol Channing—and lost.

The Central Park carriage stunt proved to be a debacle. (It seems even the tourists are suspicious in New York; Caviglia ended up taking other carriage drivers for a ride.) Nevertheless, the idea was funny, and Allen says Caviglia comes up with bits like that "all off the top of his head, completely unrehearsed and ad-lib. He is a genius at that—not a lot of people realize how hard that is."

Together, the "Showgram" team makes for a testosterone-heavy mix (they take a daily break to play catch in the studio), with traffic reporter Christina Lang only occasionally providing a female viewpoint. Despite the fact that WPLJ targets women, Allen doesn't believe the all-male ensemble has held them back.

"The show is about entertainment, not about who it skews to," he says.

Allen is reluctant to pinpoint the elements that make "Showgram" successful. "I don't analyze the show," he says. "Basically what entertains us is what entertains our listeners . . . We're just regular guys doing our thing."

"We have fun on the air every day. People hear you having a good time, and, even if stuff's going on that's not necessarily funny, it sounds like fun and that puts people in a good frame of mind."

One "Showgram" highlight was the two broadcasts from the Ed Sullivan Theater on Broadway over the last two years. The station books the theater when its regular tenant, David Letterman, is on vacation, bringing in top-level entertainers and its own studio audience. Plans are already in the works to do it again next year.

Allen enjoys much more autonomy than most air personalities and claims he hasn't gone over an air check with a PD in 15 years. "I [prefer not] to work in an environment where it has to be micromanaged," he says. "I can't work when I have somebody looking over my shoulder and threatening me."

Another thing that makes Allen different from most people in this business is that he's not a fan of radio—or even music. He drives to work in silence and never listens to radio at any other time, not even to check out the competition. Nevertheless, he still enjoys what he does for a living. "When this job ceases to amuse me," he says, "that's when I'll quit."

PHYLLIS STARK



## newsline...

**DAVID COPPOCK** exits the president/CEO job at Colonial Broadcasting, which owns five stations in Chattanooga, Tenn., and Montgomery, Ala. WLWI-AM-FM Montgomery GM Rick Brown is handling Coppock's duties on an interim basis.

**STAN MACK** has been tapped as GM of KUPL-AM-FM/KKJZ Portland, Ore. Mack, former VP/GM of crosstown KINK-FM, replaces Gregg Lindahl.

**JEFF CLARK** has been named GM of WRKZ Harrisburg, Pa., and local marketing agreement partners WQXA-AM-FM York, Pa. He previously was GM of KFV/KXLK Wichita, Kan.

**JOHN ABEL** exits the National Assn. of Broadcasters as executive VP/operations to become president/CEO of a new broadcast company formed by Chris-Craft/BHC Communications and LIN Television Corp.

**ROBERT CRAWFORD** is promoted from CFO to president of Premiere Services Group at Premiere Radio Networks.

**STATION SALES:** KLO Salt Lake City from KLO Broadcasting Co. to First National Broadcasting for \$312,500.



RECORDING THE FOLLOW-UP to a smash debut can be nerve-wracking. Some turn to wine, others retreat. Shannon Hoon of Blind Melon found a '64 Ford Galaxie. The band's aptly named single, "Galaxie," debuts at No. 25 on the Modern Rock Tracks chart.

"I'm an old-car fanatic," says Hoon, calling from his home in Lafayette, Ind. "It was a Matchbox fetish that turned real. But I don't smash my new cars the way I did with Hot Wheels. I have seven [cars] now. I just love them; they're like old pieces of time. The gadgets and the dashboards, and everything is so inefficient. They're so gaudy and big and you can get your whole block in your car.

"I have an old farmer who lets me store them in his barn, and I just bring them in town, fuel them up, lube them up, bring them right back out there, and enjoy the

little life I have in the drive from the farm into town."

It was a white, '64 Ford Galaxie (69,000 miles; \$2,000), picked up while recording Blind Melon's new record, "Soup," in New Orleans, that was immortalized in song. "[The car] was just my escape, my comfort zone from a



lot of places that I found myself during my stay down there. I think a lot of people probably think that [in the song] I'm talking about the galaxies, as in the universe. And I've

always liked the idea of wordplay and ambiguously writing about something so simple and making it sound so far out."

Hoon bought the old Ford, as well as lots of other local odds and ends, in search of "anything that I could get that carried the vibe of New Orleans. That was a testing time, I think, for all of us in a lot of ways. Making the new record and trying to alleviate the pressure of following up the first record, which surprised us. And I think that being in an environment where your willpower is definitely tested—some night prevailing, some nights not—you were posed with a lot of different questions and scenarios. We were like, 'OK, here we go. Now, were we just lucky, or do we really know how to put together a record that is a record, as opposed to making a record with singles on it?' Whatever played a part in [that experience], I had to take home with me."

Billboard® FOR WEEK ENDING AUGUST 12, 1995

Album Rock Tracks™					
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	4	5	7	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
2	3	3	11	ALL OVER YOU	LIVE RADIOACTIVE/MCA
3	1	2	10	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 ISLAND/ATLANTIC
4	2	1	17	DECEMBER	COLLECTIVE SOUL ATLANTIC
5	5	6	10	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH ATLANTIC
6	7	7	7	DOWNTOWN	NEIL YOUNG REPRISE
7	6	4	12	MISERY	SOUL ASYLUM COLUMBIA
8	12	14	6	THIS IS A CALL	FOO FIGHTERS ROSWELL/CAPITOL
9	14	15	6	TOMORROW	SILVERCHAIR EPIC
10	8	8	15	LITTLE THINGS	BUSH TRAUMA/INTERSCOPE
11	10	12	10	POSSUM KINGDOM	RUBBERNECK INTERSCOPE
12	9	9	18	GOOD	BETTER THAN EZRA ELEKTRA/VEEG
13	15	13	14	RUN-AROUND	BLUES TRAVELER A&M
14	17	20	4	A HIGHER PLACE	TOM PETTY WARNER BROS.
15	16	16	6	IMMORTALITY	PEARL JAM EPIC
16	11	11	11	MOLLY	SPONGE WORK
17	13	10	17	MORE HUMAN THAN HUMAN	WHITE ZOMBIE GEFLEN
18	18	24	6	MUDDY JESUS	IAN MOORE CAPRICORN
★★★AIRPOWER★★★					
19	29	—	2	YOU OUGHTA KNOW	ALANIS MORISSETTE MAVERICK/REPRISE
20	21	32	3	I DON'T KNOW ANYTHING	MAD SEASON COLUMBIA
21	NEW	1	1	TIL I HEAR IT FROM YOU	GIN BLOSSOMS A&M
22	25	37	3	IN THE BLOOD	BETTER THAN EZRA ELEKTRA/VEEG
23	19	23	14	HEY MAN NICE SHOT	FILTER REPRISE
24	23	31	5	WYNONA'S BIG BROWN BEAVER	PRIMUS INTERSCOPE
25	NEW	1	1	J.A.R.	GREEN DAY REPRISE
26	NEW	1	1	COMEDOWN	BUSH TRAUMA/INTERSCOPE
27	38	—	2	NOT ENOUGH	VAN HALEN WARNER BROS.
28	30	34	3	STARS	HUM RCA
29	22	21	13	SHE	GREEN DAY REPRISE
30	40	—	2	WHITE, DISCUSSION	LIVE RADIOACTIVE/MCA
31	27	19	15	WISER TIME	THE BLACK CROWES AMERICA/REPRISE
32	36	35	4	ANTS MARCHING	DAVE MATTHEWS BAND RCA
33	28	30	7	I WALKED	WANDERLUST PRIZE
34	33	39	3	I GOT A GIRL	TRIPPING DAISY ISLAND
35	34	25	20	RIVER OF DECEIT	MAD SEASON COLUMBIA
36	24	17	13	STRANGE CURRENCIES	R.E.M. MONSTER WARNER BROS.
37	31	33	25	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND RCA
38	39	—	2	FLAT TOP	GOO GOO DOLLS METAL BLADE/WARNER BROS.
39	NEW	1	1	CRUSH WITH EYELINER	R.E.M. MONSTER WARNER BROS.
40	RE-ENTRY	2	2	BETTER THAN NOTHING	JENNIFER TRYNIN COCKAMAMIE SQUINT/WARNER BROS.

Billboard® FOR WEEK ENDING AUGUST 12, 1995

Modern Rock Tracks™					
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	1	9	YOU OUGHTA KNOW	ALANIS MORISSETTE MAVERICK/REPRISE
2	2	3	6	THIS IS A CALL	FOO FIGHTERS ROSWELL/CAPITOL
3	7	22	3	J.A.R.	GREEN DAY REPRISE
4	4	9	8	TOMORROW	SILVERCHAIR EPIC
5	3	2	10	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 ISLAND/ATLANTIC
6	9	10	8	IN THE BLOOD	BETTER THAN EZRA ELEKTRA/VEEG
7	8	8	10	SAY IT AIN'T SO	WEEZER DGC/GEFFEN
8	5	4	14	MOLLY	SPONGE WORK
9	6	7	8	I GOT A GIRL	TRIPPING DAISY ISLAND
10	14	16	6	STUTTER	ELASTICA DGC/GEFFEN
11	16	24	4	COMEDOWN	BUSH TRAUMA/INTERSCOPE
★★★AIRPOWER★★★					
12	27	—	2	TIL I HEAR IT FROM YOU	GIN BLOSSOMS A&M
13	12	13	9	CARNIVAL	NATALIE MERCHANT ELEKTRA/VEEG
14	13	11	11	STARS	HUM RCA
15	10	6	15	ALL OVER YOU	LIVE RADIOACTIVE/MCA
16	11	5	16	DECEMBER	COLLECTIVE SOUL ATLANTIC
17	15	18	8	BETTER THAN NOTHING	JENNIFER TRYNIN SQUINT/WARNER BROS.
18	20	25	7	ANTS MARCHING	DAVE MATTHEWS BAND RCA
19	18	14	10	WYNONA'S BIG BROWN BEAVER	PRIMUS INTERSCOPE
20	19	12	16	HEY MAN, NICE SHOT	FILTER REPRISE
21	17	17	9	SMASH IT UP	OFFSPRING ATLANTIC
22	23	23	7	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH ATLANTIC
23	21	20	17	MORE HUMAN THAN HUMAN	WHITE ZOMBIE GEFLEN
24	29	35	3	WHITE, DISCUSSION	LIVE RADIOACTIVE/MCA
25	NEW	1	1	GALAXIE	BLIND MELON CAPITOL
26	30	—	2	WEIRD-OUT	DANDELION RUFFHOUSE/COLUMBIA
27	26	26	20	RUN-AROUND	BLUES TRAVELER A&M
28	25	21	24	GOOD	BETTER THAN EZRA ELEKTRA/VEEG
29	24	19	19	LITTLE THINGS	BUSH TRAUMA/INTERSCOPE
30	38	—	2	AWAKE	LETTERS TO CLEO GIANT
31	22	15	13	MISERY	SOUL ASYLUM COLUMBIA
32	31	30	5	I DON'T WANT TO GROW UP	THE RAMONES RADIOACTIVE/MCA
33	33	32	6	IMMORTALITY	PEARL JAM EPIC
34	28	27	9	VOW	GARBAGE ALMO SOUNDS/GEFFEN
35	34	31	24	CONNECTION	ELASTICA DGC/GEFFEN
36	36	—	2	WAKE ME	RUSTY FLUKE HANDSOME BOY/TAG/ATLANTIC
37	NEW	1	1	CRUSH WITH EYELINER	R.E.M. MONSTER WARNER BROS.
38	NEW	1	1	KISS FROM A ROSE	SEAL ZTT/SIRE/WARNER BROS.
39	NEW	1	1	WE'RE THE SAME	MATTHEW SWEET ZOO
40	NEW	1	1	NAME	GOO GOO DOLLS METAL BLADE/WARNER BROS.

PIONEER TOKIO HOT ONE HUNDRED

# HITS! IN TOKIO

Week of July 23, 1995

- Scream / Michael Jackson
- Carnival / Cardigans
- Shy Guy / Diana King
- Scatman / Scatman John
- Army Of Me / Bjork
- What's All This About / Linda Lewis
- Rough 'N' Smooth / C. J. Lewis
- You Dugta Know / Alanis Morissette
- Misery / Soul Asylum
- This Ain't A Love Song / Bon Jovi
- Jealousy / Charles & Eddie
- Colors Of The Wind / Vanessa Williams
- Hyperbeat / Dulfier
- Got To Keep Moving / Think Twice
- Waterfalls / TLC
- I Can Love You Like That / All 4 One
- In The Summertime / Shaggy
- Hold Me, Thrill Me, Kiss Me, Kill Me / U 2
- Life (Standin' On This World) / Ice
- Adiemus / Adiemus
- Too Many Fish / Frankie Knuckles Featuring Adeva
- This Is A Call / Foo Fighters
- Moonlight Serenade / Chicago
- Downtown / Neil Young
- Marta's Song / Deep Forest
- I Know / Dionne Farris
- A Whiter Shade Of Pale / Annie Lennox
- These Are The Best Days Of Your Life / Martine Girault
- Make It With You / Carrol Thompson
- My Love Is For Real / Paula Abdul
- Back On The Road / Joan Armatrading
- You Can Cry On My Shoulder / Ali Campbell
- I Want You / Rosie Gaines
- Lovin' You / Suburban Soul
- Love Enuff / Soul 2 Soul
- Anokorononatsuni Bokuraha / Hooper
- Every Day / Incognito
- KANSHA Shite(Wah Wah Version) / Smap
- Leave Virginia Alone / Rod Stewart
- Only Words / The Federation
- Somebody's Crying / Chris Isaak
- Too Late To Be Good / Tuesday Girls
- So In Love With You / U. N. V.
- Beautiful One / Bill Cantos
- Get Up And Dance / Freedom
- Anatadakewo / Southern All Stars
- Don't Take It Personal (Just One Of Dem Days) / Monica
- Anitakeno Ai / Theatre Brook
- Namidaga Kirari / Spitz
- Can't Cry Anymore / Sheryl Crow

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

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 59 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 700 detections (Modern Rock) for the first time. Videoclip availability. © 1995, Billboard/BPI Communications.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 218 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	3	7	<b>KISS FROM A ROSE</b>	SEAL (ZTT/SIRE/WB) 1 wk at No. 1
2	1	13	<b>I'LL BE THERE FOR YOU</b>	THE REMBRANDTS (EASTWEST/EEG)
3	2	23	<b>WATERFALLS</b>	TLC (LAFACE/ARISTA)
4	4	11	<b>I CAN LOVE YOU LIKE THAT</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
5	5	18	<b>RUN-AROUND</b>	BLUES TRAVELER (A&M)
6	6	29	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)
7	8	18	<b>LET HER CRY</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
8	7	18	<b>HAVE YOU EVER REALLY LOVED...</b>	BRYAN ADAMS (A&M)
9	14	6	<b>ONLY WANNA BE WITH YOU</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
10	9	14	<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)
11	13	8	<b>COLORS OF THE WIND</b>	VANESSA WILLIAMS (HOLLYWOOD)
12	18	6	<b>I COULD FALL IN LOVE</b>	SELENA (EMI LATIN/EMI)
13	10	24	<b>I BELIEVE</b>	BLESSED UNION OF SOULS (EMI)
14	12	29	<b>I KNOW</b>	DIONNE FARRIS (COLUMBIA)
15	11	16	<b>TOTAL ECLIPSE OF THE HEART</b>	NICKI FRENCH (CRITIQUE)
16	15	23	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)
17	26	5	<b>YOU ARE NOT ALONE</b>	MICHAEL JACKSON (EPIC)
18	19	9	<b>YOU OUGHTA KNOW</b>	ALANIS MORISSETTE (MAVERICK/WB)
19	16	17	<b>SOMEONE TO LOVE</b>	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
20	17	15	<b>DECEMBER</b>	COLLECTIVE SOUL (ATLANTIC)
21	20	16	<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)
22	38	2	<b>TIL I HEAR IT FROM YOU</b>	GIN BLOSSOMS (A&M)
23	22	16	<b>SHY GUY</b>	DIANA KING (WORK)
24	25	7	<b>HE'S MINE</b>	MOKENSTEF (OUTBURST/RAL/ISLAND)
25	23	4	<b>J.A.R.</b>	GREEN DAY (REPRISE)
26	24	10	<b>ONE MORE CHANCE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
27	30	9	<b>BOOMBASTIC</b>	SHAGGY (VIRGIN)
28	21	10	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	U2 (ISLAND/ATLANTIC)
29	28	26	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
30	31	35	<b>IN THE HOUSE OF STONE AND LIGHT</b>	MARTIN PAGE (MERCURY)
31	37	5	<b>AS I LAY ME DOWN</b>	SOPHIE B. HAWKINS (COLUMBIA)
32	36	12	<b>COME AND GET YOUR LOVE</b>	REAL MCCOY (ARISTA)
33	34	5	<b>CAN'T CRY ANYMORE</b>	SHERYL CROW (A&M)
34	32	23	<b>GOOD</b>	BETTER THAN EZRA (ELEKTRA/EEG)
35	27	11	<b>THIS AIN'T A LOVE SONG</b>	BON JOVI (MERCURY)
36	29	13	<b>MISERY</b>	SOUL ASYLUM (COLUMBIA)
37	39	10	<b>CARNIVAL</b>	NATALIE MERCHANT (ELEKTRA/EEG)

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

## HOT 100 RECURRENT AIRPLAY

1	—	1	<b>HOLD MY HAND</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
2	1	6	<b>ANOTHER NIGHT</b>	REAL MCCOY (ARISTA)
3	2	6	<b>YOU GOTTA BE</b>	DES'REE (550 MUSIC)
4	4	5	<b>TAKE A BOW</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)
5	3	2	<b>HOLD ON</b>	JAMIE WALTERS (ATLANTIC)
6	8	14	<b>I'M THE ONLY ONE</b>	MELISSA ETHERIDGE (ISLAND)
7	5	33	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND)
8	9	57	<b>FOUND OUT ABOUT YOU</b>	GIN BLOSSOMS (A&M)
9	12	12	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)
10	10	21	<b>ALL I WANNA DO</b>	SHERYL CROW (A&M)
11	13	22	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)
12	7	3	<b>RUN AWAY</b>	REAL MCCOY (ARISTA)
13	23	35	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)
14	20	17	<b>HOUSE OF LOVE</b>	AMY GRANT WITH VINCE GILL (A&M)
15	21	104	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)
16	6	2	<b>NO MORE 'I I LOVE YOU'S'</b>	ANNIE LENNOX (ARISTA)
17	14	19	<b>INTERSTATE LOVE SONG</b>	STONE TEMPLE PILOTS (ATLANTIC)
18	15	14	<b>GET READY FOR THIS</b>	2 UNLIMITED (RADIAL/CRITIQUE)
19	18	36	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)
20	—	18	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)
21	—	7	<b>CREEP</b>	TLC (LAFACE/ARISTA)
22	24	35	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)
23	19	13	<b>THE RHYTHM OF THE NIGHT</b>	CORONA (EASTWEST/EEG)
24	22	44	<b>THE SIGN</b>	ACE OF BASE (ARISTA)
25	25	7	<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

37	<b>ANY MAN OF MINE/WHOSE BED HAVE YOUR BOOTS BEEN UNDER?</b>	(Loon Echo, BM/Zomba, ASCAP/BWB)
40	<b>AS I LAY ME DOWN</b>	(Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
70	<b>BABY BABY</b>	(Royx-SRO, GEMA)
62	<b>BACK FOR GOOD</b>	(EMI Virgin, ASCAP)
43	<b>BEST FRIEND</b>	(Human Rhythm, BM)
72	<b>BIG YELLOW TAXI</b>	(Siquomb, BM) WBM
51	<b>THE BOMB! (THESE SOUNDS FALL INTO MY MIND)</b>	(K-Dope/Northcott, BM/Johnnick, BM)
4	<b>BOOMBASTIC/IN THE SUMMERTIME</b>	(LivingSting, ASCAP/Malaco, BM) HL
32	<b>BROWN SUGAR</b>	(Ah-choo, ASCAP/12-00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
38	<b>CAN'T CRY ANYMORE</b>	(Warner-Tamerlane, BM/Old Crow, BM/ignorant, ASCAP) WBM
58	<b>CAN'T YOU SEE (FROM NEW JERSEY DRIVE)</b>	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BM/EMI Blackwood, BM/Late Hours, ASCAP/PolyGram Int'l, ASCAP) HL/WBM
46	<b>CARNIVAL</b>	(Indian Love Bride, ASCAP)
7	<b>COLORS OF THE WIND (FROM POCAHONTAS)</b>	(Wonderland, BM/Walt Disney, ASCAP) HL
19	<b>COME AND GET YOUR LOVE</b>	(EMI Blackwood, BM/Novale, BM) HL
99	<b>CONNECTION</b>	(EMI, BM/EMI Blackwood, BM) HL
60	<b>CRAZY LOVE (FROM JASON'S LYRIC)</b>	(Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
26	<b>DECEMBER</b>	(Roland Lertz, BM/Warner Chappell, BM) WBM
93	<b>DIED IN YOUR ARMS</b>	(EMI Virgin, BM) HL
3	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b>	(D.A.R.P., ASCAP/Afro Dredite, BM/Nu Rhythm And Life, BM/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/All Cool, ASCAP) HL/WBM
18	<b>EVERY LITTLE THING I DO</b>	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Taking Care Of Business, BM/Jelly's Jams, ASCAP/Jumping Bean, BM) HL/WBM
23	<b>FEEL ME FLOW</b>	(Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
36	<b>FEELS SO GOOD</b>	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
78	<b>FOE LIFE</b>	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
31	<b>FREAK LIKE ME</b>	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BM/PolyGram Int'l, BM) HL
66	<b>FREAK ME BABY</b>	(Pottsburg, BM/Jijima, ASCAP/Hey Skimo, BM)
17	<b>FREEK'N YOU</b>	(EMI April, ASCAP/DeSwing Mob, ASCAP) HL
85	<b>FROGGY STYLE</b>	(Taking Care Of Business, BM)
98	<b>GIVE IT 2 YOU</b>	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
54	<b>GLACIERS OF ICE/CRIMINOLOGY</b>	(Ramecca, BM/Wu-Tang, BM/Careers-BMG, BM/Mellow Smoke, BM/Memory Lane, BM) HL
33	<b>GOOD</b>	(Tentative, BM)
16	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b>	(Badams, ASCAP/Zomba, ASCAP/K-Man, BM/New Line, BM/Sony, BM/Screen Gems-EMI, BM) WBM/HL
95	<b>HEAVEN</b>	(EMI April, ASCAP/Flyte Tyne, ASCAP/New Perspective, ASCAP)
10	<b>HE'S MINE</b>	(All Int, ASCAP/Mo Ken, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BM/Saja, BM/Rubber Band, BM) WBM/HL
76	<b>HEY MAN, NICE SHOT</b>	(Buddy Dower, BM) HL
25	<b>HOLD ME, THRILL ME, KISS ME, KILL ME (FROM BATMAN FOREVER)</b>	(PolyGram Int'l, ASCAP) HL
50	<b>HUMAN NATURE</b>	(WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
27	<b>I BELIEVE</b>	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
6	<b>I CAN LOVE YOU LIKE THAT</b>	(Diamond Cuts, BM/Wonderland, BM/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
57	<b>I CAN'T TELL YOU WHY</b>	(Jeddrath, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
21	<b>I GOT 5 ON IT</b>	(Stackola, BM/True Science, ASCAP/Trippe Gold, BM/Jay King IV, BM/Songs Of All Nations, BM/Warner-Tamerlane, BM/O'G's, ASCAP/Second Decade, BM) WBM/HL
30	<b>I KNOW</b>	(Sony, BM/Frankly Scarlett, BM/Insofaras, BM/GMMI, ASCAP) HL
96	<b>I LIKE IT (I WANNA BE WHERE YOU ARE)</b>	(Grand Puba, ASCAP/Def Jam, ASCAP/12 A, BM/Kakalaka, BM)
62	<b>I LIKE</b>	(Irving, BM/Nu Soul, BM/Short Dolls, BM) WBM
41	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b>	(Careers-BMG, BM/Wu-Tang, BM/Ramecca, BM/Jobete, ASCAP) HL/WBM
65	<b>I LOVE YOU/YOU BRING ME JOY</b>	(MCA, ASCAP/Mary J. Blige, ASCAP/EMI April, ASCAP/Joel Hailey, ASCAP/Ninth Street, ASCAP/Justin Combs, ASCAP) HL
91	<b>THE I.N.C. RIDE</b>	(DAMASTA, ASCAP/Warry White, ASCAP/1za, BM/PolyGram Int'l, ASCAP) HL
47	<b>IN THE HOUSE OF STONE AND LIGHT</b>	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
86	<b>I SAW YOU DANCING</b>	(Megsongs, BM/Careers-BMG, BM) HL
53	<b>I WANNA B WITH U</b>	(Big Ears, BM/Warner-Tamerlane, BM) WBM
67	<b>I WANNA LOVE LIKE THAT</b>	(Ecaf, BM/Sony, BM/Zomba, ASCAP/Donni, ASCAP) HL/WBM
24	<b>I WISH</b>	(Orange Bear, BM)
81	<b>JEREMY</b>	(Innocent Bystander, ASCAP/PolyGram Int'l, ASCAP/Scribing C-Ment, ASCAP)
2	<b>KISS FROM A ROSE (FROM BATMAN FOREVER)</b>	(SPZ, BM)
79	<b>LEAVE VIRGINIA ALONE</b>	(Gone Gator, ASCAP) WBM
15	<b>LET HER CRY</b>	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
69	<b>LET ME BE THE ONE</b>	(Hit & Run, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Shapiro Bernstein & Co., ASCAP) HL/WBM
88	<b>LISTEN ME TIC (WOYOI)</b>	(Irving, BM/Rondor, BM/Longitude, BM) WBM
52	<b>MADE IN ENGLAND</b>	(William A. Bong, PRS/Hanio, ASCAP/WB, ASCAP) HL
92	<b>MIND BLOWIN'</b>	(Zomba, ASCAP/Fe-Mac, ASCAP/Art & Rhythm, ASCAP/Afrhythmic, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
28	<b>MISERY</b>	(WB, ASCAP/LFR, ACAP) WBM
94	<b>MISSING</b>	(Sony, BM)
56	<b>MOLLY (SIXTEEN CANDLES)</b>	(It Made A Sound, BM/Plunkies, BM/EMI Virgin, BM)
59	<b>MY LOVE IS FOR REAL</b>	(BMG, ASCAP/Rhett Rhyne, ASCAP/PJA, ASCAP) HL
68	<b>MY UP AND DOWN</b>	(Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chan, ASCAP)
5	<b>ONE MORE CHANCE/STAY WITH ME</b>	(Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP) HL
22	<b>ONLY WANNA BE WITH YOU</b>	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
13	<b>PLAYER'S ANTHEM</b>	(Undeas, ASCAP/Clark's True Funk, BM/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP)

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	10	<b>WATERFALLS</b>	TLC (LAFACE/ARISTA) 3 wks at No. 1
2	3	12	<b>BOOMBASTIC/IN THE SUMMERTIME</b>	SHAGGY (VIRGIN)
3	2	8	<b>ONE MORE CHANCE/STAY WITH ME</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	4	16	<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)
5	6	8	<b>HE'S MINE</b>	MOKENSTEF (OUTBURST/RAL/ISLAND)
6	5	9	<b>FREEK'N YOU</b>	JODECI (UPTOWN/MCA)
7	17	3	<b>PLAYER'S ANTHEM</b>	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
8	12	7	<b>KISS FROM A ROSE</b>	SEAL (ZTT/SIRE/WARNER BROS.)
9	11	7	<b>COLORS OF THE WIND</b>	VANESSA WILLIAMS (HOLLYWOOD)
10	9	9	<b>I WISH</b>	SKEE-LO (SUNSHINE/SCOTTI BROS.)
11	10	9	<b>I CAN LOVE YOU LIKE THAT</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
12	21	10	<b>I GOT 5 ON IT</b>	LUNIZ (NOO TRYBE)
13	13	14	<b>ANY MAN OF MINE/WHOSE BED HAVE...</b>	SHANIA TWAIN (MERCURY NASHVILLE)
14	14	13	<b>SO SOMEONE TO LOVE</b>	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
15	8	10	<b>FEEL ME FLOW</b>	NAUGHTY BY NATURE (TOMMY BOY)
16	15	10	<b>THIS AIN'T A LOVE SONG</b>	BON JOVI (MERCURY)
17	7	9	<b>SCREAM</b>	MICHAEL JACKSON & JANET JACKSON (EPIC)
18	23	7	<b>YOU USED TO LOVE ME</b>	FAITH (BAD BOY/ARISTA)
19	16	8	<b>FEELS SO GOOD</b>	XSCAPE (SO SO DEF/COLUMBIA)
20	25	9	<b>BROWN SUGAR</b>	D'ANGELO (EMI)
21	24	9	<b>COME AND GET YOUR LOVE</b>	REAL MCCOY (ARISTA)
22	18	17	<b>TOTAL ECLIPSE OF THE HEART</b>	NICKI FRENCH (CRITIQUE)
23	19	14	<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)
24	20	16	<b>SHY GUY</b>	DIANA KING (WORK)
25	30	5	<b>SUGAR HILL</b>	AZ (EMI)
26	27	8	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	U2 (ISLAND/ATLANTIC)
27	22	14	<b>I'LL BE THERE...YOU'RE ALL I...</b>	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
28	26	15	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)
29	—	1	<b>SOMETHIN' 4 DA HONEYZ</b>	MONTELL JORDAN (PMP/RAL/ISLAND)
30	35	6	<b>'TIL YOU DO ME RIGHT</b>	AFTER 7 (VIRGIN)
31	28	27	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
32	29	5	<b>GLACIERS OF ICE/CRIMINOLOGY</b>	RAEKWON (LOUD/RCA)
33	31	5	<b>SO MANY TEARS</b>	2 PAC (INTERSCOPE)
34	33	13	<b>RUN-AROUND</b>	BLUES TRAVELER (A&M)
35	32	7	<b>MISERY</b>	SOUL ASYLUM (COLUMBIA)
36	34	8	<b>SPRINKLE ME</b>	E-40 (SICK WID IT/JIVE)
37	36	21	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)
38	37	11	<b>BEST FRIEND</b>	BRANDY (ATLANTIC)
39	38	15	<b>FREAK ME BABY</b>	DIS 'N' DAT (EPIC STREET/EPIC)
40	42	7	<b>GOOD</b>	BETTER THAN EZRA (ELEKTRA/EEG)
41	52	3	<b>I CAN'T TELL YOU WHY</b>	BROWNSTONE (MJJ/EPIC)
42	40	18	<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)
43	49	3	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b>	PERFECT STRANGER (CURB)
44	39	17	<b>HAVE YOU EVER REALLY LOVED...</b>	BRYAN ADAMS (A&M)
45	53	8	<b>HUMAN NATURE</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)
46	44	19	<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
47	41	9	<b>MY LOVE IS FOR REAL</b>	PAULA ABDUL (CAPTIVE/VIRGIN)
48	43	14	<b>WHEN YOU SAY NOTHING AT ALL</b>	ALISON KRAUSS & UNION STATION (BNA)
49	45	11	<b>I WANNA LOVE LIKE THAT</b>	TONY THOMPSON (GIANT)
50	62	2	<b>PULL UP TO THE BUMPER</b>	PATRA (550 MUSIC)
51	47	22	<b>LET HER CRY</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
52	50	9	<b>FOE LIFE</b>	MACK 10 (PRIORITY)
53	54	22	<b>NO MORE 'I I LOVE YOU'S'</b>	ANNIE LENNOX (ARISTA)
54	55	8	<b>SHIMMY SHIMMY YA</b>	OL' DIRTY SHASTAR (ELEKTRA/EEG)
55	48	12	<b>FROGGY STYLE</b>	NUTTIN' NYCE (POCKET TOWN/JIVE)
56	57	5	<b>MY UP AND DOWN</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
57	51	19	<b>I LIKE</b>	KUT KLOSE (KEI/ELEKTRA/EEG)
58	46	23	<b>DEAR MAMA/OLD SCHOOL</b>	2 PAC (INTERSCOPE)

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**HOLY NO. 1 SINGLE, BATMAN!** It appears that "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.) is on its way to the top of the Hot 100. As was the case last week, "Kiss" is once again the biggest point gainer on the chart. It moves into the No. 2 spot, quickly closing in on "Waterfalls" by TLC (LaFace/Arista), which has occupied the top spot for the past six weeks. "Kiss" does capture the top spot on the Hot 100 Airplay chart this week, while "Waterfalls" holds onto No. 1 on the Hot 100 Singles Sales chart. It should be a close and interesting fight for the top next week.

**GREATEST GAINERS:** The second-biggest overall point gainer behind "Kiss From A Rose" is "Player's Anthem" by Junior M.A.F.I.A. (Undeas/Big Beat/Atlantic), which moves 29-13. Its huge point gain can be largely attributed to solid first-week sales on the cassette single. Only maxi-configurations were previously available. The third-biggest point gainer, moving 30-22, is the winner of the Greatest Gainer/Airplay award, "Only Wanna Be With You" by Hootie & the Blowfish (Atlantic). It is already top five at 17 monitored stations, including No. 1 at WDCG Raleigh, N.C., and WZNY Augusta, Ga. Next in line in overall point gains is "Colors Of The Wind" by Vanessa Williams (Hollywood). It moves 9-7 on the Hot 100 and could prove to be a challenger for the top spot in the weeks ahead. Rounding out the top five point gainers, at No. 21, is the winner of the Greatest Gainer/Sales award, "I Got 5 On It" by Luniz (Noo Trybe). It moves 21-12 on the sales chart, while also picking up No. 1 airplay at KPWR (Power 106) Los Angeles and KKSS Albuquerque, N.M.

**THE HOT SHOT DEBUT** at No. 48 is "Somethin' 4 Da Honeyz" by Montell Jordan (PMP/RAL/Island). Its high entry is fueled by a No. 29 debut on the sales chart. The second-highest debut at No. 56 is "Molly (Sixteen Candles)" by Detroit-based group Sponge (Work). It is No. 1 at KJYK Tucson, Ariz., and WMRQ Hartford, Conn. Among the other new acts making their first appearances on the Hot 100 are two hailing from England. At No. 63 is U.K. megagroup Take That with "Back For Good" (Arista), and at No. 94 is "Missing" by Everything But The Girl (Atlantic). The Todd Terry remix of "Missing" has been a big single at both WPOW (Power 96) Miami and WHYI (Y100) Miami for the last several months. Debuting at No. 95 is "Heaven" by Solo (Perspective/A&M), the latest discovery from superstar producers Jimmy Jam and Terry Lewis, and at No. 90 is "Summertime In The LBC" by Long Beach, Calif., trio Dove Shack (G-Funk/RAL/Island). "Summertime" is breaking out at KPWR (Power 106) Los Angeles, where it is No. 10.

**QUICK CUTS:** "Jeremy" by Pearl Jam (Epic) enters the Hot 100 this week at No. 83, three years after peaking at No. 5 on both the Album Rock Tracks and Modern Rock Tracks charts. It is one of several Pearl Jam titles recently released as CD maxi-singles, making them eligible to chart on the Hot 100 for the first time. The CD single for "Jeremy" also contains the studio version of "Yellow Ledbetter," which may be contributing to its sales... The No. 5 single by the Notorious B.I.G. (Bad Boy/Arista) is now listed as "One More Chance/Stay With Me" because the title of the song has been changed on the cassette single.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	3	SEND ME ON MY WAY	RUSTED ROOT (MERCURY)
2	3	3	KEEPER OF THE FLAME	MARTIN PAGE (MERCURY)
3	—	1	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER)
4	17	2	NOT ENOUGH	VAN HALEN (WARNER BROS.)
5	19	2	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)
6	2	2	LIVE!!!	ONYX (DEF JAM/RAL/ISLAND)
7	7	8	IMMORTALITY	PEARL JAM (EPIC)
8	9	3	HERE FOR YOU	FIREHOUSE (EPIC)
9	12	4	ROUND & ROUND	TWINZ (G-FUNK/RAL/ISLAND)
10	8	5	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
11	—	1	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	SCATMAN JOHN (RCA)
12	16	3	NEVER GONNA LET YOU GO	TINA MOORE (STREET LIFE/SCOTTI BROS.)
13	10	7	THE MANY WAYS	USHER (LAFACE/ARISTA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	24	2	NOT ON YOUR LOVE	JEFF CARSON (MCG CURB)
15	14	10	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
16	—	1	WHY	JAMIE WALTERS (ATLANTIC)
17	20	3	GIRL IN MY EYES	GIOVANNI (SIRE/WARNER BROS.)
18	13	4	FALL IN LOVE	LA BOUCHE (LOGIC/RCA)
19	—	1	PARTY ALL NIGHT	JEFF FOXWORTHY (WARNER BROS.)
20	—	1	WHATZ UP, WHATZ UP	PLAYA PONCHO (SO SO DEF/COLUMBIA)
21	—	1	DON'T EVER TOUCH ME (AGAIN)	DIONNE FARRIS (COLUMBIA)
22	—	1	1, 2 PASS IT	THE D&D PROJECT (ARISTA STREET/ARISTA)
23	25	5	DISSIDENT	PEARL JAM (EPIC)
24	—	1	RELAX	CRYSTAL WATERS (MERCURY)
25	22	12	HEAD LIKE A HOLE	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)

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

## GERMAN RETAIL SEES GROWTH SPURT

(Continued from page 1)

Michael Jackson, and Pink Floyd and such top-selling domestic acts as Marius Mueller-Westernhagen.

However, the burden of two years of added taxation has taken its toll on the German retail sector, which, until June, had experienced flat sales this year.

German trade federation BPW will not publish official figures for the first half of 1995 for another few weeks. But sources say that approximately 113 million units have been sold so far this year, representing 45% of the total unit sales for 1994. CD singles appear to lead the pack.

Yet researchers working for BPW expect the German music market to increase in value only 2.8% in 1995, 0.5% more than the German inflation rate.

The world's third-largest record market is suffering from the taxes imposed to cover the costs of reunification. In 1993, a 10% surcharge was placed on top of existing taxes to finance development work in the five new states formed after the fall of Communism in 1989. As a result, the German people are finding little disposable income, and the German retail sector is facing lackluster consumption.

Further, consumers will have to deal with another 20% tax increase that will go into effect in January 1996.

The situation is particularly acute in the five new states created by the former German Democratic Republic. Although 16 million people live in eastern Germany (20% of the total population), that region accounts for only 10% of the total German record-market sales of 4.3 billion marks (\$5.5 billion).

### RETAILERS PLEASED WITH SALES

Despite the slow first half, retailers and wholesalers say they are satisfied with sales.

Konrad Pils, buyer for the wholesaler Dremmel in Ismaning, Bavaria, says, "We are very pleased with our performance, although we have noticed a slight drop in sales since the beginning of the second half of the year. This is doubtless due to the fact that a lot of people are on vacation in the summer."

Wolfgang Scheerer, product buyer for the retail cooperative Interfunk in Ditzingen, Baden-Württemberg, says, "The general weakness in consumer activity is due to the weather, with people preferring to spend their money on vacations rather than CDs." He says sales have been up so far this year.

According to Thomas Gerting of L+P Schallplatten in Berlin, CD singles play a key role in the market. "The CD single accounts for a large proportion of total sales," he says. "For young people in particular, there is a major difference between paying \$10 for a single and between \$25 and \$26.50 for an album."

Much of this demand has been fueled by the rush of dance/pop singles by domestic acts.

According to market researchers at some record companies, the sales value of dance repertoire has grown at double-digit rates and now accounts for more than 10% of total record sales.

Singles by national acts accounted for 38% of sales in 1994; in the first half of 1995, that figure was 43%. Last year, 23.5% of album sales were for those by national artists; so far in the first half, that figure was approxi-

mately 23%, according to trade publication Der Musikmarkt.

Anja Russo, purchase chief for retailer Tiemann in Wilhelmshaven, says, "There is great demand for national dance titles. However, most young people are unaware of the fact that these are national acts. If the group doesn't sing in German, the teens do not consider them to be Germans."

### A MAJOR MARKET FORCE

WEA artist Westernhagen has been a major market force, with his album "Affentheater" selling more than 1.7 million units since its release in September 1994. His tour was attended by more than 850,000 people.

Retail chain Saturn, based in Cologne, was satisfied with WEA's joint marketing campaign for Westernhagen, which, says company buyer Addi Schneider, "met with great response."

According to the labels, other acts to have top-selling German-produced albums in the first six months of 1995 include Pur, whose "Seiltaenzertraum" (Intercord) sold 1.4 million copies; Schwester S, whose "S Ist Soweit" (MCA) sold 120,000 units; Die Doofen, whose "Lieder, Die Die Welt Nicht Braucht" (Sing Sing) sold 730,000 units; and H-Blockx, whose "Time To Move" (Hansa) sold 170,000 units.

Several national acts have spawned hot singles on Der Musikmarkt's chart in the first half of 1995, including Sin With Sebastian, whose "Shut Up And Sleep With Me" (Sing Sing) has sold more than 250,000 units; Dune, whose "Hardcore Vibes" (Motor) has sold 400,000 units; and dance act Scooter (edel), whose three singles have sold more than 1.5 million units, according to the labels.

Several German-language singles made the top 10 in the first half of 1995: Die Doofen with "Mief!" (Sing Sing); Das Modul with "Computerliebe" (Motor); XXL Featuring "Cool Man" Steiner with "It's Cool Man" (ZYX); Die Prinzen with "Du Musst Ein Schwein Sein" (Ariola); and Schwester S with "Ja Klar" (MCA).

Other successful sellers were dance titles, such as Scatman John with "Scatman" (RCA), Mark 'Oh with "Tears Don't Lie" (Motor), La Bouche with "Be My Lover" (Ariola), E-Rotic with "Fred Come To Bed" (Intercord), and Das Modul with "Computerliebe" (Motor).

The level of success by national acts in the singles charts prevented Michael Jackson's "Scream" from making it into the top five.

Lario Teklic, purchaser at Virgin Megastore in Frankfurt, says the most interesting entry in 1995 has been Jam & Spoon's album "Hands On Yello" and the single "You Gotta

Say Yes To Another Excess—Great Mission" (Motor). The single has sold 100,000 units, with the album peaking at No. 24 on the chart.

### MUSIC VIDEOS BOOST SALES

Retailers attribute the continuing advances made by German repertoire to music videos. Retailers have noticed increased sales of German-produced releases that have had active promotion on MTV. This is also true of releases on the three new music channels, VIVA, VIVA 2, and VH-1.

Frank Hankel of the Schallplatte Rambur store in Garmisch-Partenkirchen, says, "When interesting videos are shown on TV, it has a great effect. We immediately register an increase in our sales."

However, some retailers see TV exposure as a double-edged sword, particularly when it comes to international artists. Says Stefan Abel of retailer Music-Service in Uetersen, "Problems arise when people ask for songs that are being played by MTV but are either not yet available or not available at all in Germany."

### BON JOVI, JACKSON LEAD

Werner Nuernberger of Werner's Disco Shop in Gronau says he sells 60% international product and 40% domestic.

Bon Jovi, Jackson, and Pink Floyd are leading the international album sales in Germany this year.

The Bon Jovi tour was sold out. The album "These Days," released here June 19, has been certified platinum, with sales of 500,000 units in Germany, and has held the No. 1 spot on the album chart in recent weeks. The title remains ahead of the two-record Jackson set, "HIStory" (Sony Music), which has sold more than 400,000 units.

"Pulse" by Pink Floyd (EMI) also has racked up sales of 400,000 units to date.

Lario Teklic, purchaser at Virgin Megastore in Frankfurt, says the top-selling albums at the store in the first half of 1995 were "Smash," Offspring (Semaphore); "Dookie," Green Day (Warner); "No Need To Argue," the Cranberries (Mercury); "Songs Of Sanctuary," Adiemus (EMI Electrola); "Medusa," Annie Lennox (RCA); and "Voodoo Lounge," the Rolling Stones (Virgin).

Irish act the Kelly Family has become a phenomenon, attracting anywhere from 10,000-60,000 people to its concerts, with hundreds of teenagers following the group to all of its concerts.

Its album, "Over The Hump," on its Kel-Life label, distributed through edel, has spent 18 weeks in the top five in Germany and has sold 1.86 million copies. The album has sold 120,000 units in Austria and 140,000 in Switzerland.

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## PARKS, WILSON'S WB 'CRATE' FINISHES 30-YEAR WAIT

(Continued from page 1)

air a new interview with Wilson, as well as a never-broadcast meeting of Wilson and McCartney.

"It's a meeting of two masters of music," says "Oobu Joobu" producer Eddy Pumer. "Brian does a rough scat of 'Hey Jude' at the piano with Paul. It was totally impromptu, and it was rough around the edges, but it was brilliant."

The title track of "Orange Crate Art" will likely be the first single and will be serviced to triple-A radio, according to Jeff Gold, Warner Bros. executive VP/GM.

Although no specific U.S. or international marketing plan had been prepared at press time, the project will likely benefit from a cluster of new projects due in the coming weeks.

A documentary on Wilson, "I Just Wasn't Made For These Times," will begin airing on the Disney Channel Aug. 27. The soundtrack from the special, which contains new versions of 10 classic Wilson songs, will be released Aug. 15 on Karambolage/MCA (Billboard, Aug. 5).

In addition, Capitol plans to issue a "Smile" boxed set later this year (Billboard, Feb. 4).

Despite the high interest from those familiar with the legacy of the Beach Boys, some retailers point out that there is no guarantee that a new generation of music buyers will be attracted to "Orange Crate Art."

"I don't know if there is still a lot of instantaneous demand for a record like this," says Jeff Abrams, VP/GM of 218-store, Eden Prairie, Minn.-based Best Buy. "It's not a sure thing. Die-hard Beach Boys fans who happen to know the history of Wilson and Parks will probably have genuine interest. However, the average music purchaser may not be aware of the historical factor of this record."

Bobbie Hall, music buyer for the Los Angeles Virgin Megastore, says that the album may benefit from the publicity Wilson is receiving from the documentary and its soundtrack.

Wilson says he isn't concerned about conquering a new generation of record

buyers. "I don't care if it doesn't sell at all, we had fun doing it," he says.

"When I was younger, I was always running around and saying, 'I've got to get a top 10 record. Or, I've got to meet [Phil] Spector. It was the whole youth thing. It worked for a while, then I got myself into trouble. I was living it up. I spent 10 years trying to get myself back in shape. I'm not as impulsive now as I once was. I don't have that feeling of, 'Oh, man! We're gonna make a great record today.' That's absent. That's gone and has been replaced by some of the overall responsibilities of just holding on."

Wilson says that he is baffled by the attention "Smile" continues to receive.

"Maybe it is because there were a lot of drugs involved at the time," says Wilson. "Things are so different now. The new material just kicks the shit out of 'Smile.'"

Parks calls the "Smile" sessions a "failure."

"We didn't complete it, and I have not had a sense of fulfillment about it

over the past 30 years," he says. "I've lived with only the negative aspects of it. Both Brian and I have lived with the discomfort of having conceived this failure together."

Yet, Parks says "Orange Crate Art" has given the pair the opportunity to finally see a collaboration through to completion.

"I knew that this might be my last opportunity at Warner Bros. to properly honor Brian in a project, because of the changing of the guard there," Parks says.

Over the past three years, both musicians worked sporadically on the album between other commitments.

"There was a high amount of speculation and skepticism about whether or not we would complete this record," says Parks. "There was only one believer, and that was [Warner Bros. Records Inc. president] Lenny Waronker. His faith helped us get through the insult of skepticism."

Parks says that the first sessions with Wilson went relatively easily. "We did five double-voice vocals with Brian singing the lead and harmonies in only 2 1/2 hours."

Still, the rekindling of the creative juices did not come without effort, according to Wilson.

"I would have trouble learning entire songs," says Wilson. "[Parks] would teach me one line at a time. Sometimes it took a long time to get it, but it turned out really good. Some of the stuff [Parks] writes, I don't even know if I can handle it. Apparently, I've run into a music maker who is quite good."

Parks says the album is a bit of a departure lyrically for Wilson. "Brian couldn't be any more well known for being a musical icon of the Southern California dream," says Parks. "He's already done that. This album, quite accidentally, moves him north. I found

myself retreating to northern California to do this record, and a lot of these pieces reflect the sensibilities of somewhere north of the Delta" (see story, this page).

One song that did not make the album is a fully orchestrated version of George Gershwin's "Rhapsody In Blue."

"It just didn't seem to make sense to keep it on," says Waronker, who served as executive producer of the album. "It didn't fit in with the tone of the other songs on the record."

Parks and Wilson also recorded versions of George David Weiss and Bob Thiele's "What A Wonderful World" and George and Ira Gershwin's "(Our) Love Is Here To Stay," neither of which made the album.

Parks says that "(Our) Love Is Here To Stay" was recorded in honor of former Warner Bros. Records chairman/CEO Mo Ostin and his wife, Evelyn. "It was their sweetheart song," says Parks. "I wanted to include it for them, but its sound was just outside the record. Hopefully, we can incorporate some of this unreleased material into another effort."

Parks and Wilson indicate that they may record more standards later this year for a follow-up album.

Wilson is also working on a forthcoming album with producer and close friend Andy Paley. The tracks will probably end up on a solo album, but could be recorded with a reunited Beach Boys, Wilson says.

In March, Wilson reteamed with Mike Love and Carl Wilson to record a new track for the television show "Baywatch," titled "Summer Of Love" (Billboard, March 18).

"We have about 40 incredible songs," says Wilson of his work with Paley. "I'll be damned if we can only have 10 or 12 of them on one album."

## Collaborators Dissect Their 'Orange' Track-By-Track Description Of Forthcoming Set

Here is a track-by-track breakdown of the forthcoming Brian Wilson/Van Dyke Parks album, "Orange Crate Art," due Oct. 24 on Warner Bros. Records:

• **"Orange Crate Art"**: The first track to be recorded for the album, this uptempo opener prompted Warner Bros. president Lenny Waronker to green-light an entire album of Wilson/Parks collaborations.

Waronker says a tape of the song sat on his desk for a few weeks before he realized what it was. "When I finally played it... It was clear that they had to do more together. They had to do a full album."

The song "could have been written in 1900 or 1995," Waronker adds. "It is timeless." Wilson says, "It reminded me of the old Beach Boys vocals. I was shocked to see that I was still able to sing with sensitivity."

• **"Sail Away"**: "This song was made for my voice," says Wilson. "I didn't have to try too hard to sing it."

The title was inspired by Randy Newman's 1972 song of the same name. "I just wanted to tip my hat to Randy," says Parks. "I love his work. It's fair to say that I stole his title."

Parks says that the song was further influenced by his previous work with musicians who perform calypso and West Indian music, including Robert Odin Greenidge on steel drums and Darryl Francis "Chili" Charles on percussion.

The song, the second to be recorded for the album, has a "wonderful spirit" to it, Waronker says.

• **"Hobo Heart"**: "I get sentimental feelings when I hear this," says Wilson.

The sweeping introduction has a "vocal throwaway" that directly borrows from the style of Harry Nilsson, according to Parks.

"There are also a couple of drum shots that remind me of Dennis Wilson," says Parks.

• **"Wings Of A Dove"**: "Los Angeles was in the middle of one of the longest rain spells in a long time," says Parks of the soaring, spiritual pop song. "It had been raining for days, and we all had become slightly frightened. It reminded me of the story of Noah and his ark. A dove landed on his ship

with an olive branch in its mouth. Noah knew that God would spare him. I thought that this was a good story to put into a song."

• **"Palm Tree And Moon"**: The dramatic melodies and multilayered harmonies on this complex track posed a bit of a vocal challenge for Wilson. "It was a little too intricate," he says. The song "brought back some far-out feelings for me."

• **"Summer In Monterey"**: "This is the most straightforward song on the album," says Wilson, adding that it may eventually be released as a single. "It could go far up the charts."

Parks envisions the song as a "broadside attack on [noted producer] Terry Melcher. He has done productions with the Beach Boys in Monterey [Calif.], but I wanted him to know that Brian is still just as interested in Monterey as anyone else. We are still interested in that territory."

• **"San Francisco"**: Wilson's favorite track on the album. He credits Park's strong arrangement skills for making it work. "He stretched my vocals about as far as they could go," says Wilson. "Nobody can make a better arrangement than Van Dyke."

The inspiration for the track came from an oil painting of a stagecoach that depicted miners on a bountiful return trip from gold-rush country, according to Parks.

• **"Hold Back Time"**: "It's a very romantic song," says Wilson. "It contains one of my favorite lines: 'We're in each other's arms, so, we'll hold back time.'"

Parks penned the song after hearing the sound of a distant train in the still of the night in Glendale, Calif. "It seemed so far away to me at the time, yet so close," he says. "Though it was probably three miles away, I could hear it clearly. Trains are very evocative symbols of American progress."

The sound of a train on the track is reminiscent of the Beach Boys classic 1966 album, "Pet Sounds."

• **"My Jeanine"**: The harmony-

heavy song was inspired by the Levering Orchard in Orchard Gap, Va., according to Parks.

"It's an old apple orchard that still produces apples to this day," he says. "My parents lived around there for a long time, and I loved it as a child."

The song was the third to be recorded for the album, and it contains Wilson's favorite harmony on the disc.

• **"Movies Is Magic."** Initially, Parks says he was hesitant about including this nostalgic track on the album. However, Waronker convinced him it was worth keeping.

"It celebrates the life and death of drive-in theaters," says Parks.

Parks says that the a cappella ending of the song was inspired by a recording he heard of Wilson singing "Auld Lang Syne."

"It is a very positive song," says Wilson. "It's a great way to bring the spirits up."

• **"This Town Goes Down At Sunset"**: This 20-year-old song was written by Michael Hazelwood. When Parks discovered it, he was immediately inspired to include it on the album.

Hidden on the track is another homage to "Pet Sounds." Parks recorded the barking of his dog, Clementine, and subtly inserted it into the instrumental lead of the track. Many Beach Boys enthusiasts will recall that Wilson recorded the barking of his dogs, Banana and Louie, for the end of "Caroline, No" for the aptly titled "Pet Sounds."

"It's nice to have a Scottish terrier immortalized on a popular music record," says Parks.

Parks brought in high trumpets that recall those used in Johnny Cash's "Ring Of Fire" for part of the orchestration.

Wilson admits that he isn't overly enthusiastic about the song. "That is the only song on the album that I don't like," says Wilson, who declined to offer further explanation.

• **"Lullaby"**: A moving interpretation of George Gershwin's 1963 instrumental closes the album. "It was a rejected work of his that was discovered in 1965. I've always had an instrumental on each record that I do," says Parks. "It was my prerogative as producer to include it."



WARONKER

## MAGNATONE'S SHELBY LYNNE 'RESTLESS' FOR RADIO SUCCESS

(Continued from page 1)

adept at belting the blues, delivering traditional country lyrics, sashaying through Western swing standards, or crooning torchy classics, Lynne falls into the category of a "singer's singer."

"When Shelby sings, I feel that it comes from deep down in her. In every word and every movement, she makes you feel it," says Hill.

American Country Countdown host Bob Kingsley echoes the recollections of many when he describes the first time he heard Lynne sing. "I was just completely knocked out by her. She's got a voice in the same category as any of the greats, including Patsy Cline."

Lynne has always drawn high praise from those in the industry, and with the release of her new album, "Restless," Magnatone is hoping to expand her audience beyond the industry and her small consumer fan base.

"Restless," released July 18, is a straight-ahead country album with such tunes as the Jamie O'Hara-penned "Talkin' To Myself Again," the two-stepper "Another Chance at Love," and the first single, "Slow Me Down," a driving tune steeped in rich Southern imagery. The second single, "I'm Not The One," will be released Sept. 11. A video has been produced for the track.

"It really was a prize for me," Lynne says of the album. "I thought, 'I don't care if anybody hears it; I'm really happy with this.'" Lynne says that Brent Maher, Magnatone president and the album's producer, understands the fast and live way she likes to work in the studio. "Nine out of 10 songs, she was sitting in the room with the musicians and singing live," Maher says. "She wants to catch that magic the same way the players do."

Magnatone is a joint venture among four partners: former EMI chairman Jim Mazza, now Magnatone's CEO; Maher; Nick Cua, executive VP/COO of Magnatone Records and president of Magnatone Artist Management; and Roy Speer, co-founder and former chairman of the Home Shopping Network.

Mazza and Cua feel that Lynne's time is now. "Shelby is so diverse," says Cua. "In terms of her talent, her roots are country; she's all about country—that's where she comes from. However, she's bluesy, R&B, and there's a jazz kind of feel that she loves, as well."

Cua and Mazza believe that live performances will be integral to spreading the news about Lynne and her new album. "People who haven't seen her perform before are completely mesmerized and say, 'I didn't realize that she was so great,'" says Mazza.

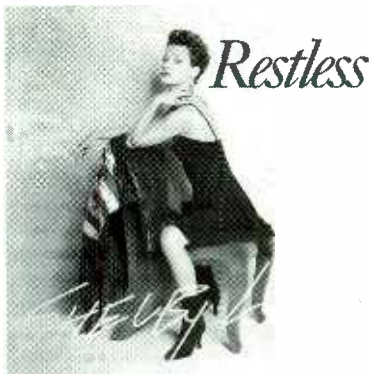
"There are only a handful of artists I would pick to go on the road with me, and Shelby's one of them," says Gill. "She's a phenomenal singer and artist, and I'm proud to have her with us for the upcoming shows."

### RETICENCE AT COUNTRY RADIO

Country radio has never entirely embraced Lynne. While Magnatone is courting the industry more than ever for "Restless," the label is banking on her intense and vibrant live performances and video play on CMT and TNN to broaden her fan base.

In addition, the label signed with the Mitch Schneider Organization, a high-profile public relations firm, to increase Lynne's mainstream profile, in particular with television bookings.

Video play was a significant factor in the sales of Lynne's last album, "Temptation," a big-band tip of the hat to Bob Wills on the now-defunct Morgan Creek Records. Since its release in



1993, that album has sold more than 120,000 copies, according to SoundScan.

The album's only charting single, "Feelin' Kind Of Lonely Tonight," peaked at No. 69 on the Hot Country Singles and Tracks chart.

Lynne's biggest-selling album, 1990's "Tough All Over," the second of her three releases for Epic, has sold 144,000 units since 1991, according to SoundScan. Her first record, "Sunrise," was released on the label in 1989.

"Tough All Over" is Lynne's only album to yield singles that made the top 30 on the country chart.

Both "Temptation" and "Tough All Over" are still experiencing small sales at retail. As for "Restless," which is in its first week of release, John Artale, senior buyer for 150-store National Record Mart in Carnegie, Pa., says, "It certainly is promising to just put out a few copies and get sales on them already. Somebody was waiting for that record."

Lynne headlined at Navarre Distribution's national sales convention Aug. 3 and will play a few dates in October as part of Wal-Mart's ongoing country music tour, in which developing artists perform at various Wal-Mart outlets. She will also perform at other music stores around the country.

## JONATHA BROOKE TELLS HER OWN STORY

(Continued from page 7)

the first week of August, with the full album going out the following week. "Plumb" will also be serviced to alternative, Americana, and top 40 stations. A video for emphasis track "Nothing Sacred" is being planned.

Brooke has been busy with promotional radio visits that began the last week of July and will run through August. In October, she will begin a tour, hitting Boston, New York, Chicago, Atlanta, California, Nashville, and Austin, Texas.

On the retail side, Blue Thumb is providing posters, flats, bin cards, and 8-by-10 easel standups, and is coordinating placement on listening posts.

### JOURNEY THROUGH THE ABYSS

Unlike "The Angel In The House," "Plumb" does not mention angels, mermaids, or other mythical creatures. Instead, the album is an unflinching expression of Brooke's journey through the aforementioned "abyss" and the inner strength that helped her rise above it.

Many of the songs deal with feelings of loss and abandonment. In "West Point," she sings, "I get lonely, get depressed . . . Don't want to die here, and nobody know." And in the haunting "No Better," the simple words "I still love you, and you don't want me," become a cry of anguish.

"There's a lot of me in this album," Brooke says. "It definitely makes you

Despite her uphill battle at radio, Lynne does have some supporters there; the most outspoken is Mike Meehan, PD at WCMS Norfolk, Va.

"The thing that drives me crazy is that we have these talented people in country music, and we chase them away because of timid programming," Meehan says. "We've lost Lyle Lovett, k.d. lang, and Nanci Griffith . . . I don't want to lose Shelby Lynne. I hope she has the patience to ride it out with country radio and doesn't give it up and go off into pop."

Lynne remains hopeful and determined that "radio will come around." She says, "I can't force it, but sooner or later, I'm going to cut a record that will flip their minds. Until then I'm going to keep doing what I'm doing."

### A MUSICAL UPBRINGING

Born in Quantico, Va., where her father was stationed as a Marine, Lynne was raised in Jackson, Ala., surrounded by musical family members who sang at weddings, funerals, and church activities near their rural Alabama home.

She credits her maternal grandmother, Laura Smith, with being a tremendous influence. "We always had music in the house, from Jimmie Rodgers to Barbra Streisand," Smith says. "She had access to all kinds of music. I had records by the Andrews Sisters, the Mills Brothers. Even now she'll call and say, 'Nanny, I need the words to so and so.' The other day she called and wanted some Jimmie Rodgers stuff."

Smith recalls her granddaughter learning the ukulele and playing that instrument until she was big enough to play a guitar. Even when she was young, Lynne's talent would astonish those who heard her. "She's so tiny, people would say, 'Where does that big voice come from?'" Smith says. "When Billy Sherrill heard the tape, he

thought she was 50 years old and weighed 200 pounds. He was shocked when he saw her."

When she was 17, Lynne's family life was shattered when she and her younger sister, Allison, saw their father shoot and kill their mother before turning the gun on himself.



On dealing with the tragedy, Lynne says, "You buck up, and you do what you have to do to live."

Lynne's break in the music industry came when Smith suggested she audition to become one of Opryland's performers. Lynne couldn't quite see herself working at the Nashville theme park, but she gave it a shot. Though she didn't get hired, a local Jackson businessman heard her and hired her to sing demos. He was so impressed with her talent that he sent a tape to Nashville. The demo caught the attention of Nashville Network executives, who asked the unknown girl from Alabama to appear on "Nashville Now," a nightly music/interview show that was the network's flagship program at the time.

"I had laryngitis and had to squeeze out every note," she says of her performance in October 1987. Nevertheless, her voice so impressed the Nashville music community that the next day, she got offers from three record labels. She opted to sign with Epic, in part because Sherrill (known for his work with George Jones and Tammy Wynette) wanted to come out of retirement to produce her. Her first single was a duet with Jones called "If I Could Bottle This Up," which peaked at No. 43 on Oct. 8, 1988. "I felt like I was his age," Lynne says of working with Jones. "I wasn't nervous, just excited . . . I remember it being a laid-back experience. It just fell onto the tape."

by himself."

Triple-A stations are proving to be receptive to the album. "Jonatha's amazing," says Mike Morrison, PD of KSCA Los Angeles. "She's an incredible singer, and she writes great songs and arranges them in very interesting ways. Her music has the complexity and substance of some of the great Steely Dan. I've only heard

## COURT RULES ON 'RED ROBIN' ROYALTIES

(Continued from page 4)

this did not establish such a right, the appeals court ruled, upholding the lower court's decision.

"[There must be] something of substance added making the piece, to some extent, a new work with the old song embedded in it, but from which the new has developed," the appeals court decision said, citing verbatim the lower court decision's words.

Music print income on "Red Robin" had been given to Callicoon under the lower court ruling, and the appeals court upheld that decision as well.

The appeals court remanded to the lower court two other issues: the disbursement of royalties on a song said to infringe on "Red Robin" and royalties from the use of "Red Robin" on an "I Love Lucy" episode, where use of the song was first licensed by Bourne and later by Callicoon.

### 'I JUST DO MY THING'

By the time Lynne and Epic parted company, she had developed a reputation for being an incredible singer with a sometimes volatile personality. "I am a has-been in a town where I've never been," Lynne says. "It's very difficult to live up to people's expectations, and when you do, it's not enough."

Lynne acknowledges that there's a perception in the industry that she can be difficult. "I'm not difficult," she says. "I just do my thing. I sing, and I know what I want my music to sound like and how I want to look." Lynne says that being a young woman with definite ideas about her music didn't mesh with the late '80s Nashville music industry system. In her own words, she was "a young woman that knew what she wanted to do with her music in a room full of 50-year-old business suits that [think they] know everything there is to know about every single thing . . . Maybe they do, but [they] don't know how I feel, and I'm going to make this music sound like *this*. And [they better not] fight me, because [they'll] get to use the word 'difficult' again."

Strong-willed and fiercely passionate about her music, Lynne invites comparisons to some of her pals, such as Nelson, who has always been a maverick who made music his way, even when it flew in the face of convention and industry norms.

Says producer Bob Montgomery, who produced "Tough All Over" and co-produced "Sunrise" with Sherrill, "There are certain artists who transcend [industry politics], like Willie Nelson . . . Somewhere out there is a niche for her, because she is an absolutely true artist in every sense of the word. Look how long it took Willie. Everyone in the industry knew how great he was, but it just wasn't exposed to the public. Everyone in the industry knows how great Shelby Lynne is."

a little of the new album, but I will definitely consider it and will most likely play it."

Blue Thumb is committed to Brooke, Kern says. "I feel very lucky to be working on this. As an artist and a human being, she just reaches deep down into your soul and touches your spirit. There are very few people out there like that."

ASCAP, the performance right society, was a defendant in the case because it held in escrow some \$100,000 in fees in contention in the action.

The "Red Robin" ruling follows a U.S. Supreme Court decision 10 years ago in a matter solely concerning mechanical royalties. In that decision, Mills vs. Snyder, the high court overruled a lower court's decision by granting Mills Music all mechanical royalties on recordings made under license by Mills Music before the heirs of songwriter Ted Snyder recaptured his writer's share of "Who's Sorry Now?"

At press time, there was no indication that either side would appeal the decision to the U.S. Supreme Court. One copyright lawyer says he doesn't think the issue is important enough for the Supreme Court to consider.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
AUGUST 12, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	*** No. 1/Hot Shot Debut *** BONE THUGS N HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) 1 week at No. 1		E. 1999 ETERNAL 1
2	3	1	55	HOOTIE & THE BLOWFISH	CRACKED REAR VIEW	1
3	1		2	SELENA	DREAMING OF YOU	1
4	4	3	37	TLC	CRAZYSEXYCOOL	3
5	2		2	JODECI	THE SHOW, THE AFTER PARTY, THE HOTEL	2
6	5	2	9	SOUNDTRACK	POCAHONTAS	1
7	10	14	7	ALANIS MORISSETTE	JAGGED LITTLE PILL	7
8	6	6	22	SHANIA TWAIN	THE WOMAN IN ME	6
9	14		2	*** Greatest Gainer *** JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)		GAMES REDNECKS PLAY 9
10	7	5	8	SOUNDTRACK	BATMAN FOREVER	5
11	9	7	66	LIVE	THROWING COPPER	1
12	8	4	6	MICHAEL JACKSON	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
13	12	9	35	BLUES TRAVELER	FOUR	9
14	11	8	18	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL MONTGOMERY	5
15	17	13	6	NATALIE MERCHANT	TIGERLILY	13
16	13	11	16	WHITE ZOMBIE	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
17	15	12	48	BOYZ II MEN	II	1
18	18	18	43	DAVE MATTHEWS BAND	UNDER THE TABLE AND DREAMING	11
19	16	10	33	GARTH BROOKS	THE HITS	1
20	28	32	56	SEAL	SEAL	20
21	20	21	29	BUSH	SIXTEEN STONE	17
22	19	15	8	SOUL ASYLUM	LET YOUR DIM LIGHT SHINE	6
23	23	26	10	THE REMBRANDTS	LP	23
24	26	22	8	PRIMUS	TALES FROM THE PUNCH BOWL	8
25	24	28	4	LUNIZ	OPERATION STACKOLA	20
26	22	16	5	BON JOVI	THESE DAYS	9
27	37	25	4	FOO FIGHTERS	FOO FIGHTERS	23
28	21	20	17	MONTELL JORDAN	THIS IS HOW WE DO IT	12
29	33	27	8	ALL-4-ONE	AND THE MUSIC SPEAKS	27
30	30	23	20	COLLECTIVE SOUL	COLLECTIVE SOUL	23
31	35	31	25	ALISON KRAUSS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
32	43	55	5	SILVERCHAIR	FROGSTOMP	32
33	25		2	XSCAPE	OFF THE HOOK	25
34	32	29	38	EAGLES	HELL FREEZES OVER	1
35	31	37	43	THE CRANBERRIES	NO NEED TO ARGUE	6
36	29	19	8	PINK FLOYD	PULSE	1
37	27	17	5	NEIL YOUNG	MIRROR BALL	5
38	36		2	MONICA	MISS THANG	36
39	34	24	16	SOUNDTRACK	FRIDAY	1
40	41	36	20	ANNIE LENNOX	MEDUSA	11
41	38	35	18	REAL MCCOY	ANOTHER NIGHT	13
42	42	34	10	CHRIS ISAAK	FOREVER BLUE	31
43	39	33	20	2PAC	ME AGAINST THE WORLD	1
44	52		2	TRACY BYRD	LOVE LESSONS	44
45	45	42	3	SHAGGY	BOOMBASTIC	42
46	44	30	9	NAUGHTY BY NATURE	POVERTY'S PARADISE	3
47	51	41	17	BETTER THAN EZRA	DELUXE	40
48	40		2	AFTER 7	REFLECTIONS	40
49	47	38	56	SOUNDTRACK	FORREST GUMP	2
50	46	39	77	GREEN DAY	DOOKIE	2
51	49	48	74	SHERYL CROW	TUESDAY NIGHT MUSIC CLUB	3
52	48	47	6	MACK 10	MACK 10	33
53	50	49	46	THE NOTORIOUS B.I.G.	READY TO DIE	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	53	44	63	OFFSPRING	SMASH	4
55	105		2	*** Pacesetter *** SOUNDTRACK CAPITOL 32617 (10.98/16.98)		CLUELESS 55
56	NEW		1	311	311	56
57	61	63	51	WEEZER	WEEZER	16
58	63	71	5	SKEE-LO	I WISH	58
59	56	46	5	LORRIE MORGAN	GREATEST HITS	46
60	54	40	18	SOUL FOR REAL	CANDY RAIN	23
61	55	52	6	VAN MORRISON	DAYS LIKE THIS	33
62	64	62	14	FILTER	SHORT BUS	62
63	66	64	26	SPONGE	ROTTING PINATA	58
64	59	50	61	SOUNDTRACK	THE LION KING	1
65	80	76	4	D'ANGELO	BROWN SUGAR	65
66	65	60	51	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...	38
67	58	45	7	PAULA ABDUL	HEAD OVER HEELS	18
68	62	51	5	PHISH	A LIVE ONE	18
69	68		2	BRUCE HORNSBY	HOT HOUSE	68
70	60	53	44	BRANDY	BRANDY	20
71	74	80	57	HOLE	LIVE THROUGH THIS	52
72	69	61	97	MELISSA ETHERIDGE	YES I AM	15
73	88	92	15	RUSTED ROOT	WHEN I WOKE	73
74	70	57	36	PEARL JAM	VITALOGY	1
75	67		2	BETTE MIDLER	BETTE OF ROSES	67
76	77	68	42	SOUNDTRACK	PULP FICTION	21
77	79	66	40	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS	8
78	76	67	71	TIM MCGRAW	NOT A MOMENT TOO SOON	1
79	57	43	3	BUSHWICK BILL	PHANTOM OF THE RAPRA	43
80	75	56	22	BRUCE SPRINGSTEEN	GREATEST HITS	1
81	73	54	9	NINE INCH NAILS	FURTHER DOWN THE SPIRAL (EP)	23
82	85	78	27	VAN HALEN	BALANCE	1
83	81	72	39	NIRVANA	MTV UNPLUGGED IN NEW YORK	1
84	72	59	9	SOUNDTRACK CAST	POCAHONTAS SING-ALONG (EP)	46
85	78	58	7	BJORK	POST	32
86	82	65	8	ROD STEWART	SPANNER IN THE WORKS	35
87	84	88	66	REBA MCENTIRE	READ MY MIND	2
88	NEW		1	VARIOUS ARTISTS	JOCK JAMS VOL. 1	88
89	93	86	207	METALLICA	METALLICA	1
90	89	74	73	NINE INCH NAILS	THE DOWNWARD SPIRAL	2
91	71		2	GURU	JAZZMATAZZ VOL. II NEW REALITY	71
92	87	82	10	JON B.	BONAFIDE	79
93	83	73	15	SOUNDTRACK	DON JUAN DEMARCO	61
94	101		2	CYNDI LAUPER	12 DEADLY CYN...AND THEN SOME	94
95	86	69	60	TRACY BYRD	NO ORDINARY MAN	30
96	94	79	39	TOM PETTY	WILDFLOWERS	8
97	100	83	19	ELTON JOHN	MADE IN ENGLAND	13
98	97	89	74	YANNI	LIVE AT THE ACROPOLIS	5
99	91	77	14	MOBB DEEP	THE INFAMOUS	18
100	96	81	35	MARY J. BLIGE	MY LIFE	7
101	102	98	44	BROOKS & DUNN	WAITIN' ON SUNDOWN	15
102	107	97	29	BROWNSTONE	FROM THE BOTTOM UP	29
103	98	84	40	MADONNA	BEDTIME STORIES	3
104	109	101	57	ALAN JACKSON	WHO I AM	5
105	153	150	5	HUM	YOU'D PREFER AN ASTRONAUT	105
106	90		2	MEGADETH	HIDDEN TREASURES (EP)	90
107	106	90	5	SOUNDTRACK	APOLLO 13	90
108	117	106	89	TOM PETTY & THE HEARTBREAKERS	GREATEST HITS	5

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	119	128	3	PERFECT STRANGER	YOU HAVE THE RIGHT TO REMAIN SILENT	109
110	95	75	15	AARON NEVILLE	TATTOOED HEART	64
111	118	105	189	PEARL JAM	TEN	2
112	110	96	10	SOUNDTRACK	BRAVEHEART	59
113	111	87	39	DES'REE	I AIN'T MOVIN'	27
114	99	70	9	SOUNDTRACK	THE BRIDGES OF MADISON COUNTY	47
115	108	85	22	ADINA HOWARD	DO YOU WANNA RIDE?	39
116	115	108	17	BLESSID UNION OF SOULS	HOME	78
117	121	112	141	KENNY G	BREATHLESS	2
118	116	110	55	BONE THUGS N HARMONY	CREEPIN ON AH COME UP (EP)	12
119	137	119	20	ELASTICA	ELASTICA	66
120	103	94	20	E-40	IN A MAJOR WAY	13
121	92	104	19	SELENA	AMOR PROHIBIDO	29
122	NEW		1	SUGAR	BESIDES	122
123	113	99	6	DEEP FOREST	BOHEME	62
124	123	111	20	MAD SEASON	ABOVE	24
125	129	121	41	BON JOVI	CROSS ROAD	8
126	104	91	4	SOUTH CIRCLE	ANOTHA DAY ANOTHA BALLA	63
127	125	116	46	ABBA	GOLD	63
128	112	95	18	OL' DIRTY BASTARD	RETURN TO THE 36 CHAMBERS	7
129	124	113	38	SADE	BEST OF SADE	9
130	NEW		1	SOUNDTRACK	DANGEROUS MINDS	130
131	133	117	10	BOB MARLEY & THE WAILERS	NATURAL MYSTIC	67
132	126	120	195	NIRVANA	NEVERMIND	1
133	131	124	76	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	50
134	130	115	39	AEROSMITH	BIG ONES	6
135	120	103	45	TRACY LAWRENCE	I SEE IT NOW	28
136	136	130	109	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
137	127	122	85	COUNTING CROWS	AUGUST & EVERYTHING AFTER	4
138	114	93	6	GRAND PUBA	2000	48
139	183		22	SOUNDTRACK	BOYS ON THE SIDE	17
140	122	102	41	TRAVIS TRITT	TEN FEET TALL & BULLETPROOF	20
141	128	100	19	SOUNDTRACK	BAD BOYS	26
142	138	125	88	ACE OF BASE	THE SIGN	1
143	139	133	150	QUEEN	GREATEST HITS	11
144	142	138	4	MOKENSTEF	AZZ IZZ	138
145	132	109	44	R.E.M.	MONSTER	1
146	140	127	6	GEORGE JONES AND TAMMY WYNETTE	ONE	117
147	144	135	90	CELINE DION	THE COLOUR OF MY LOVE	4
148	145	143	90	CANDLEBOX	CANDLEBOX	7
149	147	131	20	MATTHEW SWEET	100% FUN	65
150	141	129	23	SOUNDTRACK	DUMB AND DUMBER	62
151	135	114	37	METHOD MAN	TICAL	4
152	154	139	41	GLORIA ESTEFAN	HOLD ME, THRILL ME, KISS ME	9
153	152	147	284	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
154	157	153	21	ERIC CLAPTON	THE CREAM OF ERIC CLAPTON	80

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	150	134	72	BLACKHAWK	BLACKHAWK	98
156	143	155	13	RICK TREVINO	LOOKING FOR THE LIGHT	121
157	156	118	21	JOHN TESH	LIVE AT RED ROCKS	54
158	151	137	60	STONE TEMPLE PILOTS	PURPLE	1
159	188	187	4	TRIPPING DAISY	I AM AN ELASTIC FIRECRACKER	159
160	158	156	232	ENIGMA	MCMXC A.D.	6
161	149	123	10	DWIGHT YOAKAM	DWIGHT LIVE	56
162	162	142	17	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
163	192	180	49	AMY GRANT	HOUSE OF LOVE	13
164	163	151	57	69 BOYZ	NINETEEN NINETY QUAD	59
165	165	166	66	SOUNDTRACK	DAZED AND CONFUSED	70
166	148		2	BUJU BANTON	'TIL SHILOH	148
167	180	176	68	ALL-4-ONE	ALL-4-ONE	7
168	164	149	43	BARRY WHITE	THE ICON IS LOVE	20
169	167	141	22	VARIOUS ARTISTS FEATURING LEBO M	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
170	155	140	38	GEORGE STRAIT	LEAD ON	26
171	146	107	6	SOUNDTRACK	MIGHTY MORPHIN POWER RANGERS	98
172	166	148	44	ALABAMA	GREATEST HITS III	56
173	NEW		1	THE JAZZMASTERS	THE JAZZMASTERS II	173
174	161	144	15	VARIOUS ARTISTS	DANCE MIX U.S.A. VOL. 3	71
175	RE-ENTRY		30	CLINT BLACK	ONE EMOTION	37
176	177	173	191	ENYA	SHEPHERD MOONS	17
177	198		2	SOUNDTRACK	NINE MONTHS	177
178	169	158	73	SOUNDGARDEN	SUPERUNKNOWN	1
179	170	164	79	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP	1
180	160	132	19	VARIOUS ARTISTS	ENCORIUM: A TRIBUTE TO LED ZEPPELIN	17
181	171	154	53	JOE DIFFIE	THIRD ROCK FROM THE SUN	53
182	RE-ENTRY		14	SOUNDTRACK	IMMORTAL BELOVED	63
183	194	179	60	BEASTIE BOYS	ILL COMMUNICATION	1
184	174	163	28	WADE HAYES	OLD ENOUGH TO KNOW BETTER	99
185	RE-ENTRY		39	MARY CHAPIN CARPENTER	STONES IN THE ROAD	10
186	175	171	17	GIPSY KINGS	THE BEST OF GIPSY KINGS	105
187	159	126	5	TONY THOMPSON	SEXSATIONAL	99
188	191	178	100	MARIAH CAREY	MUSIC BOX	1
189	195	198	38	STING	FIELDS OF GOLD - BEST OF STING 1984-1994	7
190	178	162	35	KIRK FRANKLIN AND THE FAMILY	KIRK FRANKLIN AND THE FAMILY	58
191	NEW		1	JEFF FOXWORTHY	REDNECK TEST BEST	191
192	182	177	27	SAWYER BROWN	GREATEST HITS 1990-1995	44
193	NEW		1	BROTHER CANE	SEEDS	193
194	176	145	20	KUT KLOSE	SURRENDER	66
195	NEW		1	JEFF CARSON	JEFF CARSON	195
196	197		65	BRYAN ADAMS	SO FAR SO GOOD	6
197	200	188	141	SOUNDTRACK	THE BODYGUARD	1
198	189	182	19	JOHN BERRY	STANDING ON THE EDGE	69
199	193	161	24	TRISHA YEARWOOD	THINKIN' ABOUT YOU	28
200	NEW		1	TOADIES	RUBBERNECK	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |                           |                           |                                  |                                     |                                       |                                  |   |
|-----------------------------|---------------------------|---------------------------|----------------------------------|-------------------------------------|---------------------------------------|----------------------------------|---|
| 2Pac 43                     | Brother Cane 193          | Enya 176                  | Jon B. 92                        | John Michael Montgomery 14, 179     | The Rembrandts 23                     | Don Juan Demarco 93              | Rick Trevino 156                                      |
| 311 56                      | Brownstone 102            | Gloria Estefan 152        | Montell Jordan 28                | Lorrie Morgan 59                    | Rusted Root 73                        | Dumb And Dumber 150              | Tripping Daisy 159                                    |
| 69 Boyz 164                 | Buju Banton 166           | Meissa Etheridge 72       | Kirk Franklin And The Family 190 | Alanis Morissette 7                 | Sade 129                              | Forrest Gump 49                  | Travis Tritt 140                                      |
| Abba 127                    | Bush 21                   | Filter 62                 | Aison Krauss 31                  | Van Morrison 61                     | Sawyer Brown 192                      | Friday 39                        | Shania Twain 8  |
| Paula Abdul 67              | Bushwick Bill 79          | Foo Fighters 27           | Kut Klose 194                    | Naughty By Nature 46                | Seal 20                               | Immortal Beloved 182             | Van Halen 82  |
| Ace Of Base 142             | Tracy Byrd 44, 95         | Jeff Foxworthy 9, 66, 191 | Cyndi Lauper 94                  | Aaron Neville 110                   | Bob Seger & The Silver Bullet Band 77 | The Lion King 64                 | Various Artists Featuring Lebo M 169                  |
| Bryan Adams 196             | Candlebox 148             | Kenny G 117               | Tracy Lawrence 135               | Nine Inch Nails 81, 90              | Bob Seger & The Silver Bullet Band 77 | Mighty Morphin Power Rangers 171 | Classic Disney Vol. 1 - 60 Years Of Musical Magic 162 |
| Aerosmith 134               | Mariah Carey 188          | Amy Grant 163             | Annie Lennox 40                  | Nirvana 83, 132                     | Seleena 3, 121                        | Pocahontas Sing-Along (EP) 84    | Dance Mix U.S.A. Vol. 3 174                           |
| After 7 48                  | Mary Chapin Carpenter 185 | Jeff Carson 195           | Live 11                          | The Notorious B.I.G. 53             | Shaggy 45                             | South Circle 126                 | Encorium: A Tribute To Led Zepplin 180                |
| Alabama 172                 | Jeff Carson 195           | Eric Clapton 154          | Luniz 25                         | Offspring 54                        | Silverchair 32                        | Sponge 63                        | Jock Jams Vol. 1 88                                   |
| All-4-One 29, 167           | Eric Clapton 154          | Collective Soul 30        | Mack 10 52                       | Ol' Dirty Bastard 128               | Skeel-Lo 58                           | Bruce Springsteen 80             | Weezer 57   |
| Beastie Boys 183            | Counting Crows 137        | Counting Crows 137        | Madonna 103                      | ORIGINAL LONDON CAST                | Soul Asylum 22                        | Rod Stewart 86                   | Yanni 98  |
| John Berry 198              | The Cranberries 35, 136   | The Cranberries 35, 136   | Mad Season 124                   | Phantom Of The Opera Highlights 153 | Soul For Real 60                      | Sting 189                        | Trisha Yearwood 199                                   |
| Better Than Ezra 47         | Sheryl Crow 51            | Sheryl Crow 51            | Bob Marley & The Wailers 131     | Reba McEntire 87                    | Soundgarden 178                       | Stone Temple Pilots 158          | Dwight Yoakam 161                                     |
| Bjork 85                    | D'Angelo 65               | D'Angelo 65               | Hole 71                          | Tim McGraw 78                       | SOUNDTRACK                            | Sugar 122                        | Neil Young 37   |
| Clint Black 175             | Bruce Hornsby 69          | Bruce Hornsby 69          | Hootie & The Blowfish 2          | Sarah McLachlan 133                 | Apollo 13 107                         | Matthew Sweet 149                |   |
| Blackhawk 155               | Dave Matthews Band 18     | Dave Matthews Band 18     | Hootie & The Blowfish 2          | Megadeth 106                        | Bad Boys 141                          | John Tesh 157                    |   |
| Blessid Union Of Souls 116  | Deep Forest 123           | Deep Forest 123           | Reba McEntire 87                 | Natalie Merchant 15                 | Batman Forever 10                     | Tony Thompson 187                |   |
| Mary J. Blige 100           | Des'ree 113               | Des'ree 113               | Tim McGraw 78                    | Michael Jackson 12                  | Boys On The Side 139                  | TLC 4                            |   |
| Blues Traveler 13           | Joe Diffie 181            | Joe Diffie 181            | Sarah McLachlan 133              | Alan Jackson 104                    | Braveheart 112                        |                                  |   |
| Bon Jovi 26, 125            | Celine Dion 147           | Celine Dion 147           | Megadeth 106                     | The Jazzmasters 173                 | The Bridges Of Madison County 114     |                                  |   |
| Bone Thugs N Harmony 1, 118 | E-40 120                  | E-40 120                  | Natalie Merchant 15              | Jodeci 5                            | Clueless 55                           |                                  |   |
| Boyz II Men 17              | Eagles 34                 | Eagles 34                 | Michael Jackson 12               | Elton John 97                       | Dangerous Minds 130                   |                                  |   |
| Brandy 70                   | Elastica 119              | Elastica 119              | Alan Jackson 104                 | Monica 38                           | Dazed And Confused 165                |                                  |   |
| Brooks & Dunn 101           | Enigma 160                | Enigma 160                | The Jazzmasters 173              |                                     |                                       |                                  |   |
| Garth Brooks 19             |                           |                           | Jodeci 5                         |                                     |                                       |                                  |   |
|                             |                           |                           | Elton John 97                    |                                     |                                       |                                  |   |

## MARSALIS TO TRUMPET MUSIC FUNDAMENTALS ON PBS SERIES

(Continued from page 1)

"Marsalis On Music" was shot live in Tanglewood, Mass. The resident Music Center Orchestra (under the direction of Seiji Ozawa) and Marsalis' ensemble share the duty of elucidating the concepts proposed by the bandleader.

"Wynton is the perfect statesman for something like this, because he has a foot in each of the worlds, jazz and classical," says Gilbert Hetherwick, senior VP of marketing for Sony Video.

The narrative is a romp through the rudiments, and Marsalis concocts many edifying points, stressing the clarity of simple statement. The New Orleans native has found ways to make a truism sound like a revelation. He also provides a range of demonstrations, from explaining the root note of a chord to depicting the intricacies of polyphony.

"A beat is only one moment in the life of a groove," he says at one juncture, characterizing terms that many of us hear every day. "This show deals in fundamentals. It says, 'Here are things you can listen for in music,'" says Marsalis. "There's nothing about opinions or anything like that. Just, 'this is form,' 'these are rhythms,' 'this is structure.'"

Then why does "Marsalis On Music"

seem so recreational? Largely because it's full of impressive computer graphics and artistic models that help articulate specific ideas. The aforementioned bulls are those drawn by Picasso. Marsalis uses the artist's famous series of discrete images to illuminate the jazz concept of theme and variation. The winged clarinet becomes a visual symbol as well. The works of Romare Bearden, Paul Klee, and Georgia O'Keefe decorate each installment.

The program has already been broadcast in the U.K., where it received enthusiastic reviews from the press. "It has gotten a very good reaction," says Hetherwick. "We'll use some of those quotes on the ad copy."

Faith in the project's virtues is obvious. At the PBS annual meeting this year, it was decided that the show was worthy of a coveted 8 p.m. time slot. "Where programs are placed invariably shows the confidence we have in their value," says David Horn, director of music programming for WNET-TV. "It would have been easy for stations not to have taken the risk and run this thing on Sunday afternoons, saying, 'Well, the audience will find it.' But no, this is an

important statement we're making. This show is a perfect example of why we're here. It's got those two PBS TV words: education and entertainment."

That should appeal to the readers of such parenting magazines as Family Fun, Family Life, and Parenting, in which Sony Video plans to run a series of ads in a joint campaign with Norton.

The series' four tapes will list for \$19.95 each. It will also be marketed as a boxed set with a suggested list price of \$80. Sony hopes to position "Marsalis On Music" under family videos, because, says Hetherwick, "if it's merely under education, it just might get lost." At press time, details were unavailable on any in-store or concert strategies for marketing the video series.

Keeping the fun in the video was a Marsalis priority. As a child, he was part of venerable clarinetist Danny Barker's Fairview Baptist Church Band.

"In New Orleans, there's a whole tradition of teaching and starting players young," Marsalis says. "I was with Danny for just a matter of months, yet I can remember all the songs and play them on my horn to this day. But I sure wasn't interested in jazz, or music for that matter, when I was 8. We played parades, and it was the parade that I looked forward to, not the playing!"

Hetherwick concurs that sustaining the amusement level was critical. "If it's too dry, it sure won't translate into sales, kind of like, 'Oh God, I can't sit in a room with that.' We're selling to the parents—they buy for the kids. Most parents want their children to recognize the importance of music. There's a lot in the show about jazz, which is also important, because rarely do you see the basics of jazz being explained."

A major impetus for the project was the slice-and-dice job that local budgeteers and federal grant officials have been doing to art apportionments. The bulk of the funding for the project was contributed by the Texaco Corp., which has previously donated sizable gifts to the Lyric Opera in Chicago, the Los Angeles Chamber Orchestra, and an ongoing performing arts series on the Bravo channel. The amount given to the project wasn't specified, but it was "more than \$500,000 and less than \$1 million," says Peter Dowd, a Texaco spokesman.

Texaco's advertising support for the program is geared toward print media tune-in promotions. Ads in National Review, Ebony, National Geographic, Black Enterprise, and major newspapers will announce the broadcast and the home videos.

"When this came along, we said, 'Tremendous!'" Dowd says. "It's an opportunity to reach kids who don't have a chance to learn about music in the classroom. A lot of music teachers have been laid off lately in this country; funding for music education has fallen precipitously. This show is a way of extending the impact of the fewer and fewer teachers that are out there."

In a way, "Marsalis On Music" is an update, albeit with a spin or three, of Leonard Bernstein's "Young People's Concerts" from the '50s. "It was felt that while they were wonderful for their time, the viewing habits of kids, families even, had changed," says Horn. "This program is more modern. We'd been looking for a communicator in the same fashion as Bernstein. It's just a bit hard to find a tremendous musician who can take complex ideas and simplify them."

Dowd puts it another way. "Wynton comes across so well—obviously he's a great musician, fine teacher, and it turns out he's a very good writer. If you went to Central Casting, you couldn't have found anyone better."

Marsalis' father, Ellis, is a teacher and performer, and Marsalis credits the pianist with much of his educational panache. Also acknowledged is the Music Educators National Conference, which helped to design a curriculum to be published as "Marsalis On Music, Teacher's Guide." "They gave me access to important information, material I know everyone doesn't get," says Marsalis. "When you work in music, you all work together. As I go around the country, conversations with teachers always help me out. It's steady advice: 'try

that, try this.'"

Marsalis, who has recorded Bach's "Brandenburg Concertos" for a '96 Sony release, has a habit of dropping into schools and investing time with children and young adults. His position as the artistic director of the Jazz at Lincoln Center program earns him a certain respect, but his way with students is what gets him invited back. He's a no-bull guy. Says Marsalis: "The more knowledge in your head, the more fun you can have, and the larger your playground becomes."



by Geoff Mayfield

**ANOTHER BIG BANG:** For the second week in a row, a new album debuts at No. 1 on The Billboard 200 with first-week sales of more than 300,000 units. And, for the second week, that triumph is tinged with sadness. Jumping on top of the heap this week with 307,000 units is rap act **Bone Thugs-N-Harmony**, whose new album was executive-produced by **Eazy-E**, the rap star who was felled earlier this year by AIDS (Billboard, April 8). Bone's album entrance comes on the heels of last week's head-turning debut by Tejano star **Selena**, who was murdered shortly after Eazy-E's death (Billboard, April 15). Selena's opening-week total, 331,000 units, was 7% higher than Bone's.

**NOT JUST A SYMPATHY VOTE:** Although Eazy-E's death may have affected Bone Thugs-N-Harmony's early sales, the rap act's 1994 EP had already paved the way for the full-length set's loud entrance. "Creepin On Ah Come Up" has spent 55 weeks on The Billboard 200, seven of those weeks in the top 20. That title also reached No. 2 on Top R&B Albums. Further indication of how the album would explode came five weeks ago when a Stoney Burke reissue of an almost 2-year-old album by related group **B.O.N.E. Enterprise** debuted on Top R&B Albums. Lastly, when street-date violations allowed the new "E. 1999 Eternal" to creep onto Top R&B Albums last week at No. 78, the rumble got even louder.

**RATTLING BONES:** Although explicit lyrics make it an iffy proposition at rackjobber-serviced stores, consumers gobbled "Eternal" up at traditional music retailers. The new Bone Thugs-N-Harmony rang in at No. 1 at several large chains, including the Musicland Group, Camelot Music, Warehouse Entertainment, Trans World Music Corp., Blockbuster Music, Circuit City, Strawberries, and National Record Mart. Given that albums with huge first-week sales usually see a big erosion in the second week, there is no assurance that this album will clock a second week on The Billboard 200's throne. The newest evidence of this trend sits at No. 3, where Selena's album declines by 50%, dropping its sales total for the week to 164,000 units. **Hootie & the Blowfish** (No. 2, 169,500 units)—whose sales growth is beginning to resemble the rabbit that just keeps on going and going in those battery commercials—leads Selena by a 3% margin. Each of the top six albums exceeds 100,000 units.

**POLICY CHANGE:** Bone's early stop on Top R&B Albums signals that Billboard and SoundScan have switched back to our original policy regarding street-date violations. For some time, as recently as April, when the "Friday" soundtrack came out, SoundScan backed off titles that crept onto the chart via early sales. Inconsistent data regarding actual street dates, among other factors, made it increasingly difficult to maintain this policy fairly. Further, these early sales bursts offer important indications of a title's burgeoning popularity. The first title to be affected by this change was **Naughty By Nature's** "Poverty's Paradise," which hit Top R&B Albums at No. 43 a week before it soared to No. 1. Street-date violations affect the R&B and rap charts more than the others because the core R&B panel has far fewer stores than the overall panel.

**SHORT STAY:** Although it is probably still too early to judge whether **Michael Jackson's** double set will ultimately be a sales disappointment, this week's chart offers cause for concern as it falls out of The Billboard 200's top 10 after just five weeks (8-12). Of the six 1995 albums that debuted at No. 1 this year, only **Pink Floyd's** "Pulse" spent less time—three weeks—in the top 10, but that was a live set that came out with much less fanfare than Jackson's album. Moreover, "HISTORY" suffers a 17% decline despite the simultaneous debut July 28 of his "You Are Not Alone" video on ABC, BET, and MTV. Further, Jackson's ABC special was a ratings downer, at 6.6 with a 13 share, lower than the 10.3/18 that "Hangin' With Mr. Cooper" averages in that time slot. . . . Of the other acts that debuted at No. 1 this year, **Van Halen** spent six weeks in the top 10, while **Bruce Springsteen** held in for seven weeks and Selena bowed just last week. The longest stretch was accomplished by jailed rap star **2Pac**, who roamed the top 10 for a dozen weeks.

**TALK RADIO:** RCA says exposure on **Howard Stern's** mostly talk syndicated show accounts for much of **Hum's** 41% sales gain, good for a 153-105 jump on The Billboard 200 and a chart-topping leap on Heatseekers.

## HI-NRG MOVES FROM EUROPE TO U.S.

(Continued from page 7)

Curb/Atlantic act Whigfield with "Saturday Night" and labelmate Fun Factory, whose budding hit "I Wanna B With U" is gathering airplay.

"These records have filled a void that we had in terms of tempo and pop style," says Erik Bradley, music director at WBBM (B-96) Chicago. The dance-leaning pop station was the first U.S. outlet to place Real McCoy's "Another Night" into regular rotation, and it is airing the Le Click, Nicki French, and Fun Factory singles.

"They have a great sing-along, happy sound that our listeners really like," says Bradley. "A lot of these records also strike me as being like disco in that they are complete and incredibly catchy songs that are mainstream-friendly."

Bradley is not alone in comparing hi-NRG music with disco. Dean Ferguson, who operates the dance-intensive Import Express mail-order outlet, says that he has been selling this brand of music for years.

"Hi-NRG has been recycled and repackaged and made [palatable] to a wide audience several times over the past 15 years," says Ferguson. "The difference this time is in the use of rap vocals. It's terrific to see this vital form of dance music get the attention it deserves, but it's far from being a brand-new genre. The trick has been to get labels here to support it. Now [that] they have, look at the response. People want to dance—they always have."

DeDe McGuire, music director at WIOQ (Q-102) Philadelphia, agrees. "There has been a lot of heavy realism in music lately—particularly in rap and alternative. Our listeners' response to these records proves that they want to return to the fun of music. They want music to be a source of joy."

Ferguson notes that many recent hi-NRG hits have previously been popular on European import for as long as two years before cracking the pop charts. For example, he cites French's "Total Eclipse Of The Heart" as a brisk seller since November 1993. Critique began to promote the record in the States three months ago and released the full-length set, "Secret," last month.

Such import activity has apparently not hurt any of these acts at retail upon domestic release. "That's because we're

selling Corona and Nicki French to people who are not really plugged into what is going on overseas or even in the clubs here," says Margaret Randall, senior manager of the independent Riotous Records in Lawrence, Kan. "They are almost exclusively ruled by what they hear on the radio."

Randall adds that strong import sales usually assure "that I'll stock it right away. It means that the label is going to get behind [the record], since they'll have built-in leverage at radio."

Label executives say that Europe's longtime support of hi-NRG has paved the way for stateside interest in the genre. "The funny thing is that this is music that was born here," says Kelly Schweinsberg, national director of promotion and marketing at the BMG-distributed Logic Records, whose roster includes Le Click, La Bouche, and Dr. Alban. "This is music that comes straight out of disco and early '80s American hi-NRG. But Europeans have always been into dance music. It's their dominant form of pop music. It took their interest to bring it back home."

Peter Albertelli, manager of cross-over promotion at Elektra Entertainment, notes that the hi-NRG sound is so popular that even other types of dance records are being fashioned with NRG sounds in remixes. "It helps in getting radio's attention," he says. "The problem is that I can see a danger of people overdosing on the sound real soon."

To that end, Albertelli says the next Corona single, "Try Me Out," will go for a harder, more underground house music sound. "This is a good opportunity to show that this act is not a one-trick pony," he says, indicating that this single will go to stateside club DJs before radio programmers. "A lot of these acts will have to show a little more versatility in order to have longevity."

Is there a danger of hi-NRG burning out at radio? "Real McCoy and Corona have proven an important point in that there is a mainstream audience for dance music," Bradley says. "I can't imagine that there won't be room for it as time goes on. I'm sure the sound will evolve and take on different flavors, just like every other type of music. But it's always going to have a pretty solid place on radio."





# ROBERT Cray



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of dynamic  
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ON TOUR NOW

DATE	CITY	VENUE
7/28	Salt Lake City, UT	Utah Jazz & Blues Festival
7/29	Oakville, CA	Mondavi Winery
8/5	Austin, TX	Sixth Street Music & Heritage Festival
8/6	Dallas, TX	Starplex Amphitheater
8/8 & 9	New York, NY	Irving Plaza
8/11	Eau Claire, WI	Regional Arts Center
8/12	Minneapolis, MN	Orpheum
8/14 & 15	Chicago, IL	The Pier
8/16	Kalamazoo, MI	Kalamazoo State Theater
8/18	Indianapolis, IN	Vogue
8/19	Rochester, MI	Meadowbrook Music Festival
8/23	Portland, ME	State Theater
8/24	Boston, MA	Harborlights
8/25	Latham, NY	Starlite Music Theater
8/26	Lincoln, NH	Loon Mountain
8/28	Devon, PA	Valley Forge Music Fair
8/29	Westbury, NY	Westbury Music Fair
8/31	Eugene, OR	Cuthbert Amphitheater
9/1	Portland, OR	Rose Garden Amphitheater
9/2	Seattle, WA	Bumbershoot
9/3	Jacksonville, OR	Britt Festival
9/10	Washington, DC	Kennedy Center
9/11	Providence, RI	Lupo's Heartbreak Hotel
9/12	Rochester, NY	Water Street Music Hall
9/14	N. Tonawanda, NY	Melody Fair
9/15	Toronto, ONT	Massey Hall
9/16	Montreal, QUE	Le Spectrum
9/17	Burlington, VT	Flynn Theatre
9/20	Binghamton, NY	Broome County Forum Theater
9/22	Pittsburgh, PA	Soldiers & Sailors Memorial Hall
9/23	Cincinnati, OH	Bogart's
10/3 & 4	Saratoga, CA	Mountain Winery
10/7	Universal City, CA	Universal Amphitheater
10/8	Costa Mesa, CA	Pacific Amphitheater
10/15	St. Louis, MO	American Theater
10/17	Columbia, MO	Blue Note
10/18	Peoria, IL	Madison Theater
10/20	Madison, WI	Union Theater
10/21	Rockford, IL	Coronado Theater
10/22	Louisville, KY	Palace Theater
10/24	Nashville, TN	328 Performance Hall
10/27	Winston-Salem, NC	Lawrence Joel Coliseum
10/31	Charlotte, NC	Blumenthal Performing Arts Theater
11/3	Atlanta, GA	Center Stage

.....and many more dates to follow.

Produced By Robert Cray  
Management: Mike Kappus-Rosebud Agency

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

## YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	361,550,000	362,867,000 (UP 0.4%)
ALBUMS	306,185,000	311,688,000 (UP 1.8%)
SINGLES	55,365,000	51,178,000 (DN 7.6%)

## YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	177,132,000	199,071,000 (UP 12.9%)
CASSETTE	128,731,000	112,143,000 (DN 12.9%)
OTHER	322,000	474,000 (UP 47.2%)

## OVERALL UNIT SALES THIS WEEK

12,540,000

## LAST WEEK

13,071,000

## CHANGE

DOWN 4.1%

## THIS WEEK 1994

13,289,000

## CHANGE

DOWN 5.6%

## ALBUM SALES THIS WEEK

10,577,000

## LAST WEEK

10,999,000

## CHANGE

DOWN 3.8%

## THIS WEEK 1994

11,249,000

## CHANGE

DOWN 6%

## SINGLES SALES THIS WEEK

1,963,000

## LAST WEEK

2,071,000

## CHANGE

DOWN 5.2%

## THIS WEEK 1994

2,041,000

## CHANGE

DOWN 3.8%

## DISTRIBUTORS' TOTAL MARKET SHARE (7/3/95-7/30/95)

WEA	INDIES	PGD	SONY	BMG	CEMA	UNI
22.8%	19.5%	13.5%	12.8%	12.4%	10%	8.9%

ROUNDED FIGURES

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

SoundScan

# Back For Good For The First Time

**YOU'D BE HARD PRESSED** to find anyone in England who doesn't know who **Take That** is, but the name hasn't meant much in America until now. If you're among the uninitiated, prepare to become aware of the hottest British act in years. The quintet (well, they were a quintet until a couple of weeks ago, when **Robbie Williams** left for a solo career) has had *six* No. 1 titles in the U.K., but has been unable to make even a slight dent in the Hot 100. That finally changes, as the band moves from RCA to Arista and is backed by a strong vote of confidence from label president **Clive Davis**.

The sixth of **Take That's** six chart-toppers, "Back For Good," is new at No. 63. It's the initial single from the group's latest album, "Nobody Else," and was composed by group member **Gary Barlow**. A lot of industry people in the U.K. have been betting that "Back For Good" would be the song to break **Take That** in the U.S., and it looks like they are right.

**WET WET WET:** "Waterfalls" continues to run atop the Hot 100 for the sixth week. That makes the third single from "CrazySexyCool" the biggest hit to date for Atlanta's **TLC**. Chart Beat reader **Jarrett E. Nolan** of **BMG Distribution** in New York notes that "Waterfalls" is the first No. 1 single to make a reference to **HIV** or **AIDS**. He suggests checking the last line of the second verse: "Three letters took him to his final resting place." Nolan believes the highest-charting single to make a reference to **AIDS** prior to "Waterfalls" was "Sign 'O' The Times," a No. 3 hit for **Prince** in 1987. Nolan cites the opening line: "In France, a skinny man died of a big disease with a little name." Like many other people, I look forward to the day when songs will be discussing the epidemic in the past tense.

**SEVENTH SEAL:** The record-setting five-week monopoly that **Arista** held on the top three is broken, as **Seal** moves 4-2 with his "Batman Forever" closing-credits theme, "Kiss From A Rose." At the same time, **Shaggy** moves 5-4 with the two-sided "Boombastic" and "In The Summertime." **Nititipeh Khounkump** of Bangkok, Thailand, observes that if either **Seal** or **Shaggy** reaches No. 1, he would become the seventh act of the '90s to reach No. 1 in the U.S. and the U.K. with different titles. The others are **New Kids On The Block**, **Color Me Badd**, **Right Said Fred**, **Ace Of Base**, **Mariah Carey**, and **Celine Dion**. This is **Khounkump's** first contribution to **Chart Beat** after a decade of reading **Billboard** in Thailand.



by Fred Bronson

**WHAT 4:** **Blues Traveler** ranks No. 13 in its 35th week on **The Billboard** 200 with the **A&M** album "Four." **Russell Stokes** of **Visalia, Calif.**, notes the album joins a list that includes "Fore" by **Huey Lewis & the News**, "IV" by **Toto**, "4" by **Foreigner**, and the untitled **Led Zepppelin** album with four symbols that came to be known as "Led Zepppelin IV."

**REMEMBER:** Last week's list of artists who had posthumous No. 1 albums should have contained one more name. **William Simpson** of **Los Angeles** reminds us that "Double Fantasy" by **John Lennon** reached the top of the album chart 19 days after his murder.

**MAKING HISTORY:** **Jochen Tierbach** of **Willich, Germany**, writes that "Scream" by **Michael Jackson** is the first single in the history of the Hot 100 to debut in the top 30 in its ultimate peak position. "Scream" entered and peaked at No. 5.



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