

# Billboard

NEWSPAPER

IN MUSIC NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 24, 1995

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## GERMANY: TALKIN' BOUT EVOLUTION

### RCA Leads U.S. To Fury In The Slaughterhouse

BY ELLIE WEINERT

MUNICH—The musical pride of the city of Hannover will be boosted even further when its latest progeny, Fury In The Slaughterhouse, gets a U.S.



FURY IN THE SLAUGHTERHOUSE

release June 26.

RCA is issuing "The Hearing And The Sense Of Balance," the band's fifth album, in the States. In Germany, the album was released in February on the group's own Slaughterhouse Music label through indie distributor SPV.

Founded in 1987, Fury In The Slaughterhouse started out playing at

(Continued on page 83)

### 'Pocahontas' Push: Disney's Biggest Yet

BY BRETT ATWOOD

LOS ANGELES—With its "Pocahontas" soundtrack already close to



WILLIAMS



POCAHONTAS

the top of The Billboard 200, Walt Disney Records is embarking on an extensive marketing blitz for the title.

(Continued on page 91)

### Dance Offshoots Vie For Eurodance's Dominance

BY MIRANDA WATSON

Germany's dance music producers are grappling with the fragmentation of a market that is rapidly evolving from the "Eurodance" sound of the



early '90s.

The party-fueled "happy rave" sound is changing the singles charts this year and speeding up the pulse of the country's dance music. Meanwhile, the underground house music scene struggles to break the surface.

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### Schwester S Finds Her Tongue In Rap On MCA

BY DOMINIC PRIDE

Although it has a language that is surprisingly well-suited to rapping, Germany has produced few artists who dare risk it and even fewer who



SCHWESTER S

find success with their Teutonic tongue-twisting.

It took a team that was born and bred in Germany, but that has American roots and sensibilities, to make German rap records that sound natural and not contrived.

(Continued on page 82)

## Epic's M People Finally Making Inroads In U.S.

BY LARRY FLICK

NEW YORK—As Epic Records accelerates its efforts to break M People and its second album, "Bizarre Fruit," in the U.S., primary emphasis is being placed on showcasing the internationally revered, U.K.-based dance music act as a live performing unit. It is an unusual marketing strategy for a club-rooted act, but one that is proving to be effective in building a wider audience.

After adding six musicians to com-

plement the core quartet, M People recently completed a 10-date trek through major U.S. cities, playing venues that ranged from 3,000 to 18,000 capacity. Most of the gigs were in coordination with top 40 and rhythm-crossover radio stations that are supporting "Open Your Heart," the disco-charged first single from "Bizarre Fruit."

Overall response to the mini-tour has been encouraging enough for Epic to commit to a full-scale jaunt in September. The label is in discussion

(Continued on page 75)



M PEOPLE

## DG Forecasts Growing Demand For Gil Shaham

BY HEIDI WALESON

NEW YORK—When Gil Shaham appears on PBS as a soloist at the



SHAHAM



July 25 opening concert of the Mostly Mozart Festival, he will be a familiar personality to quite a

(Continued on page 21)

## DreamWorks and MCA Make Music

BY DON JEFFREY

NEW YORK—Declaring that he will start to sign acts "very soon," David Gef-



GEFFEN

fen has launched two new record labels under the banner of DreamWorks SKG, the entertainment company he formed with filmmaker Steven Spielberg and former Disney studio chief

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### HEATSEEKERS

Debut A 'Bonafide' Hit For 550 Music's Jon B.  
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### THE MODERN AGE

Primus Explains Birth Of 'Big Brown Beaver'  
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## CATHERINE WHEEL



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# Modern Rock Continues Ratings Climb

## Album Rock, AC Slip; Spanish, Jazz/AC Rising

NEW YORK—The ascension of the modern rock format shows no sign of slowing, and it is continuing to severely damage the health of album rock in the process.

Just five years ago, a meager .7% of the radio-listening audience was tuning into modern rock. Today, thanks to a slew of well-programmed new radio outlets and an unprecedented interest in the genre, modern rock's audience share is up dramatically to 3.2%, according to the exclusive Billboard/Arbitron national format ratings. That share puts modern rock among the top 10 most-listened-to formats for the first time.

In the same quarter in which modern rock posted its eighth consecutive audience-share increase, album rock checked in with its lowest share since the format ratings were initiated in 1989. Album rock's 8.1% winter share is off sharply from its high point of 10.2% in the summer of 1991.

Two other formats also scored their lowest shares ever in the latest ratings. Adult contemporary, which slipped to second place behind news/talk in the fall, remains there, thanks to a 15.2%-15% dip. Easy listening, once the seventh most popular format, was off .9%-5% from the fall and is now dead last among the 15 formats tracked for the study.

Joining modern rock on the positive side are three other formats that also scored their best-ever shares this past winter: Spanish, jazz/AC, and religious.

Spanish is up to a 5.2% share from its low point of 3.3% in the spring of 1989. The burgeoning jazz/AC format now boasts a 2.4% share, up from a 1.9% share just three years ago. Religious, meanwhile, has a healthy 2.3% share, up from a 1.9% share in 1991.

Also in the newly released winter ratings, country was off 12.6%-12.4% from the fall, its lowest share since the fall of 1991. At the same time, R&B was up 8.9%-9.2% from the previous quarter, scoring its highest audience share since the summer of 1992.

The quarterly Billboard/Arbitron format ratings track national shares of the listening audience by format.

The new ratings are based on the winter 1995 Arbitron survey; they track stations in Arbitron's 94 continually measured markets, which are mostly in the top 100.

Following is a format-by-format analysis of the Billboard/Arbitron survey. The

15 formats are listed in order of 12-plus audience share.

- N/T was up 16.0%-16.2% from the fall and held onto first place. The format posted gains in every demographic group and daypart with the exception of the 35-64 demo, where it remained flat.

- AC's latest losses represent the fourth-consecutive losing quarter for the format. A loss of 13 outlets in the continually measured markets didn't help.

- Country's most significant slide came

in nights, where the format was off 10.6%-9.9%. It suffered losses in every demo and daypart with the exception of middays and men 18-plus, where it was up slightly, and among the 35-64 group, where it remained flat. With an erosion of 15 outlets from fall to winter, country suffered the biggest losses of any format in the station-count area.

- R&B was up in every demo and daypart with the exception of teens, where it

(Continued on page 76)

## Senate Passes Bill Eliminating Radio Ownership Restrictions

This story was prepared by Bill Holland in Washington, D.C., and Phyllis Stark in New York.

The Senate on June 15 passed its version of the Telecommunications Reform Act, an overhaul of the nation's communications laws that includes an amendment to eliminate restrictions on the number of radio stations a U.S. company can own nationally and locally.

The House is expected to vote on its version after the July 4 recess.

Minority broadcasters' groups have long been working against the legislation. Their efforts recently were joined by a new nonminority group calling itself the Coalition for Broadcast Diversity.

Since its inception earlier this month, the group has been quickly gaining members made up of small- and medium-sized broadcast groups from across the country.

The coalition was originally composed of five broadcast groups: Greater Media Inc., Beasley Broadcast Group, Press Broadcasting Co., Jersey Shore Broadcasting Corp., and Meredith Broadcasting Corp. (the last of which owns only television properties). Since its inception, seven other groups have signed on, including Entercom, Empire Broadcasting, Precision Media, and Bengal Communications. Three other groups also have joined but have asked the coalition not to identify them.

The group has been lobbying Congress to table the proposed ownership changes, which, Greater Media COO Tom Milewski says, "represent a major structural

change to American broadcasting." It is also asking Congress to reinstate the minority-ownership tax preference for minority and female entrepreneurs, which was killed earlier this year.

Both versions of the telecommunications bill call for the elimination of all ownership caps, including the number of stations an individual group can own nationally and the number of stations it can own in one market. The current law permits an individual owner to have 20 AMs and 20 FMs and no more than two of each in the same market.

While the coalition does not oppose eliminating national ownership caps, it does oppose deregulating the number of stations a broadcast entity can own locally.

"We are not opposed to unlimited national ownership. This is strictly a local diversity issue," says Milewski.

In a statement issued June 8 to every member of Congress, the coalition says, "Proponents of the effort to remove the caps have a single purpose: to reduce the number of people participating in broadcast ownership. That is not a good reason for reckless tampering with our free broadcasting system."

According to the statement, "Fostering needless consolidation in the broadcast industry will ultimately reduce the number of small companies involved in the media... If this legislation is passed, the competitive playing field will be significantly tilted in favor of large owners who can effectively shut out smaller companies from

(Continued on page 80)

### THIS WEEK IN BILLBOARD

#### FROM INXS TO rooART

C.M. Murphy has resigned as manager of INXS and will be devoting his energies to his label rooArt, which has gone independent after restructuring a licensing relationship with Warner Music Australia. Murphy says rooArt's focus will be on promoting Australian music. Correspondents Christie Eliezer and Glenn A. Baker report.

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#### THE LATEST IN MALL CONCEPTS

To make their shopping centers more distinctive, developers are leasing space to entertainment-oriented tenants and creating retail centers that are entertainment-driven. The trend coincides with a recent spurt of mall development. Correspondent Anna Robaton was at May's International Council of Shopping Centers convention in Las Vegas and has the story.

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# Video Retailers Go Public To Expand

■ BY SETH GOLDSTEIN

NEW YORK—It's crunch time for video retailers eager to build empires.

For months, various regional chains have made noise about going public to raise the money they need to expand their holdings and continue the retail consolidation begun by Hollywood Entertainment and Movie Gallery. Now, some expansionists are starting to follow through.

Maine-based Home Vision, which is eyeing purchases in the Northeast (Billboard, May 20), has contracted Prudential Bache to underwrite a stock offering that should gross more than \$30 million, according to chain CEO Martin Allen, who expects to go public this fall. "We're doing our part to be the dominant retailer" in the region, he says.

Prudential has the Wall Street profile that helps sell shares and adds luster to video retailing. Its involvement, observers add, could brighten prospects for Tonight's Feature, a 10-store chain in Columbia, S.C. The company is trying to raise \$10 million through Needham & Co., a New York investment house, sometime this year.

A Needham representative says

the equity deal "has not been filed yet" with the Securities and Exchange Commission. Tonight's Feature CEO John Taylor wasn't available for comment; neither were the two chains that have agreed to be acquired, Movie Stars Entertainment in Poughkeepsie, N.Y., and Video Express in Virginia Beach, Va. "We've been asked not to say anything," says Video Express president Rick Greeder.

Mum's also the word at Choices Entertainment, which has been scrambling to complete the most diverse consolidation in the business. At its peak, several months ago, Choices announced it had agreements to purchase 244 stand-alone video stores, 197 supermarket concessions, and 13 electronic-games outlets.

Several deals have fallen apart since then, and the store count has shrunk. But John Maioriello and Donald Ross, partners in Los Angeles-based J.D. Store Equipment, which owns Choices, have held onto their star attraction, Palmer Video in Union, N.J. (Billboard, Feb. 25).

Palmer president Peter Balner, who has 46 outlets and about as many franchisees in New York and New Jersey, should sign the finished

(Continued on page 92)

# Stickering Review An RIAA Priority Latest Lyrics Bill Blocked In Louisiana

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America is giving high priority to a request from the six major labels for a review and evaluation of the music industry's current system of voluntary lyrics labeling.

Although giving no timetable, RIAA VP of communications Tim Sites says the review—and possible changes in the industry's voluntary parental-guidance labeling program—is "a top priority for us."

Elsewhere on the lyrics front, lawmakers in Louisiana defeated in committee June 13 a music censorship bill that would have criminalized the sale and distribution in that state of industry-stickered recordings to unmarried people under age 17.

The bill would have made retailers responsible for screening the approximately 50,000 recorded songs that the RIAA says are released each year.

The bill, H.B. 373, introduced by Rep. Ted Haik, who has had three earlier bills vetoed by two Louisiana governors in previous years, was defeated this time by the state Senate Judiciary Committee B in a 3-2 vote. Haik may try to offer the bill in the form of an amendment during the last six days of the legislative session.

RIAA, Rock the Vote, a New Orleans music community coalition, and the National Assn. of Recording Merchandisers lobbied against the

Louisiana bill.

The RIAA's plans to review the industry's voluntary labeling system stem from a closed-door meeting June 8 in New York between top label executives and RIAA chairman/CEO Jay Berman. Details of the meeting are sketchy, but one source says the meeting focused more on the general discussion of lyrics than on any possible policy changes.

"There wasn't much in the way of presenting or recommending specifics or a course of action," says one insider. "I think it will probably be up to the RIAA to come up with something."

Sites offered only a general outline of action. "We're going to look hard to see if the program is sufficient or whether changes are needed," he says.

The New York meeting—held in the office of EMI Music president/CEO Jim Fifield—followed a week of front-page publicity spurred by a speech by Senate Majority Leader Robert Dole.

In his speech, the Kansas Republican and presidential hopeful accused Time Warner of corporate irresponsibility for its part in releasing recordings with explicit lyrics that, he said, have helped precipitate "a crisis of glamorized violence" in the U.S. (Billboard, June 10).

Berman revealed little of the details of the meeting in his brief comments afterward.

In response to Dole's charges, however, he did say the member labels

"are a responsible corporate community that cares about the increasing level of violence to which our children are exposed" and pointed out that the industry produces and distributes music "created by artists representing the wide diversity of our society's cultures and views."

According to insiders, a lyrics-issue review process would include discussions with NARM officials to determine if retailers in various states have adequate employee policies and in-store-placement safeguards to ensure that minors do not purchase recordings with warning stickers if local laws forbid such sales.

The RIAA and NARM have already met on this issue in connection with a request by a Pennsylvania lawmaker for a nationwide task force on the efficiency of the industry's voluntary labeling program. The RIAA rejected the demand after finding that record retailers in that state have adequate safeguards (Billboard, June 17).

Sites makes clear, however, that meetings with NARM about retailer handling of stickered product "would not be something new, because we've been in touch with them all along. We've been aware of what they're do-

(Continued on page 89)

# Woolworth's Exec Takes On European Blockbuster Post

■ BY JEFF CLARK-MEADS

LONDON—Charlie McAuley, the man in charge of records and video at the U.K.'s biggest music retailer and the chairman of the British Assn. of Record Dealers, is quitting both posts to join Blockbuster Video's European Board.

McAuley, entertainment trading controller at the 800-outlet Woolworth's chain, is to become director of product on Blockbuster's European board sometime during the next two months.

Blockbuster, with 800 stores in the U.K., is a home video competitor of Woolworth's.

McAuley's departure from the BARD chair will have no significant effect on the organization's direction, according to deputy chairman Richard Wootton.

Wootton states, "Charlie is the chairman, not the president. It is the council that makes policy and decides direction. It is the chairman's job to implement those policies for the good of the organization and its membership. Whoever succeeds him as chairman will continue to follow the same course."

The BARD council will consider the matter of replacing its chairman at its next meeting July 20, but is likely to take no action until its annual general meeting in September.

McAuley has been with Woolworth's for 17 years, starting as a trainee floor manager and taking over control of music and video 15 months ago.

In a prepared statement, he says of his switch to Blockbuster, "This

was not an easy decision to make. However, I've elected to progress my career in the video and music business. Blockbuster is a major global player in the home entertainment market, and I am looking forward to this new and challenging role."

McAuley's allusion to music suggests that Viacom-owned Blockbuster may extend its U.S. music-retail interests into Europe, although it already holds the majority stake in Virgin Retail Europe.

"Our major objective is growth," Blockbuster International president Ramon Martin-Busutil told the Hollywood Reporter last month, indicating that members of his company have "prioritized the countries where we want to be."

# Music Monitor Names Charts Editor

LONDON—Bob Macdonald, formerly chart operations manager at Chart Information Network in the U.K., has been named charts editor of Music Monitor, the Billboard Music Group's new British trade weekly. He joined the publication June 12 at its offices here.

Macdonald's appointment will take full effect in the coming weeks when Fred Bronson, who has been charts editor of Music Monitor during its launch phase, completes that assignment and returns to the U.S.

"We knew it would be tough to recruit a successor for Fred, given his Billboard credentials and his un-



**Winning Song.** Sandy Howell, center, is named grand prize winner in the sixth annual Billboard Song Contest for her composition "I'll Have To Fall In Love." She wins a BMG Music publishing contract, \$5,000, a Gibson Chet Atkins SST guitar, an Orange amplifier, and other prizes. Quincy Jones, right, made the final selection from among the first-place winners in seven main categories: pop, rock, country, Latin, gospel, R&B, and jazz. At left is Lee Zitho, former editor and publisher of Billboard and creator of the contest. (Photo: Howard Waggner/BPI)

matched knowledge of charts," says Music Monitor editorial director Adam White, "but we couldn't have found someone more qualified than Bob. His experience at CIN and his five-year tenure at Gallup provide us with peerless experience in the charts business."

"Bob's appointment will also show the music and broadcasting industries how serious we are about charts at Music Monitor and about their development in the future. We have innovative plans to better serve our readers, and Bob is the perfect choice to lead that effort."

Macdonald says, "As a lifelong fan of Billboard, I'm thrilled to have this op-

portunity to contribute to the success of Music Monitor. There are exciting times ahead."

In addition to his stints at CIN from 1994-95 and Gallup from 1988-93, Macdonald has worked independently on a number of U.K. music- and charts-related projects for such clients as the British Phonographic Industry, Sony Music, and Virgin Records. He has also worked for several community radio stations in the southeast of England.

Bronson will continue to write the weekly Chart Beat column for Billboard when he returns to his home in Los Angeles.

# Second Law Suit Charges Majors With Price Fixing

NEW YORK—Another independent music retailer has charged the six major record companies with fixing prices on CDs. It is the second such suit to be filed in the last two weeks.

In the latest suit, filed June 12 in U.S. District Court here, Record Revolution Inc., operator of one store in DeKalb, Ill., charges that the majors, in violation of antitrust laws, "conspired to raise, fix, maintain, or stabilize their prices for CDs."

Mark Cerny, owner of Record Revolution, says, "It's obvious that the price of CDs in manufacturing has gone down, and the cost to the public has steadily risen. There's got to be some sort of conspiracy to inflate the price of CDs to where they're almost on the level of European CDs—in the \$20-\$25 price range. It's getting out of hand."

Record Revolution, a 2,000-square-foot store opened in 1973, buys music directly from the majors.

On May 30, Digital Distribution, owner of two music stores (Compact Disc Warehouse and Discount CD) in Southern California, filed a similar suit against the majors (Billboard, June 10).

David Mount, president of WEA, the distribution arm of Warner Music, had not seen the latest suit at press time. Commenting on the earlier legal action, he said, "We don't feel there's any merit in the charges." Representatives of the other majors—MCA, PolyGram, Sony, EMI, and BMG—had no comment.

Don Barrett, one of the attorneys representing Record Revolution, says the two lawsuits, although related, will go forward separately. Barrett, whose office is in Lexington, Miss., is seeking a jury trial and says that "typically, cases like this are tried in about a year." A judge will be asked to certify that the case qualifies as a class-action suit.

DON JEFFREY

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**Tokyo:** Tokuro Akiyama, 044-433-4067  
**Southeast Asia:** Grace Ip, 310-330-7888 (L.A.)  
**Milan:** Lidia Bonguardo, 011-3936-254-4424  
**Paris:** Francois Millet, 33-1-4549-2933  
**Melbourne:** Amanda Guest, 011-613-824-8260/8263 (fax)  
**Latin America/Miami:** Angela Rodriguez, 305-441-7976  
**Mexico:** Daisy Ducret 213-525-2307

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### BILLBOARD OFFICES:

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	<b>Washington, D.C.</b> 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	<b>Nashville</b> 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
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# Commentary

## 1995 Radio Market Simply Revisiting History

BY GLENN SERAFIN

Just when you thought that this 747 of a radio industry was cruising gently for a soft landing, our congressional pilots tell us to fasten our safety belts. We are taking off again. Although no one is quite sure of our destination, some believe it could be a radio operator's paradise.

After a robust three years of high revenue growth and building of radio groups driven by duopoly, an improved economy, and the return of lenders and other investment capital, radio-station trading slowed slightly in 1995. Investors are catching their breaths and digesting their acquisitions, while sellers survey the landscape and try to spot the top of the market.

Meanwhile, deregulators on Capitol Hill are crafting legislation that will have a profound effect on radio in particular and the broadcasting business in general (Billboard, June 10). The main issues affecting the economics of radio include: further deregulation of multiple ownership, cross ownership, and foreign ownership limits, and what Congress will do about lowering the capital gains tax rate.

It is impossible to ignore the irony. But it is wrong to compare today's dynamic investment and operating climate to the artificial and overheated trading market of the middle and late '80s, when the capital markets "found" the radio business, and big media companies divested their radio holdings, in part because their radio divisions constituted a "rounding error" on their income statements.

After a five-year buying frenzy and run-up in prices, by 1989 the full force of the FCC's 80-90 program kicked in, turning on hundreds of new FM station competitors, while existing stations struggled to service their overleveraged debt structures. The economy soured and many banks collapsed, choking off access to capital. The hard times began.

But now, times are better. Much better. Many broadcasters are restructured, de-leveraged, and duopolized. Business is great. Spot revenue increases are in double digits, while legislators propel the deregulation of the early '80s (Remember 7-7-7 and the three-year rule?) and the early '90s (duopoly and 20-20) to even greater freedoms. Congress is considering removal of all multiple ownership rules and may even allow radio stations to be cross-owned with television stations and newspapers in the same market.

None of this means that we will be totally deregulated or that President Clinton will not decide to veto the deregulators' efforts, including the Republicans' efforts to lower the capital gains tax rate, as he maneuvers into an election year. But an already healthy radio industry, combined with the prevailing friendly mood in Congress (if not at the FCC), suggests a continued excellent business and regulatory climate for the radio industry.

Can you imagine how asset values will be affected if newspapers are allowed to own local radio and television stations again? How will operating margins change if just three licensees are permitted to own and operate all 30 radio stations in a single market? What will television duopoly mean to total media revenues in a market? And will there be a rush to sell by longtime owners

if the capital gains tax rate is cut in half?

The answer to the last question is a resounding yes. Longtime owners will beat a quick path to their brokers and lawyers before the tax writers change their minds. But other questions about revenues, margins, and values have no easy, quantifiable answers, except to predict that the values of radio stations will surely be enhanced.

One thing is for sure. Like the bygone days in the theater exhibition business,



### 'Trying to hang on is not an operating plan.'

Glenn Serafin is president of Serafin Bros. Inc., Tampa, Fla.-based national broadcast brokerage and financial services firm.

when Mr. Jones owned the local, one-screen movie house, the radio industry is evolving to a new level in which owners of single stations will be at an enormous disadvantage. This is especially true in medium and large markets. It is universally true in markets where a single-station owner tries to compete with another licensee who controls multiple AM and FM signals or, for that matter, with a licensee who owns any considerable combination of newspaper/TV/radio assets.

But this is not new. We are only revisiting history. A generation ago, many radio stations were owned by local TV stations or

newspapers. These combinations often dominated other single radio outlets, particularly small AM stations. So, in another irony, it's "back to the future" we go.

In 1992, we added radio duopoly to the competitive equation. Today we are talking about cross ownership, triopoly, and more. Despite the "back to the future" aspect to today's debate, the real difference for radio is that duopoly licensees are superior competitors, because radio is their primary business. They have several sticks with which to beat one signal rival.

So, unless they adapt, it is the beginning of the end for the mom-and-pop radio station operators, whose stations, in many cases, were put on the air by their families 40 or more years ago. In one sense, it is sad. But it is not necessarily bad.

Remember, just a few years ago, when it was still making economic surveys of the radio industry, the National Assn. of Broadcasters found that nearly half of the radio stations in the United States lost money. Any broker or industry accountant can tell you horror stories about the radio novices who lost and are still losing all or large portions of their net worths because they wanted to give radio station ownership a try.

Radio has become a complicated business. Even the pros have their problems.

This isn't to say that a broadcaster must own and operate radio stations in multiple markets to be successful. But in today's environment of duopoly and deregulation, an operator must strive to be as big as possible in his market in order to survive and prosper. An attempt to hang on is not an operating plan.

Welcome aboard flight No. 1995.

## LETTERS

### IN DEFENSE OF RAP

I've got to speak out in defense of my music and my people in the wake of recent attacks on rap by celebrities like Senate majority leader Robert Dole, R-Kan.; former education secretary William Bennett; and professional anti-rap activist C. DeLores Tucker.

Although each of these crusaders keeps a straight face when on the soapbox, I refuse to believe that they're serious. Millions of people in America today are without jobs, millions more without health care, Social Security is disappearing, the public school system is in steep decline, the murder rate is soaring, armed white men are waging war on the federal government—and they believe that *gangsta rap* is Public Enemy No. 1?

They scapegoat rap as a way of deflecting blame from themselves. How dare Dole, Bennett, and Tucker preach to us about proper behavior when hardly a day goes by without there being some elected official exposed for sexually harassing his staff, some giant corporation convicted of fraud, some esteemed religious figure exposed as a pederast.

Dole's stand against gun control has a much more direct and damaging effect on the quality of life in America than all the gangsta rap lyrics ever written. Bennett moved from secretary of education, during which time American students went from dumb to dumber, to "drug czar," during which time drug abuse in America increased. The Afri-

can-American community is besieged by institutional racism, the governor of my home state, California, is trying to eliminate affirmative action, the federal government wants to put a toxic waste dump on every corner, drug dealing is one of the few viable career opportunities for our men, AIDS is the new black plague—and Tucker's worried about *rap lyrics*!?

I do not believe that rap is above criticism, but overall this music has long since established its international stature as one of the great American cultural movements of the last 15 years. Rap is every inch as beautiful, strong, and important as jazz and blues and rock'n'roll before it.

These politicians ought to pick on someone their own size. Let Dole go after the American business giants whose "downsizing" in search of profits eliminates American jobs by the thousands every day. Let Bennett go after the conservative "talk radio" hosts whose syndicated shows feed the know-nothing anti-government hysteria that results in terrorist activity like the bombing in Oklahoma City. Let Tucker go after the giant breweries, distilleries, and tobacco manufacturers who target the black community with "special" products. *Then* they can come back to us beeping about rap music. *Then* we might take them seriously.

Michael Franti  
Spearhead  
New York

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# Artists & Music

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

## Modern Rock Fans Await Capitol's Foo Fighters Album

■ BY CRAIG ROSEN

LOS ANGELES—The July 4 release of the self-titled Roswell/Capitol album by Foo Fighters stands to be one of the most important albums released by Capitol Records since Gary Gersh was named president/CEO in July 1993.

Foo Fighters, fronted by former Nirvana drummer Dave Grohl, have the highest profile of several new signings—including the Jesus Lizard, Supergrass, and the Smoking Popes—that are likely to shape the label's future.

The album also marks the first time that a member of Nirvana has issued a project since Kurt Cobain's suicide.



FOO FIGHTERS

To say anticipation for the album is high would be an understatement.

Months before the album's release, influential modern rock stations KROQ Los Angeles and KNDD (the End) Seattle obtained a few Foo Fighters songs and played them heavily over a weekend before they were hit with a cease-and-desist order from Capitol.

KROQ aired three tracks—"This  
(Continued on page 89)

## Arista Proves It's Got Real McCoy German Dance Act Has Trio Of U.S. Hits

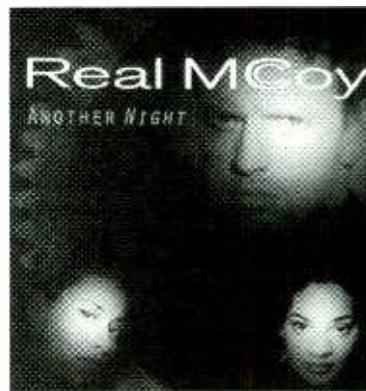
■ BY CARRIE BORZILLO

LOS ANGELES—With its first three U.S. singles ranking in the top half of the Hot 100 Singles chart, Berlin-based Real McCoy is riding high on the latest wave of interest in European dance music.

This week, the trio's latest single, "Come And Get Your Love," moves up to No. 39 on the Hot 100, while two earlier singles, "Run Away" and "Another Night," place at No. 26 and No. 46, respectively.

In addition, Real McCoy has scored No. 1 hits with "Another Night" on the Hot Dance Music/Club Play chart and with "Run Away" on the Hot Dance Music/Maxi-Singles Sales chart.

Meanwhile, the trio's debut Arista album, "Another Night," released March 28, is No. 26 on The Billboard



200, with a 13% gain in sales from last week. According to SoundScan, the album has sold more than 500,000 units.

The singles are also hot commodities at retail. "Another Night" has sold more than 1 million units, "Run

Away" has sold more than 363,000, and "Come And Get Your Love" has sold more than 16,000, according to SoundScan.

Arista initially serviced only "Another Night," which was already hot in Europe, to five to 10 key top 40 stations in late summer 1994, says Rick Bisceglia, senior VP of Arista.

Top 40/rhythm-crossover WBBM-FM (B96) Chicago and top 40 stations KIIS Los Angeles and KRBE Houston were among the stations that got the ball rolling.

"It was a perfect fit at the time at these five or 10 stations," says Bisceglia.

Real McCoy's adult-oriented dance/pop sound is just what radio has been looking for, a number of programmers say.

(Continued on page 92)

## Tuff City Plans Aggressive Campaign For Rap Reissues

■ BY J.R. REYNOLDS

New York-based independent Tuff City Records is in the middle of an aggressive reissue campaign. The label is releasing classic recordings by a number of influential early rappers on its Ol' Skool Flava imprint.

In addition to releasing product on CD and tape, a major emphasis is being



placed on reissuing titles on vinyl, says Aaron Fuchs, president of Tuff City, the pioneering rap label he founded in 1981.

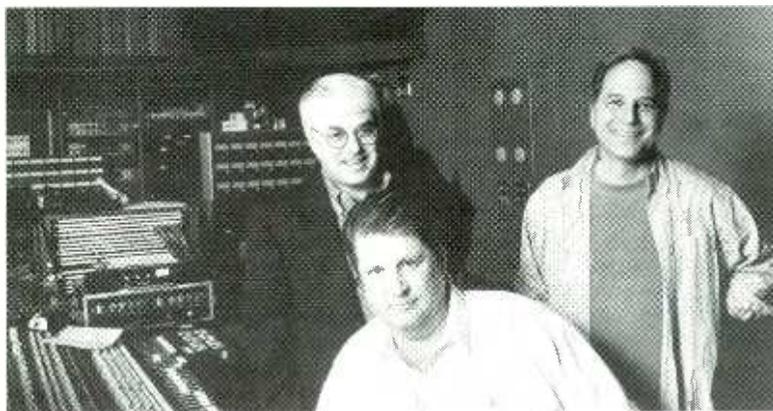
Among early Tuff City releases were recordings by Davy DMX, Spoonie Gee, and Cold Crush Brothers.

The reissue program kicked off June 15 with the release of three albums: "Old School Classics," an anthology featuring Jimmy Spicer, T-Ski Valley, and Spoonie Gee; "Bellevue Patient," by Funkmaster Wizard; and "The Tuff City Sessions," featuring Pumpkin.

Also issued were two double-A-sided 12-inch vinyl singles: "It's The Hip-Hop," by Freddy B & the Mighty Mic Masters, backed with "Unity Rap," by DJ Magic Ray & the Undeafated Three Featuring Funkmaster Wizard; and "Wopit" by B. Fats, backed with "Spinnin' Webs And Rappin' Rhymes" by Spyder D.

"We're doing that to make the product as DJ-friendly as possible," says Fuchs. "CDs and tapes are mainly what consumers want, although a lot of kids still like vinyl, too."

The selections, from 1978-87, were mined in part from Tuff City's own vaults and the Tuff City-owned World  
(Continued on page 89)



**Recording Session.** Taking a break while recording the upcoming "Orange Crate Art" album, from left, are Van Dyke Parks, Brian Wilson, and Lenny Waronker, executive producer of the album and president of Warner Bros. Records Inc. The album is due out on Warner Bros. in the fall.

## Hollywood Faces Future With Clean Slate Execs Build Roster Of Alternative-Skewed Bands

■ BY CHRIS MORRIS

LOS ANGELES—Three large light fixtures on the lobby wall of Hollywood Records' new Burbank, Calif., offices are crafted in the shape of the company's original globe logo. They are about the only vestiges of the 5-year-old label's origins on view.

That logo is itself a thing of the past, displaced by a streamlined rendering of a vinyl LP. Gone too are almost all of Hollywood's old talent roster and all of its original executive staff.

Hollywood, which has just released its first nonsoundtrack album since April 1994, is essentially a new label.

"We're not gonna deny that," says Hollywood president Bob Pfeifer, as he sits in the midst of empty moving cartons in the label's freshly painted conference room on the Walt Disney Studios lot. "The building is new, the people are new, the artists are new. What else is there?"

Pfeifer himself is relatively new to his title: He ascended to the presidency in March of this year, after being



named executive VP in February 1994.

He was brought to Hollywood from Epic Records as A&R VP in 1993 by former label president Peter Paterno, who presided over the rocky start-up of the Walt Disney Co.'s label. During Paterno's tenure, Hollywood found its greatest success with the Queen catalog, which spawned several platinum albums; however, virtually without exception, its new acts failed. Paterno departed the label in November 1993 when his contract expired.

"I'm not here to put the past down," Pfeifer says of his predecessor's track record. "It's a really hard gig, and Peter tried."

Nonetheless, the company has cleared out its artist roster: Only the L.A.-based trio Eleven and Queen remain. The company's rap/hip-hop label Hollywood BASIC is also a thing of the past.

## R&B And More To Arise Under New Blue Thumb

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—GRP president Tommy LiPuma hopes to rekindle the adventurous spirit of Blue Thumb Records, the label he co-owned with Bob Krasnow and Sal Licata in the late '60s, when he relaunches the historic label this month.

The original Blue Thumb was known for a diverse roster that included Ike & Tina Turner, Captain Beefheart, and the Pointer Sisters. The label is being relaunched with a lush, '40s-style big-band blues album



BLUE THUMB RECORDS

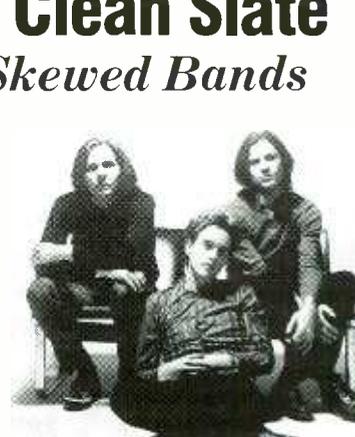
by Dr. John, followed by releases from Jonatha Brooke & the Story; blues-rock guitarist Robben Ford and his band, the Blue Line; and R&B vocalists Phil Perry and Maysa. The label will also release a compilation of its vintage material.

"My musical tastes have always been much broader than just jazz. Although I've done many of those types of records, I've also done pop records," says LiPuma. "So I felt that in order to be able to satisfy my tastes and what I enjoy doing, I needed another entity. Several days after I started here, it occurred to me that [MCA] owned the Blue Thumb label." The label had been dormant since 1978.

Although LiPuma will produce some albums on the label, "that's not going to be my main thrust," he says. "My main thrust is going to be signing acts and trying to delegate authority."

Blue Thumb's first release will be Dr. John's "Afterglow," due Tuesday (20). Produced by LiPuma, the album will be promoted at adult standards radio, "which is a very overlooked format," says Jim Cawley, GRP senior VP of marketing and sales. "That's the format that started Linda Ronstadt's 'What's New' album and Natalie Cole's 'Unforgettable'—albums that have these kinds of lush productions." In addition to servicing the al-

(Continued on page 93)



GWEN MARS

Typifying the kinds of music Hollywood wants to encompass, Pfeifer says, "We'll go from, say, Bryan Adams or All-4-One to Metallica, with Nirvana in the middle or Sonic Youth in the middle. It's kind of what our range is. Probably very similar to Geffen. That's the signings—rock, pop/rock."

On May 23, Hollywood issued "Magnosheen" by L.A. alternative trio Gwen Mars.

(Continued on page 72)



DR. JOHN

## China Act Heavyshift Is In-Store For A World Tour

■ BY ADAM WHITE

LONDON—British acid-jazz combo Heavyshift is to receive remarkable—if not unprecedented—exposure in the shop windows of the world.

The band will embark on a six-week tour with live performances at HMV superstores in Asia, Australia, the U.S., and Canada, followed by a series of dates for the chain in the U.K. and Ireland. It is thought to be the first time an act has gigged globally in the stores of one multinational retailer.

The July/August tour, which will also include shows at more conventional venues, is in support of "Unchain Your Mind," Heavyshift's debut album for London-based China Records.

"Ten years ago," says China managing director Derek Green, "it wouldn't have seemed possible that

an international retailer would emerge with the will and the facility to accommodate this sort of idea."

In the U.K., Heavyshift's album is distributed independently through China's deal with Pinnacle. In other world markets, it will be marketed and distributed by Warner Music International, which owns 50% of China.

In the U.S., Heavyshift is signed to Jac Holzman's Discovery Records, a Warner Music Group imprint. The Santa Monica, Calif.-based label is initially promoting "Unchain Your Mind" to jazz/AC stations and is also working a single, "90° In The Shade," to jazz/AC and R&B outlets, according to Green.

It has become common for new (and even established) acts to play at retail in their home markets and abroad. In particular, multinational merchants such as HMV, Virgin, (Continued on page 93)

## Veteran Country Acts Starting Own Labels Indies Reach New Audiences By Alternative Means

■ BY DEBORAH EVANS PRICE

NASHVILLE—With radio playlists getting tighter and competition for attention from major labels getting tougher, a number of veteran country artists are taking the alternate route and starting their own record companies. The Bellamy Brothers, Kieran Kane, Kevin Welch, Gail Davies, John McEuen, Randy Huston, Alison Brown, and Garry West are among those who have struck out on their own in search of audiences for their music.

"We had gotten to the point in our age and creativity where we wanted to do what we wanted to do," says David Bellamy of the decision made by he and his brother, Howard, to start their own label. "And it didn't line up with what someone else wanted us to do. So between that and the influx of so many new acts, Howard and I liken it to a crowded freeway. There are so many cars on the road now that you have to take another path."



THE BELLAMY BROTHERS

Howard and David Bellamy established Darby, Fla.-based Bellamy Brothers Records in 1992; their latest album on the label, "Sons Of Beaches," is due June 27.

Labels owned and operated by artists have long been creative forces in new age, rap, and other genres. Lately they've come full force to Music Row. Though the size and operat-

ing methods of the companies vary, all of the labels' founders seem to be creating music they believe in and reaching audiences by alternative means.

"We've all been doing this a long time, and we bring our collective experience to the table," Kieran Kane says of Dead Reckoning Records, the Nashville-based label he started earlier this year with Kevin Welch, Tammy Rogers, and Harry Stinson. "The thing that has surprised me most about having a label is the overwhelmingly positive response to it from the Nashville community. People recognize a need in country music for something other than what's being done."

Dead Reckoning has released Kane's "Dead Reckoning" album and the Tammy Rogers/Don Heffington collaboration "In The Red." An album by Welch will be released next month.

Kane says that when he appeared on TNN's "Music City Tonight," the network flashed an 80 (Continued on page 91)

## Fed Judge Ponders Restraining Order On Cooke Album

■ BY IRV LICHTMAN

NEW YORK—A federal court judge here may rule as soon as Monday (19) on whether to lift a temporary restraining order against the manufacture and sale of "Night Beat," an album on the ABKCO label featuring the late Sam Cooke.

BMG Music, which disputes ABKCO's right to release the album, obtained a temporary restraining order June 8 in New York Supreme Court blocking sales of the record (Billboard, June 17).

Following that order, ABKCO attorneys successfully moved to have the BMG Music action brought to federal (Continued on page 84)



**A New Avenue For Avenue.** Executives of BMG International and Avenue Records sign a five-year international licensing agreement, giving BMG International the rights to Avenue's catalog and all new product for the world excluding the U.S. and Canada. Shown in back row, from left, are Bruce Garfield, Avenue VP of artist development; Christoph Ruecker, BMG International VP of international marketing; and Glenn Stone, Avenue senior VP. Shown in front row, from left, are Heinz Henn, BMG International senior VP of international A&R and marketing; Jerry Goldstein, Avenue CEO; and Jeff Liebenson, BMG International VP of legal and business affairs.

## Amid Tour Snafus, Pearl Jam May Return To Ticketmaster

■ BY ERIC BOEHLERT

Frustrated by a last-minute venue change for two upcoming San Diego shows and the difficulty of planning a tour without the help of Ticketmaster, Pearl Jam may turn to the ticketing giant for additional tour dates this fall.

"If we have to deal [with Ticketmaster] we will," says band manager Kelly Curtis. "We took this as far as we could. At some point, it's time to get back to the music and playing. We feel it's that time now."

The first U.S. leg of the Pearl Jam tour was to begin June 16 and run through early July. After 13 months of planning, the band was able to confirm only about a dozen U.S. dates.

In August, the group will head to

Europe for a tour with Neil Young. But it continues to eye additional U.S. shows for September and October—and that's where Ticketmaster might come back into play.

"We are happy to work with anyone that wants to use our services," says Ticketmaster spokesman Larry Solters.

Since last summer, the band has been embroiled in a public dispute with Ticketmaster, charging that the company's service fees are excessive and that it enjoys a monopoly in the concert-ticket marketplace. To sidestep Ticketmaster, Pearl Jam joined forces this spring with ETM, a new automated-ticketing company. Because the company did not have contracts with (Continued on page 92)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Alan Brown is promoted to VP of artist relations for Warner Bros. Records in Los Angeles. He was artist relations tour manager.

Steve Ralbovsky is appointed VP of A&R for Arista Records in New York. He was head of A&R at Elektra.

Karyn Rachtman is named VP of A&R and soundtracks at Capitol Records in Los Angeles. She was head of her own company, Mind Your Music.

Daniel Savage is named VP of marketing for Lava Records in New York. He was director of marketing at Mercury.

Maribel Schumacher is promoted to marketing VP for Warner Music Latin America in New York. She was marketing director.

Justin Fontaine is appointed VP of pop promotion for the Work Group in Los Angeles. He was national director of promotion, West Coast, for Chaos Recordings.

Laura Gold is promoted to VP of



BROWN



RALBOVSKY



RACHTMAN



SAVAGE



SCHUMACHER



FONTAINE



FLANAGAN



DECURTIS

media relations, West Coast, for Atlantic Records in Los Angeles. She was senior director of media relations, West Coast.

Eva Saks is appointed VP of legal and business affairs, North America, for BMG Entertainment in New York. She was an attorney at Grubman, Indursky, Schindler & Goldstein.

Elektra Entertainment Group in New York appoints Jessica Harley senior director of rock promotion and Jen Wening director of international marketing. They were, respectively, director of rock promotion for Elektra

and director of international marketing for Tommy Boy.

Marvyn Mack is promoted to head of urban and rap promotion and marketing at Geffen Records in Los Angeles. He was in the A&R department.

Jason Reynolds is named director of artist relations for Sub Pop Ltd. in Seattle. He is owner and manager of Summershine Records in Australia.

Marcia Beverly is appointed associate director of marketing for Columbia Records Nashville. She was director of product management for Capricorn Records.

Luis Silva is named executive producer of all Tejano product for BMG U.S. Latin in Los Angeles. He is a songwriter and producer.

**PUBLISHING.** Ed Heine is appointed managing director of Warner/Chappell Music Ltd. in London. He was managing director of Warner/Chappell Music GmbH in Germany.

Allan Tepper is promoted to senior director of creative services/special projects for Warner/Chappell Music Publishing in New York. He was director of creative services/special pro-

jects. Brian Lambert is named manager of film and television music for BMG Songs in Los Angeles. He was West Coast music sales representative for Associated Production Music.

**RELATED FIELDS.** VH1 in New York names Bill Flanagan VP and editorial director/specials and Anthony DeCurtis editorial director and correspondent for VH1 News. They were, respectively, editor of Musician magazine and senior features editor at Rolling Stone.

# Letters To Cleo Is 'Here And Now'

## New Giant Album Arrives On Heels Of Hit

BY DAVID SPRAGUE

NEW YORK—Bucking the seemingly inexorable trend toward stretching between-album intervals with multiple singles, Giant Records will release Letters To Cleo's second album, "Wholesale Meats And Fish," on Aug. 1, mere weeks after the Boston-based quintet scored a top 10 modern rock hit with "Here And Now," the sole single from its debut, "Aurora Gory Alice."

"When you have a record that's already a top 10 hit, it's a big decision to release a new album rather than go to a second single," says Giant GM Steve Backer. "Even though 'Aurora Gory Alice' only peaked about six weeks ago, we felt that the new album was so far ahead that it made sense to move on."

Backer says Giant will make strong efforts to ensure that consumers are able to distinguish between "Wholesale Meats And Fish" and its predecessor. "We're going to be very aggressive out of the box, with ads emphasizing the word 'new,'" he says. "We'll even be doing flyovers at beaches in the Northeast, teasing the new album with banners strung from planes."

Giant is also doing its part to make sure that people within the industry realize that "Wholesale Meats And Fish" is a new effort. Backer says, "We've got a four-song CD for WEA to use for so-



**LETTERS TO CLEO:** Michael Eisenstein, Kay Hanley, Stacy Jones, Greg McKenna, and Scott Riebling.

licitation and to tell retail that the first [album] was more like a setup, almost an EP."

Retail anticipation is already high for the quintet's sophomore set. "It took awhile for people to take notice, but after they started using ['Here And Now'] on 'Melrose Place,' the album took off and sold consistently for a pretty good stretch," says Dave Swanson, manager at Cleveland's Repeat the Beat outlet.

"I remember a lot of people coming in and asking, 'Who does that song at the end of that show?' and picking it up," says Swanson. "After that slowed

down, response picked up again after the band played here."

"Aurora Gory Alice" was initially released on the Boston-based indie CherryDisc in October 1993. With a strong local base and a rising profile aided by the band's rigorous touring schedule, Letters To Cleo's debut had sold approximately 5,000 copies on CherryDisc, according to SoundScan, when Giant picked up the band in October 1994 (Billboard, Sept. 24, 1994).

Although Giant signed the band, "Aurora Gory Alice" continues to go through RED for distribution, as do all of CherryDisc's releases. In a separate joint venture with CherryDisc, WEA released the "Here And Now" single, and Giant's promotional team worked the song to radio.

"We were honestly surprised by the  
(Continued on next page)



**Like Clockwork.** EastWest/Elektra Entertainment Group's Orange 9mm meets with label brass following a performance at New York's Academy, where the band opened for Ned's Atomic Dustbin. Standing, from left, are band members Chris Traynor and Chaka Malik; Elektra's Brian Cohen and Denny Nowak; band member Matthew Cross; and Elektra's Dana Brandwein, Alan Voss, Paul Uterano, and Steve Heidt. Kneeling in front are Elektra's Mike Hardy, Michael Pontecorvo, and Steve Kleinberg.

# Bitter End Prepares 35th Birthday Bash; Boston Off MCA; McDonald, Doobies Tour

**HAPPY ANNIVERSARY:** Don't call the Bitter End, the venerable Greenwich Village nightclub that celebrates its 35th anniversary this year, a folk club. It doesn't matter that such acts as Peter, Paul & Mary or Pete Seeger or Odette or Tom Paxton have logged serious time there.

"Stevie Wonder has played here; he's not a folk artist. Donny Hathaway was not a folk artist. We're a cabaret," says owner Paul Colby, who has been with the club since 1968.

Scanning a who's who of acts that have appeared at the cabaret since it opened in 1960 proves he's got a valid point. Names like Cheech & Chong, Bill Cosby, Charlie Daniels, Neil Diamond, Billy Joel, Patti LaBelle, Bette Midler, Jean-Luc Ponty, and Patti Smith dot the club's performance ledger.

Some of the names will help the cabaret celebrate its birthday during an anniversary concert tentatively slated for Sept. 30 at the Beacon Theatre. Already confirmed to appear are John Prine, Kris Kristofferson, Anne Murray, America, Jerry Jeff Walker, Kenny Rankin, Livingston Taylor, and Paxton. Colby expects more acts to commit as soon as the date is firm. "We've gotten a good reaction from Joni Mitchell; Carly Simon said to keep her informed; John Denver is on hold," says Colby. The concert is being planned in conjunction with Delsener/Slater Presents. It is not limited to acts that have performed at the Bitter End.

With decades of memories at his disposal, ask Colby about an artist who has played the Bitter End and you're likely to get a story.

Until around 1975, acts were booked into the club for 14 performances over a six-day stint. They would perform two shows a night on weeknights and three shows on weekends. "That gave you a few days to get the press down and have the weekend shows do really well," says Colby. Still, all the advance word in the world didn't help some acts. "I paid Neil Young \$350 for a week and lost money," Colby recalls. On the other hand, America "got a bonus, because I get them for 14 shows for \$250 and made a lot."

He also has tales of being caught in price wars. "I remember seeing Andy Gibb on the chart with 'You're My Everything' when it was at No. 99, and I called up

the William Morris Agency and said I wanted to buy a date. And the agent said, 'Why? You don't play the Bitter End with a record that's at No. 99?' I told him to give me four nights for \$500." As the show date approached, the record kept going up the charts. "I called the agent and said, 'Where's my contract?' They told me now the Bottom Line wanted him," he says. Colby kept the dates, but by the time Gibb got to the club, "You're My Everything" was the No. 1 song, and Colby had to pay \$3,000 plus a percentage.

In the mid-'70s, the club changed to its current system, and instead of booking acts for multiple nights, it began booking several performers per night. Usually four or five acts, each with a local following, play a given evening. Scads of record company execs still haunt the place, scouring for talent. Among the acts who have played there over the last few years who have subsequently landed record deals are

Curtis Stigers, Rusted Root, Tall Stories, Pull My Daisy, G. Love & Special Sauce, and Marry Me Jane.

**THIS & THAT:** Boston and MCA have parted ways by mutual decision. The band remains on tour throughout the summer and isn't expected to sign with a new label until it's finished a new record, which at the rate it churns out albums should be well past the year 2000. . . Michael McDonald will join the Doobie Brothers for a six-week tour this summer, marking the first time he has played more than selected dates with the band since he left in 1980. The shed tour runs July 14-Sept. 9. . . Rick Gershon, former A&M West Coast director of publicity, is headed for Warner Bros., in a similar capacity, as of June 28. No replacement has been named at A&M. . . After 13 years, Alan Wilder has left Depeche Mode. There are no plans to replace him. In the meantime, Martin Gore is writing material for either another solo project or DM album. . . Sarah McLachlan and the Chieftains will begin a co-headlining tour July 14 at the Palace Theater in New Haven, Conn. . . EMI Records has signed David Gray, who was formerly on Vernon Yard/Virgin. . . WAR? Records, home of the Samples, has signed the Radiators, whose label debut will arrive in stores Aug. 22.



by Melinda Newman

# Whale Follows 'Hobo' With A Full-Length Virgin Album

BY MELINDA NEWMAN and MIRANDA WATSON

NEW YORK—Last May, Swedish band Whale bumped and ground its way up the modern rock charts with



**WHALE:** Henrik Schyffert, Cia Berg, and Gordon Cyrus.

the eccentric single "Hobo Humpin' Slobob Babe" on EastWest Records.

Now, more than a year later, Virgin Records plans to release the group's first full-length album, "We Care," here on Aug. 1.

"I think we'd be foolish to think we're set up just because Whale did so well with EastWest," says Virgin U.S. product manager Julie Bruzzone. "We have to go out there and hustle just as hard as if they're a new band. We have to refresh people's memories."

While people might not remember the song, they are inclined to remember the MTV Buzz Bin video for "Hobo," which centered around a girl wearing silver braces on her teeth bouncing around in a gingham dress.

"This is definitely a video-driven project," says Bruzzone. "People will  
(Continued on page 20)

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Lorrie Morgan

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# Dandelion's 2nd Album Springs Up On Ruffhouse

BY DAVID SPRAGUE

NEW YORK—Despite its title, there's nothing remotely muddled about the appeal of "Dyslexicon," the second Ruffhouse/Columbia album from Philadelphia's Dandelion, which is due for release Aug. 1.

"Dandelion is a great muscle-car, trailer-park band," says Chris Schwartz, CEO of Ruffhouse, a label better known for rap artists like Cypress Hill and Kris Kross. "They're our first rock band because we think they're fun and they can fill a void that exists in that sort of trash-culture area."

Since Dandelion pays tribute to those roots on plenty of "Dyslexicon" songs (like the grunge-a-delic "Evel Kneivel"), Schwartz says the label will employ appropriate promotional tools. Along with their copies of the album, radio and retail will receive custom-made model cars emblazoned with the band's distinctive logo.

"I guess that's cool, since we're pretty much a garage band," says the quartet's front man, Kevin Morpurgo, laughing. "On the first record, we prob-

ably had more metal edges; those are still there, but I think we've learned to incorporate things like bridges that we didn't really acknowledge before."

Dandelion's 1993 debut, "I Think I'm Gonna Be Sick," was Ruffhouse's first foray into rock. Distributed by Relativity, the album got sporadic airplay on college outlets but established the band at mom-and-pop retail.

"We used Relativity to get a good street vibe going," says Schwartz. "With this album, we want to set up very strongly at retail. We pushed it back a couple of times so as not to rush it, since we have a whole summer ahead."

Schwartz hopes Dandelion will spend much of the summer on tour. The band has secured a spot on Lollapalooza's Philadelphia stop; a club tour, kicking off in the Northeast and moving south, will follow.

"We take every chance we get to get out on the road, just to keep from stagnating," says Morpurgo. "Regardless of the population, Philadelphia is a really small town with only a few places to play, outside the warehouse scene."



DANDELION: From left are Carl Hinds, Kevin Morpurgo, Dante Cimino, and Mike Morpurgo.

The band has been part of that burgeoning scene for a few years now, playing frequently and hosting gigs at its own Milk Bar warehouse. "It's not so much like a gig when you do these shows," explains Morpurgo. "There's none of the usual pressure."

"Dyslexicon" is full of moments that

reflect that loose vibe, as evidenced by the Sasquatch stomp of the first single, "Weird Me Out" (which ships to college and alternative radio in June). "We tried to keep things loose, which was helped along by Phil's attitude," says the singer, referring to producer Phil Niccolo, one-half of the Butcher Brothers team. "We just want to have fun, since this whole thing is so fleeting."

Schwartz thinks Dandelion can escape transience through a combination of touring the country region by region (which he says will be backed by intensive advertising) and video.

"Local shows have been very good to us, but we're hoping MTV will play ['Weird Me Out']," says Schwartz, noting that the clip was directed by Steve Amft, who has also lensed clips for Beck.

"We got a great response when the video for 'Under My Skin' was played on 'Beavis & Butt-head,' where it must have gotten 100 plays," says Schwartz. "Beavis and Butt-head liked it because the video had bugs in it—I hope the rest of MTV can get into this one."

## LETTERS TO CLEO IS 'HERE AND NOW'

(Continued from preceding page)

level [the album] reached," says singer Kay Hanley. "It took a week and a half to record and mix, and it cost \$7,000, which we paid off on the installment plan."

"The universe didn't unfold exactly as planned for us," Hanley says with a laugh. "'Aurora Gory Alice' had been out for a year, and we were already in the middle of recording the new album when 'Here And Now' started getting played. Obviously, we had no idea that this was going to happen, and we were really eager to get something new out."

Backer says the band's eagerness to release new material and the growth apparent in "Wholesale Meats And Fish" had more to do with the decision not to release a second single from "Aurora," than with the RED deal. "It really was a musical decision," says Backer. "It wasn't like, 'Let's go fuck RED and move on to WEA.' The second album is light-years ahead of the first one." He adds that he'd like to work with RED on offering "Aurora" as part of a catalog program when it's appropriate.

Hanley and guitarist (and distant cousin) Greg McKenna had been playing together for more than five years in various forms by the time Letters To Cleo's current lineup was solidified. She is aware, however, that a perception of overnight success surrounds Letters To Cleo.

"I think it's inevitable because of the nature of 'Here And Now,' which only shows one side of what we do," says Hanley. "Every now and then, it makes me wonder why we bothered spending five years piled on top of equipment in an unheated van, but I think once people see us live, they see us differently."

During the last half of 1995, the number of people who'll get the chance to see Letters To Cleo live will increase substantially. The band will embark on a six-week tour with Sponge shortly before the release of "Wholesale Meats And Fish" and will likely return to the road in the fall.

"One of the main reasons we wanted

to sign the band was the strength of its live show," says Backer. "The tour [with Sponge] will be used as a setup. We're going to be doing a lot of advance merchandise and postering, and we'll be handing out cassette samplers at the venues."

The cassettes will also be used as bag stuffers at retail along the tour route, as well as in markets where the band has already registered a strong following, such as Boston, New York, Chicago, Dallas, and Washington, D.C.

One of the songs on the sampler will be the first single, "Awake," an upbeat song replete with clapping hands and sunny '60s riffs, which stands apart from the album's surfeit of harder-edged material. That song will ship simultaneously to college, modern rock, and alternative-leaning top 40 outlets on July 17.

"Our goal with ['Awake'] is to go to No. 1 [at modern rock], which is the logical next step for a band that's gone top 10," says Backer, referring to the success of "Here And Now," which ended a four-month run on Billboard's Modern Rock Tracks chart a few weeks ago.

"To be honest, our expectations [for Letters To Cleo] were initially optimistic, but realistic," says Backer. "But Barry Lyons, our head of rock promotion, got ['Here And Now'] added to KROQ, and before we knew it, 140 commercial stations had it in rotation."

Although its initial base was at college radio, Letters To Cleo quickly insinuated itself into playlists of more pop-oriented stations, which no doubt helped put its sales past the six-figure mark. According to SoundScan, the album has sold 116,000 copies. It has spent 17 weeks on Billboard's Heatseekers chart.

"['Here And Now'] tested well for us and it had legs, which was fueled in part by the 'Melrose Place' exposure," says John Lassman, PD at Minneapolis modern rocker KEGE. "They followed that with an appear-

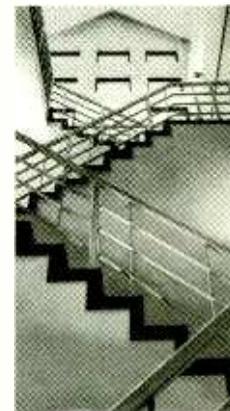
ance in front of 31,000 people at our Edge Fest. We're looking forward to the new record."

Hanley, unlike a lot of her up-from-the-underground siblings, betrays little uneasiness with her band's crossover success. "We've never invested a lot in the notion of what's hip," she says blithely. "If we never sold a single record and [Sonic Youth guitarist/indie guru] Thurston Moore gave his seal of approval, those people might like us. Personally, I have no problem with selling records."

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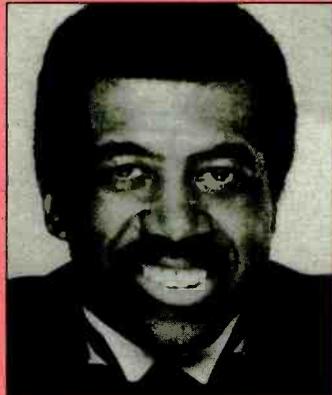
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# Artists & Music

## WHALE FOLLOWS 'HOBO' WITH A FULL-LENGTH VIRGIN ALBUM

(Continued from page 18)

understand that concept knowing the history of the band and the history of 'Hobo Humpin'.' The band is animated and vibrant with their videos."

The band's history is almost as colorful as its clips. The mastermind behind Whale, bassist Gordon Cyrus, is a familiar figure in the Swedish music industry. He has produced tunes and videos for such acts as hip-hop artist Eric Gadd, the Latin Kings, and Neneh Cherry. Last year, Cyrus set up his own label, Breakin' Bread, which is licensed to Sonet (Billboard, Dec. 17, 1994).

Completing Whale's lineup are singer and media personality Cia Berg and guitarist and former stand-up comedian Henrik Schyffert. Cyrus and Schyffert, who met while working on a commercial, decided to record a track for fun, and "Hobo Humpin' Slob Babe" was the result. Schyffert's then girlfriend, Berg, added vocals, and Whale was born.

The title actually refers to a rich girl (slobo babe) who sleeps with (humpin') tramps (hobos) for a laugh. (The band admits that "slobo" was actually a mistake; they meant "sloane," the U.K. term for a rich girl.)

Schyffert began playing the track on his radio show on Swedish public radio station P3. Warner Music Sweden licensed the single, and before long a video landed in MTV Europe's Buzz Bin rotation. The single became a top 10 hit in Denmark and Norway, top 30 in Holland and Austria, and top 40 in Sweden.

"Hobo Humpin'" sold 80,000 units in the U.S. and reached No. 24 on Billboard's Modern Rock Tracks chart. The song drew a strong response from listeners, says CIMX Detroit program manager Murray Brookshaw. "We played it as a reaction record. It worked really well as that. It's not one that stayed on for a long time, but it worked well for us and in the clubs."

After Warner Sweden's one-single deal was up, the company failed to use its option clause and the group was snapped up by Virgin U.K. and signed to its Hut Recordings imprint worldwide.

Hut managing director David Boyd describes Whale as "the craziest, wackiest, multicultural Eurokids I've met." It was the band's eclectic and progressive musical style that impressed Boyd most, however. "Whale have taken the whole Portishead, Massive Attack, trip-hop thing to a new dimension. I'd describe their musical style as Beastie Boys meets Deee-Lite meets Beck."

Boyd chose to follow up "Hobo Humpin'" with a five-track EP, "Pay For Me," which was released May 9 in the U.K. on Hut. Boyd says he is planning a low-key campaign for the album release; "We Care" comes out July 3 in Europe and July 31 in the U.K.

"I'm in no rush with this band," he says. "We started out with the EP release followed by a couple of dates in London and a couple of crusty black-and-white photos to promote the album. We want people to find out about the band first and discover their music."

That same slow approach is being used by Virgin in the U.S. The import EP, which, in addition to "Pay For

Me," contains four tracks not on "We Care," will be released in the U.S. on June 13 on Caroline Records. It will be serviced primarily to independent retailers.

"Caroline is putting out the EP to help us set up the album," says Bruzzone. "It has our first single ['Pay For Me'] on it, and this helps us get it out in the marketplace."

Virgin will begin working the EP to college radio in a few weeks. The video for "Pay For Me," directed by Jonas Akerlund, will then be released, followed shortly by the servicing of a promotional single to commercial alternative stations, says Bruzzone.

Because of the band's bright, colorful image, Bruzzone expects it to be an easy media sell, not just for music magazines but for also fashion or other lifestyle books. And with lyrics that deal predominately with sex (titles include "Young, Dumb & Full Of

Cum" and "I'll Do Ya"), Bruzzone says with a laugh, "we could work Playgirl and Playboy."

Whale is currently on a 30-date tour of Europe. Schyffert says reaction so far has been "much better than we expected." He adds, "The little Off-spring T-shirts have been jumping up and down!" The Swedes, who were initially cool to the band, are also warming to Whale now, says Schyffert. "Now that we've started playing live, the reaction has changed and all our gigs in Sweden sold out. We're now on a mission to prove them wrong."

The band will be in the U.S. for advance press at the end of this month. Although a tour is planned, there are no specific dates.

"We have to take advantage of the band members while they're here, but they live in Stockholm," says Bruzzone. "That's why the video exposure and other visuals we have planned are so key."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES ROBERT CRAY BAND	Olympic Stadium Helsinki	June 6	\$2,957,269 (12,938,050 marka) \$57.14/\$34.28	52,607 sellout	BCL Group
ROLLING STONES ROBERT CRAY BAND	Parken Copenhagen	June 11	\$2,790,481 (15,344,350 krone) \$70.45/\$52.83	46,521 sellout	BCL Group
ROLLING STONES ROBERT CRAY BAND	Valle Hovin Stadium Oslo	June 9	\$2,080,123 (13,097,700 krone) \$52.40	39,690 sellout	BCL Group
YANNI	Arrowhead Pond Anaheim, Calif.	May 28	\$563,705 \$55/\$45/\$30	13,564 sellout	Nederlandler Organization
JIMMY BUFFETT & THE CORAL REEFER BAND MARSHALL CHAPMAN	Deer Creek Music Center Noblesville, Ind.	June 9	\$494,603 \$36/\$25/\$23	20,207 sellout	Sunshine Promotions
YANNI	Universal Amphitheatre Universal City, Calif.	May 25-27	\$481,977 \$55/\$22	18,753 three sell- outs	MCA Concerts In-house
SARAH BRIGHTMAN "MUSIC OF ANDREW LLOYD WEBBER"	Radio City Music Hall New York	June 9-10	\$465,580 \$75/\$50/\$30/\$15	10,750 11,796 two shows	Radio City Music Hall Prods.
MELISSA ETHERIDGE JOAN OSBORNE	America West Arena Phoenix	May 31	\$316,779 \$36/\$35/\$26/\$25	9,672 12,500	Evening Star Prods.
ALAN JACKSON FAITH HILL	Molson Amphitheatre Toronto	June 2	\$296,056 (\$405,153 Canadian) \$35/\$20	15,691 sellout	MCA Concerts Canada
YANNI	Sandstone Amphitheatre Bonner Springs, Kan.	June 11	\$293,050 \$39.50/\$30/\$22.50	9,647 18,000	Contemporary Prods. New West Presentations

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## DG FORECASTS GROWING DEMAND FOR GIL SHAHAM

(Continued from page 11)

few television viewers, thanks in part to a music video Deutsche Grammophon, his record company, produced for his latest recording, Vivaldi's "The Four Seasons" with the Orpheus Chamber Orchestra. The video was launched nationwide on the Weather Channel as part of an extensive co-promotion (Billboard, Dec. 17, 1994).

That unusual coup has generated a spate of publicity for the 24-year-old violinist in venues seldom penetrated by the classical crowd: an appearance on NBC's "Today" show, a squib in People, and a guest weatherman appearance with Al Roker on WNBC-TV's New York news show "Live At Five."

The publicity has paid off: SoundScan reports sales of 23,000 units since the album's Feb. 7 release; the label says that nearly 80,000 units have been shipped. It's not "The 3 Tenors," but for a young violinist, who might normally expect early sales to be in the hundreds, not thousands, it's pretty good.

With the exception of a few sneers from classical music purists (a writer in The New York Times wondered whether strategies such as the Weather Channel promotion demean the art), there have been no negative repercussions. "I was expecting more flak," Shaham says.

Unlike British violinist Nigel Kennedy, whose flamboyant platform dress and manner scuttled his career, Shaham's playing is unaffected by such marketing gimmicks, and his concert bookings are as healthy as ever, with such prestige dates as the Vienna Philharmonic and the Los Angeles Philharmonic and recital dates in Paris and Munich on the schedule for next season.

Shaham wants to reach a bigger audience, and he is gratified by the developments. "When I was playing in London with Orpheus, a couple of guys from the U.S. Navy Meteorological Service came backstage," he says. "They don't usually listen to classical music, but they had seen the video, and they came to the concert."

But Shaham adds that broadening his audience is "not my first priority. My first priority is the art of playing the violin. I've devoted the past 14 years of my life to it."

### DEBUT AT AGE 10

The Israeli-American son of an astrophysicist and a geneticist, Shaham studied violin in Israel and then at Juilliard and made his debut at age 10 with the Jerusalem Symphony. He began playing major dates in his teens (he was once called out of a high school English class to fly to London and substitute for an ailing Itzhak Perlman) and joined the DG roster in 1987.

Shaham has a dark, lustrous tone, and his playing is full-bodied and full-force—one critic compared him to the great violinists Jascha Heifetz, Isaac Stern, Nathan Milstein, and Perlman in the same sentence. "I think the problem with classical music is that it has lost a little of the fun, the adventure, the excitement," Shaham says. "People

treat Mozart as if the music were fragile, delicate, chaste. That's not what it's about—or what I'm about."

Shaham was a natural for a campaign to reach beyond classical's core audience. He loves TV and computers, and he comes across as a disarmingly friendly, unpretentious mix of maturity and youth. Shaham can talk passionately and specifically about Prokofiev at one moment and then switch into bad puns and praises of Disneyland the next ("You know how you go some places and feel like you belong?"). His first thought for a "Four Seasons" promotion was a full-length Disney animated feature, so a music video, created by Jem Cohen, who has directed music videos for R.E.M., made perfect sense to him.

The Weather Channel promotion was also his idea—like so many travelers, Shaham spends a lot of time watching it in hotels. And when it came to making promo spots in front of the weather map or talking to Bryant Gumbel on NBC, it turned out that Shaham could do TV—a skill that does not come with conservatory training—without seeming foolish or artificial.

### MULTI-RELEASE CAMPAIGN

DG has been aware of Shaham's potential as a promotable artist for some time. "He's a young artist, he loves to make music, and he's available for publicity," says Wende Persons, director of promotion and product management for DG in New York. She says "The Four Seasons" was really "the culmination of a campaign" that began with two previous releases.

In May 1994, in connection with the release of Shaham's "Paganini For Two" album with guitarist Göran Söllscher, the label decided to introduce the violinist to its sales force (and the public) in a big way and ran a series of "Cafe DG" parties in Washington, D.C., New York, Boston, Chicago, and Detroit. Shaham and a local DJ hosted each party, and tickets were given away on radio programs.

The promotional efforts continued with Shaham's next recording, the Korngold and Barber concertos, which came out in August and was nominated for two Grammys. The "Paganini" and Korngold/Barber recordings have sold 14,000 and 13,000 copies, respectively, according to SoundScan.

"The Four Seasons," a repertory staple with strong visual connotations, was a likely vehicle to expand Shaham's audience beyond the core classical market. Cohen's black-and-white video images of a ferocious urban winter and Shaham and Orpheus playing with all the stormy frenzy they could muster became the centerpiece of the DG/Weather Channel co-promotion, which included a sweepstakes for Weather Channel advertisers (the prize: a weekend in New York with a private "Four Seasons" concert at Central Park's Boathouse) as well as a party after a Shaham/Orpheus Carnegie Hall concert for Weather Channel brass.

Heralded by promo spots featur-

ing Shaham at the weather map, the video premiered Dec. 21, the first day of winter, and continued to play during that week. Deutsche Grammophon bought advertising time on the channel. "It was a great idea, and it worked well for us business-wise," says Kathy Lane, director of audience promotion for the Weather Channel. "We were able to involve our viewers and our local advertisers and affiliates."

The album remains on the playlist for Weather Channel, which uses music during its forecasts. In March, the channel switched to the "Spring" concerto and will move on to "Summer" this month. The video has also spent four months in rotation on MOR-Music TV, where viewers are still calling the 800 number to order it.

DG had a few other nontraditional ideas, too: The CD was packaged with a CD-ROM featuring the video, plus background information on the music and the artists. Shaham's fascination with the poems that inspired Vivaldi also resulted in a special radio promo CD: "The Four Seasons: Themes And Music," on which Shaham precedes each concerto with an informal 5-minute intro.

Radio response has been positive. Glenda Reiss, classical music coordinator of the public radio station WICN Worcester, Mass., says the approach "took music off its pedestal" and made it more human and alive. Gene Peck of KUER Salt Lake City got at least 30 calls from listeners ("an enormous number for us") asking where they could buy the album. DG is negotiating a royalty deal that will enable the label to distribute the promo CD to radio stations as a fund-raising premium.

### WHAT'S NEXT?

DG is continuing to push the CD at radio—50 stations have signed on to play the "Summer" concerto on the first day of summer—but the Shaham juggernaut is winding down a bit, and the violinist is going back to being a regular traveling fiddler.

DG's next Shaham release, the Prokofiev Concertos with the London Symphony and André Previn, was recorded this month. "It will be interesting to see what Gil's core audience is when that is released," Persons says.

Meanwhile, DG's marketing department, mindful of Shaham's success, is looking ahead to its next project. Only about five of the 75 records DG releases in the U.S. each year get such big-budget treatment. Singers Bryn Terfel and Anne Sofie von Otter are considered likely candidates.

And then there's the complete Beethoven Quartets, performed by the Emerson Quartet, which will be released in February. The Quartet lived on Oreo cookies during the recording sessions, and their producer has asked the marketing department if it has contacted Nabisco yet. "We laughed," says Persons. "But that was what we did the first time Gil suggested the Weather Channel."

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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
			*** No. 1 ***	
1	1	3	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98)	BONAFIDE
2	2	28	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
3	4	5	<b>4 RUNNER</b> POLYDOR 27379 (9.98/13.98)	4 RUNNER
4	3	20	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
5	—	1	<b>CATHERINE WHEEL</b> MERCURY 526850 (10.98 EQ/15.98)	HAPPY DAYS
6	5	9	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
7	8	3	<b>CORONA</b> EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
8	6	5	<b>MAD LION</b> WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
9	7	19	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
10	11	2	<b>SHOW AND A.G.</b> PAYDAY 124007/FFRR (9.98/16.98)	GOODFELLAS
11	14	6	<b>JILL SOBULE</b> LAVA 82741/AG (10.98/15.98)	JILL SOBULE
12	13	48	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
13	10	16	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
14	15	8	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
15	23	8	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
16	9	10	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
17	12	37	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
18	19	22	<b>GILLETTE</b> S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
19	17	4	<b>M PEOPLE</b> EPIC 67037 (10.98 EQ/15.98)	BIZARRE FRUIT
20	20	86	<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.

21	16	17	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/16.98)	AURORA GORY ALICE
22	26	7	<b>MONSTER MAGNET</b> A&M 540315 (9.98/15.98)	DOPES TO INFINITY
23	18	10	<b>KMFDM</b> WAX TRAX! 7199*/TVT (10.98/16.98)	NIHIL
24	22	12	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES
25	24	7	<b>IV XAMPLE</b> MCA 11220 (9.98/15.98)	FOR EXAMPLE
26	30	5	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
27	29	3	<b>DIANA KING</b> COLUMBIA 64189 (10.98 EQ/15.98)	TOUGHER THAN LOVE
28	32	47	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
29	27	38	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
30	28	3	<b>URBAN KNIGHTS</b> GRP 09815 (10.98/16.98)	URBAN KNIGHTS
31	31	5	<b>JOAN OSBORNE</b> MERCURY 26699 (10.98 EQ/15.98)	RELISH
32	25	15	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
33	37	3	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG
34	—	1	<b>PAUL WELLER</b> GO! DISCS/LONDON 828619/ISLAND (10.98/15.98)	STANLEY ROAD
35	21	2	<b>MARC ANTHONY</b> SOHO LATINO 81582/SONY (8.98 EQ/13.98)	TODO A SU TIEMPO
36	—	89	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
37	35	50	<b>2 UNLIMITED</b> RADIKAL 15407/CRITIQUE (9.98/13.98)	GET READY
38	33	4	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/16.98)	WHAT'S ON MY MIND?
39	—	11	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
40	34	21	<b>THE ROOTS</b> DGC 24708*/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!?!?!?

## POPULAR ♦ UP RISING S

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

**CHAOTIC:** It may have been "Sperm" that introduced Stewart, Scotland-based Baby Chaos to the U.S. last December, but it was "Buzz" that landed the new band modern rock playlists nationwide.

Not surprisingly, KROQ Los Angeles took the first plunge with the song in February.

After months of strong air-

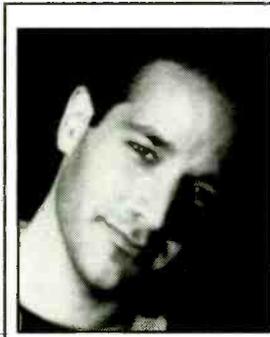
play, I got a copy of the album from an A&R guy overseas," says Matt Pollack, VP of alternative promotion at Elektra Entertainment Group. "At the same time Jim McGuinn and Alex Luke PD and MD, respectively, at PNT (the Point) St. Louis started playing the import version of 'Sperm,' and then we came down that we signed them and that they were coming here to play SXSW in February."

For the showcase, Pollack quickly secured some programmers at influential modern rock stations to come see the band without them having heard the group yet. A week later he played it for KROQ PD Kevin Weatherly, who put "Buzz" on the air two days later.

The heavy airplay nationwide that followed caused the label to bump up the album's release date from August to June.

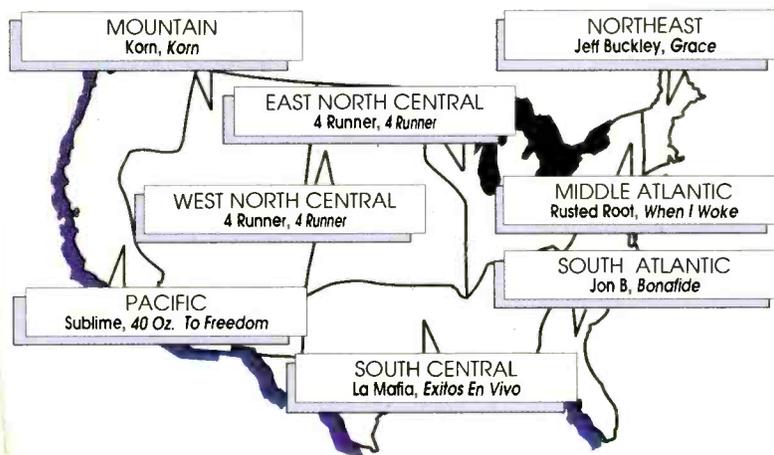
Meanwhile, the band has been on the road with its friends in *Elastica* (the two bands also toured Europe together) for four weeks ending Wednesday (21).

Pollack says the label didn't really "press the button" on the promotion and marketing of the band until a few weeks ago. A video is being shot this week of June 19 for "Buzz." In addition, the album will be sale-priced at Wherehouse



**Heartfelt.** Jim Brickman's second album, "By Heart" on Windham Hill, ranked No. 19 and No. 22 in the East North Central and Mountain Regional Roundups, respectively, on Saturday (17). The pianist's summer tour includes shows at Bogart's in Cincinnati Friday (23) and Capitol Theatre in Columbus, Ohio, Saturday (24).

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Sublime, 40 Oz. To Freedom	1. La Mafia, Exitos En Vivo
2. Jon B., Bonafide	2. Crime Boss, All In The Game
3. IV Xample, For Example	3. Jon B., Bonafide
4. Catherine Wheel, Happy Days	4. 4 Runner, 4 Runner
5. Subway, Good Times	5. Subway, Good Times
6. M. A. Solis Y Los Bukis, Por Amor A Mi...	6. Mystikal, Mystikal
7. Rappin' 4-Tay, Don't Fight The Feelin'	7. Los Palominos, El Ganador
8. M People, Bizarre Fruit	8. The Dayton Family, What's On My Mind?
9. Paul Weller, Stanley Road	9. David Lee Murphy, Out With A Bang
10. Everclear, Sparkle & Fade	10. Type O Negative, Bloody Kisses

Entertainment stores in L.A. in conjunction with a time buy on KROQ.

**BLISTERING SOUNDS:**

Warner Bros.' *Seven Day Diary* will hit the ground running when it returns to the U.S. following a European tour in support of its full-length debut,

"Skin & Blister," due June 27.

Overseas, the San Francisco-based band is playing some festivals and support dates for bands such as Weezer from Memorial Day to July 10.

In the U.S., the female-led outfit will play club dates throughout the summer.

"This is a band we look forward to having on the road for a long time," says Peter Rauh, product manager at Warner Bros. "What we're going to do is work it regionally, then take it nationally, starting in San Francisco."

"We want to work the video there heavily," he continues, "and initiate an aggressive campaign regionally with our WEA product development coordinators with heavy merchandise and presence in local stores."

The first single and video from "Skin & Blister,"

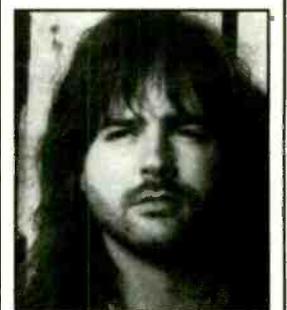
which was produced by Gil Norton (*Throwing Muses*, *Pixies*, *Belly*, *Catherine Wheel*), is "Starfish." The song will be serviced to modern rock and college radio the week beginning Monday (19).

Rauh says the two female singers, Pamela Laws and Nancy Hess, will likely show off their beautiful harmonies for in-studio radio visits once the song starts taking off at radio.

**REGIONAL Happenings:**

RCA's *Hum* made a few showings with "You'd Prefer An Astronaut" in the Regional Roundup this week. The album bowed at No. 21 in the East North Central region, No. 24 in the Northeast region, and No. 25 in the Pacific region.

**ROAD WORK:** Chokebore teams with *Girls Against Boys* for West Coast dates July 10-16. *Menthol* hit the road with



**Harris Offspring.** While RCA Nashville is choosing a second single from Jon Randall's "What You Don't Know," the singer will perform at country fairs and festivals beginning in July. Randall, who was in Emmylou Harris' band, has just returned from touring the U.K. with Mary Chapin Carpenter, who invited him back for her tour in January. His debut album is due June 27.

**Better Than Ezra** June 22-29 and with *Hardvark* July 1-5. *Nathan Cavaleri* once again lands the opening slot on *B.B. King's* tour Aug. 4-Sept. 24 after playing some solo dates June 23-July 8.

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 82 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	30	34	<b>IF YOU LOVE ME</b>	BROWNSTONE (MJJ/EPIC)
1	18		<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN) 3 wks at No. 1	39	44	6	<b>NEVER GONNA LET YOU GO</b>	TINA MOORE (STREET LIFE/SCOTTI BROS.)
2	12		<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	40	49	3	<b>FEELS SO GOOD</b>	XSCAPE (SO SO DEF/COLUMBIA)
3	13		<b>BEST FRIEND</b>	BRANDY (ATLANTIC)	41	41	9	<b>FIRE</b>	SUBWAY (BIV 10/MOTOWN)
4	10		<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)	42	37	28	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)
5	21		<b>GRAPEVYNE</b>	BROWNSTONE (MJJ/EPIC)	43	32	11	<b>FREEDOM</b>	VARIOUS ARTISTS (MERCURY)
6	6		<b>SCREAM</b>	MICHAEL JACKSON & JANET JACKSON (EPIC)	44	31	18	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)
7	19		<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)	45	45	4	<b>MIND BLOWIN'</b>	SMOOTH (T.N.T./JIVE)
8	18		<b>I LIKE</b>	KUT KLOSE (KEI/AELEKTRA/VEG)	46	58	4	<b>BROWN SUGAR</b>	D'ANGELO (EMI)
9	17		<b>WATERFALLS</b>	TLC (LAFACE/ARISTA)	47	40	15	<b>IT'S BEEN YOU</b>	ANITA BAKER (ELEKTRA/VEG)
10	12		<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)	48	43	16	<b>WHEN U CRY I CRY</b>	JESSE (UNDERWORLD/CAPITOL)
11	20		<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)	49	50	4	<b>FEEL ME FLOW</b>	NAUGHTY BY NATURE (TOMMY BOY)
12	11		<b>I'LL BE THERE...YOU'RE ALL I...</b>	METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	50	60	7	<b>THE I.N.C. RIDE</b>	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
13	11		<b>SDMONE TO LOVE</b>	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)	51	52	3	<b>WE MUST BE IN LOVE</b>	PURE SOUL (STEP SUN)
14	21		<b>ASK OF YOU</b>	RAFAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	52	53	9	<b>I WILL SURVIVE</b>	KHANTAY SAVAGE (RCA)
15	20		<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/VEG)	53	42	15	<b>NEXT TIME</b>	GLADYS KNIGHT (MCA)
16	21		<b>I WANNA LOVE LIKE THAT</b>	TONY THOMPSON (GIANT/WARNER BROS.)	54	63	3	<b>SO IN LOVE WITH YOU</b>	J. N. V. (MAVERICK/WARNER BROS.)
17	14		<b>EMOTIONS</b>	H-TOWN (LUKE)	55	54	7	<b>LOVE TODAY</b>	VERTICAL HOLD (A&M/PERSPECTIVE)
18	20		<b>FREEK 'N YOU</b>	JODECI (UPTOWN/MCA)	56	48	19	<b>JUST ROLL</b>	FABU (BIG BEAT/ATLANTIC)
19	29		<b>BOOMBASTIC</b>	SHAGGY (VIRGIN)	57	51	28	<b>I'M GOIN' DOWN</b>	MARY J. BLIGE (UPTOWN/MCA)
20	18		<b>JOY</b>	BLACKSTREET (INTERSCOPE)	58	55	6	<b>PUT YOUR BODY WHERE YOUR MOUTH IS</b>	SEAN LEVERT (ATLANTIC)
21	16		<b>GIVE IT 2 YOU</b>	DA BRAT (SO SO DEF/WORK/COLUMBIA)	59	—	1	<b>SPRINKLE ME</b>	E-40 (SICK WID' IT)/JIVE
22	19		<b>THINK OF YOU</b>	USHER (LAFACE/ARISTA)	60	56	27	<b>ANSWERING SERVICE</b>	GERALD LEVERT (EASTWEST/VEG)
23	14		<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)	61	—	1	<b>AFFECTION</b>	JODY WATLEY (AVITONE/BELLMARK)
24	3		<b>YOU USED TO LOVE ME</b>	FAITH (BAD BOY/ARISTA)	62	61	17	<b>MAKE SWEET LOVE TO ME</b>	THE WHISPERS (CAPITOL)
25	39		<b>YOU BRING ME JOY</b>	MARY J. BLIGE (UPTOWN/MCA)	63	57	5	<b>I'D RATHER BE ALONE</b>	KARYN WHITE (WARNER BROS.)
26	33		<b>HE'S MINE</b>	MOKENSTEF (OUTBURST/RAL/ISLAND)	64	64	15	<b>TAKE IT TO THE FRONT</b>	YVBE (ISLAND)
27	46		<b>ONE MORE CHANCE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	65	68	4	<b>HOW MANY TIMES</b>	GERALD LEVERT (EASTWEST/VEG)
28	26		<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)	66	72	2	<b>I'M WHAT YOU NEED</b>	CHANTÉ MOORE (SILAS/MCA)
29	24		<b>SHY GUY</b>	DIANA KING (WORK/COLUMBIA)	67	59	28	<b>BIG POPPA</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
30	36		<b>FROGGY STYLE</b>	NUTTIN' NYCE (POCKETOWN/JIVE)	68	70	5	<b>SWITCH</b>	TLC (LAFACE/ARISTA)
31	22		<b>FOR YOUR LOVE</b>	STEVIE WONDER (MOTOWN)	69	71	8	<b>IF IT'S ALRIGHT WITH YOU</b>	LORENZO ILUKE
32	47		<b>SO MANY TEARS</b>	2 PAC (INTERSCOPE)	70	62	38	<b>GOING IN CIRCLES</b>	LUTHER VANDROSS (LV/EPIC)
33	27		<b>THE WAY THAT YOU LOVE</b>	VANESSA WILLIAMS (WING/MERCURY)	71	—	1	<b>TOMORROW ROBINS WILL SING</b>	STEVIE WONDER (MOTOWN)
34	73		<b>'TIL YOU DO ME RIGHT</b>	AFTER 7 (VIRGIN)	72	—	13	<b>CRAZIEST</b>	NAUGHTY BY NATURE (TOMMY BOY)
35	28		<b>BABY</b>	BRANDY (ATLANTIC)	73	65	17	<b>IS IT ME?</b>	MOTECO (FEATURING IMMATURE) (MCA)
36	34		<b>MY LIFE</b>	MARY J. BLIGE (UPTOWN/MCA)	74	66	8	<b>FIRST LOVER</b>	THE GAP BAND (RAGING BULL)
37	25		<b>COME ON</b>	BARRY WHITE (A&M/PERSPECTIVE)	75	74	2	<b>HOW DEEP IS YOUR LOVE</b>	PORTRAIT (CAPITOL)

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

82	<b>ALL GLOCKS DOWN</b>	(Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP) WBM
74	<b>ANSWERING SERVICE</b>	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
17	<b>ASK OF YOU (FROM HIGHER LEARNING)</b>	(PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
39	<b>BABY</b>	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
8	<b>BEST FRIEND</b>	(Human Rhythm, BMI)
43	<b>BIG POPPA/WARNING</b>	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) HL
12	<b>BOOMBASTIC</b>	(LivingSting, ASCAP/Malaco, BMI) HL
30	<b>BROWN SUGAR</b>	(Ah-choo, ASCAP/12.00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP)
40	<b>CANDY RAIN</b>	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM/HL
6	<b>CAN'T YOU SEE (FROM NEW JERSEY DRIVE)</b>	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL
49	<b>COME ON</b>	(Flyte Tyne, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
76	<b>CRAZIEST</b>	(Naughty, ASCAP/WB, ASCAP) WBM
13	<b>CRAZY LOVE (FROM JASON'S LYRIC)</b>	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
32	<b>DEAR MAMA</b>	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
2	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b>	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
22	<b>EMOTIONS</b>	(Bishstck, BMI/Pac Jam, BMI) WBM
75	<b>ENJOY YOURSELF</b>	(816, ASCAP/Steve Harvey, BMI/Odie Mae, BMI)
14	<b>EVERY LITTLE THING I DO</b>	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
23	<b>FEEL ME FLOW</b>	(Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
27	<b>FEELS SO GOOD</b>	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
35	<b>FIRE</b>	(Dinky B, ASCAP/BMD, ASCAP)
69	<b>FIRST LOVER</b>	(C Dub, BMI)
53	<b>FOE LIFE</b>	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
38	<b>FOR YOUR LOVE</b>	(Stevland, ASCAP) WBM
18	<b>FREAK LIKE ME</b>	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI)
45	<b>FREAK ME BABY</b>	(Pottsburg, BMI/Ujima, BMI/Hey Skmo, BMI)
37	<b>FREEDOM (FROM PANTHER)</b>	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMI/Butter Jinx, BMI) HL
5	<b>FREEK'N YOU</b>	(EMI April, ASCAP/DeSung Mob, ASCAP) HL
25	<b>FROGGY STYLE</b>	(Taking Care Of Business, BMI)
20	<b>GIVE IT 2 YOU</b>	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
87	<b>GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH</b>	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
77	<b>GOOD THANGZ</b>	(Ma'Phil, ASCAP)
15	<b>GRAPEVYNE</b>	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
24	<b>HE'S MINE</b>	(Ma'Phil, ASCAP/Moken, ASCAP/All Int, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) WBM/HL
64	<b>HEY LOOKAWAY</b>	(FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
56	<b>HOW MANY TIMES</b>	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
97	<b>HUSH</b>	(360, BMI)
66	<b>I CAN LOVE YOU LIKE THAT</b>	(Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
71	<b>I DON'T MIND</b>	(Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP) HL
62	<b>I'D RATHER BE ALONE</b>	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyne, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
89	<b>I'D RATHER BE ALONE</b>	(MCA, ASCAP/Family Tree, ASCAP/Moore, BMI) HL/WBM
65	<b>IF IT'S ALRIGHT WITH YOU</b>	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
50	<b>IF YOU LOVE ME</b>	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
91	<b>IF YOU THINK YOU'RE LONELY NOW</b>	(Abcco, BMI/Morell, BMI)
47	<b>I GOT 5 ON IT</b>	(Stackola, BMI/True Science, ASCAP/Triples Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/O/B/O Itself, BMI/Second Decade, BMI) WBM
85	<b>I LIKE IT (I WANNA BE WHERE YOU ARE)</b>	(Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
10	<b>I LIKE</b>	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
96	<b>I'LL BE AROUND</b>	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
4	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b>	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
58	<b>I'M GOIN' DOWN</b>	(Duchess, BMI) HL
70	<b>I'M WHAT YOU NEED</b>	(Irving, BMI/Nu Soul, BMI) WBM
46	<b>THE I.N.C. RIDE</b>	(DAMASTA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Iza, BMI)
78	<b>IS IT ME?</b>	(Zomba, ASCAP/Hookman, ASCAP/Hale Berry, BMI) WBM
59	<b>IT'S BEEN YOU</b>	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Unoksky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
100	<b>I WANNA KNOW YOU</b>	(Dacara, ASCAP)
19	<b>I WANNA LOVE LIKE THAT</b>	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
68	<b>(I WANT TO) THANK YOU</b>	(Bany's Melodie, ASCAP/PolyGram Int'l, ASCAP/Onsha, ASCAP/Warner Bros., ASCAP) WBM
90	<b>I WANT U</b>	(Controversy, ASCAP/WB, ASCAP/Dredix, BMI/Motown, BMI/Songs Of PolyGram, BMI) WBM
28	<b>JOY</b>	(Donri, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
63	<b>JUST ROLL</b>	(Little Los, BMI)
21	<b>KEEP THEIR HEADS RINGIN' (FROM FRIYAY)</b>	(Ain't Nuthin' Goin' On But Fu-ki, ASCAP)
73	<b>LIFESTYLES OF THE RICH &amp; SHAMELESS</b>	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL
54	<b>LOVE TODAY</b>	(Chrysalis, ASCAP/Kharatroy, ASCAP/B.Black, ASCAP) WBM
84	<b>MAKE SWEET LOVE TO ME</b>	(Backhead, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whispered, BMI/Yours, Mine & Ours, ASCAP)
80	<b>THE MANY WAYS</b>	(WB, ASCAP/Stone Jam, ASCAP/Ness,

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

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	20	12	<b>EMOTIONS</b>	H-TOWN (LUKE)
1	—	—	<b>ONE MORE CHANCE</b>	THE NOTORIOUS B.I.G. (BAD BOY) 1 wk at No. 1	39	36	9	<b>HEY LOOKAWAY</b>	QUESTIONMARK ASYLUM (KAPER/RCA)
2	1	9	<b>DON'T TAKE IT PERSONAL</b>	MONICA (ROWDY/ARISTA)	40	34	8	<b>LIFESTYLES OF THE RICH &amp; SHAMELESS</b>	LOST BOYZ (UPTOWN/MCA)
3	2	7	<b>I'LL BE THERE...YOU'RE ALL I...</b>	METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	41	41	10	<b>THE I.N.C. RIDE</b>	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
4	4	3	<b>FREEK'N YOU</b>	JODECI (UPTOWN/MCA)	42	33	3	<b>PUT YOUR BODY WHERE YOUR MOUTH IS</b>	SEAN LEVERT (ATLANTIC)
5	3	2	<b>SCREAM</b>	MICHAEL JACKSON & JANET JACKSON (EPIC)	43	42	3	<b>NEVA GO BACK</b>	SPECIAL ED (PROFILE)
6	9	7	<b>BOOMBASTIC</b>	SHAGGY (VIRGIN)	44	37	16	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)
7	5	12	<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	45	35	10	<b>FREEDOM</b>	VARIOUS ARTISTS (MERCURY)
8	8	3	<b>WATERFALLS</b>	TLC (LAFACE/ARISTA)	46	47	9	<b>FIRE</b>	SUBWAY (BIV 10/MOTOWN)
9	6	18	<b>I LIKE</b>	KUT KLOSE (KEI/AELEKTRA/VEG)	47	43	2	<b>POINTS</b>	VARIOUS ARTISTS (MERCURY)
10	17	8	<b>SOMEONE TO LOVE</b>	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)	48	50	8	<b>IF IT'S ALRIGHT WITH YOU</b>	LORENZO ILUKE
11	13	3	<b>FEEL ME FLOW</b>	NAUGHTY BY NATURE (TOMMY BOY)	49	40	11	<b>I'M GOIN' DOWN</b>	MARY J. BLIGE (UPTOWN/MCA)
12	15	12	<b>GIVE IT 2 YOU</b>	DA BRAT (SO SO DEF/WORK/COLUMBIA)	50	—	1	<b>THE MANY WAYS</b>	USHER (LAFACE/ARISTA)
13	11	15	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)	51	39	21	<b>THINK OF YOU</b>	USHER (LAFACE/ARISTA)
14	14	7	<b>EVERY LITTLE THING I DO</b>	SOUL FOR REAL (UPTOWN/MCA)	52	54	6	<b>I'D RATHER BE ALONE</b>	KARYN WHITE (WARNER BROS.)
15	12	20	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/VEG)	53	38	6	<b>I DON'T MIND</b>	IMMATURE (MCA)
16	7	19	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)	54	48	21	<b>BABY</b>	BRANDY (ATLANTIC)
17	18	13	<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)	55	—	1	<b>I CAN LOVE YOU LIKE THAT</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
18	10	13	<b>ASK OF YOU</b>	RAFAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	56	49	16	<b>JUST ROLL</b>	FABU (BIG BEAT/ATLANTIC)
19	16	8	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)	57	45	11	<b>WHEN U CRY I CRY</b>	JESSE (UNDERWORLD/CAPITOL)
20	25	4	<b>BEST FRIEND</b>	BRANDY (ATLANTIC)	58	65	3	<b>NEVER GONNA LET YOU GO</b>	TINA MOORE (STREET LIFE/SCOTTI BROS.)
21	30	3	<b>I GOT 5 ON IT</b>	LUNIZ (NOO TRYBE)	59	51	8	<b>THE WAY THAT YOU LOVE</b>	VANESSA WILLIAMS (WING/MERCURY)
22	31	4	<b>BROWN SUGAR</b>	D'ANGELO (EMI)	60	56	12	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
23	23	3	<b>MIND BLOWIN'</b>	SMOOTH (T.N.T./JIVE)	61	52	6	<b>ALL GLOCKS DOWN</b>	HEATHER B. (PENDULUM/EMI)
24	19	16	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)	62	53	23	<b>RODEO</b>	95 SOUTH (RIP-IT)
25	21	5	<b>FOE LIFE</b>	MACK 10 (PRIORITY)	63	66	3	<b>I WISH</b>	SKEE-LO (SUNSHINE/SCOTTI BROS.)
26	28	5	<b>I WANNA LOVE LIKE THAT</b>	TONY THOMPSON (GIANT/WARNER BROS.)	64	64	3	<b>SO IN LOVE WITH YOU</b>	J. N. V. (MAVERICK/WARNER BROS.)
27	46	2	<b>SURVIVAL OF THE FITTEST</b>						



**SUZANNE BAPTISTE'S**  
**RHYTHM SECTION**

**WHEN B.I.G. GETS BIGGER:** "One More Chance" by the **Notorious B.I.G.** (Bad Boy/Arista) makes it to No. 1 on the Hot R&B Singles chart in one step. This is the first time in the chart's history that a single has debuted at No. 1. "One More Chance" also debuts at No. 1 on the Hot R&B Singles Sales, Hot Rap Singles, Hot 100 Singles Sales, and Hot Dance Music Maxi-Singles Sales charts. It also broke the record at Tower Records in downtown New York and Philadelphia's South Street for selling the most units in a one-week period. With sales like this, it probably broke records at many other retail outlets. There is only one problem when a record comes out the box with such a big bang—there's not much room for growth when you start at the top. However, with this particular single, there is plenty room for growth at radio. Currently, "One More Chance" is No. 1 at WXYV Baltimore and WUSL Philadelphia and is top five at WCDX Richmond, Va., WOWI Norfolk, Va., and KVSP Oklahoma City. So the question is, Can B.I.G. get any bigger? Maybe.

**DOWN, BUT NOT OUT:** "Water Runs Dry" by **Boyz II Men** (Motown) may have slipped back on the Hot R&B Singles chart again this week, but at radio this single continues to be the No. 1 R&B record for a third consecutive week and is still growing. This growth at radio is impressive, because although "Water Runs Dry" has been on the Hot R&B Singles chart for only nine weeks, it has been tearing up the airwaves for 18 weeks. The only reason it gets pushed back, despite its increase in airplay, is that sales aren't strong enough to give it the boost it needs to compete with the other records in the top 10. However, the album "II" has just been certified eight-times platinum. I'd take album sales over single sales any day.

**MOVERS AND SHAKERS:** "Waterfalls" by **TLC** (LaFace/Arista) plows into the top 10 this week, moving 16-6. It has the largest increase in airplay in the top 20 and also has an impressive increase in sales. TLC's album "CrazySexyCool" gets certified triple-platinum this week. "Boombastic" by **Shaggy** (Virgin) shifts back into high gear this week, zooming 20-12. This hot reggae track has the largest increase in total points on the entire chart. "Boombastic" is No. 1 at WPEG Charlotte, N.C., WDKX Rochester, N.Y., and WOWI Norfolk, Va.

**UP AND COMING:** "I Wanna Love Like That" by **Tony Thompson** (Giant/Warner Bros.) continues to grow at a steady pace. This week, most of its points come from a surge in airplay. "I Wanna Love" is top five at six stations, including WCDX Richmond, Va., WTLC Indianapolis, and WOLF Syracuse, N.Y. "He's Mine" by **MoKenStef** (Outburst/RAL/Island) is also moving steadily. This week, it rises 33-24. "He's Mine" is No. 1 at WZAK Cleveland and KIPR Little Rock, Ark., and is top five at WPEG Charlotte, N.C., and WJBT Jacksonville, Fla.

**GREATEST GAINERS:** "Brown Sugar" by **D'Angelo** (EMI) takes the honors for Greatest Gainer/Airplay this week. "Brown Sugar" is top 10 at WPLZ Richmond, Va., KMJM St. Louis, KTOW Tulsa, Okla., and KIPR Little Rock, Ark. "Shimmy Shimmy Ya" by **Ol' Dirty Bastard** leaps 84-55. The release of the cassette single gives this single a great boost in sales, earning it the Greatest Gainer/Sales award. "Shimmy Shimmy Ya" is getting good radio action in the following markets: Norfolk, Va., Washington, D.C., Baltimore, and Charlotte, N.C.

**BUBBLING UNDER** **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
2	3	6	QUO FUNK	QUO (MJJ/EPIC STREET/EPIC)
3	8	2	MY LOVE IS FOR REAL	PAULA ABDUL (CAPTIVE/VIRGIN)
4	9	7	KEEP IT REAL	MILK&BONE (SET IT OFF/CAPITOL)
5	2	3	LISTEN MI TIC (WOYOI)	INI KAMOZE (EASTWEST/EEG)
6	—	1	WHATEVER YOU NEED	MICHAEL SPEAKS (EASTWEST/EEG)
7	5	7	OWN DESTINY	MAD LION (WEEDED/NERVOUS)
8	7	3	SOME COW FONQUE (MORE TEA, VICAR?)	BUCKSHOT LEFONQUE (COLUMBIA)
9	—	1	LOVE AMBITION (CALL ON ME)	JASON WEAVER (MOTOWN)
10	4	3	SHINE EYE GAL	SHABBA RANKS (EPIC STREET/EPIC)
11	6	3	CIRCUMSTANCE	WAYMAN TISDALE (MOJAZZ/MOTOWN)
12	12	7	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)
13	21	2	LOVE DON'T LOVE NOBODY	PHIL PERRY (GRP/MCA)
14	—	1	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
15	—	1	COME AND TAKE A RIDE	MAD CJ MAC (RAP-A-LOT/NOO TRYBE)
16	10	4	LOLLIPOP	MENTALLY DISTURBED (ISO-LO JAM)
17	—	2	ROCK ON	FUNKDOOBIEST (IMMORTAL/EPIC)
18	17	16	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
19	23	6	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)
20	—	1	LET'S DO IT AGAIN	TAMI (STREET LIFE/SCOTTI BROS.)
21	16	6	OUTTA MY LIFE	PARIS (PRIORITY)
22	—	1	I BELIEVE	BLESSID UNION OF SOULS (EMI)
23	13	5	KILLER BLUES	COZETTE MORGAN (NINA)
24	—	1	SPELLBOUND AND SPEECHLESS	INCOGNITO (TALKIN LOUD/VERVE FORECAST)
25	19	12	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FFRR)

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

**R&B**

**RHYTHM & BLUES**

(Continued from page 23)

**Brian McKnight**, and supermodel **Tyra Banks** will host. Nominees are forthcoming.

**SWEET DEAL:** Rhino Records and U.K.-based Castle Communications PLC (owned by indie distributor Alliance Entertainment Corp.) signed a deal to acquire the catalog masters of Sugar Hill, which had been owned by **Joseph and Sylvia Robinson**. As part of the agreement, the Robinsons will retain music publishing rights and ownership of the label's current album inventory.

The deal covers product issued through Sugar Hill, as well as All Platinum, Sweet Mountain, Stang, Vibration, Jersey Connection, Willow, Turbo, Victory, Platinum, and Astro-scope. Among the artists featured in the deal are **Sugarhill Gang**, **Grandmaster Flash**, **Kool Moe Dee**, the **Furious Five**, **Candi Staton**, **Sylvia**, and the **Treacherous Three**.

**MOTOWN LEGACY:** Motown has released the first six albums of its series "The Sound Of Young America," which chronicles the development of the Motown sound from 1964 to 1985. Each CD features tracks from a specific year and is accompanied by an essay capturing the spirit of that year. The first volumes cover 1964, 1968, 1973, 1976, 1980, and 1985.

**RAGING STORY:** Be sure to pick up the engagingly candid biography of **Etta James**, called "Rage To Survive." Published through New York's Villard Books and co-written by **James** and **David Ritz**, the book chronicles the rise and fall and rise of one of the most enduring blues singers.

James' life has been wrought with engaging experiences—from doing time at Rikers Island and using heroin to becoming the toast of the blues touring circuit and winning a Grammy for best jazz vocal performance.

Her latest album, "Time After Time," was recently released through Private Music.



**Sexsational Shot.** Giant vocalist Tony Thompson, left, takes a moment with Abbey Road Distributors sales manager Sam Ginsberg during the one-stop's annual Black Music Day. Thompson's debut album, "Sexsational," streets June 27.

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# Hot Rap Singles™

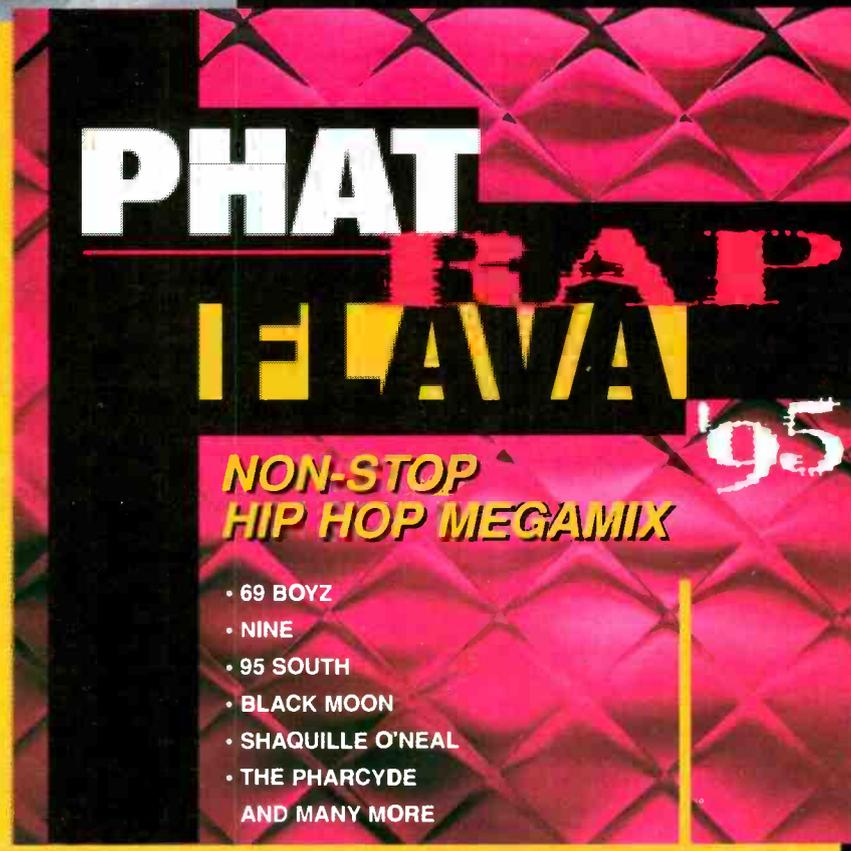
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	NEW ▶	1	1	ONE MORE CHANCE (C) (D) (M) (T) BAD BOY 7-9081/ARISTA	◆ THE NOTORIOUS B.I.G. 1 week at No. 1
2	1	1	8	I'LL BE THERE.../YOU'RE ALL I... (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	◆ METHOD MAN/M.J. BLIGE
3	3	5	3	FEEL ME FLOW (C) (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
4	4	3	12	GIVE IT 2 YOU ● (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA	◆ DA BRAT
5	2	2	15	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ● (C) (D) (T) PRIORITY 53188	◆ DR. DRE
6	10	9	4	I GOT 5 ON IT (C) (T) NOO TRYBE 38474	◆ LUNIZ
7	7	16	4	MIND BLOWIN' (C) (D) (T) (X) T.N.T. 42286/JIVE	◆ SMOOTH
8	5	4	17	DEAR MAMA/OLD SCHOOL (C) (M) (T) (X) INTERSCOPE 98273/AG	◆ 2PAC
9	6	13	5	FOE LIFE (C) (T) PRIORITY 53192	◆ MACK 10
10	17	—	2	SURVIVAL OF THE FITTEST (C) (T) (X) LOUD 64356/RCA	◆ MOBB DEEP
11	9	7	12	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	◆ DIS 'N' DAT
12	11	8	6	TALES FROM THE HOOD (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	◆ DOMINO
13	8	6	23	BIG POPPA/WARNING ▲ (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
				*** GREATEST GAINER ***	
14	33	35	5	SHIMMY SHIMMY YA (C) (T) (X) ELEKTRA 64419/EEG	◆ OL' DIRTY BASTARD
15	NEW ▶	1	1	SPRINKLE ME (C) (T) (X) SICK WID' IT 42298/JIVE	◆ E-40 (FEATURING SUGA T)
16	13	11	9	HEY LOOKAWAY (C) (D) (T) KAPER 64305/RCA	◆ QUESTIONMARK ASYLUM
17	12	10	10	LIFESTYLES OF THE RICH AND SHAMELESS (C) (M) (T) UPTOWN 55006/MCA	◆ LOST BOYZ
18	15	14	10	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	◆ MASTA ACE INCORPORATED
19	14	12	3	NEVA GO BACK (C) (T) (X) PROFILE 5433	◆ SPECIAL ED
20	16	—	2	THE POINTS (M) (T) (X) MERCURY 6937*	◆ VARIOUS ARTISTS
21	18	19	9	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	◆ HEATHER B.
22	19	17	23	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
23	24	34	9	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
24	25	22	7	U BETTER RECOGNIZE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	◆ SAM SNEED FEATURING DR. DRE
25	21	15	11	CRAZIEST (M) (T) (X) TOMMY BOY 670*	◆ NAUGHTY BY NATURE
26	23	18	14	I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
27	27	28	26	GET DOWN ● (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
28	20	20	19	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN	◆ DJ SMURF AND P.M.H.I.
29	22	21	20	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	◆ OL' DIRTY BASTARD
30	26	26	22	TOUR (C) (T) SIGNET 162/RAL	◆ CAPLETON
31	30	24	7	AMONG THE WALKING DEAD (C) (D) (T) MAD SOUNDS 0302/MOTOWN	◆ SCARFACE
32	RE-ENTRY	3	3	ROCK ON (C) (T) IMMORTAL/EPIC STREET 77799/EPIC	◆ FUNKDOOBIEST
33	41	38	5	KEEP IT REAL (M) (T) (X) CAPITOL 58405	◆ MILKBONE
34	29	23	4	LOLLIPOP (C) (M) (T) (X) SO-LO JAM 8112/INTERSOUND	◆ MENTALLY DISTURBED
35	32	25	56	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
36	43	39	10	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	◆ MIC GERONIMO
37	35	44	7	OWN DESTINY (C) (T) WEEDED 20147/NERVOUS	◆ MAD LION
38	31	30	4	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131*/EEG	◆ GRAND PUBA
39	37	40	18	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
40	34	31	19	GET LIFTED (C) (T) (X) JIVE 42282	◆ KEITH MURRAY
41	36	33	18	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	◆ MOBB DEEP
42	39	27	12	NEXT LEVEL (C) (T) (X) PAYDAY 7034/FFRR	◆ SHOW AND A.G.
43	28	37	3	SEA OF BUD (C) WRAP 318/CHIBAN	◆ MC BREED
44	38	32	11	ANY EMCEE (C) (T) PROFILE 5435	◆ NINE
45	48	29	10	RESURRECTION (C) (T) (X) RELATIVITY 1250	◆ COMMON SENSE
46	RE-ENTRY	11	11	ELEVATION (FREE MY MIND) (C) (D) (T) PRIORITY 53176	◆ THE B.U.M.S.
47	49	46	32	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
48	42	42	16	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
49	RE-ENTRY	7	7	PAYSTYLE (C) (T) (X) JIVE 42275	◆ TOO SHORT
50	40	—	28	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS

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



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- NINE**
  - WHUTCHA WANT?
- A TRIBE CALLED QUEST**
  - AWARD TOUR
- KRS-ONE**
  - OUTTA HERE (VIDEO REMIX)
- MASTA ACE INCORPORATED**
  - BORN TO ROLL (JEEP REMIX)
- THE PHARCYDE**
  - PASSIN' ME BY (VIDEO REMIX EDIT)
- WAY 2 REAL**
  - THA BUTTERFLY (CHUX PARTY MIX)
- SHAQUILLE O'NEAL**
  - (I KNOW I GOT) SKILLZ
- BLACK MOON**
  - WHO GOT DA PROPS?

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# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	2	8	TOO MANY FISH VIRGIN 38477	2 weeks at No. 1 ◆ FRANKIE KNUCKLES FEAT. ADEVA
2	4	11	6	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
3	13	17	6	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
4	8	12	9	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
5	7	10	8	BABY BABY EASTWEST 66138/EEG	◆ CORONA
6	2	1	9	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
7	12	13	7	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
8	5	6	9	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
9	3	3	12	MOVE IT TO THE RHYTHM SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
10	9	4	11	OPEN YOUR HEART EPIC 77867	◆ M PEOPLE
11	6	7	11	LET THE BEAT GO ON LOGIC 59010	◆ DR. ALBAN
				<b>*** HOT SHOT DEBUT ***</b>	
12	<b>NEW</b>		1	SCREAM EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
13	16	20	5	THE FEELING AQUA BOOGIE 012	SUGAR
14	19	24	4	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
15	20	25	5	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
16	10	9	9	WELCOME TO THE FACTORY HOTN'SPYCY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
17	14	5	10	THIS TIME SILAS 55045/MCA	◆ CHANTE MOORE
18	15	15	10	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
19	21	26	5	SPIRIT INSIDE MCA 55036	◆ SPIRITS
20	11	8	12	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
21	22	28	6	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
22	18	18	8	PICK IT UP KING STREET 1026	CAROLYN HARDING
23	25	33	4	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
				<b>*** POWER PICK ***</b>	
24	31	42	3	YOU BRING ME JOY UPTOWN PROMO/MCA	◆ MARY J. BLIGE
25	29	35	4	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
26	30	38	4	TREMENDOUS PAIN 4TH & B'WAY 440 606/ISLAND	◆ YELLO
27	32	41	3	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
28	28	34	5	DO ME RIGHT EMOTIVE 775	BUTTER
29	33	39	5	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
30	38	—	2	LISTEN ME TIC (WOYOI) EASTWEST 66125/EEG	◆ INI KAMOZE
31	24	22	7	TECHNOVA ELEKTRA 66141/EEG	◆ TOWA TEI
32	27	23	8	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
33	17	16	11	MY LOVE MOONSHINE MUSIC 88414	KELLEE
34	23	21	10	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN" FOWLKES FEATURING MAURISSA ROSE
35	46	—	2	I SAW YOU DANCING LONDON 9439/ISLAND	◆ YAKI-DA
36	34	32	8	TONIGHT IS THE NIGHT LOGIC 59011	◆ LE CLICK
37	39	43	3	LOSIN' IT POLYDOR PROMO	◆ UNDERGROUND LOVERS
38	44	—	2	BETTER DAYS AHEAD BRILLIANT/CHRYSALIS 58371/EMI	◆ THE TYRREL CORPORATION
39	41	45	3	MORNING AFTER VESTRY 006/STRICTLY RHYTHM	3RD CHAPTER
40	42	46	3	LOVE COME DOWN RADICAL 15030	◆ EVE GALLAGHER
41	<b>NEW</b>		1	JUKE-JOINT JEZEBEL WAX TRAX! 8732/TVT	KMFDM
42	35	36	8	MENTAL PICTURE SBK 58338/EMI	◆ JON SEGADA
43	26	14	29	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE FEAT. MELI'SA MORGAN
44	<b>NEW</b>		1	LOOK AHEAD TRIBAL AMERICA ALBUM CUT/I.R.S.	DANNY TENAGLIA FEATURING CAROLE SYLVAN
45	<b>NEW</b>		1	FIRST LOVER RAGING BULL 8013	◆ THE GAP BAND
46	<b>NEW</b>		1	WORK THAT LOVE S.O.S. 1010	JUNIOR FLEX FEATURING LINDA RICE
47	43	40	7	I WILL SURVIVE RCA PROMO	CHANTAY SAVAGE
48	48	47	3	MAKE THAT MOVE MAYDAY 2020	G-SPOT
49	37	19	16	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
50	36	29	11	I FOUND LOVE COLUMBIA ALBUM CUT	C+C MUSIC FACTORY

○ 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.

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1/HOT SHOT DEBUT ***</b>	
1	<b>NEW</b>		1	ONE MORE CHANCE (M) (T) (X) BAD BOY 7-9032/ARISTA	1 week at No. 1 ◆ THE NOTORIOUS B.I.G.
2	1	—	2	SCREAM/CHILDHOOD (M) (T) (X) EPIC 78001	◆ MICHAEL JACKSON & JANET JACKSON
3	2	1	8	I'LL BE THERE.../YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
4	3	2	9	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
5	4	—	2	FREEK 'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
6	6	—	2	SURVIVAL OF THE FITTEST (T) (X) LOUD 64355/RCA	◆ MOBB DEEP
7	5	3	3	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
8	8	5	16	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
9	18	7	6	SHIMMY SHIMMY YA (T) (X) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
				<b>*** GREATEST GAINER ***</b>	
10	26	—	2	WATERFALLS (M) (T) LAFACE 2-4108/ARISTA	◆ TLC
11	19	17	12	GIVE IT 2 YOU (M) (T) (X) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
12	7	4	3	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
13	9	6	4	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
14	15	18	4	BOOMBASTIC (T) VIRGIN 38482	◆ SHAGGY
15	13	11	23	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	◆ THE NOTORIOUS B.I.G.
16	14	10	19	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN
17	27	47	3	LISTEN ME TIC (WOYOI) (T) EASTWEST 66125/EEG	◆ INI KAMOZE
18	17	16	7	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
19	12	12	3	NEVA GO BACK (T) (X) PROFILE 7433	◆ SPECIAL ED
20	16	8	3	ASK OF YOU (T) EPIC SOUNDTRAX/550 MUSIC 77907/EPIC	◆ RAPHAEL SAADIQ
21	<b>NEW</b>		1	BEST FRIEND (T) (X) ATLANTIC 85577/AG	◆ BRANDY
22	10	13	20	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
23	11	19	15	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
24	<b>NEW</b>		1	FEELS SO GOOD (M) (T) (X) SO SO DEF 77920/COLUMBIA	◆ XSCAPE
25	25	—	2	THAT'S WHAT I GOT (T) TRIBAL AMERICA 58362/I.R.S.	LIBERTY CITY
26	24	15	6	OPEN YOUR HEART (T) (X) EPIC 77867	◆ M PEOPLE
27	35	—	2	BROWN SUGAR (T) EMI 58360	◆ D'ANGELO
28	28	20	14	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
29	23	32	5	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	◆ LE CLICK
30	29	29	16	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
31	22	9	11	CRAZIEST (M) (T) (X) TOMMY BOY 670	◆ NAUGHTY BY NATURE
32	<b>RE-ENTRY</b>		6	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	◆ HEATHER B.
33	<b>NEW</b>		1	SPRINKLE ME (T) (X) SICK WID' IT 42297/JIVE	◆ E-40 (FEATURING SUGA T)
34	20	28	5	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
35	21	14	4	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY	◆ VANESSA WILLIAMS
36	37	21	11	CAN'T YOU SEE (T) TOMMY BOY 676	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
37	43	42	4	MIND BLOWIN' (T) (X) T.N.T. 42285/JIVE	◆ SMOOTH
38	<b>RE-ENTRY</b>		2	A FEELIN' (T) BASEMENT BOYS 002/LIAISON	DJ SPEN PRESENTS JASPER STREET COMPANY
39	<b>RE-ENTRY</b>		4	FROGGY STYLE (T) (X) POCKETOWN 42295/JIVE	◆ NUTTIN' NYCE
40	42	35	8	OWN DESTINY (T) WEEED 20147/NERVOUS	◆ MAD LION
41	49	30	3	MARTA'S SONG (T) (X) 550 MUSIC 77901/EPIC	◆ DEEP FOREST
42	<b>NEW</b>		1	FOE LIFE (T) PRIORITY 53192	◆ MACK 10
43	31	26	9	TOO MANY FISH (T) (X) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
44	47	—	9	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL	◆ MASTA ACE INCORPORATED
45	40	22	6	U BETTER RECOGNIZE (M) (T) (X) DEATH ROW/INTERSCOPE 95763/AG	◆ SAM SNEED FEAT. DR. DRE
46	<b>NEW</b>		1	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
47	38	25	7	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA	◆ LOST BOYZ
48	<b>NEW</b>		1	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (T) HENRY STREET 166	◆ THE BUCKETHEADS
49	<b>NEW</b>		1	I SAW YOU DANCING (M) (T) LONDON 9439/ISLAND	◆ YAKI-DA
50	<b>NEW</b>		1	TAKE YOUR TIME (DO IT RIGHT) (T) (X) S.O.S. 14231/ZOO	MAX-A-MILLION

## DANCE TRAX

(Continued from preceding page)

cellent remixes by **George Morel**, **Dancing Divaz**, and **Pierre J.** This must-hear project is now available on import on BMG-distributed ClubVision Records, though a stateside home has yet to be confirmed.

Those of you who lived for **E.G. Fullalove's** saucy "Didn't I Know (Divas To The Dancefloor)," which peaked in the top five of Billboard's Club Play chart in February, *must* grab a copy of her equally fab follow-up, "Ain't It Whatcha Want." Issued via the Chicago-headquartered Eromlig

Music, this jam cooks up a tasty deep-house groove topped with sassy vamps and juicy belting that should keep runway dollies grinning. For the mix-minded, **Ralph Rosario**, **Johnny Fiasco**, and **Tom E.** each come to the table with interpretations that nicely suit a variety of underground formats. Cute, *very* cute.

Add Chicago producer **Kevin Elliott** to the list of notable stateside talent heading overseas to get the props they should be getting in their own back yard. Thanks to England's Hott Records, he is get-

ting the opportunity to flex his flair for rousing, soulful house rhythms on "Love Music," a sterling single that features the throaty, gospel-spiked style of **Malik Hart**. **Seamus** contributes a mighty fine remix, though nothing tops Elliott's original vibe.

On a retro tip, ever-reliable music archivist Rhino Records continues its "Just Can't Get Enough: New Wave Hits Of The '80s" series with five festive new discs—bringing the total number of volumes to 15. As with the first 10 editions, volumes 11-15 contain 16

tracks per CD and 12 cuts per cassette. Among the highlights of this essential series are "99 Luftballons" by **Nena**, "Shiny Shiny" by **Haysi Fantayzee**, "Calling Your Name" by **Marilyn**, "Dancing With Tears In My Eyes" by **Ultra-vox**, and "Since Yesterday" by **Strawberry Switchblade**. We are gagging with glee.

**PARTING GLANCES:** We are sad to report the untimely passing of artist manager and indie label executive **Marts Andrup**, who died from a cerebral hemorrhage

in London June 10. He was 30 years old.

For the past few years, **Andrup** guided the career of **Roger Sanchez** and was the producer's partner in **Narcotic Records**, a fairly young label that has been gaining international attention in recent months.

"Marts was the most difficult, stubborn, and utterly brilliant person I ever met," Sanchez says. "He has been a major force in my life and in the underground dance music scene. It's such an incredible loss."



**Twain Time.** Backstage at Mercury Records' Fan Fair show, Shania Twain was presented with gold and platinum awards for her current album, "The Woman In Me." The album has been certified platinum in her native Canada (for sales of 100,000 copies) and gold in the U.S. Pictured, from left, are Russ Prowse, product manager, Mercury/Polydor Records Canada; Twain; and Luke Lewis, president, Mercury Nashville.

## Tracy Byrd Is Not Just A Novelty MCA Artist To Tour With Reba McEntire

BY DEBORAH EVANS PRICE

NASHVILLE—Tracy Byrd will be the first to admit that he's not an overnight success. It took MCA's clever promotions, relentless touring, and old-fashioned perseverance, but Byrd's last album, "No Ordinary Man," has been certified platinum, and his self-titled debut just went gold. Byrd and MCA's executives hope strategic positioning at retail, special radio promotions, and a slot on Reba McEntire's fall tour will maintain the momentum for his third release, "Love Lessons."

"With the first record we were just doing whatever we could to make people aware of Tracy," says MCA VP of sales and marketing Dave Weigand. "We did a dance club tour and that helped us. People called radio, and that had a lot to do

with breaking Tracy. Now we're at a different level."

Weigand says one of the promotions planned for "Love Lessons," involves the distribution of Tracy Byrd postcards through retail outlets, dance clubs, and Western clothing stores two weeks in advance of the album's July 18 release. "Instead of just doing a flier, we thought this would be different and cool," Weigand says.



BYRD

MCA also plans a teaser campaign on CMT that will feature spots promoting the record two weeks in advance of street date. At retail, Weigand says Byrd will be well-positioned with end-cap displays at key retail outlets.

Radio, of course, will be crucial in promoting the new record. According to Scott Borchetta, MCA VP of national promotion, "Love Lessons" will premiere nationwide through a syndicated radio special being handled by New York-based SJS Cross Country Promotions. "This is open to all stations," Borchetta says. "Tracy will talk about each cut and there will also be a few surprise guests who tie into the 'Love Lessons' theme."

MCA also plans to run radio spots in conjunction with the tour. Spots will air in markets before and after Byrd appears in concert with McEntire to help drive consumers into retail for the new album.

One of the challenges for MCA is to dispel Byrd's earlier association with novelty tunes. Byrd had scored hits with several novelty tunes before enjoying a hit ballad with his last release, "The Keeper Of The Stars."

"On 'No Ordinary Man' we had

some great hits with 'Lifestyles Of The Not So Rich And Famous' and 'Watermelon Crawl,' but people were saying that was novelty," Byrd admits. "I'm a traditional country artist and I know the music. So I set out to find some songs that would establish a niche where I wanted to be and put an end to the novelty things. So we went out and found some great stuff. It's traditional but with enough edge and groove where it's hip. I think it's the first time I came out of the studio and felt like I really got everything I wanted to get while I was in there."

MCA released a ballad off Byrd's debut album called "Why Don't That Telephone Ring" that did little at radio, and then his string of up-tempo tunes became hits. Byrd admits his growing reputation for novelty tunes was uncomfortable. "It was frustrating, but I was awfully happy when they did start playing some records, and 'Watermelon Crawl' has probably been the biggest record I've had," Byrd says. "There were some great songs on that first album... but for whatever reason it didn't happen with that first album. I was a little frustrated, but I was still just happy to be in the business, and I knew if I kept working hard it would finally come to me."

Byrd says he knew "The Keeper Of The Stars" would be the ballad to break his string of novelty records. "The label was concerned about it," he says of the ballad. "I begged them to release 'The Keeper Of The Stars' because I saw what it was doing to people. It was bringing tears to people's eyes, and people were asking for it like it was a single already."

Now that radio has embraced both Byrd's ability as a balladeer and his up-tempo energy, he has delivered "Love Lessons," a well-rounded album that showcases his

(Continued on page 33)

## Warner Western Preserves Diverse, Contemporary Culture Of Country

LET US NOW PRAISE FAMOUS MEN AND Women: The critically acclaimed Warner Western label, the first to seriously document Western culture, is becoming more and more interesting. Jim Ed Norman's concept of transgressing and even ignoring traditional boundaries and notions of country music is dedicated to preserving and perpetuating the culture of the West. It's not old music or dead music. It's very much contemporary and authentic.

Although you wouldn't think this would be a commercial area, Warner Western is quietly establishing an alternative marketplace through niche marketing. In partnership with Real West Productions, the albums are in usual music outlets, as well as in non-traditional outlets, such as tack shops, Western apparel stores, and feed stores, and are available through an 800 number. "We have 640 alternate, nonmusic dealers," says Real West VP of A&R Reno Kling. "We're not in the mall. We're selling a lifestyle, a set of values." And it's working: Michael Martin Murphey's "Cowboy Songs" album has reached sales approaching 400,000, according to the label.

The label's roster reflects the diversity of the people who formed Western culture: cowboy singers (Murphey, Red Steagall, Don Edwards), cowboy poets (Waddie Mitchell), Native Americans (Bill Miller), African-Americans (Herb Jeffries), women (Emmylou Harris), and Hispanic-Americans (Sons Of The Joaquin). Thematically, the different works are linked through cover-art watercolors by western artist Willie Matthews.

"Our immediate goal," says Norman, "is to fine-tune our marketing and increase our visibility. Radio airplay has been difficult except for Michael [Martin Murphey]. To be in the general marketplace, we need our artist base to come up with music that is so compelling that it would spread media visibility and radio visibility. We may do some radical things. Not everyone knows about Warner Western yet. But we're well on our way."

New and impending works include solo albums by Jef-

fries ("The Bronze Buckaroo [Rides Again]"), Miller, Robert Mirabal, a Miller/Mirabal collaboration called "Native Suite," and "Looney Western," a duet album by the Looney Tunes cartoon characters and Warner Western artists. Bugs Bunny sings "Happy Trails"?



by Chet Flippo

HONKY-TONK Cadillac Blues: William Orville "Lefty" Frizzell has always stood in Hank Williams' shadow. Instead of benefiting from the "timely death" that Roy Acuff said Hank enjoyed, Lefty lived too long, legend-wise. Even though he died at 47, he had been passed by and virtually forgotten by a changing

country music market. He was eclipsed first by Hank, then by Elvis. Even so, he left a monumental musical legacy that helped reinvent traditional country in the form of the enormous influence he had on such performers as Willie Nelson and later Keith Whitley, George Strait, and Randy Travis, and the current singers who were in turn influenced by them. You can hear his echoes still on country radio.

Lefty has finally been thoroughly chronicled in the best country music biography to come along in years.

"Lefty Frizzell: The Honky-Tonk Life Of Country Music's Greatest Singer" will be published by Little, Brown and Co. Aug. 17. Daniel Cooper, an editor at the Country Music Foundation Library and Media Center here, wrote a meticulously researched, empathetic study of Frizzell's tumultuous life and career. Lefty, like Hank, embarked on uncharted ground with his career, and the ac-

count of his life and times is almost as tragic and vibrant as Hank's. It's all there: the humble beginnings, the \$2 guitar, the scrambling to make a career, the origins of brilliant songs, the inept management, the triumph at the Grand Ole Opry, the corrupt publishing deals, the stolen tunes, the slimy booking agents, the thieving club managers, the stormy marriage, the record company intrigue, the horror show of nonstop touring, the drinking, the fighting, the jail stays, the teenage girls—all the elements that made country music what it is today.



## TNN's Ralph Emery A Reason To Wake Up In The Morning

BY JIM BESSMAN

NASHVILLE—Ralph Emery's return to live TNN programming via "The Ralph Emery Show" pits the superstar country broadcaster and best-selling autobiographer against the morning TV shows of the major networks and syndicators.

TNN's first live daytime talk/variety show, Emery's one-hour weekday slot, which premieres July 10 at 9 a.m., EST, and repeats at 1 p.m., is also an attempt by TNN to broaden its programming and strengthen its relationship with the music industry.

"Country music is getting exposed on all TV venues, so it's a whole new ballgame," says Brian Hughes, the network's programming director. "In order to compete, we need to further embrace the industry. Ralph's new show

offers an avenue for presenting its artists' personalities—as well as their music sides."

Music is one focus of Emery's new show, which is produced for TNN by Ralph Emery Productions, with Emery and Bill Carter executive producing. Joanne Fish, the producer, says the show will bring the look and feel of Emery's local broadcasting background to a national level.

Emery, who will continue to produce and host TNN's "Ralph Emery On The Record" interview specials, was a decorated all-night radio DJ at WSM

(Continued on page 48)



EMERY

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 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
<b>***No. 1***</b>					
1	3	5	11	<b>TEXAS TORNADO</b> T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
2	9	11	8	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S.HENDRICKS (R.FAGAN,R.ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
3	6	9	11	<b>TELL ME I WAS DREAMING</b> G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
4	8	10	12	<b>IF I WERE YOU</b> J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859
5	11	14	9	<b>THEY'RE PLAYIN' OUR SONG</b> B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
6	2	2	14	<b>YOU AIN'T MUCH FUN</b> N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
7	5	7	15	<b>YOU DON'T EVEN KNOW WHO I AM</b> E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
8	12	13	13	<b>FALL IN LOVE</b> B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
9	1	1	12	<b>SUMMER'S COMIN'</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
10	4	6	15	<b>I'M STILL DANCIN' WITH YOU</b> D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
11	13	17	7	<b>YOU BETTER THINK TWICE</b> T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035
12	14	23	7	<b>ANY MAN OF MINE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
13	15	18	11	<b>THAT'S JUST ABOUT RIGHT</b> M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
14	16	19	15	<b>PARTY CROWD</b> T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
15	18	20	10	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) CAPITOL NASHVILLE 18484
<b>***Airpower***</b>					
16	21	35	7	<b>I DON'T EVEN KNOW YOUR NAME</b> K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830
17	7	3	18	<b>WHEN YOU SAY NOTHING AT ALL</b> R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
<b>***Airpower***</b>					
18	19	27	5	<b>AND STILL</b> T.BROWN,R.MCINTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCINTIRE (V) MCA 55047
19	20	24	10	<b>MISSISSIPPI MOON</b> J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
20	22	26	8	<b>MY HEART WILL NEVER KNOW</b> J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
21	24	31	8	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357
22	17	8	17	<b>STANDING ON THE EDGE OF GOODBYE</b> J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) CAPITOL NASHVILLE 18401
23	30	36	8	<b>BOBBIE ANN MASON</b> S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
24	26	28	9	<b>YOU CAN SLEEP WHILE I DRIVE</b> G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
25	10	4	15	<b>I DON'T BELIEVE IN GOODBYE</b> M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
26	34	38	9	<b>THIS IS ME MISSING YOU</b> D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
27	28	32	9	<b>SOUTHERN GRACE</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
28	32	40	5	<b>I'M IN LOVE WITH A CAPITAL "U"</b> J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902
29	36	43	6	<b>A LITTLE BIT OF YOU</b> S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823
30	23	15	18	<b>WHAT MATTERED MOST</b> D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
31	42	54	4	<b>WALKING TO JERUSALEM</b> T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049
32	29	22	18	<b>GONNA GET A LIFE</b> M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
33	39	41	6	<b>FINISH WHAT WE STARTED</b> M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739
34	41	47	4	<b>IN BETWEEN DANCES</b> P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833
35	43	46	11	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956
36	25	12	14	<b>ADALIDA</b> T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019
37	33	30	17	<b>I CAN LOVE YOU LIKE THAT</b> S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
38	35	33	19	<b>LITTLE MISS HONKY TONK</b> S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	55	66	3	<b>I WANT MY GOODBYE BACK</b> D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	◆ TY HERNDON (C) (V) EPIC 77946
40	44	49	7	<b>WHEN AND WHERE</b> B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
41	37	34	20	<b>GIVE ME ONE MORE SHOT</b> G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
42	40	37	19	<b>THE HEART IS A LONELY HUNTER</b> T.BROWN,R.MCINTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCINTIRE (V) MCA 54987
43	62	72	3	<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
44	51	60	4	<b>NOT ON YOUR LOVE</b> C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954
45	49	51	7	<b>THAT AIN'T MY TRUCK</b> M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
46	46	42	18	<b>REFRIED DREAMS</b> J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
47	38	25	20	<b>STAY FOREVER</b> A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
48	31	16	17	<b>FAITH IN ME, FAITH IN YOU</b> J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
49	47	52	7	<b>SOMEONE ELSE'S STAR</b> B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
50	48	50	6	<b>WHAT DO YOU WANT WITH HIS LOVE</b> B.CHANCEY (D.BALL,L.JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT
51	56	55	7	<b>ALL THAT HEAVEN WILL ALLOW</b> D.COOK (B.SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
52	53	57	5	<b>FIND OUT WHAT'S HAPPENIN'</b> J.CRUTCHFIELD (J.CRUTCHFIELD)	◆ TANYA TUCKER CAPITOL NASHVILLE ALBUM CUT
53	52	56	7	<b>HELLO CRUEL WORLD</b> R.BENNETT (G.DUCAS,ANGELO,T.TYLER)	◆ GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT
54	27	21	13	<b>CLOWN IN YOUR RODEO</b> J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
55	61	69	3	<b>SHOULD'VE ASKED HER FASTER</b> G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280
56	54	48	20	<b>SONG FOR THE LIFE</b> K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
57	66	—	2	<b>DOWN IN TENNESSEE</b> M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050
58	60	65	4	<b>DON'T MAKE ME FEEL AT HOME</b> K.STEGALL,K.KELTON (L.D.LEWIS,K.WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 834
59	57	53	20	<b>THE BOX</b> K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
60	50	29	15	<b>IF YOU'RE GONNA WALK, I'M GONNA CRAWL</b> B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
61	71	—	2	<b>THREE WORDS, TWO HEARTS, ONE NIGHT</b> J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	◆ MARK COLLIE (C) (V) GIANT 17855
62	65	68	4	<b>MY GIRL FRIDAY</b> R.LANDIS (C.WRIGHT,C.JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881
<b>***Hot Shot Debut***</b>					
63	NEW ▶	—	1	<b>SOMETIMES I FORGET</b> J.STROUD,D.STONE (B.KIRSCH,B.REGAN)	DOUG STONE (C) (V) COLUMBIA 77945
64	NEW ▶	—	1	<b>JUST MY LUCK</b> R.BENNETT (K.RICHEY,ANGELO)	◆ KIM RICHEY (C) (V) MERCURY 856 832
65	68	73	3	<b>FORGIVENESS</b> A.BYRD,JIM ED NORMAN (V.SHAW,B.DIPIERO)	◆ VICTORIA SHAW (C) (V) REPRISE 17886
66	58	44	15	<b>CAIN'S BLOOD</b> B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
67	NEW ▶	—	1	<b>LEAD ON</b> T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064
68	70	64	14	<b>GET OVER IT</b> B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
69	63	45	12	<b>I'M LIVING UP TO HER LOW EXPECTATIONS</b> J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
70	73	74	4	<b>NOT SO DIFFERENT AFTER ALL</b> R.L.PHELPS,D.PHELPS,K.LEHNING (J.HUGHES,J.KELLY)	BROTHER PHELPS (C) (V) ASYLUM 64436
71	NEW ▶	—	1	<b>IF I AIN'T GOT YOU</b> D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069
72	NEW ▶	—	1	<b>SINGIN' ON MY BABY'S CHAIN</b> J.CRUTCHFIELD (P.CLAYPOOL,T.DEVOURSNEY,D.STEEN)	◆ PHILIP CLAYPOOL (C) (V) CURB 76952
73	74	70	9	<b>PLEASE REMEMBER ME</b> R.CROWELL,T.BROWN (R.CROWELL,W.JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
74	75	67	9	<b>WALK ON</b> G.MASSENBURG,L.RONSTADT (M.BERG,R.SAMOSET)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
75	NEW ▶	—	1	<b>SLOW ME DOWN</b> B.MAHER (S.DAVIS,S.LYNNE,B.MAHER)	◆ SHELBY LYNNE (C) MAGNATONE 1102

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.

## HOT COUNTRY RECURRENTS

1	1	1	3	<b>THE KEEPER OF THE STARS</b> T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD MCA
2	2	2	4	<b>THINKIN' ABOUT YOU</b> G.FUNDIS (B.REGAN,T.SHAPIRO)	◆ TRISHA YEARWOOD MCA
3	3	3	12	<b>OLD ENOUGH TO KNOW BETTER</b> D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES COLUMBIA
4	—	—	1	<b>SO HELP ME GIRL</b> J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	◆ JOE DIFFIE EPIC
5	4	4	6	<b>AS ANY FOOL CAN SEE</b> T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	◆ TRACY LAWRENCE ATLANTIC
6	5	5	18	<b>GONE COUNTRY</b> K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
7	6	6	4	<b>THIS WOMAN AND THIS MAN</b> J.STROUD (J.PENNIG,M.LUNN)	◆ CLAY WALKER GIANT
8	7	9	15	<b>GOIN' THROUGH THE BIG D</b> M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
9	11	8	10	<b>MY KIND OF GIRL</b> J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE EPIC
10	12	13	16	<b>PICKUP MAN</b> J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
11	10	12	6	<b>WHEREVER YOU GO</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
12	18	14	23	<b>LIVIN' ON LOVE</b> K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
13	9	11	8	<b>FOR A CHANGE</b> B.BECKETT (S.SESKIN,J.S.SHERILL)	◆ NEAL MCCOY ATLANTIC

14	8	7	4	<b>WHOSE BED HAVE YOUR BOOTS BEEN UNDER</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY
15	13	10	3	<b>THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)</b> G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE RCA
16	14	20	20	<b>TAKE ME AS I AM</b> S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
17	17	17	12	<b>THIS TIME</b> M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
18	16	23	24	<b>KICK A LITTLE</b> C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
19	21	21	38	<b>BE MY BABY TONIGHT</b> S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
20	24	19	31	<b>XXX'S AND OOO'S (AN AMERICAN GIRL)</b> G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
21	20	22	30	<b>DOWN ON THE FARM</b> J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
22	15	16	20	<b>IF I COULD MAKE A LIVING</b> J.STROUD (K.STEGALL,R.MURRAY,A.JACKSON)	◆ CLAY WALKER GIANT
23	19	15	15	<b>NOT A MOMENT TOO SOON</b> J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB
24	—	24	37	<b>WINK</b> B.BECKETT (B.DIPIERO,T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
25	23	—	8	<b>LIPSTICK PROMISES</b> R.BENNETT (G.DUCAS,T.SILLERS)	◆ GEORGE DUCAS CAPITOL NASHVILLE

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

# COUNTRY CORNER



by Wade Jessen

**IT'S A BREEZE:** Tracy Lawrence scores his sixth No. 1 on Billboard's Hot Country Singles & Tracks with "Texas Tornado." Lawrence's debut, "Sticks And Stones," peaked at No. 1 in January 1992, and each of his subsequent releases have attained at least top 10 status. "Texas Tornado" was written by legendary Nashville songwriter Bobby Braddock, a former Marty Robbins sideman, collaborated on other No. 1 hits, including Johnny Duncan's "Thinkin' Of A Rendezvous," Tammy Wynette's "D-I-V-O-R-C-E," George Jones' "He Stopped Loving Her Today," and the Jones/Wynette duet "Golden Ring." Lawrence is one of three Atlantic artists appearing in the top five on Hot Country Singles & Tracks—the other two are John Michael Montgomery (9-2) and Neal McCoy (11-5).

**NAME THAT TUNE:** Alan Jackson (Arista) leads our Airpower honorees on Hot Country Singles & Tracks with "I Don't Even Know Your Name" (21-16). The video for Jackson's release features comedian Jeff Foxworthy and moves to heavy rotation at cable outlet CMT. Jackson topped the recent TNN/Music City News Country Awards, taking his second consecutive trophy for entertainer of the year. Jackson also won male artist of the year, album of the year ("Who I Am"), single of the year ("Livin' On Love"), and vocal collaboration of the year ("A Good Year For The Roses" with George Jones). Foxworthy garnered comedian of the year honors during the ceremony. Reba McEntire (MCA) also captures Airpower status with her dramatic ballad "And Still," which moves 19-18. McEntire was named female artist of the year at the TNN awards.

**MORE WINNERS:** The TNN awards show kicked off the annual Fan Fair celebration in Nashville and was broadcast from the Grand Ole Opry. Other winners: Sawyer Brown (vocal band of the year), Tim McGraw (male star of tomorrow), Faith Hill (female star of tomorrow), Black-Hawk (group/duo stars of tomorrow), Brooks & Dunn (vocal duo of the year), Martina McBride (video of the year—"Independence Day"), and Ricky Van Shelton (Christian country artist of the year).

**GOING ONCE, TWICE:** John Michael Montgomery grabs Greatest Gainer honors on Top Country Albums for his self-titled Atlantic release. Montgomery's album wins our unit-gain award during its 11th consecutive week at No. 1, with an increase of more than 15,000 pieces over the previous week. Shania Twain wins our Pacesetter award on Top Country Albums for "The Woman In Me" (3-2). Twain's second release on Mercury posts an increase of 30% over the previous week. "The Woman In Me" was recently certified gold by the Recording Industry Assn. of America for sales of more than 500,000 units.

**NOTEWORTHY:** Brooks & Dunn (Arista) became the first country duo to have three multiplatinum albums, with the recent RIAA certification of "Waitin' On Sundown," which has sold more than 2 million units. Their previous release, "Hard Workin' Man," has sold more than 4 million units, and their debut, "Brand New Man," has sold more than 5 million units.

## Alabama's Shelby Lynne Just Can't Slow Down 'Restless' Magnatone Artist Releases Fifth Album

BY TERRI HORAK

"Restless" may be the title of Shelby Lynne's new release on Magnatone Records, but for the performer, the focus is on durability.

"I like a great tune and a song that says something, but most of all I like songs that can stand the test of time, which is what I hope I can do in this business," Lynne says.

"Restless" is Lynne's fifth album and her first for Magnatone, one of Nashville's new independent labels (Billboard, Nov. 5, 1994). She previously recorded three albums for Epic and one for Morgan Creek.

Lynne co-wrote five of the tracks on "Restless," which is due July 18. "I never will consider myself a true songwriter, but I know enough about music and what I like to [create] songs for myself," she says.

The first single, "Slow Me Down," released June 12, was written by Lynne, Stephanie Davis, and Lynne's producer, Brent Maher, who is president of Magnatone Records.

"Slow Me Down," a rousing anthem to Lynne's Alabama roots, features a funky fiddle and accordion groove. "I wanted to write a song about the South and talk a bit about the Southern ele-



LYNNE

gance, the magnolias and being on a boat on a river," Lynne says. The video for "Slow Me Down" has Hot Shot status on CMT.

Nick Upton, MD of KSON San Diego, just added "Slow Me Down" and expects it to do "very well."

"I've always been impressed with Shelby's voice, and this song gives her a chance to shine with a musical and lyrical hook," Upton says.

Lynne is helping to promote the single by visiting radio stations nationwide. Magnatone is also bringing programmers from different cities into nearby markets for her live shows.

She recently began a tour with her nine-piece band that will run through the end of the year. Lynne headlines some of the shows; on others she opens

for either Vince Gill or the Mavericks.

Jim Mazza, Los Angeles-based CEO of Magnatone Entertainment, parent of the Nashville-based Magnatone label, says Lynne's exposure last year on a segment of the syndicated TV show "The Road" helped to create a new awareness for her. Other television appearances are in the works, but the "hardcore thrust," according to Mazza, is toward increasing support from radio.

Lynne's previous album on Morgan Creek, "Temptation," was a big-band nod to Bob Wills, which caused some to question her musical direction. "The perception of her is that she has the potential to sing anything—rock, jazz, blues—but she is who she is, and she's as country as it gets," Mazza says.

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

- | TITLE (Publisher - Licensing Org.)  | Sheet Music Dist |
|---|------------------|
| 36 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL   | ASCAP            |
| 51 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)  |                  |
| 18 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL   |                  |
| 12 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM  |                  |
| 23 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL   |                  |
| 59 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL   |                  |
| 66 CAIN'S BLOOD (Almo, ASCAP/Magnatone, BMI/Red Quill, BMI) WBM   |                  |
| 54 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL  |                  |
| 15 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acutt-Rose, BMI) WBM/HL   |                  |
| 58 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL   |                  |
| 57 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP)   |                  |
| 48 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM  |                  |
| 8 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM/HL  |                  |
| 52 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL  |                  |
| 33 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM   |                  |
| 65 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI) WBM   |                  |
| 68 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL  |                  |
| 41 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM   |                  |
| 32 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL   |                  |
| 42 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL   |                  |
| 53 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL   |                  |
| 37 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL                               |                  |
| 21 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM   |                  |
| 25 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM   |                  |
| 16 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM  |                  |
| 17 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP)  |                  |
| 4 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM  |                  |
| 60 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Buttun Willow, BMI) HL   |                  |
| 28 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL  |                  |
| 69 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/CMI, SESAC) HL   |                  |
| 10 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL   |                  |
| 34 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlett's Sister, ASCAP) WBM  |                  |
| 39 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM   |                  |
| 64 JUST MY LUCK (Mighty Nice, BMI/Wat No More, ASCAP/Blue Water, ASCAP/PolyGram Int'l, ASCAP)   |                  |
| 67 LEAD ON (Acutt-Rose, BMI/Maypop, BMI/Wildcountry, BMI)   |                  |
| 29 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM   |                  |
| 38 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL  |                  |
| 19 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL   |                  |
| 62 MY GIRL FRIDAY (Stroudvarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM/HL  |                  |
| 20 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL   |                  |
| 44 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM  |                  |
| 70 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXX000, BMI/EMI April, ASCAP/Irene Kelly, ASCAP) HL   |                  |
| 14 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)   |                  |
| 73 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL  |                  |
| 46 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL   |                  |
| 55 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI) WBM  |                  |
| 75 SLOW ME DOWN (Recluse, BMI/Magnatone, BMI/Sneaky Snake, BMI/Welbeck, ASCAP/EMI April, ASCAP) WBM   |                  |
| 2 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI) WBM   |                  |
| 49 SOMEONE ELSE'S STAR (Acutt-Rose, BMI/Mile, ASCAP) WBM  |                  |
| 63 SOMETIMES I FORGET (Issy Moon, BMI/Kidbilly, BMI/Amra, BMI/Sierra Home, ASCAP)   |                  |
| 56 SONG FOR THE LIFE (Tessa, BMI) WBM   |                  |
| 27 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL  |                  |
| 22 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL  |                  |
| 47 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM/CLM   |                  |
| 9 SUMMER'S COMIN' (Blakened, BMI/Irving, BMI) WBM   |                  |
| 72 SWINGIN' ON MY BABY'S CHAIN (Mike Curb, BMI/Congregation, SESAC/Letterp, ASCAP)  |                  |
| 3 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL   |                  |
| 1 TEXAS TORNADO (Sony Tree, BMI) HL   |                  |
| 45 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL  |                  |
| 13 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM  |                  |
| 5 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 |                  |
| 26 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL                                      |                  |
| 61 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI)  |                  |
| 31 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  |                  |
| 74 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM  |                  |
| 50 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bat And Tackle, BMI) HL   |                  |
| 30 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL   |                  |
| 40 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM  |                  |
| 17 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlett Moon, BMI) HL/CLM   |                  |
| 6 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL  |                  |
| 11 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM   |                  |
| 24 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM   |                  |
| 7 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL   |                  |
| 35 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)  |                  |
| 43 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL   |                  |

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	11	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98) 11 weeks at No. 1	<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b> JOHN MICHAEL MONTGOMERY	1
2	3	4	18	<b>SHANIA TWAIN</b> ● MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	2
3	2	2	18	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
4	4	3	26	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
5	5	5	64	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
6	6	6	53	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
7	7	7	74	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
8	8	9	38	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
9	9	8	3	<b>DWIGHT YOAKAM</b> WARNER BROS. 45907 (10.98/15.98)	DWIGHT LIVE	8
10	13	13	50	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
11	12	12	59	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
12	14	15	57	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
13	10	10	31	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
14	15	14	8	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	9
15	11	11	37	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
16	24	28	72	<b>COLLIN RAYE</b> ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
17	21	23	37	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
18	20	19	17	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
19	16	17	71	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
20	18	16	20	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
21	17	22	46	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
22	26	26	42	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
23	25	27	23	<b>WADE HAYES</b> DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	19
24	22	18	14	<b>JOHN BERRY</b> CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
25	23	20	72	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
26	19	21	43	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
27	32	37	71	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
28	28	24	37	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
29	27	29	5	<b>4 RUNNER</b> POLYDOR 527379 (9.98/13.98) <b>HS</b>	4 RUNNER	27
30	30	25	52	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
31	31	33	36	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
32	34	34	20	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
33	29	31	34	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
34	38	39	14	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
35	35	30	36	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
36	37	38	9	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	32	10	<b>VARIOUS ARTISTS</b> CAPITOL NASHVILLE 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
38	39	36	53	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
39	36	35	37	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
40	40	40	89	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
41	42	41	59	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
42	41	43	21	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	41
43	47	49	154	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
44	46	46	140	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
45	45	42	47	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
46	43	45	143	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
47	48	47	20	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
48	50	53	200	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
49	49	51	37	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
50	54	54	83	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
51	44	52	47	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
52	56	50	51	<b>LARI WHITE</b> ● RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	24
53	52	55	120	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
54	57	58	13	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	54
55	55	56	135	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
56	61	65	4	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	56
57	59	64	11	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	57
58	53	59	38	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
59	62	63	31	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
60	63	66	91	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
61	58	74	10	<b>HIGHWAYMEN</b> CAPITOL NASHVILLE 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
62	51	48	29	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
63	<b>NEW</b>	1		<b>VARIOUS ARTISTS</b> K-TEL 6170 (9.98/13.98)	<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b> TODAY'S SIZZLIN' COUNTRY	63
64	66	57	66	<b>JOHN BERRY</b> ● CAPITOL NASHVILLE 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
65	65	68	18	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) <b>HS</b>	A THOUSAND MEMORIES	49
66	70	—	2	<b>VARIOUS ARTISTS</b> K-TEL 6169 (9.98/13.98)	TODAY'S PURE COUNTRY	66
67	67	61	12	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 28943 (10.98/15.98)	FIRE TO FIRE	28
68	60	44	4	<b>THE JUDDS</b> CURB 66489/RCA (10.98/15.98)	NUMBER ONE HITS	39
69	72	69	13	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
70	68	67	93	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	1
71	71	62	23	<b>SHENANDOAH</b> CAPITOL NASHVILLE 31109 (10.98/15.98) <b>HS</b>	IN THE VICINITY OF THE HEART	31
72	74	—	2	<b>JAMES HOUSE</b> EPIC 57501 (7.98 EQ/11.98)	DAYS GONE BY	72
73	<b>RE-ENTRY</b>	36		<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
74	64	72	3	<b>RICKY VAN SHELTON</b> COLUMBIA 67130/SONY (5.98 EQ/9.98)	SUPER HITS	64
75	69	60	39	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15

## 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 JUNE 24, 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) 182 weeks at No. 1	GREATEST HITS	214
2	2	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	66
3	4	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	28
4	6	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	212
5	5	<b>THE JUDDS</b> ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	22
6	3	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	68
7	11	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	20
8	9	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	6
9	8	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	5
10	10	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	214
11	12	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	214
12	21	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	199
13	18	<b>ALAN JACKSON</b> ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	19
15	16	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	212
16	14	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	9
17	—	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	84
18	15	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	4
19	23	<b>KEITH WHITLEY</b> RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	5
20	20	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	13
21	—	<b>WAYLON JENNINGS</b> ▲ RCA 8506* (8.98)	GREATEST HITS	86
22	13	<b>THE JUDDS</b> ▲ CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	24
23	—	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	46
24	24	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	7
25	22	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	6

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

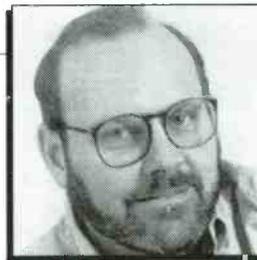
# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	7	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA 4 weeks at No. 1	<b>UNA MUJER COMO TU</b> M.A.SOLIS (M.A.SOLIS)
2	3	3	6	<b>VICENTE FERNANDEZ</b> SONY	<b>AUNQUE ME DUELA EL ALMA</b> P. RAMIREZ (J. SEBASTIAN)
3	2	4	5	<b>LA MAFIA</b> SONY	◆ <b>NADIE</b> M. LICHTENBERGER JR. (A. LARRINAGA)
4	4	2	21	<b>SELENA</b> EMI LATIN	<b>FOTOS Y RECUERDOS</b> A.B. QUINTANILLA II (C. HYNDE)
5	11	35	3	<b>BANDA ZETA</b> FONOVISIA	<b>PRESUMIDAS S.A.</b> Z. LUIS (Z. LUIS)
6	5	5	10	<b>BRONCO</b> FONOVISIA	<b>ESA MUJER</b> BRONCO (J.G. ESPARZA)
7	6	6	9	<b>ROCIO DURCAL</b> ARIOLA/BMG	◆ <b>VESTIDA DE BLANCO</b> R. LIVI (R. LIVI)
8	8	7	32	<b>SELENA</b> EMI LATIN	◆ <b>NO ME QUEDA MAS</b> A.B. QUINTANILLA II (R. VELA)
9	7	12	4	<b>MARC ANTHONY</b> SOHO LATINO/SONY	<b>TE CONOZCO BIEN</b> S. GEORGE (O. ALFANNO)
10	12	8	12	<b>BANDA RITMO ROJO</b> FONOGRAMA/FONOVISIA	<b>MI CORAZON LLORO</b> M. CONTRERAS (F. CLAUDE, J. POLYTAIRE, F. COMBES)
<b>*** AIRPOWER ***</b>					
11	17	21	4	<b>INTOCABLE</b> EMI LATIN	<b>PARCE QUE NO</b> J.L. AYALA (F. AYALA)
12	10	15	6	<b>SPARX</b> FONOVISIA	<b>QUIERO QUE ME VUELVAS A QUERER</b> T. MORRIE (L. ANTONIO, T. MORRIE)
13	9	10	10	<b>CLAUDIO</b> RODVEN	<b>VEN JUNTO A MI</b> R. PEREZ BAUTISTA (C. REFORMA)
<b>*** AIRPOWER ***</b>					
14	13	18	6	<b>LAURA PAUSINI</b> WEA LATINA	◆ <b>GENTE</b> A. VALSIGLIO (A. VALSIGLIO, CHEOPE, M. MARATI)
15	15	22	4	<b>FITO OLIVARES</b> FONOVISIA	<b>EL PASO DEL CANGURO</b> F. OLIVARES (R. OLIVARES)
16	16	24	3	<b>JERRY RIVERA</b> SONY	<b>MAGIA</b> C. SOTTO (O. ALFANNO)
17	<b>NEW ▶</b>	1		<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>EL EJEMPLO</b> T. N. INC. (T. BELL)
18	14	9	14	<b>LIBERACION</b> FONOVISIA	<b>A ESA</b> V. CANALES, A. ALVARADO (R. DAMIAN)
19	18	34	5	<b>EMILIO</b> EMI LATIN	◆ <b>YA</b> R. NAVAIRA (R. NAVAIRA)
20	35	—	2	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	<b>DAME OTRA OPORTUNIDAD</b> A. DE LUNA (M. SOTOL)
21	<b>NEW ▶</b>	1		<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	<b>TAL PARA CUAL</b> J. MARTINEZ PARA (L. PEREZ)
22	19	14	7	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVISIA	<b>SI YA NO TE VUELVO A VER</b> M.A.SOLIS (M.A.SOLIS)
23	21	16	9	<b>REY RUIZ</b> SONY	<b>ESTAMOS SOLOS</b> T. VILARIN (J.L. PILOTO)
24	23	28	7	<b>GARY HOBBS</b> EMI LATIN	◆ <b>POR FAVOR CORAZON</b> G. HOBBS (C. CASTILLON)
25	37	—	2	<b>MARCELO CEZAN</b> SONY	<b>HIERBA MOJADA</b> L.G. ESCOLAR, J. SEJAS (F. E. SANTANDER)
26	31	—	2	<b>IRIDIAN</b> RODVEN	<b>CUMBIA TRISTE</b> F. CUIEL (F. CUIEL, P.A. CARDENAS)
27	28	17	6	<b>ALEJANDRO FERNANDEZ</b> SONY	<b>QUE SEAS MUY FELIZ</b> P. RAMIREZ (M. MONTERROSAS)
28	24	19	8	<b>GUARDIANES DEL AMOR</b> RCA/BMG	◆ <b>CORAZON ROMANTICO</b> A. PASTOR (A. PASTOR)
29	36	—	2	<b>KIARA</b> RODVEN	◆ <b>LUNA DE PLATA</b> C. DE WALDEN (S. SINGER, L. COHEN, A. HIDDING)
30	<b>NEW ▶</b>	1		<b>RAUL ORTEGA</b> FONOVISIA	<b>VEN DEVORAME OTRA VEZ</b> R. ORTEGA (P. HERNANDEZ)
31	27	31	21	<b>BRONCO</b> FONOVISIA	◆ <b>QUE NO ME OLVIDE</b> BRONCO (J.G. ESPARZA)
32	26	27	8	<b>LUIS MIGUEL</b> WEA LATINA	◆ <b>DELIRIO</b> L. MIGUEL (C. PORTILLO DE LA LUZ)
33	<b>NEW ▶</b>	1		<b>MILLIE</b> EMI LATIN	◆ <b>ESTAREMOS JUNTOS</b> K.C. PORTER (K.C. PORTER, M. FLORES)
34	20	13	17	<b>LA MAFIA</b> SONY	<b>TOMA MI AMOR</b> M. LICHTENBERGER JR. (A. LARRINAGA)
35	25	32	11	<b>INDUSTRIA DEL AMOR</b> UNICO/FONOVISIA	<b>SIEMPRE TE VOY A QUERER</b> F. L. EHRUCH, A. VERDUZCO (A. SOLIS)
36	38	40	4	<b>MYRIAM HERNANDEZ</b> WEA LATINA	◆ <b>NO HACE FALTA MAS QUE DOS</b> H. GARCIA, M. HERNANDEZ (M. HERNANDEZ, J.C. DUQUE)
37	32	33	9	<b>WILKINS</b> RCA/BMG	◆ <b>QUE ME PASA CONTIGO</b> WILKINS, J. MILNER, MANUHATU (R. OSORIO)
38	<b>NEW ▶</b>	1		<b>ROSARIO</b> SD/SONY	◆ <b>LA ESTRELLA</b> A. SORIANO, F. ILLAN (A. FLORES)
39	<b>NEW ▶</b>	1		<b>HOMETOWN BOYS</b> FONOVISIA	<b>MIRE AMIGO</b> S. LANPHER, M. SILVA, J. D. VITEI
40	30	30	4	<b>CHARLIE MASSO</b> SONY	<b>CALLA CORAZON</b> M. PEREZ BAUTISTA (D. WARREN, R. BUCHANAN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 LAURA PAUSINI WEA LATINA GENTE	1 MARC ANTHONY SOHO LATI- NO/SONY TE CONOZCO BIEN	1 LA MAFIA SONY NADIE
2 CLAUDIO RODVEN VEN JUNTO A MI	2 JERRY RIVERA SONY MAGIA	2 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL...
3 KIARA RODVEN LUNA DE PLATA	3 REY RUIZ SONY ESTAMOS SOLOS	3 M. A. SOLIS Y LOS BUKIS FONOVISIA UNA MUJER...
4 MARCELO CEZAN SONY HIERBA MOJADA	4 GILBERTO SANTA ROSA SONY LA SIGO AMANDO...	4 BANDA ZETA FONOVISIA PRESUMIDAS S.A.
5 MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA...	5 EL GRAN COMBO FONOVISIA TROPICAL/FONOVISIA AMOR...	5 BRONCO FONOVISIA ESA MUJER
6 M. A. SOLIS Y LOS BUKIS FONOVISIA UNA MUJER...	6 MAYRA MAYRA ARIOLA/BMG SI VOLVIERAS A MI	6 SELENA EMI LATIN FOTOS Y RECUERDOS
7 CHARLIE MASSO SONY CALLA CORAZON	7 LIMITE 21 M.P. ERES MI CHICA	7 BANDA RITMO ROJO FONO- RAMA/FONOVISIA MI...
8 WILKINS RCA/BMG QUE ME PASA CONTIGO	8 OLGA TANON WEA LATINA YA ME CANSE	8 INTOCABLE EMI LATIN PARCE QUE NO
9 MILLIE EMI LATIN ESTAREMOS JUNTOS	9 CARLOS ALBERTO J&N/EMI LATIN NO QUIERO HERIR...	9 FITO OLIVARES FONOVISIA EL PASO DEL CANGURO
10 ROSARIO SD/SONY LA ESTRELLA	10 LOS DEL RIO ARIOLA/BMG MACARENA	10 SELENA EMI LATIN NO ME QUEDA MAS
11 RICARDO ARJONA SONY LIBRE	11 LOS HERMANOS ROSARIO KAREN/BMG LA DUENA...	11 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
12 ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO	12 LUIS ENRIQUE SONY NUNCA TE OLVIDE	12 LOS TIRANOS DEL NORTE FONOVISIA TAL PARA CUAL
13 DONATO & ESTEFANO SONY SIN TI	13 LAURA PAUSINI WEA LATINA GENTE	13 LIBERACION FONOVISIA A ESA
14 LUIS MIGUEL WEA LATINA DELIRIO	14 JAILENE EMI LATIN PERO NO	14 LOS CAMINANTES LUNA/FONOVISIA DAME...
15 MARIAH CAREY COLUMBIA/SONY HEROE	15 INDIA SOHO LATINO/SONY DICEN QUE SOY	15 M. A. SOLIS Y LOS BUKIS FONOVISIA SI YA NO TE

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 500 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.



by John Lannert

**C**ONFERENCE NOTES: Perhaps the most distinctive feature of Billboard's sixth annual International Latin Music Conference, held June 5-7 at the Hotel Inter-continental in Miami, was the number of new faces. They came from all over Latin America, Europe, the U.S., and, for the first time, Canada, where Latino sounds are making noticeable headway. They came from a variety of music-related businesses. And they came to explore the potential of the Latino market in the U.S. and elsewhere.

Many newcomers were impressed with the variety and quality of Latino acts that performed during the two nights of showcases and at Billboard's second annual Latin Music Awards. Judging from the cheering audience that swayed vigorously during her mesmerizing 25-minute set June 5, the big winner of the showcase performers was Albita.

A far more confident and polished stage personality than she was just six months ago, the lithe and expressive Cuban songstress demonstrated that her brand of Afro-Cuban roots music can attract a non-Cuban following. Albita closed the showcase; closing is normally one of the most difficult tasks any up-and-coming act can face, but it was no problem—the crowd waited.

"Sólo Porque Vivo." Albita's album premiere on Crescent Moon/Epic, is due out June 27. Sony Discos will work the album in the Latino market.

Three other showcase acts garnering positive com-

mentary played June 6 at the showcase sponsored by Spanish society Sociedad Generalde Autores y Editores: Seguridad Social (DRO East West/Warner), Raimundo Amador (MCA), and Azuquita (Polygram). The fact that the three Spanish artists had little in common musically underscored the notion that there is room for all types of music in the Latino market. Seguridad Social purveyed an appealing melodic rock sound. Amador rolled out a blistering blues/flamenco/rock blend, and 17-year-old Azuquita proffered a smart flamenco/Caribbean groove.

Mexican rock heroes Caifanes (BMG), volcanic salsa diva India (Soho Latino/Sony), and norteña notables Los Tigres Del Norte (Fonovisa) demonstrated other sides of Latino music when they performed at Billboard's Latin Music Awards.

Able hosted by actor Esai Morales, the awards program featured a touching discourse by Lifetime Achievement awardee Tito Puente (TropiJazz/Sony), as well as a moving testimonial by Selena's father, Abraham Quintanilla Jr., and his family upon the late Tejano/pop superstar induction into Billboard's Latin Music Hall of Fame. An award called the Spirit of Hope was created to honor Selena. The trophy will be given at Billboard's Latin Music awards ceremonies to fete the industry's most promising new artist. Many thanks to Quintanilla, EMI Latin president José Béhar, EMI Latin VP of Southwest operations Manolo González, and EMI Mexico president Mario Ruiz for their participation.

PolyGram Latino's vallenato heartthrob Carlos Vives drew the loudest applause of the yearly award winners. Also on hand to pick up trophies were La Mafia front man Oscar González (Sony); Cuban mambo/descarga legend Cachao (Crescent Moon/Epic); GRP trumpeter extraordinaire Arturo Sandoval; RCA/

(Continued on next page)



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## LATIN NOTAS

(Continued from preceding page)

BMG rap star **El General**; and **La Diferenzia** vocalist **Miguel Spindola**.

Finally, deep thanks to those who helped organize the sixth edition of Billboard's International Latin Music Conference: **Maureen Ryan**, **Elissa Tomasetti**, **Gayle Finkelstein**, **Michele Jacangelo**, and **Angela Rodriguez**, who is one of the co-founders of the event.

**ESTEFAN CLEARED:** A federal judge in New York ruled in favor of **Gloria Estefan** on June 6, the first day of hearings in a \$10 million copyright-infringement suit brought by pianist/composer **Eddie Palmieri**. His 1991 suit claimed that the choral segment of Estefan's 1989 Latino hit "Oye Mi Canto"—co-written by Estefan, **Clay Ostwald**, and **Jorge Casas**—plagiarized Palmieri's 1980 composition "Página De Mujer."

Judge **Richard Owen** found insufficient evidence of plagiarism and dismissed the case. Palmieri's attorney plans to appeal.

**RIAA DENTS PIRACY:** The Recording Industry Assn. of America recently secured two agreements that should slow Mexico's piracy activity. The first formalizes the role of Mexico's finance ministry in fighting piracy; the government agency will implement its authority on tax issues to help identify large-scale pirate manufacturing operations.

The second agreement was reached with the street vendors in Tepito, an area in downtown Mexico City where an estimated 65 million cassettes are sold. Under the agreement, signed with Mexico's attorney general and the Mexican Assn. of Phonogram Producers and Videogram Producers, Tepito mer-

chants have consented to cease selling counterfeit cassettes. They will sell only legitimate product, in exchange for various incentives offered by individual record companies. The signing of the agreement was followed by a ceremony at which 2.5 million counterfeit cassettes were destroyed.

**TWO OF 500:** Only two companies involved in the U.S. Latino music industry made "The 500," a listing assembled by Hispanic Business magazine of the 500 largest Latino-owned businesses, based on their 1994 revenues. The pair that made the cut are New York-based radio station firm Spanish Broadcasting System Inc., which came in at No. 55 (\$49.4 million), and San Antonio, Texas-based distributor Southwest Entertainment Inc., which debuted at No. 404 (\$5.63 million).

**NEW OLD GAL:** When **Gal Costa** toured to support her 1993 album "O Sorriso Do Gato De Alice" (BMG), Brazil's best-known female singer injected a theatrical bent to her show by literally acted out her songs as the musicians played hidden behind a curtain.

Now, Costa, who just released a new album in Brazil titled "Mina D'Água Do Meu Canto," has reverted to her early style, mingling with musicians and doing what she does best—singing. Her six-week tour of North America and Europe kicks off June 26 in San Francisco, followed by a show at New York's Carnegie Hall June 28 with Sony Brazil's gifted singer/songwriter **João Bosco**.

"Mina D'Água," Costa's 23rd album, was produced by **Jacques Morelenbaum** and contains several classics by master composers **Caetano Veloso** ("Odara," "Cajuína," and "Língua") and **Chico Buarque de Hollanda** ("Quem Te Viu, Quem Te Vê" and "Samba Do Grande Amor"). The album's only new track, "Como Um Samba De Adeus," was co-authored by Veloso and Buarque as a tribute to legendary composer



**Clasped In Glee.** Sergio Mendes, center, flashes a broad smile upon signing a record deal recently with PolyGram Brazil. Shown here, from left, are Max Pierre, national A&R director, PolyGram Brazil; Mendes; and Marcos Maynard, managing director, PolyGram Brazil.

**Antônio Carlos Jobim.**

Costa planned to cut an album with Jobim after Jobim's trip to the U.S., where he died last December. The album's title comes from a line of the tribute song that says Jobim was the "water fountain of my singing."

**GETTING CAUGHT UP:** EMI Music México has taken a leap into the lucrative norteña market by acquiring Monterrey indie Discos Larga Vida. Founded more than 30 years ago by **Basilio Villarreal**, DLV boasts a deep catalog and a formidable roster featuring **Lalo Mora**, **Los Invasores de Nuevo León**, **Ramón Ayala** and **Carlos y José**... **Maribel Schumacher** has been named marketing VP, Warner Music Latin America. She was previously the company's marketing director.

Talented composer/producer **Gustavo Márquez**, formerly A&R director of WEA Latina, has founded his own record label/production firm, Gustavo Márquez Productions. Based in Miami, the company is seeking distribution. Márquez has written tropical hits such as "Hasta El Sol De Hoy" and "Mi Media Mitad"... **Vedisco's** vallenato hopeful **Tulio Zuloaga** has signed with Soba Management.

**BRAZIL NOTAS:** **Arnaldo Antunes**, former singer/songwriter of noted rock act **Titãs**, has released his second album for BMG, titled "Ninguém." Three years ago he put out "Nome," a critically hailed effort that featured a poetry book, full-length video, and few album sales. With "Ninguém," Antunes has returned to a more pop-rooted groove that retains his poetic lyrical signature. Highly regarded producer **Liminha** (**Gilberto Gil**, **Daniela Mercury**) helmed the project... Warner troubadour **Milton Nascimento** is cutting a live album Aug. 1 at Leblon Beach, Rio de Janeiro, Brazil. No release date has been set, but the album title is taken from a 1970s Nascimento hit called "Amigo"... In the three weeks since its release, "Simone Bittencourt De Oliveira" by Sony balladeer **Simone** has struck gold (100,000 units sold).

**ARGENTINA NOTAS:** "Sueño Stéreo," the BMG label premiere by pop/rock stars **Soda Stéreo**, is due out Wednesday (21) in Argentina... Warner superstar **Fito Páez** re-

corded three songs from his blockbuster album "Circo Beat" in Portuguese for a Brazilian release titled "Circo Beat Brazil." He sang the smash "Mariposa Tecnicolor" with **Caetano Veloso**, "She's Mine" with **Djavan**, and "Nas Luzes De Rosario" (originally titled "Tema De Piluso") with **Paralamas** front man **Herbert Vianna**... PolyGram has shipped a boxed set by tango legend **Carlos Gardel**. The set sports a video and a book penned by journalist **Armando Rapallo** and filmmaker **Eduardo Morera**, who directed Gardel in 1930 and now is president of the Gardel fan club Gardelian Association... **Barca Records** has released "Voces," the first solo record by folkloric singer **Guadalupe Fariás Gómez**. Among the composers featured on the album are **Atahualpa Yupanqui**, **Peteco Carabajal**, and **Antonio Tarragó Ros**, plus new versions of tunes from the famed folklore-rooted opera "La Misa Criolla."

**CHILE NOTAS:** Famed folkloric act **Inti-Illimani**, signed to **Alerce** in Chile, launched its bid to expand its profile in Latin America with several shows in May in Brazil. The group plans to embark on a promotional tour of the region in the next several months. In August, Inti-Illimani will appear at the Jamboree '95 in Holland, one of several European countries where the band already enjoys popularity.

Yet another member of the prominent **Parra** family has embarked on

(Continued on page 40)

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**Beastie Gold.** Grand Royal/Capitol rap superstars the **Beastie Boys** received a gold record from EMI Chile for "Ill Communication," which has sold more than 15,000 units. The presentation was made after the group's show at the Teatro Monumental in Santiago, Chile. Shown here kneeling, from left, are **Christian Rodriguez**, EMI Chile; **Adam Horovitz** of the **Beastie Boys**; and **Maximo Quiroz**, EMI Chile. Shown standing, from left, are **Adam Yauch** and **Mike D** of the **Beastie Boys** and **Luigi Mantovani**, managing director, EMI Chile.

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist
- 2 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
  - 40 CALLA CORAZON (HEART DON'T CHANGE MY MIND) (Music Corp., ASCAP/SBK April, ASCAP/BMG Songs, ASCAP)
  - 28 CORAZON ROMANTICO (BMG Songs, ASCAP)
  - 26 CUMBIA TRISTE (Uni Musica, ASCAP)
  - 20 DAME OTRA OPORTUNIDAD (De Luna, BMI)
  - 32 DELIRIO (Peermusic, BMI)
  - 17 EL EJEMPLO (Tigres Del Norte, BMI)
  - 15 EL PASO DEL CANGURO (ASCAP)
  - 6 ESA MUJER (Vander, ASCAP)
  - 18 A ESA (Vander, ASCAP)
  - 23 ESTAMOS SOLOS (Lanfranco, ASCAP)
  - 33 ESTAREMOS JUNTOS (Insignia, ASCAP/Mundo Nuevo, SESAC)
  - 4 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
  - 14 GENTE (Copyright Control)
  - 25 HIERBA MOJADA (Red Moon, BMI)
  - 38 LA ESTRELLA (Copyright Control)
  - 29 LUNA DE PLATA (MY ONE AND ONLY) (Krisnik, ASCAP/Singing Palms, BMI)
  - 16 MAGIA (Emoa, ASCAP)
  - 10 MI CORAZON LLORO (Copyright Control)
  - 39 MIRE AMIGO (M.A.M.P., ASCAP)
  - 3 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
  - 36 NO HACE FALTA MAS QUE DOS (Copyright Control)
  - 8 NO ME QUEDA MAS (Lone Iguala, BMI)
  - 11 PARECE QUE NO (Copyright Control)
  - 24 POR FAVOR CORAZON (Gary Hobbs, BMI)
  - 5 PRESUMIDAS S.A. (Vander, ASCAP)
  - 37 QUE ME PASA CONTIGO (M.A.M.P., BMI)
  - 31 QUE NO ME OLVIDE (El Conquistador, BMI)
  - 27 QUE SEAS MUY FELIZ (Warner Chappell, ASCAP)
  - 12 QUIERO QUE ME VUELVAS A QUERER (Striking, BMI)
  - 35 SIEMPRE TE VOY A QUERER (A.Solis, BMI)
  - 22 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
  - 21 TAL PARA CUAL (De Luna, BMI)
  - 9 TE CONOZCO BIEN (EMOA, ASCAP)
  - 34 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
  - 1 UNA MUJER COMO TU (Mas Latin, SESAC)
  - 30 VEN DEVORAME OTRA VEZ (Uni Musica, ASCAP)
  - 13 VEN JUNTO A MI (Uni Musica, ASCAP)
  - 7 VESTIDA DE BLANCO (Live Music, ASCAP)
  - 19 YA (Golden Sands, ASCAP)

FOR WEEK ENDING JUNE 24, 1995

# THE Billboard Latin 50™



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

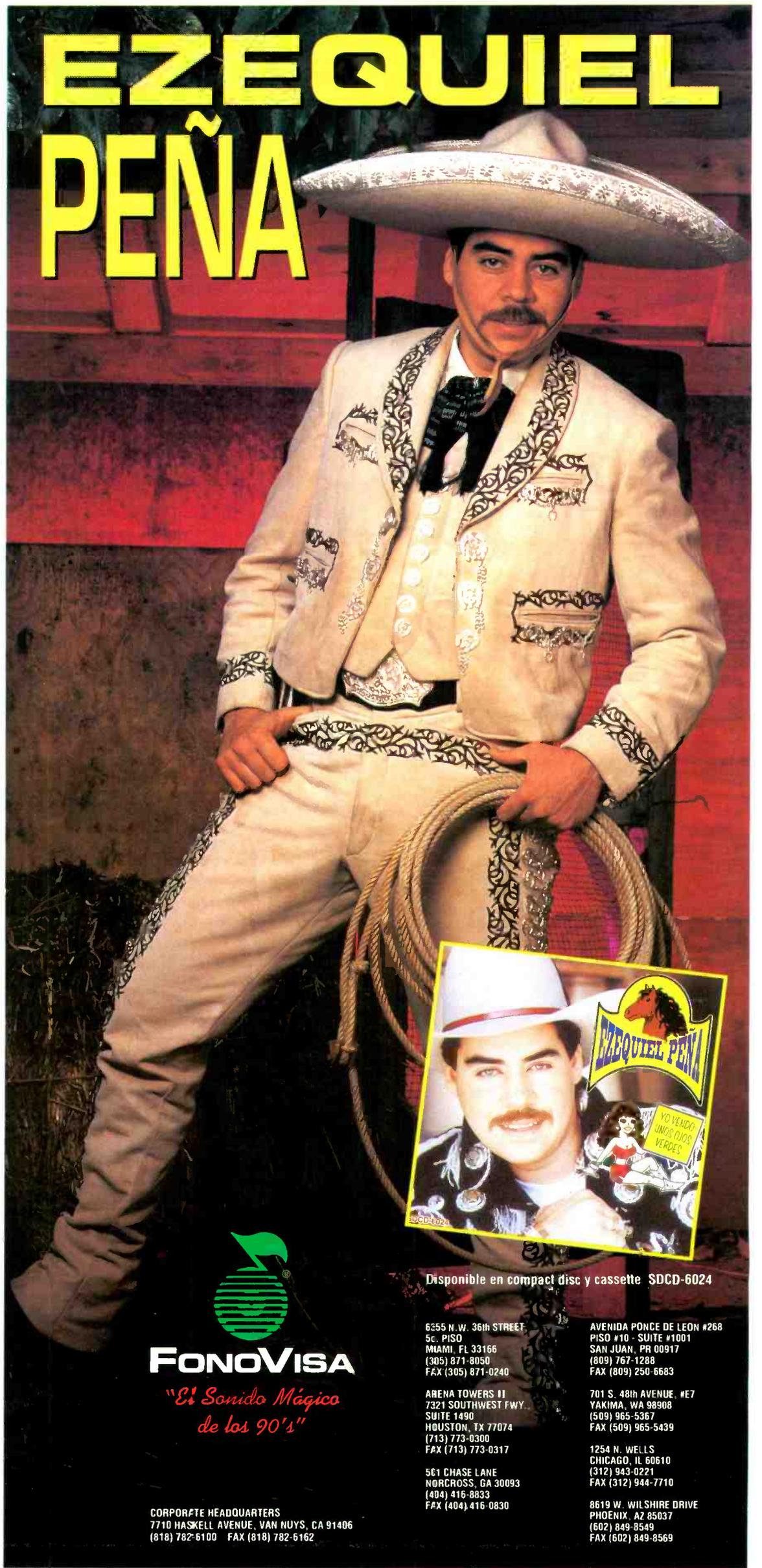
THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	1	64	SELENA ▲	EMI LATIN 28803/HS	15 weeks at No. 1 AMOR PROHIBIDO
2	2	11	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
3	3	24	SELENA	EMI LATIN 30907	12 SUPER EXITOS
4	5	82	SELENA ●	EMI LATIN 42770	LIVE!
5	4	77	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
6	6	2	MARC ANTHONY	SOHO LATINO 81582/SONY/HS	TODO A SU TIEMPO
7	7	42	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
8	9	15	LA MAFIA	SONY 81520/HS	EXITOS EN VIVO
9	8	11	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
10	10	7	MANA	WEA LATINA 99707/HS	CUANDO LOS ANGELES LLORAN
11	11	4	M. A. SOLIS Y LOS BUKIS	FONOVISIA 0505/HS	POR AMOR A MI PUEBLO
12	12	103	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
13	13	7	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
14	17	3	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
15	18	3	LOS PALOMINOS	SONY 81567	EL GANADOR
16	15	11	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
17	19	103	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
18	16	7	REY RUIZ	SONY 81545	EN CUERPO Y ALMA
19	14	6	SOUNDTRACK	EASTWEST 61748/EEG	MY FAMILY
20	20	37	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
21	21	5	VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
22	22	18	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
23	24	16	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
24	23	58	CARLOS VIVES	POLYGRAM LATINO 518 884/HS	CLASICOS DE LA PROVINCIA
25	27	103	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
26	30	39	LA DIFERENZIA	ARISTA TEXAS 18786/BMG	LA DIFERENZIA
27	26	28	EMILIO	EMI LATIN 29116	SOUNDLIFE
28	25	10	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
29	28	6	ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
30	34	23	EL GENERAL	RCA 21090/BMG	ES MUNDIAL

★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
31	NEW ▶		HOMETOWN BOYS	FONOVISIA 12002	MIRE AMIGO
32	33	5	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
33	35	39	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
34	29	12	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
35	32	34	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
36	38	103	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
37	36	103	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
38	37	103	GIPSY KINGS ▲	ELEKTRA 60845/EEG	GIPSY KINGS
39	42	31	BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER
40	46	83	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
41	40	16	ELIDA Y AVANTE	VOLTAGE 81250/SONY	ATREVETE
42	31	4	MARGARITA ROSA DE FRANCISCO	POLYGRAM LATINO 527 588	CAFE CON AROMA DE MUJER
43	43	13	GRACIELA BELTRAN	EMI LATIN 29343	TESORO
44	RE-ENTRY		JULIO IGLESIAS ▲ <sup>2</sup>	SONY 38640	JULIO
45	41	5	LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
46	47	26	MANA	WEA LATINA 98722	EN VIVO
47	48	14	GARY HOBBS	EMI LATIN 29794	SOY EL MISMO
48	RE-ENTRY		LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES
49	44	2	PEREZ PRADO	RHINO/RCA 71889/BMG	MONDO MAMBO! THE BEST OF PEREZ PRADO
50	39	15	VARIOUS ARTISTS	RODVEN 3182	SALSA EN LA CALLE 8 '95

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	1 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	1 SELENA EMI LATIN AMOR PROHIBIDO
2 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 SELENA EMI LATIN 12 SUPER EXITOS
3 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	3 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	3 SELENA EMI LATIN LIVE! ENTRE A MI MUNDO
4 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A MI PUEBLO	4 REY RUIZ SONY EN CUERPO Y ALMA	4 SELENA EMI LATIN 12 SUPER EXITOS
5 LUIS MIGUEL WEA LATINA ROMANCE	5 INDIA SOHO LATINO/SONY DICEN QUE SOY	5 LA MAFIA SONY EXITOS EN VIVO
6 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	6 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	6 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
7 MANA WEA LATINA DONDE JUGARAN LOS NINOS	7 EL GENERAL RCA/BMG ES MUNDIAL	7 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
8 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	8 OLGA TANON WEA LATINA SIENTE EL AMOR	8 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
9 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	9 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	9 LOS PALOMINOS SONY EL GANADOR
10 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	10 PEREZ PRADO RHINO/RCA/BMG MONDO MAMBO! THE BEST OF PEREZ PRADO	10 SOUNDTRACK EASTWEST/EEG MY FAMILY
11 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	11 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE 8 '95	11 BRONCO FONOVISIA ROMPIENDO BARRERAS
12 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	12 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	12 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
13 MARGARITA ROSA DE FRANCISCO POLYGRAM LATINO CAFE CON AROMA DE MUJER	13 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	13 LA DIFERENZIA ARISTA TEXAS/BMG LA DIFERENZIA
14 JULIO IGLESIAS SONY JULIO	14 VARIOUS ARTISTS RHINO/AG MAMBO MANIA!	14 EMILIO EMI LATIN SOUNDLIFE
15 LAURA PAUSINI WEA LATINA LAURA PAUSINI	15 MANNY MANUEL SONY REY DE CORAZONES	15 LITTLE JOE TEJANO/RODVEN REUNION '95

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

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# Becton's Meteoric 'Broken' On Intersound Strikes A Chord

**WHO IS** William Becton and how did he rate a No. 3 chart debut? That's the biggest question driving the buzz in gospel's inner circles of late. Becton's debut at No. 3 is the highest entry of any artist on Billboard's Top Gospel Albums chart thus far, placing him squarely behind gospel's heaviest hitters—Kirk Franklin and John P. Kee.

Credit Jerry Peters, Intersound's VP of A&R, for the find. "Jerry Peters actually called it to my attention," reports James Bullard, who heads up Intersound's gospel division, which released the album, titled "Broken," May 30. "Jerry was sent a finished master from Becton, a new artist out of Washington, D.C. When Jerry heard the tape, he started

jumping up and down. It was something he heard in the tape. I can understand now because others are responding to the record the way he did."

Fact is, Becton's meteoric take to the urban airwaves evokes comparisons to the Edwin Hawkins Singers' "Oh Happy Day" from 1969. After the bombing in Oklahoma City, Becton—believing the lead tune "Be Encouraged" had something that would soothe and heal some hurts—took it to a pop station in Washington, D.C., (WPGC) and pitched it. The station played the record, and it elicited tremendous phone response.

Bullard attributes its initial chart success to "the impact of urban radio and the ingredients in the record itself, which was written by Becton. There's something in this song that just seems to touch people. One lady requested the song be dedicated to her son, who had just gone out either to kill somebody or be killed, hoping he would listen and it might turn his life around. Another young man, who had been incarcerated for a year and had recently accepted Christ after being released from

jail, wanted it dedicated to himself."

Intersound is now making big plans for the 26-year-old Becton, a keyboardist, composer, and singer who performs with a D.C.-based choir called Friends and is one of

butted at No. 16 on the Top Gospel Albums chart with "Power." In related news, Intersound has also signed New Orleans-based Minister Paul Morton to a spoken-word deal. Other recent signings include Richard Smallwood to New York-based Verity Records and 15-year-old singing dynamo Kelli Williams and former Commissioned lead Marvin Sapp to Word Records. (Williams was a three-time winner and teen vocalist champ on "Star Search" and was a featured vocalist on Warner's 1993 recording commemorating the 25th anniversary of the death of Dr. Martin Luther King Jr.)

**BRIEFLY:** This month's new releases include the North Carolina Mass Choir, Douglas Miller's new live project, and the "Best Of Danniebell Hall" from CGI; the Trinity Temple Full Gospel Mass Choir and Harold Rayford's "The Breath Of Life" from Tysecot; Mary Floyd's "With All My Heart" from Born Again Records; and the Tri-City Singers' much-anticipated "Bible Stories" from Crystal Rose/Sparrow.



by Jim Macnie

**DIS IS DA DRUM(S):** From his earliest work on, Max Roach has orchestrated flams, paradiddles, rim shots, cymbal splashes, and other expressive rumblings from his drum kit. Even his most impromptu traps solo is bound to display an exquisite design. Arranging textures and cadences is the living legend's calling, and with his long-standing, percussion-only ensemble M'Boom, the process is formalized. In Italy June 26 at the Verona Jazz Festival '95, the group will augment its ranks to include Tony Williams and Ginger Baker. All three will provide pieces.

"It's staged so M'Boom is on one level and we're on another," says the irrepressible Roach. "And it's programmed so that a final piece called 'Rise And Slide' really lets the three of us have some fun."

Roach says that whatever initial questions audiences had about the band's unusual nature have been quelled. "M'Boom is accepted because it's got the whole percussion family in it—from bells and glockenspiel to bass marimbas and timpani, as well as some instruments of undetermined pitch—it's really an orchestra. Europe, Africa, and the Far East have always had percussion groups. Here in the States, the trap drummer was caught in a bind of sorts. I've tried to break out of that mold, and M'Boom has always tried to do something that is, if you will, uniquely American."

With virtuosos Williams and Baker (the latter's back in the jazz realm with last year's spirited "Going Back Home" on Atlantic), the intra-ensemble conversations will definitely be eloquent and probably explosive. Roach's latest disc is "It's Christmas Again" on Soul Note.

Roach's other big summer project is a prestigious collaboration with author Toni Morrison and choreographer Bill T. Jones. With two MacArthur grants, a Nobel Prize, and a Pulitzer among the creators, expectations are high for the work, part of Lincoln Center's Serious Fun program in New York. The initial brainstorming sessions have Roach's eyes twinkling. "It's going to be phenomenal. We've had three meetings, just talking things out. Toni's read some things for us that are incredible. We've been sending each other faxes; ideas are flying." The premiere is slated for July 25 and 26 at the august arts complex.

**TRAFFIC JAM:** Looking at a calendar grid of the Knitting Factory's What Is Jazz? Festival in New York is literally dizzying. Simply put, there will be more than 100 shows over a two-week stretch at the celebrated space and its satellite locales. That defines ambition, and, in enterprise alone, it says to all competitors, Eat my dust. Many of the usual suspects are slated, but special treats abound. Many fans are thrilled about the arrival of British reed virtuoso Evan Parker, as well as several slated appearances by clarinetist Michael Moore, an American living in Holland. One gloriously promising alliance is between bluesy gospel singers the Holmes Brothers and the bluesy gospel saxist Dewey Redman. And any program that has piano trios led by Jacky Terrasson and Borah Bergman knows the meaning of the word "ranging." Here's hoping top dog Michael Dorf and his crew begin their dosage of stress vitamins today.

**KIBBLES & BITS:** Jazz? Not exactly. But the way that the late, great Johnny Shines improvises and, yes, swings, his way through the utterly resourceful guitar and vocal figures on the newly reissued "Standing At The Crossroads" (Testament/Hightone) is killer. If blues is at the root of jazz, then this 1970 solo date proves the Mississippi Delta style is at the root of blues. Shines shows just how fierce and graceful the style can be, and Hightone's dusting off of the catalog is a blessing for the blues community... The Concord Pavilion is the site of an upcoming show whose profits all go to a good cause. Jazz Celebration: A Tribute To Carl Jefferson takes place July 8 in Concord, Calif. A scholarship in the name of Jefferson will be awarded to a local student who shows "promise in jazz performance." Marion McPartland, Charlie Byrd, Frank Wess, and Rob McConnell are all scheduled.



by Lisa Collins

the label's newest signings. He will be formally introduced to the industry at the label's August showcase at the Gospel Music Workshop of America, which is being held in Los Angeles Aug. 12-18. In the meantime, urban radio is embracing the cut. Intersound is ecstatic about adds on WOWI Norfolk, Va., WDLT Mobile, Ala., WBLK Buffalo, N.Y., WEDR Miami, KIPR Little Rock, Ark., and WHUR and WKYS in D.C.

Meanwhile, fellow Intersound act the Mighty Clouds Of Joy de-

*Dottie Peoples & The Peoples Choice Chorus*  
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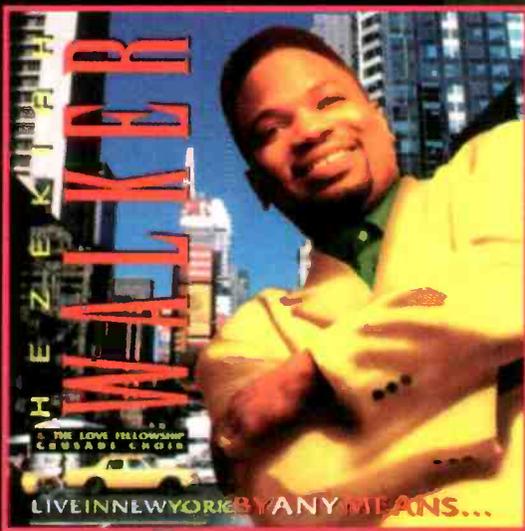
# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>				
<b>★★ NO. 1 ★★</b>				
1	1	101	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 2119 <b>HS</b>	27 weeks at No. 1 KIRK FRANKLIN AND THE FAMILY
2	2	19	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 <b>HS</b>	SHOW UP!
3	3	2	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND	BROKEN
4	4	41	<b>HELEN BAYLOR</b> WORD 66443/EPIC <b>HS</b>	THE LIVE EXPERIENCE
5	5	35	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
6	9	57	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
7	6	3	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9147	POWER
8	7	53	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
9	10	51	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549 006 <b>HS</b>	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
10	8	15	<b>REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR</b> MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
(11)	16	37	<b>STEPHANIE MILLS</b> GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
(12)	21	6	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> MALACO 6019	HALLELUJAH
13	11	19	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008	THE INNER COURT
14	13	109	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	12	81	<b>YOLANDA ADAMS</b> TRIBUTE 3937	SAVE THE WORLD
16	15	105	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	IT REMAINS TO BE SEEN
(17) <b>NEW</b>			<b>NORTH CAROLINA MASS CHOIR</b> CGI 1141	HE'S ALL THAT
18	19	10	<b>SLIM &amp; SUPREME ANGELS</b> INTERSOUND 9144	STAY UNDER THE BLOOD
19	17	29	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	RELATIONSHIPS
20	14	25	<b>MISSISSIPPI CHILDREN'S CHOIR</b> MALACO 4469	A NEW CREATION
(21)	32	47	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
22	22	17	<b>GOSPEL MUSIC WORSHOP OF AMERICA-NATIONAL MASS CHOIR</b> BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
23	29	32	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
24	18	31	<b>TRAMAIN HAWKINS</b> COLUMBIA 57876	TO A HIGHER PLACE
25	20	14	<b>ANOINTED</b> WORD 67051/EPIC	THE CALL
26	30	10	<b>SALT OF THE EARTH</b> INTERSOUND 9129	ORDER MY STEPS
27	40	43	<b>JOHN P. KEE</b> VERITY 43009	COLORBLIND
28	36	30	<b>WILLIE NEAL JOHNSON AND THE NEW KEYNOTES</b> MALACO 6017	LORD...TAKE US THROUGH
29	26	11	<b>VARIOUS ARTISTS</b> CGI 1090	GOSPEL'S GREATEST HITS
30	35	13	<b>VARIOUS ARTISTS</b> MOTOWN 30400	MOTOWN COMES HOME
31	23	11	<b>INGRAM GOSPEL SINGERS</b> TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
32	33	12	<b>O'LANDA DRAPER &amp; THE ASSOCIATES</b> WORD 66556/EPIC	CELEBRATION OF PRAISE
33	37	27	<b>WITNESS</b> CGI 1101	HE CAN DO THE IMPOSSIBLE
34	24	14	<b>THE ANOINTED PACE SISTERS</b> SAVOY 14822	MY PURPOSE
35	28	14	<b>DARYL COLEY</b> SPARROW 51446	THE COLLECTION
(36) <b>RE-ENTRY</b>			<b>VARIOUS ARTISTS</b> CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
(37) <b>RE-ENTRY</b>			<b>GEORGIA MASS CHOIR</b> MALACO 6017	LORD TAKE ME THROUGH
(38) <b>RE-ENTRY</b>			<b>TRI-STATE MASS CHOIR III</b> PARADISE 7011/TYSCOT	WORTHY
39	25	3	<b>THE BROOKLYN TABERNAACLE CHOIR</b> WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
(40) <b>RE-ENTRY</b>			<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	COME THOU ALMIGHTY KING

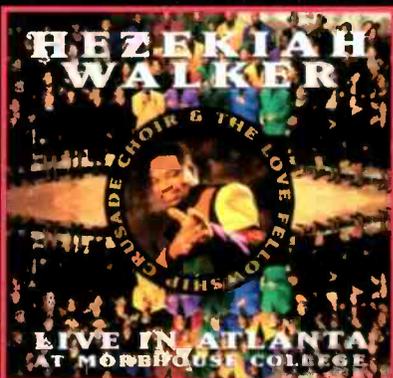
○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD.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

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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		SoundScan®
			ARTIST	TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ No. 1 ★ ★					
1	1	56	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 72119/CHORDANT <b>HS</b> 11 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY	
2	2	41	<b>AMY GRANT</b> ▲ <sup>2</sup> MYRRH 6974/WORD	HOUSE OF LOVE	
3	3	18	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 <b>HS</b>	SHOW UP!	
4	NEW►		<b>CLAY CROSSE</b> REUNION 4727/WORD	TIME TO BELIEVE	
5	4	14	<b>POINT OF GRACE</b> WORD 5608	THE WHOLE TRUTH	
6	5	47	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1408/CHORDANT <b>HS</b>	HEAVEN IN THE REAL WORLD	
7	8	45	<b>NEWSBOYS</b> STARSONG 8814/CHORDANT	GOING PUBLIC	
8	6	87	<b>MICHAEL W. SMITH</b> ● REUNION 0086/WORD	FIRST DECADE 1983-1993	
9	34	2	<b>JARS OF CLAY</b> BRENTWOOD 5573	JARS OF CLAY	
10	11	133	<b>DC TALK</b> ● FOREFRONT 3002/CHORDANT	FREE AT LAST	
11	7	16	<b>HELEN BAYLOR</b> WORD 66443 <b>HS</b>	THE LIVE EXPERIENCE	
12	9	87	<b>CARMAN</b> ● SPARROW 1387/CHORDANT <b>HS</b>	THE STANDARD	
13	10	12	<b>ANOINTED</b> WORD 67051	CALL	
14	NEW►		<b>VARIOUS ARTISTS</b> WORD 0604	MY UTMOST FOR HIS HIGHEST	
15	NEW►		<b>THE BROOKLYN TABERNACLE CHOIR</b> WARNER ALLIANCE 45928	PRAISE HIM...LIVE!	
16	16	37	<b>ASHTON/BECKER/DENTE</b> SPARROW 1389/CHORDANT	ALONG THE ROAD	
17	15	36	<b>BEBE &amp; CECE WINANS</b> SPARROW 1417/CHORDANT	RELATIONSHIPS	
18	14	61	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/CHORDANT	DON'T CENSOR ME	
19	12	22	<b>PFR</b> SPARROW 1452/CHORDANT	GREAT LENGTHS	
20	17	31	<b>SANDI PATTI</b> WORD 9443 <b>HS</b>	FIND IT ON THE WINGS	
21	19	27	<b>STEVE GREEN</b> SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD	
22	13	35	<b>4 HIM</b> BENSON 4046	THE RIDE	
23	22	38	<b>TAKE 6</b> ● WARNER ALLIANCE 4150/CHORDANT	JOIN THE BAND	
24	24	71	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE	
25	26	26	<b>SIERRA</b> STARSONG 1003/CHORDANT	SIERRA	
26	18	5	<b>VARIOUS ARTISTS</b> SPARROW 1472/CHORDANT	HYMNS & VOICES	
27	20	75	<b>TWILA PARIS</b> STARSONG 8805/CHORDANT	BEYOND A DREAM	
28	25	3	<b>CRYSTAL LEWIS</b> METRO ONE 0140/DIAMANTE	HYMNS	
29	23	160	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART	
30	21	15	<b>MARGARET BECKER</b> SPARROW 51424/CHORDANT	GRACE	
31	RE-ENTRY		<b>BIG TENT REVIVAL</b> ARDENT/FOREFRONT 25112/CHORDANT	BIG TENT REVIVAL	
32	29	12	<b>STEPHANIE MILLS</b> SPARROW 72123/CHORDANT	PERSONAL INSPIRATIONS	
33	39	12	<b>MICHAEL ENGLISH</b> CURB 77694	HEALING	
34	38	53	<b>RAY BOLTZ</b> WORD 57868/EPIC	ALLEGIANCE	
35	31	27	<b>MICHAEL CARD</b> SPARROW 1421/CHORDANT	POIEMA	
36	NEW►		<b>STEVE TAYLOR</b> WARNER ALLIANCE 45929	LIVER	
37	RE-ENTRY		<b>RICKY VAN SHELTON</b> COLUMBIA 46854	DON'T OVERLOOK SALVATION	
38	RE-ENTRY		<b>MICHAEL CARD</b> SPARROW 1435/CHORDANT	JOY IN THE JOURNEY	
39	32	14	<b>JOHN SCHLITT</b> WORD 4620	SHAKE	
40	30	98	<b>MICHAEL W. SMITH</b> ● REUNION 0071/WORD	CHANGE YOUR WORLD	

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## LATIN NOTAS

(Continued from page 36)

a recording career. This time it is **Javiera Parra**, sister of **Los Tres** guitarist **Angel Parra Jr.** Javiera is cutting a solo rock album, "Corte En Trámite," with the assistance of **Los Tres** bandleader **Alvaro Henríquez**, who has written five songs for the project. Javiera won an award two years ago at El Festival de Viña Del Mar with **Pedro Foncea**, front man for alternative rock act **De Kirusa**... BMG's upstart rock act **Sexual Democracia**, which neatly infuses

sly wit into its socio-political tunes, opened for **Siouxsie & the Banshees** last month at the Auditorio Nacional in Mexico City. The band's latest album, "Sudamérica Suda," has been released in Mexico and the U.S.

Assistance in preparing this column provided by **Enor Paiano** in São Paulo, Brazil; **Marcelo Fernández Bitar** in Buenos Aires; and **Pablo Márquez** in Santiago, Chile.

## Artists & Music

### HIGHER GROUND



by Deborah Evans Price

**HAPPY ANNIVERSARY MUSIC:** Most people celebrating a wedding anniversary opt for traditional gifts, but **Jeff** and **Sheri Easter** decided to do something special. The result is "Ever Faithful To You," an album of love songs being released on their anniversary, June 18, by Chapel Music Group.

"It will be our 10-year anniversary, and we just wanted to do something musically to celebrate," Sheri Easter says. The two met when Sheri was performing with her family, bluegrass gospel legends **the Lewis Family**, and Jeff was a member of **the Singing Americans**. After forming a duet, they became one of the first acts to blend country and gospel in what is now called "positive country" or "Christian country" music.

After seven acclaimed albums with Benson, the Easters signed with Chapel Music. "Ever Faithful To You" marks their third outing for the label and follows closely on the heels of their March release, "Silent Witness" (not to be confused with the multi-artist country project also titled "Silent Witness").

Were they worried about the close timing of their two projects? "I think if we were just getting started, it would confuse people and they might think, 'They're changing their style.' But I think with us doing it for so many years... people are pretty sure what Jeff and Sheri are all about," Sheri says. Jeff adds that the new record is being marketed as a special project, and there probably won't be any singles released to compete with "Silent Witness."

"Ever Faithful To You" features an interesting mix of songs, including the old **Barbara Mandrell/Lee Greenwood** country duet "To Me"; Chicago's "You're The Inspiration,"

which pal **Michael English** sang at the Easters' wedding; and the **Gretch Peters**-penned ballad "When You Are Old." Sheri also contributed some original tunes, including "Everyday Love" and "It's Real," which, Sheri says, "I simply wrote about Jeff."

The music is wonderful—Sheri has one of the most beautiful voices in any genre of music—but another thing that sets this project apart is the packaging. "Another special thing is our liner notes," Jeff says. "**Bill** and **Gloria Gaither** did liner notes for us, and **Howard** and **Vestal Goodman**—different people who are married." Sheri came up with the idea to have the liner notes feature comments from married couples—people who have been married nearly 50 years, as well as those together only three or four years. Her grandparents, **Pauline** and **Roy Lewis**, better known as **Mom and Pop Lewis** of the **Lewis Family**, will celebrate their 70th anniversary in October; Sheri says one of her goals in recording the album was to provide encouragement to married couples who hope to achieve that sort of longevity in their relationships.

**HARPER HONORED:** The late **Herman Harper** was recently honored with the first Heritage Award during the Southern Gospel Music Guild's Hearts Afflame awards in Nashville. The original bass singer with the **Oak Ridge Boys**, Harper left to become a booking agent and established Harper and Associates, one of Southern gospel music's premier agencies. He served as talent coordinator on TNN's "Gospel Jubilee" series and was instrumental in Opryland USA's annual Gospel Music Jubilee, held Memorial Day weekend. Harper also performed on the Grand Ole Opry as part of the **Carole Lee Singers** backup ensemble. His sons continue to operate Harper & Associates.

**GLAD TIDINGS:** Glad recently embarked on a nine-day trip to Kenya with **Compassion International**, an organization that gives aid to Third World countries. Lead vocalist **Ed Nalle** and manager **Don Nalle** met for the first time with the children they have been sponsoring for 10 years. During the trip, Compassion reps shot video and photos to be used in a promotional campaign in U.S. churches this fall.

### Classical KEEPING SCORE



by Heidi Waleson

**BARITONE MADNESS:** Maybe **Thomas Hampson** is a little young for a retrospective (he's only 40), but Teldec is celebrating 10 years of recording the popular baritone with the four-volume "Thomas Hampson Collection." Hampson made a dozen or so records for the label (he's now at EMI Classics), including the recent **Copland** "American Songs" with the **St. Paul Chamber Orchestra** and a recording, with **Geoffrey Parsons**, of the piano versions of 15 of **Mahler's** "Wunderhorn" songs, both of which are excerpted in the collection. In addition to compilation CDs of German lieder, Mahler songs, opera arias, and songs by American composers, Teldec has also put out a fifth sampler disc, "Portrait Of Thomas Hampson: Arias And Songs From Bach To Zemlinsky," which includes a program book interview in which the singer eloquently discusses his art and influences.

New to the good-looking baritone sweepstakes is the Dane **Bo Skovhus**, who records exclusively for Sony Classical and makes his Tanglewood (Mass.) Festival debut in July. Skovhus' second release for the label, **Schubert's** "Schwanengesang," comes out this month; his label debut, with pianist **Helmut Deutsch**, is "Eichendorff-Lieder," in settings by **Wolf** and **Korngold**. It displays a fine mix of lyricism and force.

Another Scandinavian baritone is making the U.S. scene this month: You can hear the dark tones of Finnish baritone **Kalevi Olli** in the two-CD Finlandia recording "Sergei Rachmaninov—Complete Songs, Vol. 1."

**POLYMATH IN NEW YORK:** British conductor **Raymond Leppard** opens the 50th Caramoor Festival on Saturday (24), leading the **Orchestra Of St. Luke's** in music by **Mendelssohn**, **Chopin**, **Mahler**, and **Beethoven**. Leppard, a pioneer in authentic performance of Baroque and classical music, has been music director of the **Indianapolis Symphony** for the past eight seasons, and as such has thrown his repertoire net rather wide. His two most recent recordings with the Indianapolis, released this year on Koss Classics, are all-**Tchaikovsky** and all-**Beethoven**. A CD of encore pieces is due out later this year.

**SOME RUSSIAN GIGS:** Conductor **Charles Veal** and pianist **E. Jerome Malry** can be heard performing **Prokofiev's** Piano Concerto No. 1 with the **Moscow Philharmonic Orchestra** and **Liszt's** Piano Sonata in B minor on "The Moscow Recording," by 3M Power Productions. Veal, who is also a violinist, has performed with **Chick Corea**, **Linda Ronstadt**, and others; he and Malry are said to be the only two African-Americans to perform in Moscow with the Moscow Philharmonic.

A new label, **Pope Music**, makes its classical debut with "Unlikely Silhouettes," a recording of two ballet scores—**Shchedrin's** adaptation of music from "Carmen" for strings and percussion and **Shostakovich's** "Bolt." The "Young Russia" State Symphony Orchestra heard on the disc is the first and only ongoing youth orchestra in Russia; it is conducted by **Mark Gorenstein**. The recording was made in the Great Hall of the Moscow Conservatory.

Pope Music was created by **Gene Pope III**, who announces that he "did not attend Juilliard and doesn't think a customer should be forced to have a formal education in music theory to appreciate a fine recording." Pope Music has an all-acoustic recording process, using a single stereo pair of microphones; it uses no compression or electronic processing. The label will feature an eclectic mix of classical and popular recordings.

# BROADWAY



## THE BILLBOARD SPOTLIGHT

ILLUSTRATION BY ELVIRA REGINE

### LABELS SET THE STAGE FOR SUCCESS WITH REVIVALS AND REISSUES

By Richard Henderson

Until the 1960s, songs from Broadway shows were part of the national consciousness, charting alongside other pop styles. The past few decades have seen changes in popular taste affecting Broadway and high costs prohibiting the touring of elaborately staged musicals. But thanks to a rekindled interest among record companies and a growing fondness for revivals of favorite shows, Broadway music is once again making inroads beyond the major urban centers.

#### HOW TO SUCCEED

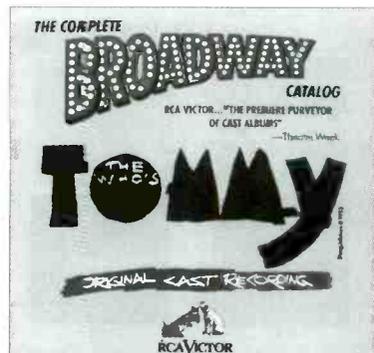
Bill Rosenfield, VP of Broadway A&R for RCA Victor, summing up the staying power of "Guys And Dolls," says, "We ship 'em out and they don't come back." He expects a similarly short shelf life for RCA's "Grease" and "Tommy" cast albums, as well as the revived "How To Succeed In Business," with Matthew Broderick, due in July. Rosenfield describes the marketing of a cast recording as being like that of a pop title, working with promoters of tours, coordinating in-store appearances by cast members, and selling in theaters and stores adjacent to the theater districts. In its efforts to chronicle the legacy of American musical theater, RCA has issued the eighth volume of its "Celebrate Broadway" anthology series.

Steve Murphy, president of EMI's Angel Records, describes sales for the Gershwin musical comedy "Crazy For You" as being "well into six figures." Steven Sondheim's "Passion" has become that composer's fastest-selling title, winning a Grammy for best musical in the process. Murphy praises the Angel marketing team and EMI's distribution for strong sales in all the key markets. In the past year, "Carousel," the Lincoln Center production netting a Tony for best revival, has raised the label's profile along the Great White Way. Angel has just released the London cast recording of "Oliver," with Jonathan Pryce as Fagin, and is preparing an album devoted to

Broadway giant John Raitt's re-recordings of many songs he originally popularized; Raitt's duets with daughter Bonnie on such standards as "They Say That Falling In Love Is Wonderful" will enter stores in September.

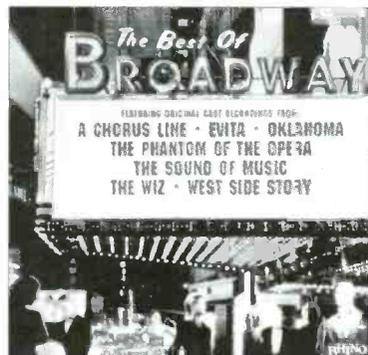
#### STRONG BACK CATALOGS

"Andrew Lloyd Webber: The Premier Collection," with its platinum certification, anchors MCA firmly in the Broadway marker of the '90s. The label's vast back catalog of show recordings is being readied for reissue, according to Andy McKaie, VP of catalog development. Among these are "Fade Out, Fade In," "Applause" and a two-fer of Mary Martin shows. "Guys And Dolls," "Carousel" and the "Broadway Classics" overview disc are but a few



of the great works in American musical theater on MCA.

Tony McAnany, formerly of Angel, now resides at Columbia as a staff producer and VP of A&R, spearheading the revived interest in musicals at the label that once



virtually owned Broadway. The live recording at Carnegie Hall of Stephen Sondheim's "Anyone Can Whistle," with Bernadette Peters, appears at retail on July 18, as a benefit for the Gay Men's Health Crisis. Besides the new properties being readied by the label, McAnany is developing a product line to reissue Columbia's historic cast masters, including extra tracks omitted from first issues due to the space constraints of vinyl albums.

Atlantic Records' previous forays on Broadway include "Tango Argentinno" and "My One And Only"; now the label has launched the Atlantic Theatre imprint, guided by senior VPs Craig Kallman and Vicky Germaise and Atlantic Group president Val Azzoli, releasing "The Complete Work: Jekyll & Hyde." Its composer, Frank Wildhorn, is creative director for Atlantic Theatre. In stores now is "Smokey Joe's Cafe: The Songs Of Leiber & Stoller," produced by the legendary Arif Mardin and nominated for live Tony Awards.

Since Varese Sarabande hired actor and

composer Bruce Kimmel to oversee its "Spotlight Series," the label has become a font of theatrical projects. In addition to such titles as Laurie Beechman's "The Andrew Lloyd Webber Album" and Mary Cleere Harran's tribute to Lorenz Hart, "This Funny World," Kimmel has inaugurated an ambitious program of musical preservation through CDs such as "Unsung Sondheim" (among the company's biggest-sellers), "Unsung Musicals" and "Lost In Boston"—the latter comprising three volumes of songs dropped from well-known plays during out-of-town try-outs. Also from Varese is the 1994 cast recording of "Hello Dolly," with Carol Channing.

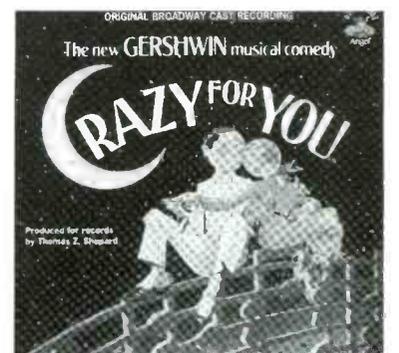
#### SEEING DOUBLE CDS

Polydor/Atlas has much to be proud of in its involvement with the phenomenal stage successes of Andrew Lloyd Webber. Dennis MacNamera, VP of international A&R, mentions the 11 Tony nominations for "Sunset Boulevard" and the May 22 release of the "Highlights Of..." that complements the 2-CD complete cast album with Glenn Close. This double release strategy was perfected by Polydor/Atlas on their previous "Cats" and "Phantom Of The Opera" sets. Webber himself produced "Surrender: The Unexpected Songs," which is set for imminent release, with Sarah Brightman's renditions of Webber's songs from a variety of projects.

Rhino Records gives its regards to the Neil Bogart Memorial Fund with the proceeds from its recent "Best Of Broadway" 20-song compilation produced by David McLees. The label may be unearthing other Broadway collections as a result of

its recent deal with Turner Broadcasting. "The Baker's Wife," with Patri LuPone, is the success story among Bruce Yeko's releases on his Greenwich, Conn.-based Original Cast Records. The label originally released 40 LPs of shows—25 of which have been reissued on disc—and has added another three dozen new recordings on CD. Coming this summer is a 1967 recording of "Maia Hari."

Best-sellers for Hugh Fordham's Manhattan-based DRG label include "Falsettos," "The Act" with Liza Minelli, "Black And Blue" and "Meet Me In St. Louis." In business since 1976, DRG so far has reissued 75% of its LP catalog on CD. DRG recently released the first true cast recording of "Call Me Madam," with



Tyne Daly, and is reissuing Frank Loesser's 1960 "Green Willow" score, which features Tony Perkins.

Brad Bennett, buyer of shows and soundtracks for Los Angeles' Aron's Records, has seen major-label enthusiasm wax and wane for Broadway cast recordings. "Dozens of early shows haven't come out on CD," laments Bennett, who has high regard for indie labels such as L.A.'s Palmer Lockett and Painted Smiles, which issue off-Broadway shows and composer compilations. "Most labels don't promote [their Broadway titles] adequately; then they turn around and complain that these kinds of records just don't sell like rock albums do." ■

# BROADWAY

## POPSTERS GIVE THEIR REGARDS TO BROADWAY WITH COVERS OF SHOW TUNES

By Fred Bronson

The link between rock 'n' roll and the movies has been strong since 1955, when "The Blackboard Jungle" opened with Bill Haley & His Comets' "(We're Gonna) Rock Around The Clock." Less obvious is the connection between rock and Broadway, but during the past 40 years, many artists more at home on the Hot 100 than on the Great White Way have included Broadway songs in their repertoires.

In the '50s, it was common for pop artists to rely on songs written for the stage. In 1956, the Four Lads peaked at No. 3 with a cover of "Standing On The Corner" from "The Most Happy Fella." That same year, Vic Damone had the biggest hit of his career with the No. 4 posting of "On The Street Where You Live" from "My Fair Lady." Before the decade ended, Bobby Darin had a No. 1 hit with the single that stands as the most successful Hot 100 hit from the theater, "Mack The Knife," from "The Three Penny Opera."

Pop's flirtation with Broadway continued in the early '60s. On the Colpix label, leading artists Shelley Fabares, Paul Petersen and James Darren formed a teenage triangle to record an album of songs from "Bye Bye Birdie."

When the British invasion hit American shores in the '60s, the trend was for artists to write their own material and rely less on Broadway composers. Despite that, there were two major Broadway hits in 1964. Louis Armstrong covered the title song from "Hello, Dolly!" and made it so much his own that, while he hadn't appeared in the show, he was asked to join the movie cast in 1969. Also in '64, Barbra Streisand made the Hot 100 for the first time, with "People," from her hit musical "Funny Girl."

The end of that decade saw the most successful hook-up between rock and Broadway, when the cast album of "Hair" proved to be a rich source for pop hits. The Fifth Dimension, the Cowsills, Three Dog Night and Oliver all mined the score and came up with top five hits. That got the attention of other labels, and in 1972

Motown released the original cast album of "Pippin" and had two of its groups cover songs from the score. The Jackson 5 recorded "Comer Of The Sky," and the Supremes cut "I Guess I'll Miss The Man."

Judy Collins' recording of "Send In The Clowns," a song written for "A Little Night Music," is still the most successful rendition of a Stephen Sondheim song on the Hot 100. But a wide range of artists have taken tunes from the Sondheim songbook, including Yes ("Something's Coming"), Carly Simon ("Not A Day Goes By") and the Pet Shop Boys ("Losing My Mind").

### WEBBER SUPERSTAR

The Andrew Lloyd Webber songbook is another wellspring of material, dating back to the original recording of his musical written with Tim Rice, "Jesus Christ, Superstar." That 1971 Decca recording included Hot 100 entries for Murray Head ("Superstar") and Yvonne Elliman ("I Don't Know How To Love Him"). Helen Reddy covered the latter song, which marked her first appearance on the Hot 100. Long before he recorded an entire album of Broadway songs, Barry Manilow had a Top 40 single with "Memory" from "Cats," and a number of artists have tried their hand at "Don't Cry For Me Argentina" from "Evita," including the Carpenters, Olivia Newton-John, Donna Summer and Sinead O'Connor.

Rock, pop and R&B artists also have included Broadway songs on their album releases. Aretha Franklin put new spins on "Look To The Rainbow" from "Finian's Rainbow" and "I Dreamed A Dream" from "Les Miserables." James Taylor recorded "Getting To Know You" from "The King And I." Way back on their first Capitol album, the Beatles offered up "Till There Was You" from Meredith Willson's "The Music Man."

Most Motown acts recorded a Broadway song or two during the '60s, but some cut entire albums, including the Four Tops' "On Broadway" and an album of the same title by Diana Ross & The Supremes and the Temptations, which served as the soundtrack for an NBC-TV special. ■

For decades, Broadway was a rich source of chart-topping music, from Al Jolson's "Rock-A-Bye Your Baby With A Dixie Melody," the 1918 smash from the musical "Sinbad," to the Cowsills' perky 1969 rendition of the halcyon hippie hit, "Hair." Even in the vigorous early years of the rock era, Broadway's hegemony on hit music held fast. The longest-charting album of the 1950s was "South Pacific." In the '60s, it was "West Side Story," which beat out the Beatles, Elvis and other heavy hitters.

### THEN CAME ROCK

Such conspicuous showings notwithstanding, modern chart trends have veered sharply off The Great White Way toward Tin Pan Alley and the singer-songwriters' cloistered confines. It is a move due in part to that signal shift in musical aesthetics called rock 'n' roll. There was an inevitable turnover of talent, as the great composers and lyricists of Broadway's golden era, from Lerner & Loewe to Rodgers & Hammerstein, took their place in history and a new crop of songsmiths infused the idiom with fresh creative energy.

"The time has come for a whole new generation of writers to make their mark on stage," says Jimmy Neiderlander Jr., executive VP of the Neiderlander Organization, the Broadway theater powerhouse. "What we're beginning to see is a reinvention of the whole concept of musicals and, in large part, that's due to the invigorating influence of composers and lyricists outside the Broadway tradition."

The fresh sensibility to which Neiderlander refers has been increasingly informed by pop and rock writers. The results, while numerous, have been uneven. Musicals based on the songbooks of established pop writers (Leiber & Stoller's "Smokey Joe's Cafe," Ellie Greenwich's "Leader Of The Pack," the Louis Jordan homage "Five Guys Named Moe") generally have been well-received lately, but Broadway is littered with the wreckage of pop- and rock-based musicals that floundered. James Taylor, for instance, contributed three songs to the score of "Working," based on the Studs Terkel best-seller, and Jimmy Webb penned an ill-fated never-staged celebration of sexual liberation just in time for the AIDS epidemic.

Other oft-forgotten endeavors include Todd Rundgren's musical adaptation of "Up Against It," written by Joe Orton as a never-realized vehicle for the Beatles, and assorted efforts by Carole King, Carly Simon, Harry Chapin, and Sam Cooke

producers Hugo Peretti and Luigi Creatore, who together penned the obscure 1968 musical "Maggie Flynn."

Yet, pop and rock songwriters also have racked up their fair share of hit musicals. They range from such classics as the Burt Bacharach/Hal David smash "Promises, Promises" (1968) to "They're Playing Our Song" (1979) by Carole Bayer Sager and Marvin Hamlisch (of "A Chorus Line" renown) to "Big River" (1985) by the late country humorist



Paul Simon

Roger Miller. Doc Pomus co-writer Mort Shuman delivered a hit with "Jacques Brel Is Alive And Living In Paris" in 1968, and Rupert Holmes successfully set Dickens' "The Mystery Of Edwin Drood" to music in 1985. ABBA's Benny Andersson and Bjorn Ulvaeus joined forces with lyricist Tim Rice on 1985's "Chess," yielding one of the of last show tunes to

make the Top 40: Murray Head's "One Night In Bangkok." Add to this the enormous success of such rock-to-Broadway hybrids as "Tommy" and "Jesus Christ Superstar" (which is currently being updated in a lavish new production by "Tommy" director Des MacManuss), and the potential for garnering new audiences for large-scale Broadway productions is clear.

"Broadway audiences are generally open to innovation," says Neiderlander, whose company is actively developing a production written by Lamont Dozier (of Motown's Holland-Dozier-Holland). "I think it's safe to say that the commercial success of Broadway in the next century will depend on our ability to combine the pop music of our time with the spectacle of the musical stage."



James Taylor

That potential is given exciting new impetus with news of several fresh and inventive projects upcoming from some of today's premier hit-makers, holding out the promise of a remarkable and unprecedented fusion of Broadway and the backbeat.

### DEVILISH BUSINESS

"It's an entirely different tradition—and one that calls for entirely different sorts of musical talent. Singers and composers schooled in show tunes have a hard time making the transition to rock music and vice versa. I think that's the primary reason the rock musical has had such a checkered history," says veteran songwriter and recording artist Randy Newman, whose own foray onto the musical stage, an adaptation of

Goethe's "Faust," is among the most eagerly awaited of rock ventures into contemporary Broadway realms.

Ten years in the making, with 17 original songs, Newman's "Faust" pulls out all the stops in bringing credible rock 'n' roll to the stage. A recently completed album, to be released on Reprise Records in September, features performances by Elton John, James Taylor, Linda Ronstadt, Bonnie Raitt, Don Henley in the title role and Newman himself as the devil. The production, premiering at the La Jolla Playhouse this September, features a young cast coached extensively in rock 'n' roll vocal dynamics by Newman during workshops earlier this year in New York.

"It was a difficult process," Newman allows. "I'm used to working with musicians and speaking their language. When you start trying to tell actors what you want, you have to develop a whole new vocabulary. If you're trained for the musical stage, rock 'n' roll just doesn't come naturally."

The composer's odyssey to bring "Faust" to fruition reveals both the pitfalls and possibilities of taking rock 'n' roll to the footlights. "My songs have always told stories," Newman explains. "For me, writing in this expanded form was part of a progression. Having a plot and characters helped to define the music and carry the songwriting forward."



Randy Newman

"The best work in rock has always been on record," he continues. "It's the music's ultimate medium of expression. But with a traditional musical, I think you have the opportunity to explore all kinds of new creative avenues. My hope is that 'Faust' will take that process to the next step."

Another project generating much anticipation in musical and theatrical circles is an ambitious undertaking by Grammy-winning composer Paul Simon, tentatively scheduled for its Broadway premier in September 1996. "The Capeman," with book and lyrics by Nobel Prize-winning author Derek Wolcott, tells the story of the infamous 1959 slaying of two youngsters by teen-age gang members on a playground in New York's Hell's Kitchen.

The hard-hitting story is set to Simon's characteristically eclectic musical mélange—a blend, he explains "of plenas and bombas from Puerto Rico, lots of doo-wop, rock 'n' roll, blues-influenced Paul Simon music." To bring musical authenticity to "The Capeman," Simon recently held New York auditions for three a cappella groups, ages 14 to 20. "I wanted real 16-year-old voices," he explains.

Broadway-bound musicals by Randy Newman and Paul Simon may well be setting the stage for a new era of rapprochement between disparate musical traditions. Add to that news of upcoming projects by composers as varied as Jimmy Buffett and David Foster, and the pop-influenced prospects for the flowering of the Broadway musical genre seem rosy indeed. ■

Pos.	Title	Artist	Label	Year
1	MAC K THE KNIFE—"The Three Penny Opera"	Bobby Darin	Atco	1959
2	AQUARIUS/LET THE SUNSHINE IN—"Hair"	The Fifth Dimension	Soul City	1969
3	HELLO, DOLLY!—"Hello, Dolly!"	Louis Armstrong	Kapp	1964
4	SMOKE GETS IN YOUR EYES—"Robert"	The Platters	Mercury	1960
5	STANDING ON THE CORNER—"The Most Happy Fella"	The Four Lads	Columbia	1956
6	HAIR—"Hair"	The Cowsills	MGM	1969
7	MORITAT (THEME)—"The Three Penny Opera"	Dick Hyman Trio	MGM	1958
8	ON THE STREET WHERE YOU LIVE—"My Fair Lady"	Vic Damone	Columbia	1958
9	EASY TO BE HARD—"Hair"	Three Dog Night	Dunhill	1969
10	ONE NIGHT IN BANGKOK—"Chess"	Murray Head	RCA	1985

The Top 10 show-music songs chart was compiled by Fred Bronson using a point system developed for his book, Billboard's Hottest Hot 100 Hits, just published in a revised and enlarged edition. Songs written for musical theater were eligible for the list, including both original recordings and cover versions.

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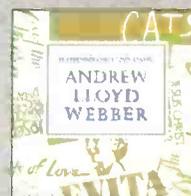
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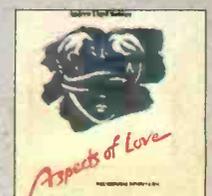
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# BROADWAY

## EVERYTHING OLD IS NEW AGAIN

Tried-And-True Hit Shows Feature Different Casts And New "Original" Cast Albums

By Irv Lichtman

For most of the life of original Broadway cast recordings—whose birth year is generally accepted as being 1943, when Decca Records released Rodgers & Hammerstein's "Oklahoma!"—original cast album meant, well, *the* original cast album.

More than 50 years later, Broadway is looking back, both out of economic compulsion and as a way of satisfying older audiences who have fond memories of the musical hits of their youth. With the wonderful technology of the CD to bring new life to the songs of these shows—not the least benefit of which is the ability to offer more music from the shows than did their earlier counterparts—the recording industry is taking Broadway's cue.

While many great musicals have been treated to recordings with casts assembled

just for the recording studio (for which the late Goddard Lieberson deserves most of the credit with his 1950s series for Columbia), the '80s signaled a boom in full-scale revivals of Broadway shows that in most cases resulted in the release of new original-cast albums.

Admittedly, the history of cast albums has witnessed times when the "new" cast album was actually the first. For instance, a 1952 revival of Rodgers & Hart's 1940 "Pal Joey," which gave it the critical acclaim largely denied it when it first opened, was recorded by Capitol Records—although Jane Froman replaced Vivienne Segal, who had earlier recorded a studio re-creation for Lieberson at Columbia.

### NEW LIFE FOR OLD SCORES

Rodgers & Hart's 1936 hit, "On Your Toes," was revived (unsuccessfully) in

1954, and a cast recording, starring the late Bobby Van, was released by Decca Records. It was actually the first time the musical had Broadway cast documentation. Interestingly, a hit revival of the show opened in 1984, and PolyGram Records added yet another cast album to the score.

Similarly, the Off-Broadway productions of two other Rodgers & Hart shows led to their first cast albums when they were revived in the early '60s. Capitol Records recorded "The Boys From Syracuse," originally produced in 1938, while RCA Records recorded "By Jupiter," whose original 1943 version starred Ray Bolger.

### TWO TIMES A LADY

In the '70s, a few revivals made their way into cast sessions, notably a 20th-anniversary edition of "My Fair Lady," which prompted Columbia Records to add another "Lady" to its 1956 original cast version. RCA marketed a very successful revival of "The King & I," which starred Yul Brynner, repeating his 1951 original cast role (recorded by Decca). An ill-received, disco-ized, black cast version of "Guys And Dolls" was released by Motown Records, while a 1979 hit revival of "Oklahoma!" was released by RCA.

As for "Guys And Dolls," a third Broadway version came along in the '90s, receiving accolades that equalled its original triumph in 1950. The Decca and Motown cast albums were then joined by a third via RCA Victor Records.

Starting in the late '80s and continuing up to the present, the proven musicals of the past have been viewed as ready for full-scale revivals because they appear to be a much safer bet in an era of astonishing costs of Broadway shows. Besides, Broadway has failed to establish important new songwriting and performing talent whose very names could attract ticket-buyers.

Along with "Guys And Dolls," RCA Victor has put out not one but two versions of a revival of "Grease," the second featuring replacement personality Brooke Shields. Yet, while RCA Victor recorded the Chita Rivera-starring cast album of "Kiss Of The Spider Woman," PolyGram saw fit to release a cast album featuring Rivera's replacement, consistent pop hitmaker Vanessa Williams.

PolyGram, as a key investor in the show, is also the revival cast outlet for Richard Adler & Jerry Ross' 1955 hit, "Damn Yankees," both Broadway and later screen versions of which were released by RCA. Can the team's previous success, "The Pajama Game," a Columbia Broadway cast entry the first time around, be far behind?

### HELLO AGAIN, DOLLY

A 1994 hit return for Jerry Bock & Sheldon Harnick's 1963 triumph "She Loves Me," which MGM (PolyGram) recorded as one of the first two-disk cast albums, was recorded again by Varese Sarabande, which also put Carol Channing back in the studio to record a touring version of her 1964 triumph, "Hello, Dolly!" with intentions to bring her back to Broadway. The same label also recorded an Off-Broadway revised version of Stephen Sondheim's "Merrily We Roll Along," which now resides in the original-cast bins next to RCA Victor's 1981 original-cast release. RCA Victor itself has the 1994 Lincoln Center cast version of "Carousel" in a production by way of England.

Hugh Fordin's DRG label also offered a 1995 revival of 1949's Jule Styne & Leo Robin hit, "Gentlemen Prefer Blondes," which was one of Columbia Records early forays into the Broadway cast arena.

With general success as a backdrop, more revivals are unquestionably the order of the day and, hopefully, beyond. Perhaps we'll see a 50th-anniversary Broadway cast album of Rodgers & Hammerstein's "The Sound of Music" in 2009—and a celebration of the show's centennial in 2059. ■



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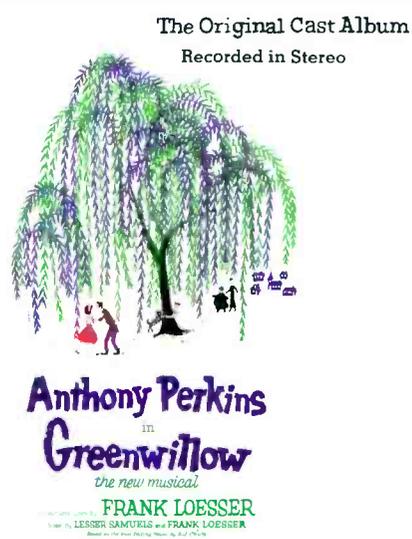
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# Songwriters & Publishers

ARTISTS & MUSIC

## Rap Still A Deep Income Spring Sampling Not Seen As Long-Term Phenom

BY J.R. REYNOLDS

LOS ANGELES—Despite a decline in rap album sales over the last three years (Billboard, June 3), publishers continue to sign rap artists and agree that sampling can be a profitable revenue source—even as they seek out other creative outlets for their writers.

MCA Music Publishing creative services VP Carol Ware says sampling has been a boon for her company, citing rappers 2Pac and Queen Latifah as two artists who recently sampled jazz entertainer Joe Sample, who is signed as a writer with the company.

"It's almost like getting a cover," she says. "Queen Latifah's 'U.N.I.T.Y.' was big for us. But sampling can be a two-edged sword. As long as [sampling] is done responsibly, we encourage it."



MOBB DEEP

MCA Music Publishing rappers signed as writers include King Tee, Aceyalone, Freestyle Fellowship, Mikanine, Big Daddy Kane, Prince Markie Dee, Muggs, and Brett Bouldin.

In addition to recording their own music, Ware says that MCA looks for other revenue sources within the company when possible. "We pair our rap writers with our track writers when possible," she says.

Still, the opportunities are limited. BMG Songs senior VP/GM Danny Strick says what companies don't get out of rap songs as opposed to those from other genres is the ability to use rap lyrics in other genres. "The main source of revenue is from the artist's original recordings," he says.

Not everyone thinks the sampling business is strong. Rondor Music International creative senior VP Brenda Andrews predicts that in the next two years, sampling will be at a minimum because publishers claim such high profits.

Says Andrews, "It definitely increases our bottom line, but sampling is on the decline because artists are realizing the practice cuts into their publishing and most want to get 100% of their writer's share."

For the present, Andrews agrees sampling remains a viable money-maker with publishers and cites a Rondor rap writer/producer roster that includes Eric McAlister, Chase, Jeru The Damaja, Jinx, and Howie Tee.

Recently, two schools of rappers

have emerged: those who use sampled loops and those who create their own rhythm loops—or don't use loops at all. BMG Music Publishing creative manager Derrick Thompson says both are good for the publishing business.

"When we signed Mobb Deep, they had a minimum of sampling on their records," he says. "And groups like the Roots are stressing their own instrumentals vs. sampling."

Thompson says sampling may begin dying out at some point in the future, but it will never completely disappear. "Just listen to what's being played on the radio today," he says. "Look at the new Mary J. Blige album or records like Adina Howard and Montell Jordan. Rap music is evolving, but so is the way in which samples are being used."

Jordan's recent No. 1 Hot R&B Singles and Hot 100 Singles song "This Is How We Do It" samples rapper Slick Rick's "Bed Time Story."

Because they are finding comparatively limited licensing opportunities for their work, rap writers and artists are beginning to look closely at building their own catalog.

Says Warner/Chappell creative services director Denise Weathersby, "Sampling helps publishing companies and is an art form that will always have a place, but [rap] writers and artists are beginning to venture out and be creative in other ways."

Warner/Chappell has a writer/producer roster that includes Naughty By Nature, Ice Cube, and a publishing deal with Death Row Records president Shug Knight that allows the company to license material from Snoop Doggy Dogg and Masta Ace Incorporated.

According to Weathersby, the growing fusion of hip-hop with R&B and jazz broadens opportunities for rap writers.

"This hip-hop/R&B thing opens a lot of creative doors to building songwriting credibility."

BMG's Strick is hopeful the trend of rappers dabbling in hip-hop and R&B and making song-driven records will continue to bloom.

Says Strick, "We've recently bol-



JERU THE DAMAJA

stered our R&B department and plan to include our rap artists in our commitment to that music genre whenever possible."

Artists represented by BMG Music include House Of Pain's DJ Lethal, Wu-Tang Clan's Rae Kwon, the Roots, Mobb Deep, Funkdoobiest, the Genius, and the Trauma Unit.

In rare cases, rappers sample other rappers. BMG Songs rap writers who have recently been sampled by other rappers include Cypress Hill, Method Man, and Wu-Tang Clan. "I think a time will come when rappers will regularly record songs that other artists will want to cover," says Strick.



**High Scorers.** Alan Silvestri, left, scorer of the smash film "Forrest Gump," was honored recently by BMI with its Richard Kirk Award for career achievement. Silvestri has composed more than 40 film scores, including "The Bodyguard," "Who Framed Roger Rabbit," and the "Back To The Future" trilogy. Also honored was Earle Hagen, right, with the President's Award, in recognition of his contributions to the film-scoring community through the BMI-sponsored Earle Hagen Film Scoring Workshop. Silvestri and Hagen flank BMI president/CEO Frances Preston.

### NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

#### HOT 100 SINGLES

HAVE YOU EVER REALLY LOVED A WOMAN? • Bryan Adams, Robert John Lange, Michael Kamen • Badams/ASCAP, Zomba/ASCAP, K-Man/BMI, New Line/BMI, Sony/BMI  
Screen Gems-EMI/BMI

#### HOT COUNTRY SINGLES & TRACKS

TEXAS TORNADO • Bobby Braddock • Sony Tree/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

#### LATIN 50

UNA MUJER COMO TU • M. A. Solis • Mas Latin/SESAC

## A Kid From The Bronx Gets Hip To Frank Loesser

The following essay was delivered by Words & Music at a June 12 B'nai B'rith meeting in New York that featured performances of Frank Loesser songs.

**M**Y MEMORY of first being moved by popular song goes back to World War II, when, at about 8 years of age, I knew what I liked among the hits of the day. Of course, I didn't associate songs with the fact that persons created them. They were just there. I remember the poignant urgency of "The Ballad of Rodger Young," the call to action of "Praise The Lord And Pass The Ammunition," and the relationship in "I Don't Want To Walk Without You" with a boyfriend who was serving his country overseas.

I was able to get the laughs and audacious rhymes of "They're Either Too Young Or Too Old," which ribbed the slim pickings among males left behind on the home front. A few years later, after the war, my senses were enveloped by the ardent beauty of "I Wish I Didn't Love You So" and the cheerful, risqué, yet still innocent quality of "On A Slow Boat To China" and "Baby, It's Cold Outside."

And somehow "Once In Love With Amy" was everywhere, even at public school, where it quickly became a favorite of song chorales. That song, I learned much later, was from "Where's Charley?," which had another song that both intrigued and delighted me. That song, "Make A Miracle," was so witty and tuneful, a marriage proposal that ingeniously tied it all up with happy predictions about life's future conveniences. Of course, from the perspective of the time the song was written, they all came to pass.

I guess that I began to identify such wonderful songs with their composer and/or lyricist, Frank Loesser, when I borrowed a copy of the original cast album of "Guys & Dolls" to play on a Philco radio/phonograph my father had just lugged home

to our apartment in the Bronx. I was 15 years old and ready to be curious about matching songs with their writers. In fact, it was "Guys & Dolls" and a Columbia Records re-creation of Rodgers & Hart's "Pal Joey," also borrowed from the same neighbor, that ignited a lifelong love of the musical theater. (I eventually made Sam Goody and my neighborhood record shop my second homes.)

From that point on, the creators of song became important to me. I began to eagerly anticipate their next projects, especially from musical-theater writers. And in the case of Frank Loesser, he just

didn't disappoint. Besides loving his songs, I am also grateful for his role in giving my life such a rewarding cultural direction. To paraphrase a Loesser song

title, "(Where Are You) Now That We Need You," the Frank Loessers of today?

**T**HE MESSAGE SONG: There's a lovely little book just published by Hyperion in which the lyrics to the song "Colors Of The Wind" from the Disney animated feature "Pocahontas" is accompanied by appropriate scenes from the film. While the words by Stephen Schwartz have an element of environmental political correctness about them—set to music by Alan Menken—they convey a message that's worthwhile. And it's done in a very attractive literary environment.

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

1. Nirvana, "MTV Unplugged In New York."
2. Stevie Ray Vaughan, "Texas Flood."
3. Bob Marley, "Legend: The Best Of Bob Marley And The Wailers."
4. Pearl Jam, "Ten."
5. The Cranberries, "No Need To Argue."



by Irv Lichtman

# Music Video

ARTISTS & MUSIC

## BET Puts Its 'Soul' On Shelves Channel Expands On Direct-Mail Line

BY BRETT ATWOOD

BET is teaming with Rhino Records to launch its first line of music product available at retail. The first two titles in the series, due Tuesday (20), are based on the long-running music video show "Video Soul."

Volumes one and two of "BET Presents Video Soul: Best Soul Of The '80s" prominently feature the BET and "Video Soul" logos in their packaging. The compilations contain hit R&B cuts that have appeared over the last 14 years on "Video Soul," including hits by Aretha Franklin, the Four Tops, the Pointer Sisters, and Kool & the Gang.

Ron Wiggins, Rhino national manager of urban sales and marketing, says the retail exposure will help lure new viewers to the channel.

"Having the BET logo out at retail is very important to spread awareness about what this channel is about," says Wiggins.

Rhino is manufacturing and distributing the first two BET-linked titles for the retail community, but it does not have an exclusive deal with the channel.

This is not BET's first venture into music marketing.

BET entered the direct marketing business in 1993 with its division BET Direct Inc. to capitalize on its unique connection with African-American consumers (Billboard, July 17, 1993). It routinely advertises a handful of music titles through 60- and 90-second spots that run exclusively on the channel.

Manufacturing and licensing clearances for the direct titles are handled by Rhino and Sony Music.

The "Video Soul" compilations were first made available by direct mail in late 1993. However, the retail versions are slightly different from their mail-order counterparts. The two-volume mail-order collection was only available as a single purchase through BET. For its retail equivalent, the double-disc package has been split into two separate titles with new artwork.

While the two-disc/two-cassette mail-order compilation sold for \$24.95 for



CD and \$19.95 for cassette through BET, the commercial titles will sell for \$11.96 for CD and \$7.98 for cassette.

BET stopped airing commercials for the mail-order-only product in May. New spots for the retail packages will air in late June, according to Janis Thomas, president of BET Direct.

"We don't want to compete with ourselves," says Thomas of the decision to stop airing the direct-market spots.

Until recently, the channel had little interest in lending its name to titles that would be sold at retail, says Thomas.

"We just decided that it was time to

test the retail waters," says Thomas. "I'm very curious to see how these titles do, because we want to do more at retail in the future."

Executives from Rhino and BET Direct declined to give sales figures on the first batch of mail-order titles.

Rhino and BET Direct will likely attempt to release product to retail and direct mail simultaneously with subsequent releases, according to Rhino executive VP Bob Enmer.

In September, Rhino and BET Direct will team for a two-disc compilation based on the channel's 15th anniversary.

Though the track listing for the project had not been finalized at press time, it will include hit R&B music from the past 15 years, according to Thomas.

Other existing BET Direct mail-order titles may soon hit the streets, too.

"Glory To Gospel," which is advertised on BET's "Video Gospel" program and "The Bobby Jones Gospel Show," is likely to be the next BET Direct release to head to retail later this year, says Thomas.

A BET Direct collaboration with Sony, titled "BET Presents Teddy Pendergrass," is not expected to have a retail equivalent, according to Thomas.

## PRODUCTION NOTES

### LOS ANGELES

• Darren Lavett lensed the "Roller Derby Queen" and "Freakathon" clips by Red Aunts for Squeak Pictures.

• First Write Productions director James Michael Marshall lensed Young Lay's "Sticking 2 Da Grind" and Mellow's "B.G. Thang." Debra Bergman produced both clips, and Jeff Cutter directed photography.

• Wayne Isham is the eye behind Skid Row's "Breakin' Down" clip, which was produced by Joey Plewa for Industrial Artists.

• Dave Rogers and Charles Quinn teamed to co-direct Shaw Blades' "I'll Always Be With You" clip for Auto-

matic Productions. Victoria Vallas produced and Crescenzo Notarile directed photography.

• Carlos Grasso is the eye behind Buffalo Tom's "Summer." Mark Leemkuil and Catherine Finkenstaedt produced the clip for Squeak Pictures.

• The Mavericks recently wrapped filming of their "Blue Moon" clip, which was directed by Todd Hollowell and produced by Nick Lowe.

### NEW YORK

• Kevin Godley and Maurice Linnane co-directed the animated clip for U2's "Hold Me, Thrill Me, Kiss Me, Kill Me." Ned O'Hanlon produced the video for Dreamchaser Productions.

• Richard Murray shot Blessid Union Of Souls' "Let Me Be The One." Robert Howell directed photography for the Notorious Pictures production, which was produced by Anghel Decca.

### OTHER CITIES

• Nick Egan lensed Alanis Morissette's debut clip "You Oughta Know" for Satellite Films. The clip, which was shot in Death Valley, Calif., was produced by Mark Fetterman.

• Nigel Dick directed "Rock And Roll Superstar" for Oasis. The Southend, England-based production was produced by Phil Barnes and Catherine Finkenstaedt for Squeak Pictures.

• GPA Films director Dwayne B. Perryman III shot Worl-a-Girl's "No Woman, No Cry" clip in Stockton, N.J.

• Brett Ratner and George Semnara co-directed the remix video for Montell Jordan's "This Is How We Do It," which was shot at Daytona Beach, Fla.

## NARAS Broadens Grammy Eligibility For Videoclips

GRAMMY UPDATE: NARAS president/CEO Michael Greene informs The Eye that its trustees have voted another change in the Grammy eligibility requirements for videoclips.

In the past, clips for songs on albums released in a previous year were not eligible. This eliminated later clips made in support of albums with long promotional lives. Under the new rule, such clips are eligible for a Grammy if they were not entered the previous year.

FROM VIDEO STAR TO HOST: Actress Tiffany Raines, who has appeared in several music videos, including Adina Howard's "Freak Like Me," hosts the new hip-hop music video show "Street Vibe."

The show, created and produced by Eddie "D," is slated to air four times a week on leased-access cable systems in the Los Angeles area by late June.

Artists already interviewed for segments that will air on the show are Snoop Doggy Dogg, Brandy, Montell Jordan, and TLC.

Bus and bench advertisements will announce the introduction of the show to the L.A. area, according to Eddie "D."

### BLACK MUSIC

MONTH: In recognition of Black Music Month, The Eye is focusing on the four-year-old "New Generations," which is hosted by Kinema Ivra. The Long Beach, Calif.-based show does an excellent job of balancing cutting-edge and contemporary rap and hip-hop videos with in-depth artist interviews. The regional show is on 10 Southern California cable systems, with a wider launch planned this year.

"We want to address the needs of young adults in a positive light," says Rose Ivra, executive director of Kenyatta Productions, which produces the show. "Now, more than ever, is the right time for shows like this. The true hip-hop culture is being misrepresented in the media right now. We want to prove to [Senate majority leader Bob Dole] and the others that they are wrong."

However, the show is not shying away from street-level rap acts. In fact, it has featured several established rappers in its articulate, well-paced interview segments. Artists appearing in the studio over the past year on "New Generations" have included Snoop Doggy Dogg, Redman, Lady Of Rage, and the late rapper Eazy-E.

"New Generations" lost its major sponsor, Ruthless/Relativity Records, after Eazy-E's death from AIDS-related complications earlier this year.

"We were preparing a profile on him for the show when the news came out about his condition," says Ivra. "He was very supportive of our show and became a friend to us."

Ivra is readying an extended special on Eazy-E culled from rare footage of the last year of the rapper's life.

GETTING IT RIGHT: Cuban-born musician Ignacio Berroa is using video to set the American music community straight about the difference between Latin jazz and Afro-Cuban drumming. Berroa, who played drums for Dizzy Gillespie for over 10 years, is hoping that both established and beginning musicians will sharpen their skills with the DCI Music Video "Mastering The Art Of Afro-Cuban Drumming."

"People have this image of Carmen Miranda with pineapples and fruit on her head, or of Ricky Ricardo," says Berroa. "A lot of the jazz music that comes south of the border is mislabeled as Latin jazz, but there really is no such thing. There are distinctly different styles of this music from Brazil, Venezuela, Cuba, etc."

The instructional music video is sold at music instrument stores, as well as conventional music and video retail outlets.

WILD PARTY: North Salem, N.Y.-based Wild Video Dance Party, which produces hi-tech special events, teamed with Albany, N.Y., classic rock

radio station WQBK-FM (the Edge) for the annual teacher-appreciation night, held June 6 in Albany. More than 2,000 teachers turned out for the event, according to Wild Video's Brian Winthrop.

BACK TO SCHOOL: IMPULSE director Anthony Payne is overseeing "The Music Video Industry Today: The Process, The Players, The Opportunities," a UCLA workshop that examines the past, present, and future of the music video industry.

VH1 president John Sykes, the Box executive VP Les Garland, Gefen Records' Peter Baron, DNA producer David Naylor, video director Nigel Dick, and video director Michael Houseman are among the guest speakers tentatively scheduled to appear at the six-session course.

For information on the UCLA program, which will be held June 27-Aug. 27, call 310-825-9064.

SHIRLEY ON SPEED: The highlight of the MTV Movie Awards, held June 10 at the Warner Bros. Studios in Burbank, Calif., was easily TLC's riveting performance of its current single, "Waterfalls." The crowd was also enthused by five pre-taped skits that merged classic TV characters with this year's nominees for best film. The Eye was awed at the sight of "The Partridge Family" star Shirley Jones in the role of Sandra Bullock in "Speed," as an evil Mr. Kincaid threatened to blow up America's favorite mom on America's favorite bus.

# THE EYE



by Brett Atwood



Rollin' With Rollins. Human Pitbull/London Records act Die Cheerleader recently wrapped filming of its "Pigskin Parade" clip for Modivation Films. The video was co-directed by Henry Rollins and Los Angeles-based filmmaker Modi. Merrill Ward produced and Joe Deslavo directed photography for the haunting clip. Pictured, from left, are Debbie Quargbolo, Rita Blazyca, Andy Semple, Sam Ireland, Rollins, and Modi.

# 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 Street NE,  
 Washington, D.C. 20018

- 1 Method Man Feat. Mary J. Blige, I'll Be There...
- 2 TLC, Waterfalls
- 3 Brandy, Best Friend
- 4 Soul For Real, Every Little Thing I Do
- 5 James Ingram, The Deeper I Go
- 6 Michael Jackson, History Mega Mix
- 7 Brownstone, Grapevine
- 8 Gladys Knight, Next Time
- 9 Monica, Don't Take It Personal
- 10 Jon B. Feat. Babyface, Someone To Love
- 11 Tony Thompson, I Wanna Love Like That
- 12 Boyz II Men, Water Runs Dry
- 13 Total, Can't You See
- 14 Vertical Hold, Love Today
- 15 The Notorious B.I.G., One More Chance
- 16 Impromptu 2, Enjoy Yourself
- 17 Ol Dirty Bastard, Shimmy Shimmy Ya
- 18 D'Angelo, Brown Sugar
- 19 Rosie Gaines, I Want U
- 20 After 7, 'Til You Do Me Right
- 21 Trisha Covington, Slow Down
- 22 Kscape, Feels So Good
- 23 Da Brat, Give It 2 You
- 24 Diana King, Shy Guy
- 25 Vanessa Williams, The Way That You Love
- 26 Kut Klose, I Like
- 27 H-Town, Emotions
- 28 Subway, Fire
- 29 Usher, The Many Ways
- 30 Montell Jordan, This Is How We Do It

★ ★ NEW ADDS ★ ★

Michael Jackson & Janet Jackson, Scream  
 Vanessa Williams, Colors Of The Wind  
 Mary J. Blige, You Bring Me Joy  
 Jody Watley, Affection  
 Lords Of The Underground, Faith  
 Isaac Hayes, Funky Junky  
 All-4-One, I Could Love You Like That  
 Jamiroquai, Space Cowboy  
 Ziggy Marley, Power To Move  
 Kleo, I Got Love



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Wade Hayes, I'm Still Dancin' With You
- 2 Joe Diffie, I'm In Love With A Capital "I"
- 3 Shenandoah, Darned If I Don't...
- 4 Shania Twain, Any Man Of Mine
- 5 Tracy Lawrence, Texas Tornado
- 6 John Anderson, Mississippi Moon
- 7 Blackhawk, That's Just About Right
- 8 Travis Tritt, Tell Me I Was Dreaming

- 9 Neal McCoy, They're Playin' Our Song
- 10 Kenny Chesney, Fall In Love
- 11 Alison Krauss & Union Station, When You...
- 12 Patty Loveless, You Don't Even Know Who...
- 13 Reba McEntire, And Still I
- 14 David Lee Murphy, Party Crowd
- 15 Steve Wariner, Get Back
- 16 Ty Herndon, I Want My Goodbye Back
- 17 Brooks & Dunn, You're Gonna Miss Me When...
- 18 Shelby Lynne, Slow Me Down
- 19 Alan Jackson, I Don't Even Know Your Name
- 20 John Michael Montgomery, Sold
- 21 Diamond Rio, Finish What We Started
- 22 Dwight Yoakam, Please, Please Baby
- 23 Clint Black, Summer's Comin'
- 24 Lorrie Morgan, I Didn't Know My Own...
- 25 Pam Tillis, In Between Dances
- 26 Tanya Tucker, Find Out What's Happenin'!
- 27 Tracy Byrd, Walking To Jerusalem
- 28 Hal Ketchum, Stay Forever
- 29 Jeff Foxworthy, Party All Night
- 30 Doug Stone, Faith In Me, Faith In You
- 31 Willie Nelson & Curtis Potter, Turn Me...!
- 32 Highwaymen, It Is What It Is
- 33 Lee Roy Parnell, A Little Bit Of You
- 34 Mark Collie, Three Words, Two Hearts...
- 35 Trisha Yearwood, You Can Sleep While I...
- 36 Rick Trevino, Bobbie Ann Mason
- 37 George Duca, Hello Cruel World
- 38 Clinton Gregory, A-1-1
- 39 Victoria Shaw, Forgiveness
- 40 Garth Brooks, The River
- 41 Rhett Akins, That Ain't My Truck
- 42 Perfect Stranger, You Have The Right...
- 43 Billy Ray Cyrus, One Last Thrill
- 44 Wesley Dennis, Don't Make Me Feel At Home
- 45 Kim Richey, Just My Luck
- 46 Confederate Railroad, When And Where
- 47 Bellamy Brothers, Big Hair
- 48 Brett James, Female Bonding
- 49 James House, This Is Me Missing You
- 50 Ty England, Should've Asked Her Faster

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Boy Howdy, She Can't Love You  
 Helen Darling, Jenny Come Back  
 Junior Brown, Highway Patrol  
 Terri Clark, Better Things To Do  
 Wade Hayes, Don't Stop



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Keep Their Heads Ringin'
- 2 Boyz II Men, Water Runs Dry
- 3 TLC, Waterfalls
- 4 Hootie & The Blowfish, Let Her Cry
- 5 Seal, Kiss From A Rose
- 6 Madonna, Human Nature
- 7 U2, Hold Me, Thrill Me, Kiss Me...
- 8 Soul Asylum, Misery
- 9 Better Than Ezra, Good
- 10 Blues Traveler, Run Around
- 11 R.E.M., Strange Currencies

- 12 Bush, Little Things
- 13 Naughty By Nature, Feel Me Flow
- 14 Montell Jordan, This Is How We Do It
- 15 Filter, Hey Man Nice Shot
- 16 Matthew Sweet, Sick Of Myself
- 17 Chris Isaak, Somebody's Crying
- 18 White Zombie, More Human Than Human
- 19 Bon Jovi, This Ain't A Love Song
- 20 Stone Temple Pilots, Interstate Love Song
- 21 Collective Soul, December
- 22 Radiohead, Fake Plastic Trees
- 23 Michael Jackson, History Mega Mix
- 24 Adina Howard, Freak Like Me
- 25 Sponge, Molly
- 26 Jeff Buckley, Last Goodbye
- 27 Bryan Adams, Have You Ever Really Loved...
- 28 Live, Lightning Crashes
- 29 Bruce Springsteen, Secret Garden
- 30 Hootie & The Blowfish, Hold My Hand
- 31 Spearhead, Hole In The Bucket
- 32 Nine Inch Nails, Hurt
- 33 Paula Abdul, My Love Is For Real
- 34 Nine Inch Nails, Closer
- 35 Monster Magnet, Nagasonic Teenage Warhead
- 36 Sheryl Crow, Strong Enough
- 37 Skee-Lo, I Wish
- 38 Elastica, Connection
- 39 Rod Stewart, Leave Virginia Alone
- 40 Diana King, Shy Guy
- 41 Rusted Root, Send Me On My Way
- 42 Total, Can't You See
- 43 Bjork, Army Of Me
- 44 Blessid Union Of Souls, I Believe
- 45 Monica, Don't Take It Personal
- 46 Soul For Real, Every Little Thing I Do
- 47 Method Man Feat. Mary J. Blige, I'll Be
- 48 Shudder To Think, X-French Tee Shirt
- 49 Green Day, Longview
- 50 Beastie Boys, Sabotage

★ ★ NEW ADDS ★ ★

The Cranberries, Ridiculous Thoughts  
 Alanis Morissette, You Oughta Know  
 The Notorious B.I.G., One More Chance  
 Primus, Wynona's Big Brown Beaver



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

- 1 Alan Jackson, I Don't Even Know Your Name
- 2 Tanya Tucker, Find Out What's Happenin'
- 3 Neal McCoy, They're Playin' Our Song
- 4 George Jones, I Don't Need Your Rockin'...
- 5 Alison Krauss & Union Station, When You...
- 6 Clint Black, Summer's Comin'
- 7 Tracy Lawrence, Texas Tornado
- 8 Wade Hayes, I'm Still Dancin' With You
- 9 Doug Stone, Faith In Me, Faith In You
- 10 Sawyer Brown, I Don't Believe In Goodbye
- 11 Patty Loveless, You Don't Even Know Who
- 12 Kenny Chesney, Fall In Love
- 13 Kathy Mattea, Clown In Your Rodeo
- 14 John Anderson, Mississippi Moon

- 15 Blackhawk, That's Just About Right
- 16 Travis Tritt, Tell Me I Was Dreaming
- 17 Shenandoah, Darned If I Don't
- 18 Lorrie Morgan, I Didn't Know My Own...
- 19 Ty England, Should've Asked Her Faster
- 20 John Michael Montgomery, Sold
- 21 Diamond Rio, Finish What We Started
- 22 Reba McEntire, And Still
- 23 Joe Diffie, I'm In Love With A Capital "I"
- 24 Trisha Yearwood, You Can Sleep While I...
- 25 Dwight Yoakam, Please, Please Baby
- 26 Bryan White, Someone Else's Star
- 27 Ty Herndon, I Want My Goodbye Back
- 28 George Duca, Hello Cruel World
- 29 Willie Nelson & Curtis Potter, Turn Me...
- 30 George Jones & Tammy Wynette, One

★ ★ NEW ADDS ★ ★

Jeff Foxworthy, Party All Night  
 Sammy Kershaw, Fire And Rain  
 Shelby Lynne, Slow Me Down  
 Shane Sutton, I've Got Your Number  
 The Bellamy Brothers, Big Hair  
 Wylie & The Wild West Show, Cattle Call



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Bryan Adams, Have You Ever Really Loved...
- 2 Hootie & The Blowfish, Let Her Cry
- 3 Martin Page, In The House Of Stone And...
- 4 Dionne Farris, I Know
- 5 Paula Abdul, My Love Is For Real
- 6 Annie Lennox, No More "I Love You's"
- 7 Blues Traveler, Run Around
- 8 Boyz II Men, Water Runs Dry
- 9 Blessid Union Of Souls, I Believe
- 10 Elton John, Believe
- 11 Michael Jackson, History Mega Mix
- 12 Rod Stewart, Leave Virginia Alone
- 13 Melissa Etheridge, If I Wanted To
- 14 Seal, Kiss From A Rose
- 15 Carly Simon, Touched By The Sun
- 16 Eagles, Learn To Be Still
- 17 Bruce Springsteen, Secret Garden
- 18 R.E.M., Strange Currencies
- 19 Chris Isaak, Somebody's Crying
- 20 Amy Grant, Big Yellow Taxi
- 21 Oave Matthews Band, What Would You Say
- 22 Bon Jovi, This Ain't A Love Song
- 23 Hootie & The Blowfish, Hold My Hand
- 24 Gloria Estefan, Turn The Beat Around
- 25 Madonna, Human Nature
- 26 Madonna, Take A Bow
- 27 Tom Petty, It's Good To Be King
- 28 Jeff Buckley, Last Goodbye
- 29 Des'ree, You Gotta Be
- 30 Eagles, Love Will Keep Us Alive

★ ★ NEW ADDS ★ ★

Michael Jackson & Janet Jackson, Scream  
 Vanessa Williams, Colors Of The Wind  
 All-4-One, I Can Love You Like That  
 Del Amitri, Roll To Me  
 Van Morrison, Days Like This

## Artists & Music



**POCAHONTAS**  
 Directed by Eric Goldberg  
 and Mike Gabriel  
 (Disney)

Perhaps the least musically driven of Disney's new generation of animated movies, "Pocahontas" tells the Colonial tale of a young Indian girl who helps end bloodshed (at least temporarily) between her people and English settlers. Children, of course, will be magnetically drawn to screens nationwide. But whether they'll be dancing to the "Pocahontas" soundtrack at birthday parties a year after its release—the way they still do with "The Lion King"—remains to be seen.

In the graceful and wise character of Pocahontas, Disney continues with its welcome and, for Hollywood, rare dedication to strong female role models. In keeping with the studio's recent string of instant classics, she is the child of local royalty who struggles to find true love on her own terms, setting her eyes on a star-crossed beau. (Here, sea captain John Smith.)

Alan Menken ("Little Mermaid," "Beauty And The Beast," "Aladdin") returns to write the music for "Pocahontas," while Stephen Schwartz handles the lyrics. Early scene-setting numbers, such as "Virginia Company" and "Just Around The Riverbend," are strong and sure.

But the movie lacks the middle-income home run, such as "Be Our

Guest" from "Beauty And The Beast" or "Hakuna Matata" from "The Lion King." Nor is there a standout love ballad in the tradition of "Can You Feel The Love Tonight" and "A Whole New World."

Part of that may spring from the fact that "Pocahontas" is more wordy and serious than its predecessors. (It's the first of its generation in which the two lovers must say goodbye in the end.) And without the usual Disney array of wisecracking animals, the movie is shy in the laughs department.

An interesting footnote to "Pocahontas" is the undeniable cultural current at work, particularly with the release coming so closely to Senate Majority Leader Bob Dole's attack on Hollywood. In terms of family fun, "Pocahontas" is clearly winning fare. But conservative ideologues will surely squirm as they watch white British males grab lush New World land with none-too-subtle greed ("It's mine, mine, mine for the taking") while noble natives look on in horror. And when Pocahontas delivers the movie's message of tolerance and inclusion with "Color Of The Wind" ("You think the only people who are people/Are the people who look and think like you"), she unveils perhaps the first mainstream multicultural anthem. Could a Pat Buchanan-led boycott be far away?

ERIC BOEHLERT

## TNN'S RALPH EMERY A REASON TO WAKE UP

(Continued from page 31)

Nashville from 1957 to 1972, and then hosted WSMV-TV's "Today" show lead-in, "The Ralph Emery Show," from 1972 to 1991.

But from 1983 to 1993, Emery also hosted TNN's "Nashville Now" primetime entertainment program. Jerry Whitehurst, that show's band leader and pianist, has now assembled the Ralph Emery Show Band, consisting of Whitehurst, drummer Kenny Malone, electric guitarist Fred Newell, acoustic guitarist John Clausi, and bassist Mike Leach.

While Emery's new show will not showcase as many country music acts per program as "Nashville Now" or its succeeding and recently terminated "Music City Tonight," coordinating producer Russ Nunnally expects each program to headline one major-label act and feature others in lesser roles. These could include Grand Ole Opry performers, with whom Emery has strong links. The Opry adjoins the sprawling Opryland Hotel complex from which Emery's new show originates.

Sponsored by American General Life and Accident Insurance Co., the show will be set in Rhett's Courtyard—the patio area of the restaurant in the conservatory, one of the hotel's huge, glass-enclosed atriums. The informal setting will allow interaction between Emery, his band, his guests, and the hotel's guests. "Nashville, being where it is, is the crossroads of America," says Emery. "People come here from everywhere, and it will be fun to get some interplay with the audience."

Fish also hopes for audience participation as a means of setting Emery apart from his breakfast show compet-

itors. "We'll find out who's interesting in town and get them on the show," she adds, noting that the show will feature topical segments such as cooking and pet care tips, light news and weather reports, and humorous pre-taped bits starring Emery and Whitehurst.

"We want it to be like a family, so that when artists come on, they'll feel like family," says Fish. To this end, Emery wishes to establish a staple of regular guests, much as he did in his earlier TV outings. "Having regulars is a hedge against not being able to get guests every day," he says, noting that Lorrie Morgan was a "Nashville Now" regular prior to her stardom.

The show will highlight Emery's history with radio via a heavily promoted weekly country DJ segment. Friday's shows will have three- to five-minute segments hooking Emery live by phone or satellite with a morning drive jock in a different city; the two will exchange banter about local happenings or chat with Emery's country-artist guests. These spots will be talked up all week on both programs.

"It's a great cross-promotional tool," notes Jack Weston, VP of promotion and artist development at Arista Records, who conceived the tie-in independent of his Arista post. Speaking as a company man, though, he welcomes Emery's return to live broadcasting.

"The guy's a broadcasting icon," says Weston. "He has a tremendous knowledge of country music, especially the heritage artists, and his recognition factor is so great that he puts out a book and it hits the best-seller lists. Putting him on a morning show is the best of both worlds: It's almost like radio on television!"

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 24, 1995.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- TLC, Waterfalls
- BOX TOPS**
- The Notorious B.I.G., One More Chance  
 Skee-Lo, I Wish  
 Collective Soul, December  
 Ice Cube, Friday  
 Various Artists, The Points  
 Monica, Don't Take It Personal  
 Ol' Dirty Bastard, Shimmy Shimmy Ya  
 Subway, Fire  
 Smooth, Mind Blowin'  
 Method Man, All I Need  
 Montell Jordan, This Is How... (Remix)  
 Naughty By Nature, Feel Me Flow  
 Fifth Ward Jubilee, G-Groove  
 Dis 'N' Dat, Freak Me Baby  
 Primus, Wynona's Big Brown Beaver  
 Mack 10, Foe Life  
 2Pac, Dear Mama

ADDS

- Alanis Morissette, You Oughta Know  
 All-4-One, I Can Love You Like That  
 Bon Jovi, This Ain't A Love Song  
 E-A-Ski, Blast  
 Jody Watley, Affection  
 Luniz, I Got 5 On It  
 Mary J. Blige, You Bring Me Joy  
 Michael Jackson & Janet Jackson, Scream  
 Prick, Animal  
 Prince Markie Dee, Crunchtime  
 Pure Soul, We Must Be In Love  
 Rembrandts, I'll Be There For You  
 Rottin Razkals, Hey Alright  
 Shabazz The Disciple, Death Be The Penalty  
 Sheryl Crow, Can't Cry Anymore  
 Special Ed, Neva Goo Back  
 Tina Moore, Never Gonna Let You Go  
 U.N.V., So In Love With You  
 Usher, The Many Ways  
 Veruca Salt, All Hail Me



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

- Michael Jackson, History  
 Aaron Neville, Can't Stop My Heart...  
 Jon B., Someone To Love  
 Corazon Gitano, Chiquita  
 Rankin Family, North Country  
 Seal, Kiss From A Rose  
 Rod Stewart, Leave Virginia Alone  
 Shania Twain, Any Man Of Mine  
 Peter Buffett, No Turning Back  
 Bob Dylan, Knockin' On Heavens Door  
 Martin Page, In The House...  
 Bob Seger, Turn The Page  
 Bryan Adams, Have You Ever Really Loved...  
 Hootie & The Blowfish, Let Her Cry  
 Elton John, Made In England  
 Immortal Beloved, Ode To Joy  
 The Doors, The Ghost Song  
 Danny Tate, Dreamin'  
 Mavericks, I Should Have Been True  
 John Tesh, A Thousand Summers



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Alanis Morissette, You Oughta Know (ADD)  
 PJ Harvey, C'mon Billy (ADD)  
 Seal, Kiss From A Rose (ADD)  
 Isaac Hayes, Thanks To The Fool (ADD)  
 Isaac Hayes, Funky Junky (ADD)  
 Rembrandts, I'll Be There... (ADD)  
 Tea Party, The Bazaar (ADD)  
 Rusty, Groovy Dead (ADD)  
 Nikki French, Total Eclipse... (ADD)  
 Michael Jackson & Janet Jackson, Scream  
 Bryan Adams, Have You Ever Really Loved...  
 Elastica, Connection  
 Simple Minds, Hypnotised  
 Odds, Eat My Brain

- Barney Bentall, Do Ya  
 Tea Party, Fire In The Head  
 Philosopher Kings, Charms  
 Collective Soul, December  
 Bruce Springsteen, Secret Garden  
 Montell Jordan, This Is How We Do It



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Diego Torres, Deja De...  
 Mana, Dejame Entrar  
 Bryan Adams, Have You Ever Really...  
 Collective Soul, December  
 Caifanes, Miedo  
 Van Halen, Can't Stop Lovin' You  
 Gustavo Santaolalla, Todo Vale  
 Radiohead, High & Dry  
 Los Tres, Dejate Caer  
 Azul Violeta, Solo Para Hoy  
 Los Rodriguez, Milonga...  
 Madonna, Bedtime Story  
 Live, Lightning Crashes  
 Boyz II Men, Thank You  
 Bon Jovi, This Ain't A Love Song  
 Freakpower, Turn On...  
 Simple Minds, Hypnotised  
 Pedro Aznar, Ella Se Perd O  
 Bjork, Army Of Me  
 Duran Duran, Perfect Day



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Sixpence None The Richer, Angeltread  
 Big Tent Revival, Two Sets Of Joneses  
 Steve Taylor, Color Code  
 Walter Eugene, Crawl  
 Farrell & Farrell, People All Over...  
 Dakota Motor Co., Truth  
 DC Talk, Luv Is A Verb  
 Rich Mullins, Creed  
 Rebecca St. James, Side By Side  
 Eric Champion, Touch

- Lone Justice, Shelter  
 Mike E, Pass It On  
 Lightmusic Band, We Shall See The...  
 Newsboys, Shine  
 Margaret Becker, Deep Calling Deep



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- M People, Open Your Heart  
 Weezer, Say It Ain't So  
 Radiohead, Fake Plastic Tears  
 Peter Murphy, Scarlet Thing In You  
 Bjork, Army Of Me  
 Belly, Super-connected  
 Elton John, Believe  
 Wax, Who Is Next  
 Seal, Kiss From A Rose  
 Paula Abdul, My Love Is For Real  
 Subway, Fire  
 Tom Scott, Don't Get Any Better  
 Soul Asylum, Misery  
 TLC, Waterfalls  
 Dave Matthews, What Would You Say  
 Mokensteff, He's Mine  
 Amy Grant, Big Yellow Taxi  
 Lori Carson, Where It Goes  
 Queensryche, Disconnected  
 Jamiroquai, Space Cowboy



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Boyz II Men, Water Runs Dry  
 Dr. Dre, Keep Their Heads Ringin'  
 Da Brat, Give It 2 You  
 E-40, Sprinkle Me  
 Method Man, I'll Be There For You  
 Monica, Don't Take It Personal  
 Raphael Saadig, Ask Of You  
 Total, Can't U See  
 TLC, Waterfalls  
 2Pac, Dear Mama

## Chrysalis Group Reports Losses Of \$4 Million

LONDON—The Chrysalis Group lost 2.5 million pounds (\$4 million) in the six months ending Feb. 28, due partly to the establishment costs of the Echo label. However, despite expectations from analysts that full-year losses will be even greater, chairman Chris Wright remains buoyant. He says the interim results have "cleared away a lot of rubbish" from Chrysalis' financial affairs.

The bottom line includes a \$1.9 million goodwill write-off and "the group's aggressive investment program and start-up costs, [which] had a material effect on the results."

In the period to Feb. 28, the group's revenues were up 27%, at \$66.14 million. Wright says, "The board has made significant progress towards achieving its goal of focusing the group at the center of the multimedia entertainment industry, but as anticipated the extensive investment that this has required has severely affected our short-term profitability, giving rise to the losses now reported."

Apart from setting up Echo, Chrysalis launched album rock radio station Heart FM in the midlands of England in September, and a sister station in London is due to air later this year. The projected disposal of Chrysalis' stake in the Metro Radio group is singled out in the results' summary as a factor that would "realize a considerable gain," but Wright emphasizes Chrysalis' intention to stay among U.K. radio's front-runners.

JEFF CLARK-MEADS

The exchange rate used in this story is \$1.59 to the pound sterling.

## Elton John Performs In Russia For 2nd Time

MOSCOW—Elton John played two shows in the Kremlin Palace June 6 and 7—16 years after his first tour of the Soviet Union.

In contrast with the 1979 tour, which was jointly run by British concert promoter Harvey Goldsmith and the U.S.S.R.'s Goskoncert, this year's shows were partly organized and sponsored by one of Moscow's biggest finance houses, Alpha Bank (Billboard, June 3).

John's shows in 1979 are credited with having had a profound effect on Soviet, and now Russian, acts, showing them a new tempo and intensity of performance.

Tickets for those shows were hard to find, due to black marketeers and the Communist Party, which saved many seats for its elite.

In contrast, tickets for this year's concerts were readily available and promptly sold out, despite a price range of between \$7 and \$100.

VADIM YURCHENKOV

# MURPHY GOES BACK TO HIS rooARTS

## Newly Indie Label Committed To Aussie Bands

■ BY CHRISTIE ELIEZER

SYDNEY—Former INXS manager C.M. Murphy's rooArt label—home to Screaming Jets, You Am I, Wendy Matthews, Electric Hippies, James Reyne, and Jenny Morris, among others—has gone independent, following the restructuring of a three-year licensing relationship with Warner Music Australia.

In addition to A&R and artist development, the label takes over marketing and promotion. Warner retains a pressing and distribution role for Australia only; this also applies to rooArt's offshoot labels, modern rock imprint Ra and dance pop specialist La Digue.

New deals will be made for each territory abroad. Murphy's company, MMA, has already attracted licensing offers for La Digue in a number of Asian territories.

The rooArt/Warner association was successful domestically, yielding seven top 20 albums, five ARIA awards, and a number of hit singles. Offices were set up in Los Angeles, London, Hong Kong, and Taiwan.

Murphy states that the reason for the move is that only an indie can display the "passion and commitment to break every act it has, as opposed to handling a whole heap of international product. The majors do what they do well, but promotion of Australian music is not necessarily a priority for most of them."

The 15 years of working the international circuit while managing INXS (see separate story this page) has given him insight into effective marketing tactics, he says. He intends to work closely with retail, media, bookers, and venues, because, he says, cutting out the middleman facilitates a smooth flow of communication. "There is a tremendous division between these sectors in Australia, which is self-defeating. The whole approach is to connect the dots. If you don't, you end up with huge holes."

The proper marketing of tours as an important tool to consolidate consumer support is no longer done effectively in Australia by the majors, Murphy says.

"Most labels simply put a few ads with the dates in the rock press without proper follow-through," he states. "The idea of tour posters, a specific name for each tour, a full-time staffer publicizing the tour through the media at every point—that doesn't happen here. Many simply don't understand the importance or have the resources."

"This business is about songs and stars. First you get the records, videos, and image right. Once you've broken an Australian act in the home market, you'll find overseas companies coming to you, all the more motivated to be working the act."

Overseas' new album, out in July, dispenses with promo videos. Instead, marketing will be through a three-month cinema and TV campaign coinciding with an intensive round of live performances. Screaming Jets' next record will be issued in August, also with an unorthodox approach.

(Continued on page 51)

## INXS Manager C.M. Murphy Resigns

■ BY GLENN A. BAKER

SYDNEY—One of the most successful partnerships in Australian—indeed, international, rock—has come to an end with the low-key announcement by C.M. Murphy that he has resigned as manager of INXS. The resignation came after a 15-year association during which the band sold 22 million albums and occupied No. 1 positions on the charts of all major markets.

In a brief official statement, Murphy gave no indication of the reason for the split beyond a desire to "dedicate his time to his children and rooArt Records."

He later revealed that the decision was reached after a week of phone calls to and from INXS members/songwriters Andrew Farriss and Michael Hutchence in London and New York, respectively.

The decision comes on top of a period of negative press for the band, including criticism of Hutchence in British newspapers for his relationship with Paula Yates, wife of Bob Geldof; and coverage of the breakup of guitarist Kirk Pengilly's 17-month marriage to singer Deni Hines.

"I didn't want to create any fanfare or do any damage to INXS," Murphy told writer Stuart Coupe. "I didn't even want it public; I just wanted to let them get everything together first. It was all very emotional; there were a lot of tears for a couple of us."

"I still love them, and after 15 years I think the last thing INXS really needs, to be honest, with all the Michael and Kirk press now, is people seeing this guy who's been with them for so long departing."

"I was going to try and do it quietly and just make sure that I could help them through all the business they've got to do now and help them put it all together."

"I have a contract in place, and we'll have to sit down and go through all the who, the where, and what the cut-off period is and all those things, but we'll just plow through it."

The split comes as INXS, who last year departed Atlantic for PolyGram in a Murphy-brokered deal that some claim was worth \$40 million, fights to re-establish its major-league profile after moderate sales for the albums "Live Baby Live," "Welcome To Wherever You Are," (which sold only 700,000 in the U.S. and was described by Murphy as "an incredible commercial stiff, by INXS standards"), and "Full Moon, Dirty Heart."

Hutchence is presently recording a solo album, and a new INXS album is slated for later this year or early next. There is much riding, in terms of the band's future, on both projects.

Like fellow Australian Roger Davies, C.M. Murphy is a manager with a relentlessly global vision. Notwithstanding the band's myriad talents for creating deftly structured dance music and tensile rock'n'roll, it was Murphy's drive and acumen

(Continued on page 51)

## China, U.K. Sign Royalties Contract

■ BY JEFF CLARK-MEADS

LONDON—The first performing right contract between the U.K. and China has been signed by British authors body the Performing Right Society and its Chinese equivalent, the Music Copyright Society of China.

Following the Chinese authorities' new determination to clamp down on record piracy, this reciprocal agreement marks a further move by the country toward international practices.

However, PRS chairman Wayne Bickerton cautions that there is a long way to go before China reaches Western standards of royalty administration or even the general acceptance of the need for copyright protection.

Bickerton says PRS will assist the 2-year-old MCSC in tackling these two issues and will offer both financial help and practical expertise in such areas as establishing a database.

He agrees that the Chinese are sincere in their desire to control copyrights effectively. Evidence for this comes from the government-controlled newspaper China Daily, which said of the PRS/MCSC agree-

ment, "These actions have accelerated China's process to meet international standards concerning international music copyright protection."

Bickerton says, "The potential in China for an experienced Western society with a repertoire as rich as that of PRS is quite staggering."

"We must expect the development of earnings to be slow, but we must also take this great opportunity to assist the MCSC in building their performing right administration and

in playing a part in the growth of their wider music services."

Bickerton estimates that it will be next year before performance royalties begin to flow to the U.K.

He anticipates those royalties will be generated by television and radio, and by hotels, where, he says, music use in public areas is "mind-boggling."

The agreement was signed in Beijing May 30 by Bickerton and MCSC chairman Wang Liping.



Pictured, from left, after the signing with PRS chairman Wayne Bickerton, center, are Sun Jianhong, MCSC deputy director general legal and licensing affairs; MCSC chairman Wang Liping; MCSC director general Chang Cheng; MCSC composer board member Wu Zuqiang; and PRS director of legal and international affairs Nicholas Lowe.

## EMI's Madredeus Wings Its Way Beyond Portugal

■ BY FERNANDO TENENTE

OPORTO, Portugal—Madrdeus is aiming to capture a larger audience with its melancholic blend of classical music and Lisbon fado music.

The ensemble has embarked on a world tour, which includes dates in Europe and North and South America. After a successful tour of Spain, where it played 19 concerts, Madredeus returned to Portugal for a further 19 dates from April to July. Madredeus will be in Brazil at the end of August for TV promos and shows, followed by dates in the U.S. and Canada, returning to Europe to play Barcelona, Spain, and 25 more dates in France, as well as London's Royal Festival Hall on Oct. 29.

The ensemble is hoping for wider recognition for its exqui-

(Continued on next page)

## U.K. Retailers Promote Country Music Big Chains Stock Up On New-Artist Compilations

■ BY ANDREW VAUGHAN

LONDON—Country music's promotion to British record-buyers is receiving another boost via two budget-priced albums backed by two of the country's biggest retail operations.

"The Nashville Collection" and "Absolute Country 2" feature new country artists and are being promoted in the 800-plus Woolworth's and other stores supplied by wholesaler EUK and in the 240-outlet W H Smith chain.

"The Nashville Collection" from the Hit label is a 20-track contemporary compilation featuring such artists as Hal Ketchum, Trisha Yearwood, Mary Chapin Carpenter, the Mavericks, Vince Gill, Pam Tillis, and others. Its production involved cooperation from MCA Records, BMG, Liberty, and Sony Music Entertainment and is exclusive to EUK, which has sold the album mainly through Woolworth, but also at Asda and Tesco.

Hit label product manager Will McCarthy says, "The idea was to showcase several artists and let people see that country music is a very strong format right now."

Sales so far have topped the 60,000 mark since the compilation's release in March, and while it is too early to monitor any increase in catalog sales from the featured artists, Hit believes it has detected a general increase in interest in country.

Says McCarthy, "The country catalog is selling steadily all year round, but there has been a noticeable rise after 'The Nashville Collection' went out."

EUK music buyer Adrian Fitt is adamant that his company can sell country music. "Our customers, primarily Woolworth's but increasingly Asda, will buy country. It's a matter of getting them to buy artists they've

maybe not heard of. The sampler is perfect in that respect."

There was some debate among the featured labels as to whether a budget price would cheapen the perceived worth of country music and hinder rather than benefit long-term country sales.

For McCarthy, it was crucial to counter this by "producing an album that was a quality product. The music is quality, and the packaging is superb. There's nothing budget about it apart from the price."

Such has been the response from EUK that Phil Cokell, managing director of Hit, is taking buyers Fitt and Alan Hunt to Nashville for Fan Fair (the annual weeklong fan-oriented showcase series) in June.

For Cokell, it is a chance to show EUK just what country music is all about. "They are already interested in country and have been amazed at the sales of 'The Nashville Collection.' That was very much a toe-in-the-water situation for them, and now I want to cement that by showing them how popular country music is and also how many excellent acts are recording out there."

Cokell resisted the temptation to broaden the compilation by including older, more mainstream names like Don Williams and Glen Campbell, as Sony Music Entertainment U.K. did with its "Ultimate Collection" in 1992, which sold in excess of half a million copies in the U.K.

Says Cokell, "'The Nashville Collection' was always about modern, new country. We have our 'Very Best Of Country' album, which includes older material, but this is all about what's on country radio right now."

W H Smith has its own exclusive contemporary country collection in the 13-track "Absolute Country 2," the follow-up to last year's "Absolute Country," which was produced by

BMG/RCA and sponsored by the cable station CMT: Country Music Television.

The album sells for the equivalent of \$6.25 for cassette and \$9.35 for CD and is part of a three-month Smith promotion that began April 17. The compilation, which should be available to all retailers by mid-July, includes Clint Black, Alan Jackson, Martina McBride, Waylon Jennings, Brooks & Dunn, Pam Tillis, Clay Walker, and the Tractors.

Emma Hickey, the RCA Records U.K. product manager who conceived "Absolute Country," says that the company had been "looking at different ways to promote country music to make it more accessible to fans and to lever it into the High Street."

Hickey says the idea of linking with Smith was largely the result of the enthusiasm of the chain's country buyer, Tim Fraser-Harding, who opted for "Absolute Country 2" after the success of the first album last year.

Fraser-Harding was talking to a number of labels about a price-driven compilation and campaign, but, says Hickey, "We just jumped in fast and did it, and he was prepared to put his money where his mouth was."

Fraser-Harding says that the first album sold "exceptionally well" through Smith outlets, adding that it was the chain's biggest-selling country album in 1994. "Absolute Country" sold for the equivalent of \$7.78 for CD and \$4.66 for cassette, and RCA originally targeted sales of 5,000 units, but the eventual total was closer to 20,000, according to Hickey.

Smith carried a number of albums by the artists featured on the compilation, and RCA saw sales of those acts increase. Hickey cites McBride, Black, and Jackson as the main beneficiaries.

A similar result is hoped for from "Absolute Country 2." Fraser-Harding says, "We are heavily promoting the individual albums by the artists on the compilation. There's a [\$1.56]-off voucher inside the album for use with any of the featured artists' albums, and we are displaying 'Absolute Country' alongside the associated albums in 100 of our 300 stores nationwide."

The CMT logo is featured on the album cover, a tie-in that delights both CMT and Fraser-Harding, who says, "CMT has been vital in introducing people to country music in the past two years."

Says Steve Yanowsky, VP of marketing for Group W Satellite Communications, which represents CMT Europe, "We're delighted to be involved with BMG and W H Smith on this project, which is helping to bring today's hot young country artists into the mass marketplace. Record retailers have been telling us that since CMT Europe came on, there has been a growing demand for the new artists. Therefore, this compilation is an ideal way of letting people sample the music before buying full-priced albums."

In both cases, record companies and retailers are discussing follow-up albums.

Andrew Vaughan is the editor of Country Music International.



Warner Music International Southeast Asia managing directors show their solidarity at MIDEAM Asia in Hong Kong. Pictured, from left, are Jonathan Park, Korea; Wasana Silkpikul, Thailand; Tony Fernandes, Malaysia; Ma-an Hontiveros, Philippines; and Sendjaja Widjaja, managing director of Hemagita Tama Records, Warner licensee in Indonesia.



Warner Music International executives at the company's stand at MIDEAM Asia. Pictured, from left, are Paul Ewing, VP/regional director, Warner Music Southeast Asia; Brian Harris, senior VP, Warner Asia Pacific; Stephen Shrimpton, president, Warner Music International; and Ryuzo Kosugi, chairman, Warner Japan.

## EMI'S MADREDEUS REACHES PAST PORTUGAL

(Continued from page 49)

site combination of the sad side of Lisbon fado and classical music. It produces quiet, sometimes deep, melancholic tones, capped off by the angelic, crystalline, and diaphanous voice of leader Teresa Salgueiro.

Madredeus is well known to world music aficionados. A concert by the group in Portugal or abroad is like a religious cult or therapy for those listeners searching for spiritual peace of mind in a world of human intolerance, violence, loneliness, and drugs.

Its current album, "Ainda" (Yet), the soundtrack of the documentary movie "Lisbon Story," directed by Wim Wenders, went straight to No. 1 on the Portuguese album charts, and it includes "Maio Maduro Maio," (May, Ripe May) a new version of the great song written by the late singer/songwriter José Afonso.

The story of Madredeus began in 1986, when top Portuguese musicians Pedro Ayres Magalhaes and Ridrigo Leao decided to work on a completely new musical project that would reflect the depth of the Portuguese sound. Later, they discovered the right female voice in Salgueiro, and together with Francisco Riberio and Gabriel Gomes formed a group in 1987.

They started rehearsing at the



MADREDEUS

old Lisbon church Madre de Deus, which inspired the name of the group.

The first album, a double set, "Dias de Madredeus," was released by EMI/Valentim de Carvalho in December 1987. It was followed by "Existir" (To Live) in 1990, which contains the superb song "O Pastor" (The Shepherd). "Existir" was No. 1 on the charts, and it was certified gold (20,000 units).

The third album, the live "Lisboa," went platinum (40,000 units). The ensemble's fourth disc, "O Espirito da Paz" (The Spirit Of Peace), released last year, went double platinum (80,000 units) in Portugal and in April went gold in Spain (50,000 units), a rare feat by a Portuguese act there. "Existir" was No. 1 on both the Greek and Belgian album charts.

## Sade's Former Drummer Suing Over Song Royalties

LONDON—Epic U.K. artist Sade, her record company, and her co-composers are heading for a potential 1-million-pound High Court showdown with Sade's former drummer Paul Cook.

Cook has launched proceedings against Sade—cited in the writ under her full name, Helen Folasade Adu—and against Stuart Matthewman, Paul Denman, Andrew Hale, and Sony Music Entertainment U.K.

In his writ, he is seeking a share in royalties from 11 of Sade's songs. If his claim succeeds, it is estimated he would be in line to receive up to 1 million pounds (\$1.59 million).

The writ says that around March 1982, Cook, along with Sade, Matthewman, and Denman, formed the original Sade band. It says that during the course of '82 and '83 the four jointly composed a number of songs. Specifically named are "Smooth Operator," "Your Love Is

King," "Hang On To Your Love," "Frankie's First Affair," "When Am I Going To Make A Living," "Cherry Pie," "Sally," "I Will Be Your Friend," "Snakebite," "Love Affair With Life," and "Mr. Wrong."

The writ says that the music of each of the songs was the result of "collaboration" between the four and that they were written in such a way that it was not possible to separate the contributions each of them had made. In these circumstances, it says, each of the four is entitled to claim copyright.

Cook, who left the band in early 1984, is now suing for damages for what he claims is his copyright in the songs. He claims Sade, the band, and Epic/Sony exploited the songs without his consent.

No date has yet been set for hearing the action.

ROGER PEARSON

# Australian-Made Indie Label Larrikin Lives Up To Its Name

BY GLENN A. BAKER

SYDNEY—In Australian parlance, a "larrikin" is a rowdy, cheeky youngster, a genial hell-raiser. It is both a description that easily fits musicologist Warren Fahey and the name of the relentlessly diverse record company he established 21 years ago, which now thrives with an annual turnover of around \$10 million.

The label, which has recently expanded from an extraordinarily diverse range of traditional repertoire into contemporary material, today vies with Shock Records as Australia's largest independent distributor. It employs 38 staffers, has a fully computerized warehouse, and supplies nearly 3,000 retail accounts, many of which are specialist outlets beyond the reach or understanding of the majors.

Yet for most of its first two decades, Larrikin was a minor player that turned out proud anthologies of industrial folk songs, bush ballads and scrub humor, aboriginal chants and didgeridoo music. It offered a startling array of world music before it was trendy, from Sufti mystic singers to Tibetan bell ringers.

Sort of a cross between America's Rounder Records, the U.S. Library of Congress, and the U.K.'s Ace imprint, Larrikin serves up country, blues, jazz, soul, poetry, barn dance jigs and reels, classical, trackings, palm court orchestras, and, on one memorable occasion, the sounds of gongs from 14 cultures on an album titled "Meeting With Remarkable Alloys."

Fahey—the product of an Irish-Catholic father and an Australian-Jewish mother who was raised on folklore and is a traditional bush performer

## INXS MANAGER

(Continued from page 49)

that put them "in everybody's face," as Hutchence once said, for so many years in the Northern Hemisphere.

The culmination of this approach was the 1987 album "Kick," which sold nine million copies worldwide.

Pengilly once explained, "At the end of the day, INXS made it because of its tenacity and because it had a manager who wasn't going to stand for anything less than world dominance. So we went out and we starved, we bashed, we kicked, we smiled, we shook hands, and we played. That's why."

Murphy says, "These circumstances aren't as tragic as what some people think," and adds that he is determined to curb his global traveling in order to spend more time in Australia looking after his two daughters and son.

There are other advantages to his new strategy. "I think the Australian music scene at the moment is fantastic," he says. "When I came back here [after living in London], I didn't know how or what my perception was going to be of Australian music, and I must admit that I've got a real buzz out of the whole thing that's going on at the moment. I think the whole international side of it is going to open right up."



THE NATION

himself—took to the field like an antipodean Alan Lomax, with trusty tape recorder in hand, doggedly saving strains of cultural expression before they were submerged by the rush of the 20th century.

Then he took it all back to Sydney, stamped it "Australian made and proud of it!" and sold it from his Folkways shop in Paddington beneath a large sign that proclaimed, "real music in a sea of shit." Indefatigable and ingenious, Fahey helped lead the majors to artists and sounds that became almost mainstream.

"He caters to a special niche that highlights diversification," Sony Music Australia CEO Denis Handlin once said of Fahey. Today, Fahey has seven labels with over 500 released masters.

"To set up a record company 21 years

ago was a cheeky thing to do," says Fahey. "Had I wanted to whip up buckets of money, I would have done pop music. I didn't chase dollars. I chased culture. I just kept waving an Australian flag in my own little way. People laughed at me, but the skepticism turned out to be unfounded. I know about specialized marketing and how to fill music gaps. Clearly, if I made music people didn't want to hear, I'd have gone broke long ago."

Far from broke, Larrikin has continued to thrive and grow. It has established a publishing arm, Rosella Music, and recently poached an executive from Time Life's Record Clubs of Australia to run a new mail-order division.

It exclusively represents more than 100 similarly inclined labels from around the world, many of which have a 20-year relationship with Larrikin, including Rounder, Denon, Telarc, Charly, Nimbus, Music Club, Real World, Stash/Jass/VJC, Delos, Savoy, Philo, Continuum, Upstart, Strictly Rhythm, Warrick Sheffield Lab, Heartbeat, and Virgin's SP, Venture, and Frontline imprints.

Larrikin is an aggressive wholesaler, active in advertising, sampling, cross-marketing and point-of-sale exposure. The company has gone from strength to strength after divesting itself of retail outlets, then purchasing and merging with classical specialist Avan-Guard Music in 1992, emerging as Larrikin Entertainment P/L.

It now has a large warehouse and office headquarters in the Sydney industrial suburb of Rosebery and the clout on all fronts to expand well beyond its



TEMPLE GODS

first taste of top 10 platinum (60,000 units) success with the soundtrack to "The Piano" by Michael Nyman.

After more than 20 years as the ultimate acclaimed purist, Fahey feels he can now quite shamelessly move into more contemporary areas and turn Larrikin into an operation as diverse as any in the world. To that end, he has appointed former PolyGram staffer Paula Jones to help form a contemporary music division and has formed three new labels, including the funk- and soul-oriented Lunadisc. A joint effort with Q Recorder's studio owner Boros Goudonof, Lunadisc was recently launched with a four-night stand at the night spot Kinselas highlighted by the 17 percussive funk bands featured on the CD sampler "Fully Functional."

Dance label Nite Rate has debuted with the Nation's "You Can Run," and ace DJ Stephen Alkins has begun work

on a series of dance compilations. Finally, hard rock label Knot Records has released music by Who's Guilty from Sydney and the Temple Gods, featuring ex-Skyhooks And Angels guitarist Bob Spencer.

But just in case anyone thinks that he is abandoning his roots, Fahey has just announced a double-CD set documenting the history of the harmonica in Australia, the first "Complete Songs Of Antarctica" album, and a new disc from wonderfully bizarre country music legend Chad Morgan. Larrikin's classical label, Walsingham, has signed Dame Joan Carden, Yvonne Kenny, and David Hobson, and is surging ahead with 25 releases per year.

Fahey believes the success of Larrikin is linked to the changing face of music retailing—which his distribution expertise has helped bring about. "People are getting tired of the narrow confines of pop music," he says. "There is more curiosity, more adventurousness, and a lot of people now buy music in specialist outlets, like bookstores and new age shops. There is change everywhere. When you walked into a big record shop 10 years ago, all you saw was the top 40 and some predictable oldies. Now you'll find a world music section and maybe a reggae rack and a soundtrack area. That's where we are and that's why we're growing so fast, and some of the major mainstream companies are being left behind. The market has just caught up with us."

## INDIE LABEL COMMITTED TO AUSSIE BANDS

(Continued from page 49)

While Murphy describes rooArt's early days as "a bunch of lunatics existing on organized chaos," the label's strike rate has been impressive. That it has found respect and success in both the mainstream and indie sectors stems from the fact that its A&R team has stayed close to the street and its marketing has been as brash and energetic as Murphy's personal style.

Launching with a series of unsigned-art compilations called "Youngblood" in 1988 (the same year Business Review Weekly magazine made Murphy its business man of the year), rooArt soon accounted for 25% of domestic sales for its first distributor, PolyGram.

Ratecat's debut album, "Blind Love," reached No. 1, while the single "That Ain't Bad" topped the charts and entered the Billboard top 30. The band has charted in a number of Southeast Asian territories, reaching No. 1 in the Philippines.

Screaming Jets, acclaimed by the metal press as the next AC/DC and banned by 16 venues for loud volume and bad behavior, had two albums in the top five and several effective tours in Europe and the U.S.

Canadian expatriate Wendy Matthews' "Emigre" and "Lily" albums translated critical and industry acclaim into multiplatinum sales; she tours Asia in the fall.

Weddings Parties Anything and Absent Friends, initially accused of being "too hard," had top 10 hits. Shanley Del topped country radio charts. Electric Hippies are currently touring Europe

after their top 30 single, "Greedy People," reached No. 1 in Germany and No. 3 in Austria.

Ra Records, set up for modern rock acts such as Custard, Trout Fishing In Quebec, and Mark Of Cain, boasts its biggest crossover success with power trio You Am I. The act's second album, "Hi Fi Way," debuted at No. 1. The band, renowned for intense performances, is to embark on its fourth tour of the U.S., where it is signed to Warner.

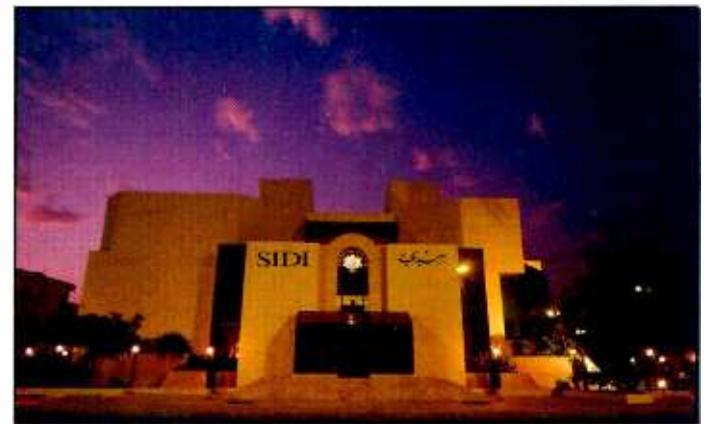
Despite these achievements, Murphy has been reorganizing over the last year to make rooArt "smaller, sharper, and more fun."

He comments, "I wouldn't say we lost sight of our aims, but a bureaucracy inevitably crept in as the label became bigger and more successful, and that's when you face the loss of soul and conviction in some quarters."

He axed staffers who "didn't fit into the rooArt culture" and hired Kim Frankiewicz from MMA's New York operations to run the label. She relaunched the second Screaming Jets album, "Tear Of Thought," increasing its sales from 18,000 to 100,000 and pushing it to No. 3 in Australia.

Aside from Morris and Screaming Jets, forthcoming major releases are Ratecat (September); a live album and tour documentary from James Reyne's current tour of Brazil (October); Custard, who are recording in San Francisco; and Mark Of Cain, whose next album is being produced by Henry Rollins.

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# HITS OF THE WORLD



**JAPAN** (Dempa Publications Inc.) 6/19/95

THIS WEEK	LAST WEEK	SINGLES
1	7	AIGA MIENAI ZARD B-GLAM
2	1	NEGAI B'Z BMG ROOMS
3	NEW	SIYOUYO SMAP VICTOR
4	3	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
5	2	(ES) THEME OF ES MR. CHILDREN TOYS FACTORY
6	5	ROBBINSON SPITZ POLYDOR
7	4	KNOCKIN' ON YOUR DOOR L R PONY CANYON
8	6	TABIBITO NO UTA MIYUKI NAKAJIMA PONY CANYON
9	10	ZURUI ONNA SHARANQ BMG VICTOR
10	8	KIMI GA ITAKARA FIELD OF VIEW ZAIN
<b>ALBUMS</b>		
1	NEW	MASAHARU FUKUYAMA M. COLLECTION KAZE WO SAGASHITERU BMG VICTOR
2	NEW	LINDBERG LINDBERG VIII TOKUMA JAPAN
3	NEW	FUMIYA FUJII R&R PONY CANYON
4	NEW	BON JOVI THESE DAYS MERCURY MUSIC
5	6	NAOMI TAMURA N' POLYDOR
6	7	VARIOUS JUMP MERCURY
7	1	GEISHA GIRLS THE GEISHA GIRLS SHOW FOR LIFE
8	NEW	VARIOUS NOW EX TOSHIBA EMI
9	NEW	ANIMATION MACROSS 7 LET'S FIRE!! VICTOR
10	4	DREAMS COME TRUE DELICIOUS EPIC SONY

**NETHERLANDS** (Stichting Mega Top 50) 6/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	9	THIS AIN'T A LOVE SONG BON JOVI MERCURY
4	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
5	4	SLONG SON DE GANG NACHAOVE MULTIDISK
6	5	THINK OF YOU WHIGFIELD DINO MUSIC
7	3	AJAX IS KAMPLOEN DANNY LUKASSEN MULTIDISK
8	3	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
9	6	SCATMAN SCATMAN JOHN RCA
10	7	THINK TWICE CELINE DION EPIC
<b>ALBUMS</b>		
1	NEW	PINK FLOYD PULSE EMI
2	1	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
3	2	ANDRE RIEU STRAUS & CO. MERCURY
4	3	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI
5	6	CELINE DION THE COLOUR OF MY LOVE EPIC
6	8	LIVE THROWING COPPER MCA
7	4	WET WET WET PICTURE THIS MERCURY
8	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	NEW	RENE FROGER LIVE IN CONCERT DINO
10	10	CRANBERRIES NO NEED TO ARGUE ISLAND

**AUSTRALIA** (Australian Record Industry Assn.) 6/11/95

THIS WEEK	LAST WEEK	SINGLES
1	1	MOUTH MERRIL BAINBRIDGE GOTH/BMG
2	NEW	SCREAM VOLUME 1 MICHAEL JACKSON EPIC
3	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	2	BACK FOR GOOD TAKE THAT BMG
5	4	YOU BELONG TO ME JX LONDON/POLYDOR
6	6	STRONG ENOUGH SHERYL CROW A&M
7	9	BABY BABY CORONA COLUMBIA
8	7	I'VE GOT A LITTLE SOMETHING FOR YOU MNS COLUMBIA
9	8	RUN AWAY MC SAR & REAL MCCOY BMG
10	5	SUKIYAKI 4 P.M. LONDON/POLYGRAM
11	12	COTTON EYE JOE REDNEX BMG
12	15	SHY GUY DIANA KING COLUMBIA
13	10	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
14	14	BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI
15	13	IF YOU LOVE ME BROWNSTONE EPIC/SONY
16	16	DON'T GIVE ME YOUR LIFE ALEX PARTY MDS
17	17	I WANNA BE DOWN BRANDY WARNER
18	11	THINK TWICE CELINE DION EPIC
19	19	SET YOU FREE N-TRANCE FESTIVAL
20	18	RIVER OF LOVE RICK PRICE COLUMBIA/SONY
<b>ALBUMS</b>		
1	2	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
2	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI
3	1	CELINE DION THE COLOUR OF MY LOVE EPIC
4	3	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
5	5	CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	CRUEL SEA THREE LEGGED DOG POLYDOR
7	7	GREEN DAY DOOKIE WARNER
8	12	T.I.S.M. MACHIAVELLI AND THE FOUR SEASONS SHOCK
9	15	MAX SHARAM A MILLION YEAR GIRL WARNER
10	10	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
11	17	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI
12	11	TINA ARENA DON'T ASK COLUMBIA
13	8	TAKE THAT NOBODY ELSE BMG
14	NEW	CORONA THE RHYTHM OF THE NIGHT COLUMBIA/SONY
15	16	REAL MCCOY ANOTHER NIGHT BMG
16	14	SILVERCHAIR FROG STOMP MURMUR/SONY
17	20	SOUNDTRACK BAD BOYS COLUMBIA
18	NEW	GARTH BROOKS THE HITS EMI
19	13	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC
20	9	VANESSA MAE THE VIOLIN PLAYER EMI

**CANADA** (The Record) 6/5/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M/PGD
2	3	BELIEVE ELTON JOHN ROCKET/ISLAND
3	2	TAKE A BOW MADONNA MAVERICK/WEA
4	4	PIPE DREAMZ YAKOO BOZ QUALITY
5	5	SQUARE DANCE SONG BKS & ASHLEY MacISAAC A&M
6	6	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
7	7	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
8	8	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
9	9	ALWAYS BON JOVI MERCURY/PGD
10	10	THIS IS HOW WE DO IT MONTELL JORDAN PMP
11	11	SECRET MADONNA MAVERICK/WEA
12	13	THIS AIN'T A LOVE SONG BON JOVI MERCURY/PGD
13	14	MACARENA LOS DEL MAR QUALITY
14	12	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
15	16	CRAZIEST NAUGHTY BY NATURE TOMMY BOY/WEA
16	17	SHORT DICK MAN 20 FINGERS ZOO/BMG
17	20	THINK OF YOU WHIGFIELD FUTURETEL/QUALITY
18	REN	SATURDAY NIGHT WHIGFIELD FUTURETEL/QUALITY
19	15	IF YOU LOVE ME BROWNSTONE EPIC/SONY
20	NEW	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD
<b>ALBUMS</b>		
1	1	LIVE THROWING COPPER MCA/UNI
2	2	HOOTIE & THE BLOWFIELD CRACKED REAR VIEW ATLANTIC/WEA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
4	4	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
5	5	ANNIE LENNOX MEDUSA RCA/BMG
6	7	OFFSPRING SMASH EPITAPH
7	8	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
8	11	GREEN DAY DOOKIE REPRISE/WEA
9	10	MONTELL JORDAN THIS IS HOW WE DO IT PMP
10	6	VARIOUS ARTISTS FORREST GUMP EPIC/SONY
11	9	EAGLES HELL FREEZES OVER GEFEN/UNI
12	13	VARIOUS ARTISTS DON JUAN DEMARCO A&M/PGD
13	NEW	SHANIA TWAIN THE WOMAN IN ME MERCURY/PGD
14	16	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
15	20	VARIOUS ARTISTS PIRATE RADIO 3 QUALITY
16	14	VAN HALEN BALANCE WARNER BROS./WEA
17	17	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
18	NEW	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
19	NEW	REMBRANDTS L.P. EASTWEST/WEA
20	18	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY

**HITS OF THE U.K.**

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**GERMANY** compiled by Media Control 6/13/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BE MY LOVER LA BOUCHE ARIOLA
2	5	MIEFI DOOFEN ARIOLA
3	11	WISH YOU WERE HERE REDNEX ZYX
4	7	HAVE YOU EVER REALLY... BRYAN ADAMS A&M
5	2	DORSTE, HORST DU MICH? MARK' OH URBAN MOTOR
6	4	SELF ESTEEM OFFSPRING EPITAPH
7	14	FRIENDS SCOOTER EDEL
8	6	PUSH THE FEELING ON NIGHTCRAWLERS FFRR-METRONOME
9	9	SCHLUMPFEN COWBOY JOE SCHLUMPF EMI
10	10	WONDERFULL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR
11	3	BACK FOR GOOD TAKE THAT RCA
12	8	LICK IT 20 FINGERS FEATURING ROULA ZYX
13	13	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
14	NEW	THIS AIN'T A LOVE SONG BON JOVI JAMBICO/MERCURY
15	12	HARDCORE VIBES DUNE URBAN MOTOR
16	NEW	I WANNA B WITH U FUN FACTORY EDEL
17	17	LIVING WITHOUT YOUR LOVE INTERACTIVE BLOW-UP
18	16	CONQUEST OF PARADISE VANGELIS EASTWEST
19	18	SCATMAN SCATMAN JOHN RCA
20	NEW	BASKET CASE GREEN DAY WEA
<b>ALBUMS</b>		
1	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
2	5	PINK FLOYD PULSE EMI
3	2	SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI
4	4	PRINZEN SCHWEINE ARIOLA
5	3	TAKE THAT NOBODY ELSE RCA
6	6	OFFSPRING SMASH EPITAPH
7	7	GREEN DAY DOOKIE REPRISE
8	9	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	8	ADIEMUS SONGS OF SANCTUARY EMI
10	10	ROB STEWART A SPANNER IN THE WORKS WEA
11	15	KELLY FAMILY OVER THE HUMP KEL-LIFE
12	11	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
13	14	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
14	13	ELTON JOHN MADE IN ENGLAND MERCURY
15	20	WESTERNHAGEN AFFENTHEATER WEA
16	16	H-BLOCKX TIME TO MOVE ARIOLA
17	NEW	BON JOVI CROSS ROAD JAMBICO/MERCURY
18	12	WET WET WET PICTURE THIS PRECIOUS/MERCURY
19	17	ANNIE LENNOX MEDUSA RCA
20	NEW	REDNEX SEX & VIOLINS ZYX

**HITS OF THE U.K.**

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**FRANCE** (SNEP/IFOP/Tite-Live) 6/3/95

THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	2	SCATMAN SCATMAN JOHN BMG
3	3	ZOMBIE CRANBERRIES ISLAND
4	NEW	SCREAM MICHAEL JACKSON EPIC
5	4	RESPECT ALLIANCE ETHNIK VIRGIN
6	6	I'VE GOT A LITTLE SOMETHING... MNS COLUMBIA
7	7	WHOOOPS NOW JANET JACKSON VIRGIN
8	9	QUELLE ADVENTURE NO SE FEATURING MENELIK BIG CHEESE
9	18	OVER MY SHOULDER MIKE & THE MECHANICS VIRGIN
10	8	BACK FOR GOOD TAKE THAT RCA
11	6	LICK IT 20 FINGERS & ROULA EMI
12	17	HAKUNA MATATA JIMMY CLIFF & M LEBO & DEBBIE DAVIS SONY
13	10	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
14	19	BE MY LOVER LA BOUCHE POLYGRAM
15	11	YOUR SONG BILLY PAUL VERSAILL
16	16	BABY BABY CORONA POLYGRAM
17	12	HERE COMES THE... INI KAMOZE COLUMBIA
18	NEW	DON'T LAUGH WINX BMG
19	NEW	THE BOMB KENNY DOP PRESENTS THE BUCKETHEADS EMI
20	NEW	SELF ESTEEM OFFSPRING PIAS
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	2	FREDERICK GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
3	NEW	PINK FLOYD PULSE EMI
4	6	POLICE LIVE! POLYGRAM
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND
6	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
7	10	OFFSPRING SMASH PIAS
8	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	9	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
10	11	ELTON JOHN MADE IN ENGLAND MERCURY
11	5	MICHEL SARDOU OLYMPIA '95 TREMA
12	8	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS POLYGRAM
13	NEW	INDIENS CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
14	NEW	DIVERS LA HAINE OELABEL
15	14	BOYZ II MEN II POLYGRAM
16	NEW	DEEP FOREST BOHEME SONY
17	13	AXELLE RED SANS PLUS ATTENDRE VIRGIN
18	12	ALAIN SOUCHON C'EST DEJA CA VIRGIN
19	19	CHRIS ISAAK FOREVER BLUE WEA
20	NEW	AR DAN DRAZ HERITAGE DES CELTES COLUMBIA

**ITALY** (Musica e Discchi) 6/12/95 (FIMI) 6/7/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
2	4	MEMORIES NETZWERK DWA
3	2	DANCING WITH AN ANGEL DOUBLE YOU DWA
4	1	MISSING EVERYTHING BUT THE... BLANCO Y NEGRO
5	5	INFINITY U.S.U.R.A. TIME
6	NEW	CLAP CLAP MAURO PILATO & MAX MONTI DANCEWORK/VOLUMEX
7	7	THINK OF YOU WHIGFIELD ENERGY PRODUCTION/ENERGY
8	3	SCATMAN SCATMAN JOHN RCA
9	6	BE MY LOVER LA BOUCHE ARIOLA/FLYING INT.
10	10	HUMAN NATURE MADONNA MAVERICK/SIRE
<b>ALBUMS</b>		
1	6	PINK FLOYD PULSE EMI
2	1	ZUCCHERO FORNACIARI SPIRITODIVINO POLYDOR
3	4	G. GRIGNANZ DESTINAZIONE PARADISO MERCURY
4	2	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CDD
5	5	NERI PER CASO LE RAGAZZE EASY RECORDS
6	3	TAKE THAT NOBODY ELSE RCA
7	9	IRENE GRANDI IN VACANZA DA UNA VITA C.G.D.
8	7	GIORGIA COME THELMA & LOUISE BMG
9	8	AUDIO 2 B=MC2 PDU
10	10	MARCO MASINI IL CIELO DELLA VERGINE RICORDI

**SPAIN** (TVE/AFYVE) 6/3/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SCREAM MICHAEL JACKSON EPIC
2	NEW	NO HAGAS EL INDIO, HAZ EL CHEROKEE CHERRY COKE DAN QUALITY
3	1	SCATMAN SCATMAN JOHN RCA
4	NEW	SHORT DICK MAN MACHITO PONCE RCA
5	2	PUSH THE FEELING ON NIGHTCRAWLERS MAX MUSIC
6	NEW	HEY-A-WA ALDUS HAZA LUCAS GINGER
7	3	SHIMMY SHAKE 740 BOYZ MAX MUSIC
8	7	LICK IT 20 FINGERS FEATURING ROULA MAX MUSIC
9	8	I BELIEVE CELVIN ROTANE MAX MUSIC
10	4	THINK OF YOU WHIGFIELD MAX MUSIC
<b>ALBUMS</b>		
1	NEW	ANTONIO FLORES COSAS MIAS RCA
2	1	ALEJANDRO SANZ ALEJANDRO SANZ III WARNER
3	2	SACRED SPIRIT CANTOS Y DANZAS DE LOS INDIOS AMER VIRGIN ESPANA
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	NEW	PINK FLOYD PULSE EMI
6	6	LAURA PAUSINI LAURA PAUSINI DRO/EASTWEST
7	9	ELTON JOHN MADE IN ENGLAND MERCURY
8	4	KIKO VENENO ESTA MIY BIEN ESO DEL CARIRO RCA
9	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	5	JUAN PERRO RAICES AL VIENTO BMG

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 6/17/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN ICEBERG
2	2	BACK FOR GOOD TAKE THAT RCA
3	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
4	4	BE MY LOVER LA BOUCHE HANSA
5	3	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	5	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
7	NEW	THIS AIN'T A LOVE SONG BON JOVI JAMBICO/MERCURY
8	6	CONQUEST OF PARADISE VANGELIS EASTWEST
9	8	'74-'75 CONNELLS EMI
10	NEW	SELF ESTEEM OFFSPRING EPITAPH
<b>ALBUMS</b>		
1	1	TAKE THAT NOBODY ELSE RCA
2	NEW	PINK FLOYD PULSE EMI
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	CELINE DION THE COLOUR OF MY LOVE EPIC
5	3	OFFSPRING SMASH EPITAPH
6	6	ELTON JOHN MADE IN ENGLAND ROCKET
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	7	GREEN DAY DOOKIE REPRISÉ
9	10	DIE SCHLUMPFE TEKKNO 1ST COOL-VOL. 1 EMI
10	8	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST

### BELGIUM (Music & Media) 6/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN RCA
2	3	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC
3	2	THINK TWICE CELINE DION EPIC
4	4	CONQUEST OF PARADISE VANGELIS EASTWEST
5	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	7	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
7	6	BACK FOR GOOD TAKE THAT RCA
8	10	'74-'75 CONNELLS EMI
9	NEW	VERBORGEN VERDRIES WENDY VAN WANTEN JACK RIVERS
10	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX EPIC
2	3	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
3	2	CELINE DION THE COLOUR OF MY LOVE EPIC
4	NEW	PINK FLOYD PULSE EMI
5	6	OFFSPRING SMASH EPITAPH
6	4	VANESSA MAE THE VIOLIN PLAYER EMI
7	7	ANDRE RIEU STRAUSS & CO. MERCURY
8	6	TAKE THAT NOBODY ELSE RCA
9	9	DANA WINNER MIJN PARADIJS EMI
10	NEW	FREDERICK GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA

### SWEDEN (GLF) 6/9/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SE PA MEJ JAN JOHANSEN LIONHEART
2	3	BE MY LOVER LA BOUCHE MCI
3	1	'74-'75 CONNELLS INTERCORD
4	10	100 KILO KARLEK DIA PSALMA BIRNNEST
5	NEW	VILL DU BUMIN FRU DRANGARNA VIRGIN
6	4	WISH YOU WERE HERE REDNEX JIVE
7	5	THE BOMB BUCKETHEADS POSITIVA
8	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON EPIC
9	7	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
10	6	BACK FOR GOOD TAKE THAT RCA
<b>ALBUMS</b>		
1	1	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
2	8	ROD STEWART A SPANNER IN THE WORKS WARNER
3	4	ERIC GADD FLOATING METRONOME
4	2	JAN JOHANSEN JAN JOHANSEN LIONHEART
5	3	HASSAN OXBRINGA-HASSAN VOLUME 4 SILENCE
6	5	LISA NILSSON TILL MORELIA DIESEL
7	7	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
8	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	9	CHRIS ISAAK FOREVER BLUE WARNER
10	NEW	SOUNDTRACK PULP FICTION MCA

### PORTUGAL (Portugal/AFP) 6/12/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD PULSE EMI
2	3	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
3	2	VARIOUS DANCE MANIA 95 VIDISCO
4	6	DOOKIE GREEN DAY WARNER
5	4	JIM MORRISON AN AMERICAN PRAYER ELEKTRA
6	7	VARIOUS KAOS TOTALLY MIX VIDISCO
7	5	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	8	LAURA PAUSINI LAURA PAUSINI WARNER
9	NEW	BJORK POST POLYGRAM
10	NEW	LAURA PAUSINI LAURA PAUSINI II WARNER

### NEW ZEALAND (RIANZ) 6/3/95

THIS WEEK	LAST WEEK	SINGLES
1	2	I'LL BE AROUND RAPPIN' 4-TAY EMI
2	2	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN SONY
3	3	I'VE GOT A LITTLE SOMETHING FOR YOU MNS SONY
4	5	DEAR MAMA 2PAC WARNER
5	8	THIS IS HOW WE DO IT MONTELL JORDAN MERCURY/POLYGRAM
6	7	IF YOU LOVE ME BROWNSTONE SONY
7	4	WHOOOPS NOW JANET JACKSON VIRGIN
8	6	CRAZIEST NAUGHTY BY NATURE FESTIVAL
9	9	COTTON EYE JOE REDNEX BMG
10	NEW	HOLD ON JAMIE WALTERS WARNER
<b>ALBUMS</b>		
1	1	CRANBERRIES NO NEED TO ARGUE ISLAND
2	NEW	DEEP FOREST BOHEME SONY
3	3	GREEN DAY DOOKIE WARNER
4	2	JOSHUA KADISON PAINTED DESERT SERENADE EMI
5	5	SILVERCHAIR FROG STOMP SONY
6	NEW	STONE TEMPLE PILOTS PURPLE WARNER
7	7	ANNIE LENNOX MEDUSA RCA
8	6	ABBA ABBA GOLD POLYGRAM
9	4	SHIHAD KILLJOY FESTIVAL
10	8	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M

### SWITZERLAND (Media Control Switzerland) 6/17/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
4	4	CONQUEST OF PARADISE VANGELIS WARNER
5	NEW	THIS AIN'T A LOVE SONG BON JOVI MERCURY/JAMBICO
6	5	BE MY LOVER LA BOUCHE ARIOLA
7	3	BACK FOR GOOD TAKE THAT RCA
8	7	WISH YOU WERE HERE REDNEX ZYX
9	8	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
10	NEW	HYPNOTIQUE CYGNET SCHNOUTZ
<b>ALBUMS</b>		
1	NEW	PINK FLOYD PULSE EMI
2	2	ELTON JOHN MADE IN ENGLAND MERCURY
3	1	TAKE THAT NOBODY ELSE RCA
4	5	CELINE DION D'EUX EPIC
5	4	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
6	NEW	ZUCCHERO FORNACIARI SPIRITODIVINO POLYGRAM
7	3	OFFSPRING SMASH PHONOGRAM
8	7	REDNEX SEX & VIOLINS PHONOGRAM
9	10	WET WET WET PICTURE THIS POLYGRAM
10	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

### FINLAND (Seura/IFPI Finland) 6/3/95

THIS WEEK	LAST WEEK	SINGLES
1	3	THIS AIN'T A LOVE SONG BON JOVI MERCURY/JAMBICO
2	NEW	SCREAM MICHAEL JACKSON & JANET JACKSON SONY
3	2	RISTI NOLLA MOVETRON POLYDOR
4	1	SCATMAN SCATMAN JOHN ICEBERG
5	4	SURRENDER YOUR LOVE NIGHTCRAWLERS FFRR/EMI
6	10	THE LAST TIME PARADISE LOST POKO
7	NEW	NO MERCY (THE FIST OF THE TIGER) MARKY MARK EASTWEST/WARNER
8	NEW	ARVON KLAMYDIA KRALKUND
9	NEW	EVIDENCE FAITH NO MORE LONDON/POLYGRAM
10	7	HUMAN NATURE MADONNA MAVERICK/WARNER
<b>ALBUMS</b>		
1	7	MOVETRON ROMEO JA JULIA POLYDOR
2	NEW	TAIKAPEILI NAHDAAAN TAAS WEA
3	2	REDNEX SEX & VIOLINS JIVE
4	1	TOM JONES THE LEAD AND HOW TO SWING IT ZTT/WEA
5	8	SUURLAHETTILAAT PIENTA PUHETTA REEL ART/BMG
6	4	OFFSPRING SMASH EPITAPH/SPINEFARM
7	3	TAKE THAT NOBODY ELSE RCA
8	9	ANDY MCCOY BUILDING ON TRADITION MEGAMANIA
9	6	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
10	5	NORDMAN NORDMAN SONE/POLYGRAM

### CHILE (APF Chile) 5/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	RICARDO ARJONA HISTORIAS SONY
2	7	VARIOUS ESTUPIDO CUPIDO POLYGRAM
3	NEW	VARIOUS EXITO BAJO LAS ESTRELLAS POLYGRAM
4	NEW	DIEGO TORRES TRATAR DE ESTAR MEJOR BMG
5	8	RICARDO ARJONA ANIMAL NOCTURNO SONY
6	NEW	CAFE TACUBA RE WARNER
7	5	PEDRO FERNANDEZ MI FORMA DE SENTIR POLYGRAM
8	NEW	LAURA PAUSINI LAURA WARNER
9	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK BMG
10	3	LOS TRES LA ESPADA Y LA PARED SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NEW ZEALAND:** It's been four years since local hip-hop duo **MC OJ & Rhythm Slave** first set ears alight with its pop-rap crossover album, "What Can We Say" (Southside). Featuring vocalist **Mikey Havoc** of rock band **Push Push** on a scouring "Money Worries" (co-written and produced by local studio duo **the Strawpeople**), that album also introduced the crystalline vocalese of **Teremoana Rapley** to a wider audience. Now the duo, which has slimmed down its name to **OJ & Slave**, has teamed up with DJ/producer **DLT** (aka **Darryl Thomson**) to form **Joint Force**, and its debut EP, "One Inch Punch" (BMG), has upped the stakes again. Bits of "What Can We Say" have been sampled and re-fashioned on "One Inch Punch," which mixes the sting of hard rock guitar (courtesy of **Riq Hadfield** from Auckland band **Dead Flowers**) with elements of dub, dancehall, and hip-hop. One of the remixes, "Static," is by **Beastie Boys** producer **Mario Caldato Jr.** Overall, the EP has a modern, hard-hitting sound that puts **Joint Force** on the cutting edge of the country's hip-hop scene. **GRAHAM REID**



**SOUTH AFRICA:** After decades of protest songs, resistance songs, and, finally, redemption songs, South African musicians are looking beyond rage and hope and are drawing inspiration, not from the promise of change, but from a society already transformed. A standard-bearer of this new spirit is a three-piece rock band with an image out of Seattle, but with a sound as fresh as the country's democracy. Called **Electric Petals**, the group has won critical acclaim for its debut album, "Polynation," on PolyGram South Africa (formerly Teal). No less than 56 musicians contributed to the album, ranging from white classical string quartets, township jazz artists, and folksingers to Afrikaner rastas and fourth-wave trendies. The lyrics of "Brave New World" provide a ringing declaration of **Electric Petals'** intent: "Call it tradition/Call it what you like/The brand new generation's going to put it right." A sure indication of the extent to which rock music is being integrated into a broader South African society is the range of artists involved in the project: **Vusi Mahlasela**, a masterful folk-style vocalist from a Pretoria township, lends his voice to the song "Maid In Africa," and respected bassist **Victor Masondo** anchors the rhythm on two other tracks. The group's unlikely version of **Bob Dylan's** "Rainy Day Women #12 & 35" provides a small history of South African pop, containing samples of music by street rocker **James Phillips**, a self-styled Afrikaner rastaman called **Koos Kombuis**, and the political pop of **Bright Blue**. **ARTHUR GOLDSTUCK**

**U.K.:** An impressive turnout of artists, promoters, and heads of labels attended the eighth annual **DMI World Gospel Music Awards 1995** at London's **Cafe Royal** last month. The presenters included former **Linx** singer **David Grant** and former **Manfred Mann** singer (now **JFM Radio** gospel presenter) **Paul Jones**. Among the winners were **Freddie Kofi** (male vocalist), **June** (female vocalist), **Split Level** (rock group), **the Gifted** (rap), **Ben Okafar** (reggae), **Helen Jayne** (female contemporary Christian music), **Martin Joseph** (male contemporary Christian music), and **Iona** (contemporary Christian music group). London group **True Addiction** (newcomers) opened and closed the ceremony, and other performers included the **New Asian Christian Group** (Asian act) and the **Wades** (R&B gospel group), who performed two songs from their album "A Touch Of Heaven." Bulgarian fiddler **Georgian Barnov** had the audience dancing to a barnyard country tune, as did American vocal quartet **the Mighty Revelators** with an exhilarating display of Southern Baptist church-style singing. And **Carla Bagnerise's** rendition of "The Statue Of Liberty" was riveting. The event ended with most of the performers and audience singing "Shoulder To Shoulder," a new recording by British singer **Theo Bessem**. The organizer, the **Rev. Charles Buckman**, reiterated the theme of unity. "Black gospel is not taking over from CCM," he said. "CCM is not taking over from black gospel. They're all going to work shoulder to shoulder." **KWAKU**

**ROMANIA:** The third in a series of albums titled **Historical Records**, newly released by **Intercont Music**, is a collection of "romantzas" (ancient, traditional love songs). It features the speaking and singing of the late **Ioana Radu**, otherwise known as "the queen of the love songs," one of the most remarkable personalities in Romanian folklore. The album also includes an interview with **Radu**, along with performances of evergreen romantzas such as "Am Inceput Sa-mbatrinec" (I Am Getting Old), "La Umbra Nucului Batrin" (In The Shadow Of The Old Nut Tree), and "As Vrea Iar Anii Tineretii" (I'd Like My Young Years Back). The romantza is a genre in which the lyrics play a vital role, and while similar songs can be traced to Russian origins, it is a form of music that speaks specifically to the Romanian soul. **OCTAVIAN URSULESCU**



**NETHERLANDS:** A number of performers, including **Herman Brood & Wild Romance**, the **Cords**, and **Darryl-Ann**, paid homage to **Kurt Cobain**, who committed suicide over one year ago. The acts played cover versions of **Nirvana** songs on a special edition of "Lola Da Musica," the weekly pop and rock TV program of national public broadcaster **VPRO**. Rock band **Shine** played a song that had been specially written for the program... With two successful albums and several hit singles behind it, pop act **Ten Sharp** has expanded from a duo to a septet and is touring to promote its third album, "Shop Of Memories" (Sony). The reason for this rapid expansion is "to create a better and fuller live sound," says founding member **Niels Hermes** (keyboards). The band, which cites **the Beatles**, **the Rolling Stones**, **Stevie Wonder**, and **Crowded House** among its idols, makes "typical '90s music." "Of course we're in for changes," **Hermes** says, "although I can tell you that we will never play wild types of music like house and rap." **WILLEM HOOS**

## McKennitt's Italian Sojourn; Stones Start European Tour

**C**OULD ITALY OFFER the next source of inspiration to one of Canada's best-selling international artists?

Loreena McKennitt visited Italy this spring not long after winning her second Juno Award in Canada for "The Mask And Mirror," an album that has sold more than 1 million copies worldwide since its release in March 1994.

She had been invited to perform on television shows in Italy, just one indication of how "The Mask And Mirror" continues to sell worldwide, well over a year after its release, says Dave Tollington, senior VP and managing director of the domestic and international division of Warner Music Canada, McKennitt's home label. The disc also remains on Billboard's Top World Music Albums chart after more than nine months.

McKennitt has been no stranger to global promotion since her ethereal harp-and-vocal style began finding audiences outside her native Canada. She has toured across the U.S. twice, through Europe twice, and down under to Australia twice, with one side trip to New Zealand. But this latest foray was not just another promo jaunt.

"The initial impetus [for the Italy trip] was following threads of inspiration for the next project," says McKennitt. "And that's where the threads are beginning." Her follow-up to "The Mask And Mirror," however, is not expected to be released until 1996.

An artist whose music draws richly from cultural myth and legend, McKennitt previously has tapped such sources as Spain's 15th-century poet San Juan del Cruz and, most notably, from the diverse history of the ancient Celtic tribes in such songs as "The Bonny Swan."

The Celts remain an inspiration, she says. "The very early Celtic peoples came from areas we would refer to today as Lithuania and the Ukraine and located themselves in what are now the northern areas of Italy." With knowledge of the many artists throughout history who have found inspiration from the Italian landscape, McKennitt describes her visit as "a bit of research and a bit of hanging out."

In this business, where artists and executives can travel the world yet remain isolated from their surroundings in a cocoon of hotels and tour buses, McKennitt's cultural quests are impressive.

"I've always been drawn to travel and adventure," she says. "When I came into a certain stage in my career that embodies travel, it was a bonus."

**T**HE ROLLING STONES

rocked into Stockholm's Olympic Stadium June 3 to officially open the final European leg of their Voodoo Lounge tour before 35,200 fans, a new record for that venue, reports promoter Thomas Johansson of EMA Telstar. A week earlier, however, the band played two shows at Amsterdam's Paradiso Club for a new Virgin Records live album due in October.

The Stones stage a U.K. homecoming with three shows at Wembley Stadium July 11, 15, and 16—with a date at London's Brixton Academy expected to follow.

### HOME & ABROAD



by Thom Duffy

**T**HIS IS OBVIOUSLY a graceful way to enter old age; just sit down," quipped Chrissie Hynde of the Pretenders as she led her band through an exceptionally moving retrospective in acoustic arrangements for an album due this fall. The two-night session at Jacob Street Studios, which was filmed for a home video, featured

Hynde and the Pretenders' current lineup, joined by a string quartet and, on one encore, Damon Albarn of Blur on piano. Despite her well-deserved rock'n'roll reputation, Hynde displayed a vocal gentleness and warmth that was often breathtaking. The forthcoming, as-yet-untitled album could bring her legions of new fans.

**D**ISPLAYING RAW HONESTY, energy, and undeniable talent at her recent London showcase, Canada's Alanis Morissette offered songs from her Maverick Records debut album, "Jagged Little Pill," that belied her young age. The obsession of "You Oughta Know" and the poetic paradoxes of the hit-bound "Hand In My Pocket," for example, were delivered by the 20-year-old singer in her quirky yet compelling vocal style. Showcases by Morissette in London, Paris, Amsterdam, and Hamburg were part of the international launch June 13 for "Jagged Little Pill."

**B**ORDER CROSSINGS: Italy's Laura Pausini, who has sold more than 3 million albums throughout Europe, makes her U.K. debut with the June 19 release of the EastWest single "Loneliness," with English lyrics by Tim Rice... EMI's widely praised Hemisphere world music label has released "Storytelling," the new studio album from Brazilian percussionist Nana Vasconcelos.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.*

## U.S. Radio Formats Can Delay Hits Up North Canadian Programmers Wait For Crossover To Top 40

■ BY LARRY LeBLANC

**T**ORONTO—Traditionally, Canadian-based labels break few singles without American chart success when the records are issued in both countries at the same time. Now that American labels are building radio support for new releases by targeting the smaller U.S. formats first, Canadian labels are having an increasingly tougher time obtaining early airplay.

"Record companies in Canada play the wait-and-see game a lot," says Larry Macrae, VP of national promotion at BMG Music Canada. "For example, we must wait for urban and triple-A records to cross over in the United States to one of the radio formats used in Canada. Programmers here aren't looking at those records before then."

Says Paul Eastwood, manager of national promotion at MCA Records Canada, "Records can go wild on [U.S.] crossover and urban charts, but until they're mainstream CHR there, they don't much matter in this market."

Doug Chappell, president of Mercury/Polydor, says, "With the number of radio formats in the U.S. and with them being worked separately, U.S. labels can have massive hits, and it'll look like we have nothing going because we don't have the [same radio formats]. We have so very few radio formats in this country."

Among the existing radio formats in Canadian radio are top 40 (widely referred to here as contemporary hit radio, or CHR), adult contemporary (aka pop adult), album rock (contemporary album radio, or CAR), country, and modern rock.

Canadian radio format definitions differ substantially from those in the U.S. and are not as tightly classified. Stations within the same format reporting to The Record, Canada's weekly music trade publication, may differ vastly in musical content.

"Within CAR and CHR are three of four [subformats]," says Peter Diemer, VP of national promotion at EMI Music Canada. "This is why some international records which don't have early [radio] support or chart numbers initially may only go on to mid-chart in Canada. Half of the stations in each format will play them, while the others won't look at them."

Says Chappell, "At least 70% of our [pop] stations are [top 40-styled] hot ACs, including a lot of the so-called AORs." Adds Kevin Shea, VP of promotion and publicity, Attic Music Group, "There's certainly a big difference between [Toronto stations] CHUM and CHFI. Both are AC reporters [to The Record]."

While Canadian-based record companies hope for early U.S. airplay action or chartings for new releases, they are now resigned to American labels taking 7-9 weeks

to build enough support at such formats as triple-A or album rock before being promoted at top 40. It is at this point that Canadian programmers usually wait to add new records to playlists.

"If you service the record to radio the same time as [in] America, and the U.S. label takes six weeks to develop it, it begins to look like an old record to Canadian programmers," says Eastwood. "On the sixth week, when America starts to break the single, do we service stations with it for the first time and say, 'Here's the story in the United States'? Or do we service the single week one and let it collect dust for six weeks? For each record, it comes down to 'do we wait or do we go?'"

Shea says that Canadian programmers also misread or ignore a recording's early U.S. data. "By the time I started working Juliana Hatfield's 'Universal Heartbeat' at CHR, it had been out in Canada for a month, and the perception [from many programmers] was that it was a stiff. It was because Mammoth/Atlantic had started it in the U.S. at modern rock and college [radio] and hadn't started working it at CHR yet."



SHEA

Chappell agrees that Canadian programmers often ignore the early development of a hit. "We've been working Rusted Root's 'Send Me On My Way' for four months, and only now that it's starting to gain the momentum in the States is it meaning anything to [Canadian radio] programmers," he says. "[Mercury U.S.] has been working that through campus and triple-A, and now they're into pop [radio] and getting a breakthrough."

Nat Meranda, director of national promotion at Sony Music Entertainment (Canada), says that being early with a release can cause headaches. "We went out first [before the U.S.] with Des'ree's 'You Gotta Be' and had a decent run at radio. Then as we went on to [releasing the follow-up], 'Feel So High,' America serviced radio there with 'You Gotta Be,' and we had to go back to it. [Our promotion] was all out of whack."

Once a record starts to drop on U.S. charts, Canadian industry figures say, programmers here are quick to drop it. As a result, instead of a hit record receiving 14-16 weeks of airplay as it might in the States, it gets about eight-10 weeks of Canadian radio exposure. Some executives say this limits sales for some acts.

"When [Canadian] programmers jump on a record, they've already missed eight or nine weeks [of U.S. airplay] lead-up," says Diemer. "If you're dealing with a

high-profile artist, everybody will hear the record because it will be played in high rotation and it will quickly chart. However, in developing a new artist, you really need that 14 to 18 weeks of airplay."

Macrae notes that BMG Canada released the Dave Matthews Band's single "What Would You Say" last October but had no Canadian radio support until March, when it was established as a hit by American radio.

"We didn't get the same [airplay] run as the U.S. did," says Macrae. "We got nine weeks, and as a result, the album has only sold 10,000 units. In the U.S., it's over a million units. There's no way we're going to catch up."

Eastwood indicates that MCA Canada is now waiting for an opportune time to promote the Stone Roses' new single, "Driving South." "With their first single, 'Love Spreads,' we went out simultaneously with the U.S., but there was a holdup with the follow-up," he says. "So we decided to go after 'Ten Storey Love Song' and had support from MuchMusic and a few bites at radio, but not a whole lot. Now we're waiting with 'Driving South.' I'm not going to radio with it until I see some [U.S. chart] development on the track."

With the virtual absence of dance, hip/hop, and rap formats in Canada, such product has little radio support unless it first crosses over to top 40 in the U.S. Without that happening, support is mostly limited to programs on MuchMusic, Canada's national video network, and campus radio.

"Some of the black records which stay [in black formats] in the States will sell up here if they get through the underground," says Chappell. "There's always been a metal underground here. Now there's an underground for rap, hip-hop, and dance. They certainly won't sell because of radio airplay."

### MAPLE BRIEFS

**A**T MCA RECORDS Canada, Andrea Orlick becomes senior manager, electronic media marketing; Nancy Johnson assumes the newly created position of manager, strategic marketing; and Werner Wiens is named director, MCA Marketing.

At BMG Canada, Ken Bain has been appointed director, national video/country radio promotion.

**J**AZZ INSPIRATION Records will be distributed by Independent National Distributors Inc. of Secaucus, N.J., effective immediately. Among the Canadian jazz artists on the Toronto-based label's roster are guitarist Lorne Lofsky, guitarist Stan Samole, and violinist Lenny Solomon.



**Hall Of Famer.** Chris Strachwitz, left, president of Arhoolie Records, accepts an award as one of the 1995 NAIRD Hall of Fame inductees from Clay Pasternack, Midwest sales director of M.S. Distributing Co. The presentation was at the recent National Assn. of Independent Record Distributors and Manufacturers convention in San Francisco. The other inductee this year was Jerry Garcia.

## Putting The Fun Back In Shopping The Latest In Mall Concepts: Entertainment

■ BY ANNA ROBATON

LAS VEGAS—Entertainment-driven retail has taken center stage in the shopping center industry, as developers seek to extend the length of shopping trips—boosting sales as a result—and to create distinctive malls.

That was one of the main topics of discussion at the International Council of Shopping Centers annual convention, held in late May at the Las Vegas Hilton. The convention, attended by shopping center developers and merchants from all segments of retail, including music, book, and video store operators, drew 22,700 attendees, up 6% over the previous year and the largest turnout since 1991.

There was a strong sense among executives that despite excess retail space in some markets and recent consolida-



Musicland CEO Jack Eugster says good merchants know that consumers' criterion for a successful shopping trip involves measuring price vs. quality vs. time.

tion among major players (most notably the merger of R.H. Macy & Co. and Federated Department Stores Inc.), the worst economic times are over.

Indeed, the conventional wisdom was that department stores have made a strong recovery and are reversing the erosion of sales that had been attributed to competition from off-price and specialty apparel chains.

A recent spurt of shopping center development has been fueled in part by the availability of capital, coming from such sources as Wall Street, institutional investors, and a select number of banks. This contrasts the severe credit crunch that has dampened the mood at the last several ICSC spring conventions; in recent years, a number of cash-strapped shopping center owners have taken their companies public in the form of real estate investment trusts.

"I think the industry has gone through a tremendous restructuring and is starting to feel better," said J. Lorne Braithwaite, president/CEO of Cambridge Shopping Centres Ltd., Toronto, and new chairman of ICSC.

However, attendees had lingering concerns about soft apparel sales and the rapid expansion in many markets of the so-called big-box chains, which include discount stores like Wal-Mart and home and office superstores.

"Retail sales in the U.S. were stronger six months ago. [The drop-off] is probably the result of the interest rate hikes, which have impacted consumer confidence," Braithwaite said.

In addition to big-box merchants, re-

tailers expanding at a decent clip include nonapparel specialty stores such as the Body Shop, Warner Bros. Studio Store, the Disney Store, Borders book and music superstores, and Crate & Barrel.

The growth of chains such as Warner Bros., Disney, and Borders coincides with the growing emphasis on incorporating entertainment-oriented merchants into the shopping center tenant mix. In some cases, developers are looking to incorporate gambling as a form of entertainment.

One major mall owner, DeBartolo Realty Corp. of Youngstown, Ohio, created a family entertainment division in May 1994. It is dedicated to targeting tenants in categories including music, video, and books, such as Musicland's Media Play and Virgin Records, which plans to include books in some of its stores. The entertainment division is also targeting game rooms, including those that offer virtual-reality attractions; children's play centers such as Blockbuster's Discovery Zone FunCenters; entertainment-driven retailers such as Warner Bros., the Disney Store, Sun Coast Motion Picture Co., and Saturday Matinee; theme restaurants, including Planet Hollywood and Hard Rock Cafe; movie theaters; and Las Vegas-style gaming.

While some real estate executives are busy leasing space to entertainment-oriented tenants, others are developing retail centers that are entertainment-driven. The latter are encouraged by the success of such pioneering projects as Mall of America, a megamall in Bloomington, Minn., with an indoor amusement park, and the Forum Shops at Caesars Palace in Las Vegas.

Forum Shops, which reportedly generates sales of \$1,200 per square foot, is a 240,000-square-foot enclosed shopping center with an ancient Roman architectural theme and a robotic fountain display that puts on regular shows. The center can be entered through the casino at Caesars Palace or directly from the Las Vegas strip.

The roster of convention speakers focused heavily on entertainment, with the inclusion of such heavy hitters as Stephen A. Wynn, whose highly successful Las Vegas resorts include the Mirage and Treasure Island; Melvin Si-

(Continued on next page)

## Manhattan Store Is An Invitation To Dance Worldtone Music Caters To A Variety Of Tastes

■ BY KAREN BRUNO

NEW YORK—Kenneth Spear, owner of Worldtone Music, can't dance anymore, but he helps those who do. His store caters to people in search of music to dance to, whether it's ballroom, jazz, international folk, tap, or the polka—as well as videos on how to master the toughest combinations.

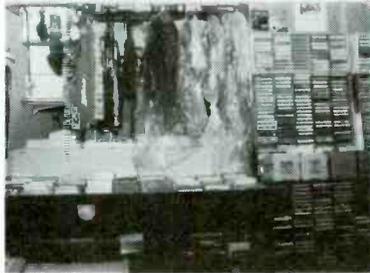


SPEAR

Located on the second floor of a building near the busy corner of 23rd Street and Seventh Avenue in Manhattan, Worldtone is a throwback to an earlier era, resembling a scene out of "Broadway Danny Rose." On a cart, sequined dance shoes glitter, looking as though they may just start moving on their own. A customer asks if she can hear a selection on the "Victrola"—then breaks into a slow soft-shoe when Spear obliges. A wooden rack holds dusty sheet music and books on Irish folk dancing, each placed carefully in a plastic sheath.



Another customer eagerly asks Spear if he has a Lester Horton Dance Technique video titled "The Warm Up." He does. "I've called everyone else in town," says the shopper, when Spear hands him



Next to the cassette cases and above the CD bins at Worldtone Music are a rack of dance clothing and shelves of boxed dance shoes. (Photo: Karen Bruno)

the \$30 video, which is one of more than 100 such titles in the 1,600-square-foot store.

In addition to the videos, Worldtone has 1,000 titles on 45, 50 on LP, 400 on cassette, and more than 500 on CD. Most of the CDs are imported and retail for \$18; domestic CDs are about \$9. Spear does not carry any used music. He also sells sheet music, dance clothing and shoes, and books on dance and costumes, of which there are about 100 titles.

Spear's average transaction is \$40, of which \$30 is music. Many of Worldtone's customers learned about the store from advertisements in magazines on folk and ballroom dancing.

"Most of the people who come in here—85% to 90%—are looking for ballroom music," says Spear. "They'll want a tango or a waltz or a mixed record, and I'll recommend one." He says ballroom dancing is very big in New York and other cities such as Chicago.

But he sees less and less demand for what got him into the business—international folk dance, which he taught in public schools and privately for nearly 40 years until hip problems forced him to

(Continued on page 59)

### THE RETOOLING OF RETAIL

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## FUN IN SHOPPING

*(Continued from preceding page)*

mon, chairman of Indianapolis-based Simon Property Group Inc., which co-developed Mall of America and Forum Shops; and Jack Eugster, chairman, president, and CEO of the Musicland Group of Minneapolis.

Another speaker, Sheldon M. Gordon, president of the Gordon Co., Santa Monica, Calif., discussed his plans to develop a \$50 million, 600,000-square-foot theme retail center, called Sportsplex, in Scottsdale, Ariz. The Gordon Co. co-developed Forum Shops, and Gordon is considered to be one of the shopping center industry's most creative thinkers.

Slated to open in early 1996, the project will center around a regulation-size tennis and basketball court that will be the site of year-round events and will be wired for television. The complex is slated to be divided into zones, where visitors will be encouraged to participate in such sports as golfing and archery.

Despite the excitement surrounding the merger of entertainment and retailing, a number of attendees cautioned that entertainment is not a quick fix for



Hahn Co. CEO Lee Wagman, pictured above, cautions that the rush to install entertainment in retail environments should avoid formulaic traps. The Hahn Co. is preparing to welcome the largest Sam Goody in the world, a 32,000-square-foot store that will open in August in its Horton Plaza, the innovative retail development in downtown San Diego.

ailing properties. They also argued that extravagant hi-tech attractions must have markets that are able to support them and are capital-intensive. What's more, industry observers worry that the proliferation of such entertainment-oriented chains as theme restaurants may create more sameness in malls.

"Entertainment is important, but the application of it to a mall is not a formula," said Lee H. Wagman, president/CEO of the Hahn Co., a San Diego-based shopping center owner and developer.

The increasingly prominent role of entertainment in shopping centers is expected to help malls compete for consumers' time spent with emerging technologies such as home shopping via television and computer, Mr. Gordon said.

"[The current emphasis on entertainment and retailing] isn't only to bring people to your mall or the competing mall, but it is to get them out of their living rooms and away from their television sets, their computers, their catalogs, and all of the other competition that is being showered on them from all directions," Gordon said.

Indeed, Musicland's Eugster said big-box stores such as electronic and music superstores appeal to customers

*(Continued on next page)*

**TOP REGGAE ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
			***	
			★★ NO. 1 ★★	
1	1	3	<b>NATURAL MYSTIC</b> TUFF GONG 24103/ISLAND	BOB MARLEY & THE WAILERS 3 weeks at No. 1
2	2	5	<b>REAL TING</b> WEDEED 2006/NERVOUS [HS]	MAD LION
3	3	8	<b>HERE COMES THE HOTSTEPPER</b> COLUMBIA 67056* [HS]	INI KAMOZE
4	4	73	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
5	5	11	<b>MURDER LOVE</b> EASTWEST 61737*/EEG	SNOW
6	6	73	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40
7	NEW		<b>REGGAE GOLD '95</b> VP 1429	VARIOUS ARTISTS
8	7	73	<b>SONGS OF FREEDOM ▲²</b> TUFF GONG 512 280/ISLAND	BOB MARLEY
9	8	73	<b>COOL RUNNINGS</b> WORK 57553*/COLUMBIA	SOUNDTRACK
10	11	12	<b>TRINITY</b> TABU 530479*/MOTOWN	LUCKY DUBE
11	9	12	<b>A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND</b> RELATIVITY 1234	VARIOUS ARTISTS
12	10	73	<b>QUEEN OF THE PACK ●</b> EPIC 53763* [HS]	PATRA
13	12	32	<b>DESTINATION BROOKLYN</b> EPIC STREET 57857*/EPIC [HS]	VICIOUS
14	15	2	<b>DANCEHALL KINGS</b> BLUNT 5110*/TVT	VARIOUS ARTISTS
15	RE-ENTRY		<b>REGGAE DANCER</b> BIG BEAT 92408/AG	INNER CIRCLE

**TOP WORLD MUSIC ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	16	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS ●</b> WALT DISNEY 60871	LEBO M 14 weeks at No. 1
2	2	11	<b>BEST OF NONESUCH</b> 79358/AG	GIPSY KINGS
3	3	20	<b>THE LONG BLACK VEIL ●</b> RCA 62702	THE CHIEFTAINS
4	4	4	<b>A DIFFERENT SHORE</b> WINDHAM HILL 11166	NIGHTNOISE
5	5	15	<b>CELTIC HEARTBEAT COLLECTION</b> CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
6	7	30	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 [HS]	LOREENA MCKENNITT
7	6	17	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b> NARADA 63916	VARIOUS ARTISTS
8	9	15	<b>CLANNAD THEMES</b> CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
9	8	30	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
10	10	3	<b>HAWAIIAN SLACK KEY GUITAR MASTERS: INSTR. COL.</b> DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
11	12	33	<b>GIPSY KINGS ▲</b> ELEKTRA 60845/EEG	GIPSY KINGS
12	11	13	<b>LOOKING BACK</b> CURB 77718	MARY BLACK
13	14	80	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
14	RE-ENTRY		<b>TALKING TIMBUKTU</b> HANNIBAL 1381/RYPKODISC	ALI FARKA TOURE WITH RY CODDER
15	NEW		<b>THE SOUL OF BLACK PERU</b> LUAKA BOP 45878/WARNER BROS.	AFRO-PERUVIAN CLASSICS

**TOP NEW AGE ALBUMS™**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	65	<b>LIVE AT THE ACROPOLIS ▲³</b> PRIVATE MUSIC 82116	YANNI 58 weeks at No. 1
2	2	15	<b>LIVE AT RED ROCKS</b> GTS 4579	JOHN TESH
3	3	185	<b>SHEPHERD MOONS ▲⁴</b> REPRISE 26775/WARNER BROS.	ENYA
4	NEW		<b>VIVA!</b> EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
5	4	113	<b>IN MY TIME ▲</b> PRIVATE MUSIC 82106	YANNI
6	5	33	<b>FOREST ●</b> WINDHAM HILL 11157	GEORGE WINSTON
7	6	10	<b>BEYOND THE THUNDER</b> HIGHER OCTAVE 7073	NEAL SCHON
8	8	263	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	9	9	<b>QUEST OF THE DREAM WARRIOR</b> NARADA 64008	DAVID ARKENSTONE
10	7	7	<b>BY HEART</b> WINDHAM HILL 11164	JIM BRICKMAN
11	10	11	<b>TYRANNY OF BEAUTY</b> MIRAMAR 23046	TANGERINE DREAM
12	12	35	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO
13	11	19	<b>EUPHORIA (EP)</b> EPIC 66862	OTTMAR LIEBERT
14	13	93	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
15	17	55	<b>MONTEREY NIGHTS</b> GTS 4570	JOHN TESH

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

**PUTTING THE FUN BACK IN SHOPPING**

(Continued from preceding page)

with little time to be successful in their shopping ventures.

"People don't have the time to fail in their shopping trips," he said. "Value used to be dollar versus quality. Now it's dollar versus quality versus time."

Eugster was part of a panel of retailing experts that discussed the future of a variety of retail formats.

Panelist Walter J. Salmon, professor of retailing at Harvard Business School, was optimistic about the future of power center tenants. Merchants such as Kmart's the Sports Authority, Toys 'R' Us, and Media Play meet the prevailing demand for a wide assortment of merchandise, good prices, convenience, and sufficient levels of service, Salmon said.

"[Category stores] can fit well into the regional mall, replacing marginal department stores and changing the tenant and rent mix," he said.

Speakers pointed to a variety of exciting specialty-store concepts that have emerged as retailers find innovative ways to deliver familiar products or specialize in product segments that are available in superstores.

They pointed to such examples as Zany Brainy and Baby Superstore, which have prospered by creating entire stores of merchandise that is also available in smaller quantities at Toys 'R' Us. Other cutting-edge retailers are Sweet Factory, which sells bulk candy; Fresh Field, which offers natural and health-oriented foods; and Starbucks coffee bars, they said. One hot new specialty chain, Garden Botanika, allows customers to mix their own bath and body products.

But Eugster warned retailers seeking to incorporate entertainment into their formats to avoid costly gimmicks. "What looks good on paper may not be met with much success in reality," he said.

Meanwhile, experts said department stores have emerged from the difficult early 1990s, when a significant number of mergers took place, and are now stronger and more flexible. They have successfully fought back competition from off-price and discount chains by offering competitive prices and better selection, said John Bucksbaum, executive VP of General Growth Properties Inc., a Des Moines, Iowa-based owner and developer.

Salmon applauded the decision by department stores to boost private-label goods, predicting that such merchandise will eventually generate 20%-25% of sales, despite the challenges involved in learning vertical operations.

The warehouse club industry is expected to continue to grow but become more segmented, said Jeffrey H. Brot-

man, founder of Costco Wholesale Corp. Warehouse club chains recently underwent a wave of consolidation, with Kmart Corp.'s 1994 sale of its Pace chain to rival Wal-Mart Stores Inc., which operates the Sam's Club chain, and the 1993 merger of the Price Co. and Costco Wholesale Corp. The industry was created, grew, and peaked in about a decade,

Brotman said. Retail experts said success today depends on dominating a category or finding a niche.

Lynne Bremer, COO at Terranomics Retail Services LP, a San Francisco real estate firm that pioneered the power center format, said, "You need to get really big and powerful, or you need to get specialized."



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20. THE ART OF NATURE MICHAEL GETTEL NARADA
21. APURIMAC II CUSCO HIGHER OCTAVE
22. NARADA DECADE VARIOUS NARADA
23. FEATHER, STONE & LIGHT NAKAI/EATON/CLIPMAN CANYON
24. APPLAUSE! DANNY WRIGHT MOULIN DOR
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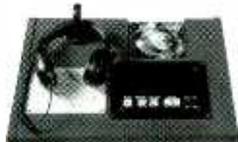
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## Ever-Growing Alliance To Pay \$18.5 Million For One Way

LOOKS LIKE Alliance Entertainment Corp. is once again on an acquisition binge. One week after announcing its plan to acquire Independent National Distributors Inc., the company has signed a letter of intent to acquire One Way Records Inc.

According to a statement issued by New York-based Alliance, it will pay \$18.5 million in a combination of cash, notes, and stock for One Way, an Albany, N.Y.-based national distributor of budget product. Also, Alliance will assume One Way's bank debt, which totals about \$3.5 million.

One Way, which functions as both a distributor and rackjobber, specializes in selling budget labels and cutout product to retailers and mass merchants. In addition, the company runs a reissue label. According to sources, in 1994, One Way had revenues slightly above \$35 million and an operating income of about \$4 million. The label accounts for about 15% of company revenues.

David Schlang, president of One Way, says, "This deal will give One Way a lot of opportunities to become bigger, and maybe we can help Alliance with the core business that they already own."

Alliance executives, who were unavailable for comment, denied to Retail Track last month that they were in negotiations with One Way. The two companies have huddled about the deal on and off for almost two years, sources say.

According to sources, Schlang owns about half the company, with the remaining equity divided among Jack Rose and Peter Hyman, owners of Surplus Records, and Stan Sirote, who heads Countrywide Records. Hyman and Rose—who in the past have denied having an ownership stake in the company—were unavailable for comment. Sirote declines comment.

After the acquisition is complete, Schlang, who describes himself as a majority owner in One Way, will stay with the company, as will present management, including Roman Kozak, VP. One Way likely will continue to operate as a separate entity.

Besides the two pending deals, Alliance owns three one-stops, three labels, two independent distributors, and two Brazilian wholesalers. If the pending acquisitions are completed, Retail Track estimates that the Alliance group of companies is headed for the \$1 billion sales mark this year.

**ON THE MOVE:** Denise Pizzini, formerly sales rep with WEA, has left the company to become a local regional with Rhino Records, based in New York... Richard White, formerly a buyer with Kemp Mill Music, has joined Conshohocken, Pa.-based Hired Gun Marketing... Geffen has reorganized its sales department, and as a result, Steve Rubin, Southeast regional sales rep, has left the company. He is seeking opportunities and can be reached at 404-728-0074... Kevin Brunkhorst,

director of purchasing at Bassin Distributors, has left the company; he can be reached at 305-450-8269.

**RETAIL TRACK TRIES** to be everywhere and hear everything, but sometimes, I'm embarrassed to admit, I am a day or two behind whatever news is making its way through the industry. About five weeks ago, I heard the rumor that Hollywood Entertainment was about to buy Wherehouse Entertainment, and I went to sniff it out. I found that rumor to be false, and instead determined that the Torrance, Calif.-based Wherehouse was about to try to restructure debt without filing for a Chapter 11 reorganization. I filed that column one month ago, without even mentioning the Hollywood Entertainment rumor.

For the next two weeks, all I heard was that rumor. So in last week's column, the June 17 issue, I tackled that topic, as well as providing more

information on the Wherehouse restructuring, which still looked like it would take place outside the courtroom.

The day after I finished the column, I received at least 10 phone calls from industry salespeople saying they had heard that Wherehouse had filed for Chapter 11. Over the next few days, even after my latest Wherehouse column hit the street, phone calls to me about the rumored bankruptcy continued unabated. (Sheesh! It's comforting to know that so many readers, including many friends in the labels' sales and distribution ranks, don't believe a word that I write.)

Last week, right after Retail Track was set in stone, I reached someone at Los Angeles-based Chanin & Co., the firm advising the Wherehouse junk bond holders. Ross Belinsky, a managing director with Chanin, says that the company's "preference clearly lies" in doing the restructuring outside the courtroom. He says his firm will spend the next month doing its due diligence on Wherehouse, and then negotiations will begin.

So now, I have Wherehouse, some junk bond holders, and their adviser telling me that they are trying to do the restructuring without a bankruptcy. Also, I have the six majors telling me that they support Wherehouse and hope that the negotiations between the other creditors are successful.

Although Wherehouse Entertainment owner Merrill Lynch hasn't officially told me that it wants to do the deal outside of court, one executive with the company unofficially says that my writing on Wherehouse has been accurate. The only party from which I haven't heard is the banks, and if they are reading this, they can take it as an invitation to call me at 212-536-5038.

Of course, the issue will probably be moot by the time this column hits the street. Undoubtedly, another Wherehouse rumor that I haven't yet heard is now making the rounds. I guess it just goes to show that Retail Track's work is never done.



by Ed Christman

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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	2	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 1 week at No. 1	134
2	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	203
3	3	<b>BOYZ II MEN</b> ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	29
4	5	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	92
5	6	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	214
6	4	<b>THE DOORS</b> ELEKTRA 502/EEG (10.98/15.98)	AMERICAN PRAYER	3
7	7	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	211
8	8	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	214
9	11	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	212
10	9	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	197
11	10	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	7
12	15	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	214
13	12	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	209
14	14	<b>SOUNDTRACK</b> ▲* POLYDOR 825095/A&M (9.98/15.98)	GREASE	30
15	19	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	119
16	20	<b>VAN MORRISON</b> ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	4
17	13	<b>ELTON JOHN</b> ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	202
18	22	<b>METALLICA</b> ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	200
19	18	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	190
20	21	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	22
21	16	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	11
22	27	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	104
23	17	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	34
24	24	<b>NIRVANA</b> ▲ SUB POP 34* (10.98/15.98)	BLEACH	61
25	25	<b>EAGLES</b> ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	117
26	28	<b>EAGLES</b> ▲ ELEKTRA 105/EEG (10.98/15.98)	GREATEST HITS 1971-1975	214
27	32	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (15.98 EQ/9.98)	GREATEST HITS	163
28	31	<b>WHITE ZOMBIE</b> ▲ GEPFEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	7
29	26	<b>ERIC CLAPTON</b> ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	211
30	33	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	36
31	29	<b>MADONNA</b> ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	14
32	36	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	191
33	35	<b>LED ZEPPELIN</b> ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	182
34	30	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	31
35	34	<b>U2</b> ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	167
36	23	<b>SELENA</b> EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	8
37	38	<b>METALLICA</b> ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	190
38	44	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	GREATEST HITS	203
39	42	<b>AC/DC</b> ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	113
40	45	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	64
41	43	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	84
42	48	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	6
43	40	<b>SOUNDTRACK</b> MCA 10541 (10.98/15.98)	RESERVOIR DOGS	13
44	50	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	12
45	37	<b>THE BEATLES</b> ▲* CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	99
46	47	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	12
47	—	<b>PINK FLOYD</b> ▲ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	34
48	—	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	5
49	—	<b>SEAL</b> ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	19
50	—	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	75

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.

## Handleman Co. Reports Music And Video Gains

■ BY DON JEFFREY

NEW YORK—Although profit margins declined in the past fiscal year, rackjobber Handleman Co. reports double-digit gains in music and home video sales.

For the 12-month period that ended April 29, Handleman's music sales rose 14% to \$653.4 million from \$571.6 million the year before. Video sales for the fiscal year rose 19% to \$461.6 million from \$389.5 million.

Handleman is a wholesaler of music, home video, computer software, and books to mass merchants like Kmart and Wal-Mart.

The Troy, Mich.-based company attributes the gains to "an overall improvement in product quality and depth, as well as a high level of promotional and video display activity."

However, the company's gross profit margin declined to 22.7% from 23.4% because of "sales of low-margin hit video product and the shift of music sales to CDs, which earn a lower gross profit margin percentage than cassettes."

Handleman's overall sales rose 15% to \$1.23 billion from \$1.07 billion the year before.

Net profit was relatively flat at \$28 million (84 cents a share) from \$27.7 million (83 cents) the year before. The profit would have been higher if not for a \$5.5 million pretax charge for costs associated with the transition from an old distribution facility to the company's second regional automated distribution center. The charge was related to a loss on the sale of the buildings that had been used for distribution. The year before, Handleman took a \$2 million pretax charge to cover the costs of moving to its first automated regional center.

The company expects that the new distribution centers will bring about reductions in operating costs and inventory levels and improve the speed at which products are supplied to accounts.

As for Handleman's other product lines, book sales declined 13% in the year to \$57.6 million from \$66.1 million, while computer software sales jumped 36% to \$53.5 million from \$39.4 million.

Handleman also operates a subsidiary, North Coast Entertainment, which markets its proprietary products—licensed video, music, and computer software—to licensed retail departments. NCE sales rose 53% to \$106.2 million in the fiscal year from \$69.5 million the year before. The increase was mainly due to sales from companies acquired during the year. Handleman says it is "actively pursuing opportunities to increase sales of proprietary products, which contribute a relatively higher gross profit margin percentage."

For the fourth quarter, Handleman reports net income of \$500,000 on total sales of \$303.5 million, compared with net profit of \$4.9 million on sales of \$250.1 million the year before. The gross profit margin fell to 21.5% from 23%.

Handleman's shares fell 12.5 cents in New York Stock Exchange trading to \$10.50 the day the results were released. The stock's 52-week trading range is \$10 to \$12.

## MANHATTAN STORE IS AN INVITATION TO DANCE

(Continued from page 55)

give up dancing about five years ago. "Everything goes in cycles," says the 69-year-old entrepreneur. "One day it will come back."

But some things never go out of fashion. Spear says that cassettes of the Arthur Murray series—which were recorded in the 1930s—still sell well.

Spear opened his first music store in Queens in 1969, then moved to his present location in Manhattan in 1975.

Before that, he worked many years as a wholesale distributor of imported music to chains like King Karol and Sam Goody and to independent record stores. Spear recalls meeting the music retailing giant, Sam Goody. "I met with three different buyers at Goody's, and they couldn't make up their minds. Then Mr. Goody comes in and asks what price do I want and I quote him a quantity price. He screams at me, then takes me down to the warehouse and says, 'Look at the records I have!' He was trying to get the price down lower than his competitors."

Until several years ago, international folk dance was a required course in New York City public schools, where Spear taught fifth grade in addition to dance. He began writing to foreign record companies to request recordings for his folk dance classes and, in the late '60s, a Yugoslavian company asked him to be a distributor. In addition to Yugoslavia, he began to import LPs—mostly folk dance and classical music—from Bulgaria, Romania, Finland, Spain, and Sweden.

In the '60s and '70s, Spear was the distributor for three different Yugoslavian record companies; for Hispavox, the largest independent music manufacturer in Spain at the time; for Balkantone, a Bulgarian company that had a line of classical records in addition to folk; for Fuga and Faser, two Finnish companies; and for Swedish Discophile, from Sweden.

Business was strong enough for Spear to hire a sales staffer. When his home collection totaled 10,000 LPs, he decided to

open a retail store.

But the biggest change in the music business in the past 15 years was not good for him. "CDs killed me," he says. He would sell a lot of folk music from former Communist countries such as Yugoslavia, Bulgaria, and Romania. But because their citizens did not own CD players, labels there continued to make LPs and cassettes. In the U.S., demand for LPs declined, and so did the sales potential of Spear's product.

Spear also started the Worldtone label and sold music to parents of his students. "It did well. I sold about 5,000 45s a year," he says. He purchases the rights to ethnic folk music from foreign countries and presses them on 45s. But label sales are "are on a much diminished level now," he says.

Spear buys direct from labels such as Tradition, Monitor, Allegro, and Laserlight, and from European music companies. Among the one-stops he purchases from is Abbey Road. With sales of \$150,000 a year, Spear notes that he is "one of the little guys," but he doesn't seem to mind. "It has been my career, and I have enjoyed it. I like the music I sell and believe that it is significant culturally."



Worldtone Music is located on the second floor of a building on Seventh Avenue in the Chelsea section of Manhattan. (Photo: Karen Bruno)

Abbey Road Distributors

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# Arizona Store Chain's Owner Has Epiphany With New Label

**HAVING AN EPIPHANY:** Zia Records, the seven-store Arizona retail chain that boasts stores in Tucson and Phoenix/Tempe, has always been supportive of its regional music scene. From 1987 to 1992, the web released an annual series of cassettes that featured more than 20 Arizona acts per release.

This week, Zia owner Brad

Singer is continuing that tradition with the establishment of his new label, Epiphany Records, which will be devoted to regional music. Epiphany's first album, "Ashtrays And Afterlife Money," by the Tucson alternative rock quartet **Dog & Pony Show**, arrived June 13.

Singer says he decided to start up his label because he missed working

with bands. "I really did enjoy the process of contacting groups and listening to bands' material," he says. "I enjoyed getting things on the radio—it was a great ego stroke for me."

Singer says the music on Epiphany "will still be regional, but it will be distributed nationally." Wholesalers handling the label in-

clude national distributor Caroline, Phantom in Los Angeles, Ben Dover in Phoenix, Big City Entertainment in Tucson, and Impact Music in Tempe.

Future releases from Epiphany will feature Tucson bands—the **Drakes** (due to hit in July), **Fuzzy** (scheduled for late summer), and former **Frontier** and **Fundamental**

act **Naked Prey** (tentatively set for July). The label has also recruited a non-Arizona group, L.A. garage-rock band **Stray Dog Orgy**, for its roster.

"There is also some discussion of a **Giant Sand** record," says Singer, who notes that the highly praised Arizona band's deal with Imago is up.

Singer says he isn't entering the label arena with the goal of riches.

"My expectations are that I can do such a good job for a band that somebody bigger can take it up," he says. "I'm not interested in being part of the big corporate, national, international record scene. I really have my hands full with Zia. Epiphany is my fun time."

**IN MEMORIAM:** Independent Na-



by Chris Morris

tional Distributors Inc. will be establishing a memorial scholarship through the National Assn. of Recording Merchandisers in the name of its late Minnesota-based sales manager, **Pat Thompson**. Thompson died June 5. He suffered an aneurysm several years ago, and his passing was related to the effects of that illness.

Thompson worked for INDI for the past 2½ years, selling to the major chains in the Minneapolis area. He was a veteran of 20-plus years in the industry and had worked for M.S. Distributing in Chicago, among others.

Those seeking further information about the INDI/NARM memorial scholarship are asked to contact **Chris Joyce** at INDI, 201-865-5556.

**CAUGHT LIVE:** It was a pleasure to see two old Flag Waving favorites up close and personal recently.

On June 1, Vanguard artist **Peter Case** dropped by Billboard's L.A. office to regale staffers with selections from his new album, "Torn Again," and a number from Hightone's **Merle Haggard** tribute set, "Tulare Dust." Case, who remains an ingratiating solo performer, told us that his magnificent L.A. band of the '70s and '80s, the **Plimsouls**, has reformed, with former **Blondie** drummer **Clem Burke** joining original members Case, **Eddie Munoz**, and **Dave Pahoia** in the lineup.

The night of June 2, we dropped by our hangout, **Jacks Sugar Shack**, now relocated in Hollywood, for a stirring two-hour set by Hightone's **Dave Alvin**. Backed by a forceful band that includes pianist **Rick Solem**, guitarist **Greg Leisz**, bassist **Greg Boaz**, and ex-**Skeletons** drummer **Bobby Lloyd Hicks**, the ex-Blaster floored the sold-out crowd

(Continued on next page)

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**INDEPENDENTS**

(Continued from preceding page)

with a set of his superb original material. The set reinforced the widespread opinion that he is one of the finest rock singer/songwriters at work in America today—not to mention one scorchin' guitar player.

**FLAG WAVING:** We have always bowed and worshiped before X, L.A.'s mightiest original punk-rock band, so we were happy to hear that the group had established its own indie label, Infidelity Records. The imprint, which moves through Sunset Boulevard Entertainment (which is operated by the band's management firm, Shankman-DeBlasio-Melina),

will be handled by INDI.

X bassist/vocalist **John Doe**—who remains partnered in the group with singer **Exene Cervenka**, drummer **D.J. Bonebrake**, and guitarist **Tony Gilkyson**—says the group made the move after Big Life Records, the PolyGram-distributed imprint that issued the band's last album, said it would be unable to release another record.

"We talked to a few [majors]," Doe says. "They gave fairly right answers, but some of the responses were Promotion 101, A&R 101."

"And we realized that there was less stigma attached to independents

now, and artist-run labels. Ten years ago, if you were on an independent, it was because you couldn't get on a major label. Now it's a conscious decision. Unfortunately for the people who are going to major labels, the way the audience perceives, if you don't sell a million or more records, you're a failure. That's tragic."

Infidelity's first release is "Unclogged," a live acoustic album (in the vein of the X side project **the Knitters** in the '80s) that was recorded

late last year in a San Francisco church. The album features several radically rearranged X classics, including a version of "The Unheard Music" with Bonebrake on vibes and a take of the hard rocker "Burning House Of Love" that sounds like a **Johnny Cash** number.

Doe says of the latter, "I'm trying to get Johnny Cash to cut that for his next record. I even did a demo where the key was changed to be really low."

He adds, "We chose songs that were predisposed to this [acoustic] arrangement, this volume, like 'I Must Not Think Bad Thoughts.' 'The Have Nots' does not survive very well with the weight of a big electric band."

X kicks off its support of "Unclogged" in late June with two shows at House of Blues in L.A. that will be half-acoustic, half-electric. In mid-July, the band will begin a five- or six-week acoustic tour of clubs and theaters in Washington, D.C.



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# Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

## POP

★ X  
Unclogged  
PRODUCERS: X  
Infidelity 92801

X fans should love to hear John, Exene, and company back together again in a relaxed acoustic setting—in this case, a San Francisco church concert from last year. (This “unplugged” set is christened “unclogged” as a nod to the band’s recurring cardiac imagery.) The originally punk-paced “Because I Do” has been slowed to a languid tempo, as have old classics “The World’s A Mess; It’s In My Kiss” and “Unheard Music,” the latter of which takes eerie vibes accompaniment. Includes straightforward versions of latter-day songs “Burning House Of Love” and “See How We Are,” as well as treasured oldies “White Girl” and “The Have Nots.”

★ CHRIS KNOX  
Songs Of You & Me  
PRODUCER: Chris Knox  
Caroline 1788

Once and future Tall Dwarf again proves his stature as a songwriter on a low-fi solo album filled with sharp, shapely songs that are both a little off and right on target. The 11 “You” tunes revel unabashedly in Knoxian word-lust, from creepy pop-crawler “Lament Of The Gastropod” to power pop “A Song To Welcome The Onset Of Maturity” to punk-edged “Brave.” The 10 “Me” songs are softer and ultimately sturdier. Designated single “One Fell Swoop” is exquisite, and prickly, pensive “Rust” comes damn close.

★ TERRY ANDERSON  
You Don't Like Me  
PRODUCER: Terry Anderson  
East Side Digital 81012

Singer/songwriter Terry Anderson, formerly of alternative band the Woods, goes solo (and plays all the instruments) on this strong set of rocking tunes, such as soulful pop melody “Yesterday Clyde Virginia” and irresistible acoustic groove number “Let’s See If We Can Make It.” With such tracks as the title song, “Weather Or Not,” “Badass,” and “Fat Lady In The Stands,” Anderson seems to cast his material as a remake of the Rolling Stones’ “Exile On Main Street” album, but in the best kind of way.

YO LA TENGO  
Electr-O-Pura  
PRODUCER: Roger Moutenot  
Matador 92550

Though not as resolutely melodious as 1993’s “Painful,” “Electr-O-Pura” stands as another fine blend of pure popcraft and squalling, sprawling feedback from Yo La Tengo. “Decora” is an irresistibly gorgeous tune; “Tom Courtenay” is an offbeat, involving rocker; and the odd harmonies and folky strains of “Paul Is Dead” are addictive. Echoes of the Stones, Neil Young, and Sonic Youth offer reminders that artiness need not obscure soulfulness.

CURTIS SALGADO  
More Than You Can Chew  
PRODUCER: Marlon McClain  
Rhythm Safari 53930

Label debut for singer/songwriter Curtis Salgado is a rock-oriented blues outing that befits a Roomful Of Blues alumnus who’s also slated to be lead singer on Santana’s next tour. Highlights of a highly airplayable set include the tough, churning blues-rock of “The Charmer,” the Clintonesque funk-groove of “On My Way Back Home,” the Delta-inflected, big-beat blues of the title cut; the lush, horn-adorned cries of “I’m Not Through Lovin’ You”; and the hard-edged rocker “She Told Me That Too,” which is a duet with Steve Miller.

## SPOTLIGHT



BON JOVI  
These Days  
PRODUCERS: Peter Collins, Jon Bon Jovi, Richie Sambora  
Mercury 314 528 181

So long as the demand keeps up for good, solid, pop/rock music, there will be a place on the charts for Bon Jovi. With a collection of well-written rockers and ballads, the Jersey band proves it still belongs on top 40 and album rock airwaves and in the hearts of its fans. Among the selections that provide the greatest potential at the above formats—and crossover potential into such areas as AC and hard rock—are heavy opener “Something For The Pain,” power ballads “This Ain’t A Love Song” and “Lie To Me,” and the title track. An album that finds a band sticking by its guns, and succeeding.

BARBARA COOK  
The Broadway Years  
PRODUCER: James Gavin  
Koch 7905

Before she became one of the great cabaret/concert attractions, Barbara Cook was a Broadway star with lead roles in such classic shows as “Plain And Fancy,” “Candide,” “The Music Man,” and “She Loves Me.” In one inventive stroke, Koch has assembled cuts from her original performances for several labels and a few noncast performances. Cook left the Broadway musical stage in 1974, but this wonderful “sampler” brings back her lovely voice for modern audiences to hear.

## R & B

MACS & RUMPLESTILTSKIN  
I Miss You  
PRODUCERS: Macs & Rumpelstiltskin  
CMS 1212

While collection relies heavily on covers, loops, and samples from classic R&B tunes—such as Marvin Gaye’s “Inner City Blues,” Average White Band’s “Love Of Your Own,” George Clinton’s “Atomic Dog,” and Harold Melvin & the Blue Notes’ “I Miss You”—competent vocals and interesting arrangements make up for overzealous biting of vintage material. Act’s endearing, retro-R&B sound is a plus in today’s nostalgia-rich environment, and there’s just enough new material to keep the set’s overall lack of originality in the back of the listener’s mind. Label is based in Akron, Ohio.

## JAZZ

► TERENCE BLANCHARD  
Romantic Defiance  
PRODUCER: Terence Blanchard  
Columbia 67042

Leading trumpeter Terence Blanchard’s newest set is a strong, searching quintet date featuring Kenny Garrett, who makes his tenor debut. Standout tracks include the bluesy, post-bop swing of “The Premise,” the lurching dynamics and exotic rhythms of “Divine Order,”

## SPOTLIGHT



PROFESSOR TRANCE & THE ENERGISERS  
Shaman's Breath  
PRODUCERS: Joe Galdo & Frank Natale  
Island 314 524 075

Combining the spoken-word vocals and breathing sounds of self-described shaman Frank Natale with tribal rhythmic atmospheres, noted Miami session drummer/producer Joe Galdo crafts a seamless, hypnotic work that involves the mind, body, and spirit all at once. The music track—spiced with passionate chanting and brilliant percussion—undergoes subtle shifts in tempo, instrumentation, and dynamics to match the ebb and flow of the vocal. A work that breaks the boundaries between world music, spoken word, and new age.

the skeletal lament that turns into the sassy, Crescent City rhythms of “Morning After Celebration,” and the title track, which evokes Miles Davis’ ’60s quintet, with its lovely, gently arching melodies.

► ABBEY LINCOLN  
A Turtle's Dream  
PRODUCER: Jean-Philippe Allard  
Verve 527382

Veteran vocalist/composer Abbey Lincoln’s newest is a well-wrought treat, with a backing crew that includes Charlie Haden, Kenny Barron, Pat Metheny, Roy Hargrove, Christian McBride, Rodney Kendrick, Victor Lewis, and Rodney Peterson, with strings by Laurent Cugny. Highlights of a tuneful set include the bittersweet invocations of “Throw It Away,” the uptempo utopianism of “Storywise,” and the poignant balladry of “Being Me.” Lincoln uses her accompanists wisely, as with her

## VITAL REISSUES™

WILLIE DIXON  
The Original Wang Dang Doodle: The Chess Recordings & More  
COMPILATION PRODUCER: Andy McKaile  
MCA 93532

As bassist, arranger, producer, and songwriter for Chicago blues powerhouse Chess Records, the late Willie Dixon worked with every imaginable artist who drifted through that city from the ’50s through the ’80s—Muddy Waters, Koko Taylor, Champion Jack Dupree, Buddy Guy, and Otis Rush, to name a few. The list of artists who have covered his tunes is just as impressive: Eric Clapton, the Rolling Stones, Dr. John, etc. This collection unearths Dixon’s versions of songs popularized by others, like the title cut, “Tail Dragger,” and “Wrinkles” and includes such non-Chess sides as “It Don’t Make Sense (You Can’t Make Peace)” and “Dustin’ Off The Bass” (with Rob Wasserman). An attractive follow-up to the 1989 Dixon Chess box.

romantic interplay with Hargrove on “Nature Boy,” the vocal counterpoint with Peterson on “Hey, Lordy Mama,” and on “Avec Le Temps,” in which Metheny’s acoustic guitar adds a Castilian outlook.

LENI STERN  
Words  
PRODUCERS: Leni Stern & Joachim Becker; Joy Askew  
Lipstick 8928

Contemporary jazz guitarist Leni Stern’s newest effort finds her clear, well-placed riffs occasionally supplemented by her vocals in this collaboration with ace New York musician Joy Askew. Highlights of a thoughtful set include sweet, soulful themes “Grace” and “Swayambu,” the dramatic, catchy “Halfmoon,” and the Askew-penned, gospel-inflected “Strangebird.” Also includes the funky vocal number “If We Can’t Be Lovers” and the rock-inflected “Dimension.”

RAY BROWN  
Some Of My Best Friends Are... The Piano Players  
PRODUCERS: Ray Brown, Elaine Martone  
Telarc 83373

Bassist Ray Brown and drummer Lewis Nash unite (one at a time) with jazz pianists Ahmad Jamal, Benny Green, Dado Moroni, Geoff Keezer, and Oscar Peterson. The 11 tracks are all interpretations of jazz standards, save the new Green composition “Ray Of Light,” a tribute to the bassist. Moroni’s version of the Coltrane standard “Giant Steps” is a high point of the album, as is the first-time pairing of jazz legends Brown and Jamal on three tracks, including W.C. Handy’s “St. Louis Blues.” The all-digital recording is superb.

NATIVE COLOURS  
One World  
PRODUCER: Allen Farnham  
Concord 4646

A kind of United Colours Of Concord, this traditional jazz quartet is composed of noted international players British-born Ralph Moore, Canadian Renée Rosnes, and American rhythm section Larry Grenadier and Billy Drummond. In a solid, straight-ahead set, standouts include Rosnes’ insouciant, worldly title track, the edgy, manic “Pumpkin’s Delight,” a broad, romantic version of “Nature Boy,” and fine takes on “I’m Glad There Is You” and “Time Was.” Ellington’s rich, gorgeous theme “Reflections In ‘D’” benefits from Rosnes’ smart arrangement.

## LATIN

★ LOS RANCHEROS  
Ni Por Todo El Oro Del Mundo  
PRODUCER: Julio Presas  
SDI/Sony 81486

Fine melodic rock quintet from Argentina serves up an appetizing array of anthemic narratives about male/female relationships and sociopolitical ills. Sounding like a cross between the Beatles, the Eagles, and the Allman Brothers Band, Los Rancheros are still able to imprint their own style with penetrating verse and Meno Fernández’s aching, raspy delivery. Rock-shy U.S. Latino market might bite on fiery ballad “Lastimandome,” as well as easily digestible pop/rock nuggets “Los Ojos Del Delfin” and “Nosotros No.”

## COUNTRY

KATE WALLACE  
PRODUCERS: Brent Rowan, Rocky Schnaars, Kate Wallace  
Honest 1001

Nashville-based singer/songwriter who has written for Billy Ray Cyrus and Neal McCoy wrote or co-wrote nine of the 10 cuts on this outstanding album, which melds rock, country, and folk sounds with intelligent, heartfelt lyrics. Standouts

include “Dancin’ On The Edge Of A Heartache,” “Going Through The Emotions,” Johr Ims’ gem “Two Of A Kind,” and the lovely, Appalachian-sounding “What Kind Of Love (Have I Fallen In).” The release of a special, interactive CD version (Billboard, April 22) should heighten awareness of this exceptional release.

TY HERNDON  
What Mattered Most  
PRODUCERS: Doug Johnson, Ed Seay  
Epic 66397

Fueled by the Gary Burr/Vince Melamed title track hit, this album is drawing well-deserved attention. With a rich, expressive voice that is equally suited to pensive ballads and rollicking, uptempo tunes, Herndon is one of country’s most impressive newcomers. Standouts of a set delivered with passion and style include the duet with promising newcomer Stephanie Bentley, “Heart Half Empty,” “Pretty Good Thing,” “I Want My Goodbye Back,” and “Hat Full Of Rain.”

DARYLE SINGLETARY  
PRODUCERS: James Stroud, Randy Travis, David Malloy  
Giant 24606

One of the more traditional-sounding artists of the new country crop, Singletary delivers a well-rounded effort that runs the gamut from uptempo romps like “Too Much Fun” to stone country weepers like “There’s A Cold Spell Movin’ In.” The album boasts finely crafted songs by some of country’s best writers, including the Hank Cochran/Red Lane/Vern Gosdin cut “Would These Arms Be In Your Way” and Skip Ewing and Donny Kees’ “A Love That Never Died.” A newcomer to keep an eye on.

WOODY LEE  
Get Over It  
PRODUCER: Barry Beckett  
Atlantic 82767

Texan singer/songwriter with an easygoing charm in his voice makes a promising debut. He and co-writers Paul Nelson and Larry Booth—the team that produced the Tracy Lawrence hit “I See It Now”—return to form here with ballad “Prove My Love.” Labelmate Lawrence joins Lee for a duet on “King Of Pain.” Other standout cuts include “I Can Do That,” “Salt And Water,” and “Life In The Slow Lane.”

## CONTEMPORARY CHRISTIAN

SIXPENCE NONE THE RICHER  
This Beautiful Mess  
PRODUCER: Armand John Petri  
R.E.X. 41016

Austin, Texas-based band’s second effort benefits from a new rhythm section, but the heart of Sixpence remains songwriter/guitarist Matt Sloecom’s literate, pensive songs and lead vocalist Leigh Bingham’s ethereal delivery. Her voice invites comparisons to Edie Brickell and Natalie Merchant, but Bingham distinguishes herself with an edge of soulful passion that gives extra dimension to her sweet, vulnerable voice. Among the outstanding cuts on this fine album are “The Garden,” “Disconnect,” “Angetread,” and “Thought Menagerie.”

## CLASSICAL

BANG ON A CAN  
Industry  
PRODUCER: Grace Row  
Sony Classical 66483

After several indie live recordings, this idiosyncratic group of avant-garde composers and performers has turned in a thematic set reflecting the percussive rhythms and jagged sonorities of machine culture. To say that these pieces are an acquired taste would be an understatement, but Michael Gordon’s title work for souped-up solo cello is affecting in the extreme.

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 country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **SHERYL CROW** *Can't Cry Anymore* (3:41)  
PRODUCER: Bill Botrell  
WRITERS: S. Crow, B. Botrell  
PUBLISHERS: Warner-Tamerlane/Old Crow, BMI; Ignorant, ASCAP  
**A&M 8284** (c/o PGD) (CD single)

After the delicate and introspective "Strong Enough," Crow kicks a funk-rooted rocker from her hit-filled debut, "Tuesday Night Music Club." Her loose and chatty delivery is goosed by an easy exchange of acoustic and electric guitar strumming, giving the tune a playful bite. A no-brainer for top 40 and rock radio programmers, though this infectious toe tapper could also make the grade at AC and triple-A formats.

► **BROWNSTONE** *I Can't Tell You Why* (3:58)  
PRODUCERS: Troy Taylor, Charles Farrar  
WRITERS: T.B. Schmit, D. Henley, G. Frey  
PUBLISHER: not listed  
**MJJ/Epic 6903** (c/o Sony) (cassette single)

Here is one more reason to embrace this new-jill swing trio's fine "From The Bottom Up" album. A golden page from the Eagles' book of classics is nicely rearranged with a finger-popping slow groove and a soulful diva vocal. The act's smooth harmonies are icing on the cake, making this an easy fit for pop, rhythm-crossover, and R&B formats. Be sure to check out the bonus cut, a smokin' remix of the hit "If You Love Me" by Craig Mack.

**SINEAD O'CONNOR** *Thank You For Hearing Me*

(4:35)  
PRODUCERS: Sinead O'Connor, Reynolds, Simenon  
WRITERS: O'Connor, Reynolds  
PUBLISHER: EMI-Blackwood, BMI  
**Ensign/Chrysalis 19883** (c/o Cema) (cassette single)

Thanks to a prime spot on this summer's Lollapalooza main stage, programmers are taking a second look at O'Connor's latest album, "Universal Mother." While this ethereal hip-hop track does not rank with her best work, it should intrigue those who prefer their pop with vigilant melodies and a smart passion. Welcome back, Sinead.

**MALIBU** *I Want Candy* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Big Al 01** (CD single)

Bow Wow Wow's new-wave ditty is covered with a raucous, fraternity-party vibe. The original track's tribal drums have been replaced by a rockish pogo beat and gang chants that harken fondly back to "Animal House." A way-cool novelty item that could easily attract a whole new audience to the tune. Contact: 612-420-3344.

**BROTHER CANE** *And Fools Shine On* (3:58)

PRODUCERS: Marti Frederiksen, Brother Cane  
WRITERS: D. Johnson, M. Frederiksen  
PUBLISHERS: EMI-Virgin/Heathalee/Little Miss, ASCAP; EMI-Virgin Songs/Pearl White, BMI  
**Virgin 12783** (c/o Cema) (cassette single)

Here is a crisply produced, pop-juiced rocker for programmers who hold fond memories of '80s-style music à la Bad Company and Foreigner. Single deserves a nod for its steady rhythm section and crunchy guitar chords, as well as a chorus that is fraught with moody drama. Tim Palmer's remix should be given a close listen by radio; it sweetens the keyboards and heightens the percussion level to suit current trends.

## R & B

► **AFTER 7** *'Til You Do Me Right* (4:12)

PRODUCER: Babyface  
WRITERS: Babyface, M. Edmonds, K. Edmonds  
PUBLISHERS: Sony Songs/ECAF/KMEL, BMI  
**Virgin 12744** (c/o Cema) (cassette single)

It has been way too long since this trio warmed radio airwaves with its distinctive brand of R&B. With the aid of Babyface, the trio's members are poised for a rapid sprint back into

mainstream consciousness with a sweet, rhythm-rooted ballad that perfectly showcases their matured vocal chops. This preview into the imminent album "Reflections" promises a set that works the romantic old-school soul sound to the hilt. Should be sexy good fun.

★ **N II U** *There Will Never Be* (4:37)

PRODUCERS: Vincent Herbert, Rheji Burrell  
WRITERS: V. Herbert, Rheji, R. Burrell  
PUBLISHER: 3 Boyz From Newark/PolyGram/Burrell, ASCAP  
**Arista 2822** (c/o BMG) (cassette single)

N II U has the formula for sweet soul down to a science. It all begins casually, with a slow flow of deep soul harmonies. Then a cool heat kicks in at a laid-back pace, as the well-produced rhythms inspire an ample amount of swooning on cue. Efficient, radio-friendly soul.

★ **AL JONES** *Whatever It Takes* (3:39)

PRODUCERS: Tony Langley, Marlon Mundy  
WRITERS: M. Mundy, T. Langley  
PUBLISHERS: Elm City/Marlon Mundy, ASCAP  
**Motown 1275** (c/o PGD) (cassette single)

Al Jones knows what it takes to deliver hypnotic soul. This highly original R&B track has a slightly off-center groove that slowly but steadily draws the listener in with its charming abnormality. Jones continues to purr over the deep funk groove as if he were oblivious to its infectious nature. This is a refreshing change from the overproduced fare that seems to have been finding its way into the forefront of R&B over the past year.

**LUCKY DUBE** *Trinity* (4:10)

PRODUCERS: Lucky Dube, Richard Siluma  
WRITERS: Lucky Dube  
PUBLISHER: Full Keel  
**Tabu/Motown 1284** (c/o PGD) (cassette single)

A righteous organ and soaring vocal roll through the uplifting opening of this spiritual reggae track. A pulsating beat is promptly unleashed, adding an uptempo energy to the already high rhythm. Be sure to investigate the bonus cut, a live rendition of "Victims."

**D. JOSIAS Phatt** (3:50)

PRODUCER: David Josias  
WRITER: D. Josias  
PUBLISHER: Vertical City, BMI  
**IMI 8512** (CD single)

Heavy soul harmonies are layered thick over sweeping orchestration and a laid-back beat. The use of live musicians, rather than machines, to accompany the spirited vocal is a definite plus. Mind blowin' R&B.

**SPANNER BANNER** *Chill* (4:01)

PRODUCERS: Sly, Robbie & Gitsy  
WRITERS: J. Bonner, S. Dunbar, R. Shakespeare, L. Willis  
PUBLISHERS: PolyGram International, ASCAP; Warner-Tamerlane/Sly & Robbie/Sony U.K./Lance Vibe/Sony Songs, BMI  
REMIXERS: Fatta, Bulby  
**Island Jamaica 870** (CD single)

One of the first releases from the new Island Jamaica label strides the line between pure reggae and classic R&B with clear confidence. Banner croons like he has been at it for years, bringing unexpected depth to the song's breezy chorus, as well as enticing, lover-man overall personality to the song itself. Would feel like a cool and refreshing hreeze on R&B radio—which sure could use a new flavor or two.

**SOUL OF AFRICA FEATURING ? & FLOYDIE RANKS** *Kool Lover* (5:54)

PRODUCER: Ebonii  
WRITERS: Ebonii, F. Ranks  
PUBLISHER: Thirdeye/FAL/MKS, ASCAP  
**MHG 01** (CD single)

As on Spanner Banner's single (see above), the concept here is to merge cultures. The difference is that this ditty features some wicked, lip-smacking toasting that provides an edge of grit to lure the hip-hop generation. It works quite well, as rapid-fire chants pop atop smooth singing and a plush and funky bassline. Tasty, tasty. Contact: 201-675-2985.

## COUNTRY

► **BROOKS & DUNN** *You're Gonna Miss Me When I'm Gone* (3:52)

PRODUCERS: Scott Hendricks, Don Cook  
WRITERS: R. Dunn, K. Brooks, D. Cook  
PUBLISHERS: Sony Tree/Buffalo Prairie Songs/Showbilly/Don Cook, BMI  
**Arista 2831** (c/o BMG) (cassette single)

The latest single from the duo's fine album, "Waitin' On Sundown," finds Kix Brooks singing lead on this tale of love gone wrong. This is a change of pace from their typically terrific barn-burning honky-tonkers and affecting tear-in-the-beer ballads. But this is excellent song craftsmanship with great production, making for another welcome Brooks & Dunn outing.

★ **SHELBY LYNNE** *Slow Me Down* (3:13)

PRODUCER: Brent Maher  
WRITERS: S. Davis, S. Lynne, B. Maher  
PUBLISHERS: Recluse/Magnasong/Sneaky Snake, BMI; Wellbeck/EMI-April, ASCAP  
**Magnatone 23231** (7-inch single)

Sassy, sultry, and strutting her considerable vocal talents, Shelby Lynne is back with this fine debut single on Nashville-based Magnatone. Lynne co-wrote this song as well as half of her upcoming album, and if this cut is any indication, she is a promising tunesmith. Her voice, combined with that feisty fiddle, gives this song the momentum of a riverboat rushing to the mouth of the Mississippi. Great stuff!

**BOY HOWDY** *She Can't Love You* (3:52)

PRODUCER: Chris Farren  
WRITERS: J. Steele, C. Farren, R. Sharp  
PUBLISHERS: Full Keel/Farrenuff, ASCAP; Longitude/Farren-Curtis/August Wind/Areles/Mike Curb, BMI  
**Curb 1138** (7-inch single)

This is a lovely hallad about a guy's inability to adjust to the fact that his old flame has found someone new. Jeffrey Steele's lead vocal has lots of heart. This band gets better with each outing.

**4 RUNNER** *A Heart With Four Wheel Drive* (3:45)

PRODUCERS: Buddy Cannon, Larry Shell  
WRITERS: P. Thorn, B. Maddox  
PUBLISHERS: Yo Man, BMI  
**Polydor 1461** (CD promo)

A sensuous bassline and guitar accent 4 Runner's second release. The feel of this single is a lot like that of their previous one, "Cain's Blood," but it feels so good, who's complaining? Country radio should rev it up and let it roll.

**SHANE SUTTON** *I've Got Your Number* (3:07)

PRODUCERS: Tony Haselden, Russ Zavitson  
WRITERS: H. Shedd, T. Haselden  
PUBLISHERS: PolyGram International/Eight-O-Five/Millhouse/Songs of PolyGram, ASCAP/BMI  
**Polydor 1416** (CD promo)

This is a lively, up-tempo ditty with a clever lyric: "I've got your number . . . that's why I don't call." Tasty guitar pickin' and nice vocals with just a hint of bluegrass inflection should make this a welcome addition to summertime country radio playlists.

## DANCE

► **LONDONBEAT** *Build It With Love* (8:15)

PRODUCERS: John Waddell, Tim Bran  
WRITERS: J. Helms, J. Chambers, L. Henshall, A. Glass  
PUBLISHERS: Warner-Chappell/BMG/BMG Songs/Careers-BMG, BMI/ASCAP  
REMIXER: David Morales  
**Anxious/Radioactive 3387** (c/o Uni) (12-inch single)

British dance/pop trio follows its No. 1 hit, "Come Back," with an equally festive pop/house jam. Post-production by David Morales has twirly disco colors that complement the song's sing-along chorus and its dramatic vocal arrangement. Flip the record over and discover an intense dub that underground club DJs will probably spend a considerable part of the summer months spinning.

► **ALBITA** *No Se Parece A Nada* (4:04)

PRODUCER: Juan R. Marquez  
WRITER: J. Sierra  
PUBLISHER: Foreign Imported, BMI  
REMIXER: Ralphie Rosario  
**Crescent Moon/Epic 79919** (c/o Sony) (CD single)

Latin music star sashays onto house-

fueled dancefloors with a deft reworking of a tune from her new album of the same name. Ralphie Rosario's post-production twists her Spanish vocal around without losing its lyrical thread, pumping a groove that combines salsa, disco, and tribal elements. Slammin' good fun. If that does not work for you, have a moment with the flip side cut, "Que Manera De Quererte," which has been prepped for househeads by Ronnie Ventura.

► **RAGEOUS PROJECTING FRANKLIN FUENTES** *Tyler Moore Mary* (8:00)

PRODUCER: Jerel Black  
WRITERS: J. Black, F. Fuentes  
PUBLISHERS: Verrri Jerri/Strictly Rhythm, ASCAP  
REMIXER: Jerel Black  
**Strictly Rhythm 12360** (12-inch single)

Fuentes' humorous vamps are at the forefront of this rambunctious house anthem, which offers a fine introduction to new producer Jerel Black's formidable skills. Attitudinal jam will first connect with runway regulars, who will herald this as a deserving smash for all of clubland to enjoy. Contact: 212-246-2400.

★ **JOHNNY RODRIGUEZ** *I Was Born This Way* (10:49)

PRODUCER: Tom Moulton  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Bobby D'Ambrosio  
**Garage 01** (12-inch single)

Classic gay-rights anthem has been deftly updated for the house generation. Rodriguez earnestly tears through the song and is urged on by producer Tom Moulton's typical long and melodramatic rhythm arrangement. For a harder sound, go for Bobby D'Ambrosio's rugged remix, which retains the song while giving DJs the percussion breaks they need for programming. Contact: 212-243-9669.

## A C

★ **MANHATTAN TRANSFER FEATURING CHAKA KHAN** *Hot Fun In The Summertime* (3:27)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Atlantic 6225** (cassette single)

The second single from the enduring harmony quartet's fine current album, "Tonin," is a live and brassy version of the Sly & the Family Stone chestnut. Guest singer Khan brings a jazzy vibe to the table that loosens the track enough to generate promise for R&B radio interest.

★ **LARRY CORYELL FEATURING GROVER WASHINGTON JR. & PEABO BRYSON** *Tonight Is The Night* (3:54)

PRODUCER: not listed  
WRITERS: C. Loeb, C. Cuestra, P. Bryson, S. Horlick, J. Weir  
PUBLISHERS: Three Brothers/Cuestaloe, ASCAP  
**CTI 37238** (CD single)

Bryson brings a commercial accessibility to this oh-so-sleek and sophisticated jazz/R&B tune. His pleasant style and flexible range deftly swerve around deliciously complex sax and guitar lines, acting as the sugar that makes what is ultimately good for the uninformed listener easier to consume. Once you are hooked, indulge in Coryell's beautifully crafted current collection, "I'll Be Over You."

## ROCK TRACKS

► **TRIPPING DAISY** *I Got A Girl* (4:06)

PRODUCERS: Ted Nicely, Tripping Daisy  
WRITERS: T. DeLaughter, Tripping Daisy  
PUBLISHERS: Chrysalis Songs/Pink Jelly, BMI  
**Island 6959** (CD single)

Dallas-based foursome previews its new set, "I Am An Elastic Firecracker," with a head-bobbing rocker that should quickly ride its contagious pop melody right onto modern rock radio. Quick-fingered guitar picking during the

verses breaks into full-throttle power chords that beef the chorus up to anthemic proportions. With such crafty instrumental execution, it is fairly easy to overlook the song's goofy lyrics, which harken back to new-wave era simplicity. Don't be surprised if top 40 radio transforms this single into a full-fledged smash.

★ **VAN MORRISON** *Days Like This* (3:13)

PRODUCER: Van Morrison  
WRITER: V. Morrison  
PUBLISHER: Exile, BMI  
**Polydor 0006** (CD single)

Van Morrison unveils yet another finely crafted sonic structure, as the prolific songwriter is joined by jazzy horns, gentle melodies, and smooth backing vocals for his latest masterpiece of mind and music. From the album of the same name.

**NEVER THE BRIDE** *Loser In Love* (4:09)

PRODUCER: Ron Nevison  
WRITERS: N. Lamborn, C. Feeney  
PUBLISHERS: Truniford, BMI  
**Atlantic 6260** (cassette single)

Female-fronted rock quartet from the U.K. was first heard several months ago belting "Going To California" on the Led Zeppelin tribute album, "Encomium." On this first single from the act's eponymous debut, they come on like a hybrid of early Heart and Janis Joplin, serving up the kind of slick, guitar-driven, blues-rock that album rock often embraces.

**JULIANA HATFIELD** *What A Life* (3:22)

PRODUCERS: Sean Slade, Paul Q. Kolderie, Juliana Hatfield  
WRITER: J. Hatfield  
PUBLISHER: Juliana Hatfield, BMI  
**Mammoth/Atlantic 6079** (CD single)

It is hard to keep pace with Juliana Hatfield, who is loud and out of control on this racing rocker. The singer digs deep into the guitar hooks to attack its riffs with a thrashing vocal vengeance. This is one messed-up "Life," to be sure.

**STABBING WESTWARD** *Nothing (I Don't Want It)* (3:57)

PRODUCER: John Fryer  
WRITERS: C. Hall, S. Zechman  
PUBLISHERS: EMI-Virgin/Swinburne, BMI  
**Columbia 7098** (c/o Sony) (CD promo)

William Gibson should be proud. The lead single off the soundtrack to "Johnny Mnemonic" is a mind-altering meltdown of music and noise. It is time for sensory overload as distorted vocals, industrial rhythms, and blazing guitars rage, rip, and roar without apology. It is, er, sure to be stuck in your brain.

**OUR LADY PEACE** *Naveed* (4:35)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Relativity 0372** (CD promo)

Band brews a familiar stew of acoustic strumming, slicing electric chords, and skittling funk beats—seasoned with an ample dose of angst-riddled singing. The single's saving grace is a winding and memorable melody that stays with you long after the music stops. Could make friends for the band at modern rock and commercially driven college radio stations.

## R A P

★ **PARIS** *Outta My Life* (3:37)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Scarface/Priority 54342** (CD single)

Bob Dole may not appreciate it, but tracks like "Outta My Life" prove that intelligent, gritty raps have musical merit. With a deep soul groove, Paris counts the losses of his peers to gunfire in a relevant rant about the instability of life on the street. Listen without prejudice.

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 Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## CD-ROMs Open Window To Internet

BY MARILYN A. GILLEN

LOS ANGELES—Compton's NewMedia is taking the latest edition of its flagship CD-ROM title to what may be the next wave for packaged goods in the interactive age: online connectivity.

The 1996 edition of "Compton's Interactive Encyclopedia," which launches July 17 with an expected street price around \$80, includes a one-button link to America Online, through which users can access what Compton's calls its "Living Encyclopedia."

A cross-promotion with the commercial online service will also give buyers of the new CD-ROM who are not already AOL subscribers a free 30-day subscription to the service, which otherwise costs \$9.95 per month.

In addition to the "Living Encyclopedia," which includes constantly updated information, the Compton's NewMedia Forum on AOL offers an E-mail arena, a "Study Break" section containing games and puzzles, and a special-events spotlight.

Compton's may eventually expand its direct-online presence onto other services and the Internet, according to James Longson, Compton's NewMedia president/CEO. "We will provide information wherever our families are," Longson says. "We and AOL are mindful that our families will go elsewhere in the future, and we will follow them wherever they go."

Reference titles are deemed especially ripe for online connections, which

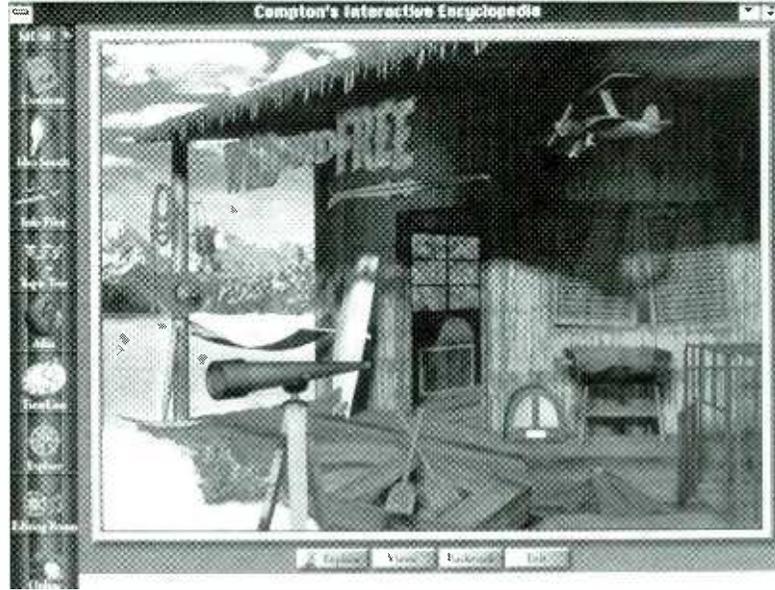
offer a dynamic, quick-response capacity unavailable on a pressed-and-shipped disc. Creative Multimedia, a software developer based in Portland, Ore., is using an online link as an updating mechanism for its forthcoming "Blockbuster Video Guide To Movies & Videos" (Billboard, March 25), for instance.

But music titles can benefit, too, says George Cummings, project manager for Austin, Texas-based Digital Mystix, which is developing online sites to be used in conjunction with CD Plus, or enhanced CD, titles.

"You have to look at the CD Plus as something people are going to have for years," says Cummings, "and so there are going to be things like touring information and current artist news that you can't put on them because it will be outdated quickly. It just doesn't work for that medium."

Digital Mystix is currently developing a Willie Nelson online site for the planned Microsoft Network that will be keyed to a CD Plus version of Nelson's album "Moonlight Becomes You," Cummings says. The site, planned to launch with the debut of the Microsoft Network in August, will include an E-mail arena, tour information, a virtual tour of Nelson's home, and a merchandise area through which visitors can order Willie wear. CD Plus owners will be able to instantly access the site via an onscreen icon.

The company is also developing the CD Plus and online components of a forthcoming album from Austin indie la-



"Wild And Free," above, is one of six new 3D environments included in the latest edition of "Compton's Interactive Encyclopedia." Each is hotlinked to specific content in the disc.

bel Blue Arrow, Cummings says. The CD Plus project, titled "The Remembering," is a compilation featuring 12 Austin artists. Both it and the companion online site are due to launch this fall.

Windows '95, Microsoft's new operating system, has been designed to allow the linking of enhanced music CDs to the Microsoft Network, according to the company. The system is due out this fall.

Starwave, the Seattle-based developer whose forthcoming titles include discs featuring Sting and Peter Gabriel, is also planning to explore online links, according to VP of entertainment product development Ralph Derrickson. "It's the next step toward bringing the fan closer to the artist, to creating a sense of community," he says.

The New York-based Voyager Co. had that in mind with its new "Puppet Motel" CD-ROM featuring Laurie Anderson. Users who enter the "Green Room" portion of the disc can access its online equivalent—which offers updated tour information and news and reviews from the road while Anderson is on tour.

The Digital Mystix-designed Microsoft Network sites also will be accessible to those without the companion discs, Cummings says, as are the Compton's NewMedia Forum on AOL and Voyager's Web site. The disc-based link assures that targeted users can easily find and access the online site, however—not always an easy proposition in the largely unmapped and often intimidating online world.

Spry is another company taking a somewhat different tack toward bringing targeted audiences online through packaged-media links. The company, recently acquired by CompuServe, is creating customized interactive software that links users to specific online sites. One client is Grand Royal Records, which has been handing out the software free to attendees at Beastie Boys shows. Popping it into computers allows users to instantly access the Beastie Boys' online site. Other possibilities include packing the discs with albums, Spry says.

As shopping services take to CD-ROM, the online arena is also being tapped by companies like San Mateo, Calif.-based 2Market, which is using the medium as the digital equivalent of traditional retailers' red pen: to adjust prices. The company's CD-ROM-based catalog, which includes releases from music companies such as Windham Hill among its offerings, is instantly updated through an online link when consumers access the CD-ROM.

## Philips Teams With Propaganda

PHILIPS MEDIA IS partnering with multimedia production company Propaganda Films to create and distribute cinematic adventure games, according to Philips Media president Scott Marden and president of PolyGram unit Propaganda James Tauber.

The new alliance gives Philips Media a first-look option on all Propaganda multimedia properties, as well as exclusive distribution rights for games developed by the partnership. It builds on a previous Philips Media relationship with PolyGram to develop interactive music titles.

Propaganda Films produces TV, film, music video, and, through Propaganda CODE, interactive projects. CODE's credits include the new "Johnny Mnemonic," published by Sony Imagesoft.

**THE COMPUTER POTATO:** To everyone who has scoffed that this multimedia thing won't really catch on until people can interact with their CD-ROMs from a prone position, with remote in hand, GTE MainStreet says OK. The interactive television network, available to approximately 4,000 Continental Cablevision subscribers in Massachusetts and New Hampshire and Daniels Cablevision enrollees in two California cities, has pacted with Portland, Ore.-based Creative Multimedia to put some of its CD-ROMs on the TV-based system. Customers will interact with the CD-ROM programs using a MainStreet remote control; programming is available on demand 24 hours a day.

**DO TEL:** K-tel is getting into multimedia. The Minneapolis-based company has formed two new divisions to be based in Studio City, Calif.—AudioScope and Kid-tel—with the latter encompassing CD-ROM development. First up: a "Pocahontas" CD-ROM due in August.

**THE AUDIO ENGINEERING SOCIETY,** based in New York, has selected "Audio In The Interactive Age" as the theme for its 99th annual convention, to be held Oct. 6-9 in New York. Scheduled programs include a series of CD-ROM workshops and a workshop on the World Wide Web, with a focus on the Web's applications for the music and recording industries.

**MONSTER MAGNET,** whose new A&M album, "Dopes To Infinity," made history as the first disc to boast a hidden multimedia track, is taking a more obvious approach to cyberspace with the posting of an interactive press kit available for download on a number of different sites on the Web, American Online, and CompuServe. Among other things, the IPK includes audioclips from six album tracks.

**SUSAN SCACE HAS** been named to the newly created post of VP of new business development for Disney Interactive. According to the company, Scace assumes responsibility for developing the interactive group's role in Disney's technology-related initiatives, such as virtual reality, support for the company's new venture with the three Baby Bells, and development of strategic alliances.

## Paging Through The New Blue Book Specs

### Format Incorporates Some Windows '95 Features

LOS ANGELES—Microsoft is bringing a bit of Windows '95 to the just-published Blue Book specs for enhanced music CDs, which also include a generic data specification defining the types and data formats of information that can be contained on an enhanced CD.

The Blue Book, published last week by Philips Consumer Electronics NV in the Netherlands (Billboard, June 17), was co-developed by CD licensors Sony and Philips with "close assistance" from Microsoft and input from Apple Computer and the Recording Industry Assn. of America, which will help market the new format. It defines one particular method of producing enhanced CDs, which combine Red Book audio and computer data tracks on a single disc playable on both standard CD players and computer CD-ROM drives.

As expected, the Blue Book specs are based on a stamped multisession approach to combining data, which refers to the placement of the audio and computer data on a disc in two separate pressings, or sessions. The approach effectively makes the data track transparent when the discs are played on CD audio decks, according to its developers.

Blue Book-based titles are already in development at a number of labels, with the first expected out by late summer. Other labels have already

begun using alternative means of producing enhanced CDs that do not follow the Blue Book specs, but would not be considered "incompatible," since all enhanced CDs are designed to play on existing—not dedicated—hardware (Billboard, June 10).

It's expected that enhanced CDs of various production approaches and sporting a variety of monikers from AudioVision to mtrax to i-trax to CD Plus will be sharing shelf space by Christmas.

#### THE BLUE BOOK

Microsoft contributed its Windows '95 CD AutoPlay feature to the new Blue Book format, the company says, and the associated AutoRun file (which contains the information an enhanced music CD needs to be played automatically on a CD-ROM drive) will be included on every enhanced music CD disc.

Extensions can be added to the AutoRun file by third-party operating system and software companies, Microsoft says, but must be registered with the RIAA.

The addressable data spec, meanwhile, would allow, among other things, for future generations of audio CD players to display the names of audiotracks, albums, artists, music genre, liner notes, and lyrics, according to Sony and Philips. The published specs also refer to "special 'enhanced

CD music players,'" on which the discs would be able to play, in addition to CD-ROM drives and audio CD decks.

Application of the Blue Book specs "in both disc and equipment" requires a separate license from Philips, according to the document. Details on the licensing arrangements planned by Philips are still pending.

In other enhanced-CD news, Microsoft will open an "interactive music and multimedia facility" in Austin, Texas, within the next month, with an aim toward helping artists and record labels to develop enhanced CD titles, according to Rick Segal, manager of multimedia evangelism, strategic relations, at Microsoft. "It's designed to give everyone an equal opportunity to get their hand in this new format, whether they have the money for a big multimedia setup or not," Segal says.

Microsoft also plans to stage an interactive media conference July 18-20 in Long Beach, Calif., that will address the production approaches to enhanced CDs.

Apple Computer has been staging its own seminars over the last several months geared to educating the music industry about developing enhanced CDs.

The Blue Book itself is "operating-system-agnostic," Segal says.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**DIRECT LOSS:** Handleman VP/treasurer Larry Edwards confirms a report from Josephthal Lyon & Ross analyst Dennis McAlpine that the rackjobber stands to lose up to \$60 million from Wal-Mart's shift to direct delivery (Billboard, June 3).

The loss will be cushioned by Handleman's proprietary lines, including Video Treasures and Star-maker Entertainment, now under the Anchor Bay Entertainment label. Edwards anticipates retaining delivery of those releases to Wal-Mart's 2,300 stores. He won't put a dollar value on Anchor Bay's share of the total, but estimates are that it's worth at least \$10 million.

North Coast Entertainment, a Handleman subsidiary that includes Anchor Bay, music, computer software, and retail concessions, had fiscal 1995 sales of \$106.2 million, up 53% from \$69.5 million in 1994.

At the worst, Wal-Mart's withdrawal would have cost Handleman about 10% of its fiscal 1995 video revenues of \$461.6 million for the year that ended April 29. Sales were 19% ahead of 1994, but Handleman's overall gross profit margin fell to 22.7% from 23.4%, in part because of slim-to-none margins on hit movies. Catalog and nontheatrical titles, swept up in the Wal-Mart change-over, generally have provided better returns. Handleman netted \$28 million on total fiscal 1995 sales of \$1.23 billion, compared to \$27.6 million on \$1.7 billion last year.

As reported, Wal-Mart has accelerated its plans to bypass Handleman and Anderson Merchandising, the two racks responsible for stocking videos. The retail chain reportedly wants the conversion in place next month, an unrealistic timetable in the view of many observers.

**BUGS SAYS, ENOUGH:** Close-out dealers say they lost a cash bunny worth millions when Warner Home Video decided to enforce its trademarks on Bugs and friends. Warner laid claim—politely, we're told—to old cartoons that were ignored after falling into the public domain.

The studio, meanwhile, is pumping out plenty of \$9.98 releases, devaluing other close-out titles (Billboard, June 17). Thirteen releases are due July 11, including "Frantic," "The Great Santini," "Nothing But Trouble," "Over The Top," and "Stand And Deliver."

## Lou Scheimer To Animate Simitar Producer To Acquire New Family Titles

BY SETH GOLDSTEIN

NEW YORK—Simitar Entertainment, a Minneapolis-based supplier of budget videos with a catalog of 1,000 titles, has hired veteran animation producer Lou Scheimer as a consultant to develop a line of family entertainment programs. The first four are expected to reach retailers early next year, priced at \$12.95 and \$14.95 (Billboard, June 17).

New Family Films, according to Simitar president Ed Goetz, is one of several attempts by the 11-year-old company to break out of the increasingly crowded under-\$10 end of the cassette market. "It's very difficult to grow rapidly now," says Goetz. Sales grew 23% in the fiscal year ending April 30. "In previous years, it was much higher."

Simitar is seeking to recapture that old excitement later this year with 30-40 CD-ROM titles (some of which will be packaged with videos) and a site on the Internet, which will give visitors the chance to buy cassettes at prices about 40% higher than retail. The company has also signed on as a program provider to Bell Atlantic's video-on-demand network, now being tested in several thousand homes. "We're their supplier of special interest," Goetz says.

Goetz anticipates big things from New Family Films a lot sooner than from VOD. "It could add 20%-25% to our volume in calendar 1996," he says. Privately held Simitar won't

reveal revenues, but the company reportedly has set its sights on catching Hemdale Home Video, which had estimated sales of \$40 million last year.

The New Family line of higher-priced goods will help significantly if they are "the correct product," Goetz says. "There's room in the market." Simitar hopes to take ad-

*'New Family Films could add 20%-25% to our volume in calendar 1996'*

vantage of its ability to duplicate on demand, rather than building inventories that could stagnate if sales don't catch fire. "We're probably one of the best shippers in the business," says Goetz, claiming almost perfect fill rates for orders received in the previous 24-48 hours.

Scheimer is the key to New Family, Goetz says. "The guy's a legend." As founder and owner of Filmation until its sale in 1989, Scheimer made the "Fat Albert," "Batman," and "Tarzan" television series, among others—"every major thing out there in [TV] animation," Goetz adds. Hallmark Entertainment recently spent \$30 million for the Filmation library.

The immediate task for Scheimer

is to acquire product. "I'm doing something I've never done before," he admits. "I've never been a buyer." Scheimer says he and the three-person staff of Scheimer Productions in Woodland Hills, Calif., are spending "basically 100% of our time" on the Simitar project. "We're in the midst of negotiating five or six deals." He's aided by former Hemdale executive Tom Schon, who has rejoined Simitar, where he worked in the mid-'80s, as New Family marketing VP.

Goetz plans to price 30-minute programs at \$12.95 and full-length features at \$14.95, supporting both with an aggressive cross-promotion campaign involving major consumer-product manufacturers. "We're pulling out all stops," he says. "We'll be more than competitive in the marketplace."

Simitar needs to stay abreast of the competition to gain support from key retailers who have already said they want theatrical distribution for later New Family releases. When that time comes, "we will have the money," Goetz predicts.

## Classic Musicals Find A New Life On Small Screens

BY EILEEN FITZPATRICK

LOS ANGELES—Union rules and problems with music clearance keep current Broadway musicals, such as "Miss Saigon" or "Phantom Of The Opera," from appearing on tape. But revivals of favorites like "My Fair Lady" do rekindle sales of home video editions of the movie versions.

When musicals were in their heyday in the 1940s and '50s, Hollywood jumped on board, and many of those movie versions are now found in the classic sections of video stores.

"Anytime there's a Broadway revival of any of these shows, it sparks sales on the video," says George Feltenstein, senior VP of sales and marketing for MGM/UA Home Video, which has an extensive library of Broadway's best, including "West Side Story," "Bri-

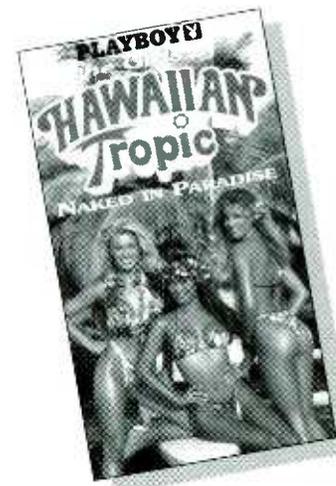
(Continued on page 69)



**My Country 'Tis Of "Wee."** MCA celebrated the addition of "Wee Sing" to its burgeoning kid vid line at the recent Video Software Dealers Assn. convention in Dallas. Shown, from left, are Scott Perry, Jim Barton, Diane Gribb, Karen Marfisi, Mitchel Berger, and Scott Fields of Uni Distribution; Pam Beall of "Wee Sing"; Louis Feola of MCA Home Video; Susan Nipp of "Wee Sing"; Rhonda Masterson of Uni; Claudia Sloan of MCA/Universal Home Video; and Phil Young of Uni.

## ISLAND HEAT.

#7 on This Week's Chart!



For the first time ever, Hawaiian Tropic's Super Models remove their trademark swimsuits to star in this exclusive video spectacular shot entirely on location. *Playboy's Girls of Hawaiian Tropic*. In and out of their famous bikinis, they'll bring your customers a taste of heaven on earth!



PLAYBOY HOME VIDEO

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**The Carpenters, "Interpretations,"** A&M Video/PolyGram Video, 37 minutes, \$14.95.



25th anniversary compilation of one of the hottest duos of the '70s features first-time-on-video footage of Richard and Karen Carpenter performing 11 songs at 11 different concerts between 1970 and 1980. On the roster are fan favorites "Rainy Days And Mondays," "Close To You," and "We've Only Just Begun," as well as "Without A Song," "Superstar," "Reason To Believe," "Little Girl Blue," "When I Fall In Love," and "From This Moment On." The Carpenters weren't known for setting the stage on fire with hi-tech concerts, but the crystal-clear sound that garnered them three Grammys and an Academy Award shines through in this remembrance.

## CHILDREN'S

**"A Day With Whales," "A Day With Monkeys,"** Kid Vision/Warner Vision (212-275-2900), 30 minutes each, \$12.95 each.

Latest additions to the Kid Vision series get personal with whales and monkeys. "Whales" focuses on killer whales and dolphins. The cameras journey to Florida's Sea World, where Shamu and friends put on a show for viewers and teach them about killer whales' breathing, playing, and eating habits. Program also includes footage—some of it underwater—of the gray, or humpback, whale. Monkey business is the order of the day in the second title, which spends quality time with gorillas, chimps, and other monkeys. As with the previously released "Day With" titles, each video contains a handful of new sing-along songs as well as environmental messages.

## HEALTH/FITNESS

**"Yoga: Natural Body Tune-Up,"** Warner Vision (212-275-2900), 50 minutes, \$9.95.

Yoga pioneer Linda Arkin's "Tune-Up" provides a fine introduction to mind and body fitness as well as a maintenance program for yoga enthusiasts. Divided into two independent parts, her routine features a gentle warm-up that includes an introduction to various breathing techniques and a segment that teaches classic Hatha yoga poses geared toward improving flexibility, strength, and balance. Warner Vision is so enthusiastic about "Tune-Up" that it is broadening its \$9.95 yoga line with three more titles. Coming in August are Arkin's "Yoga For Flexibility," "Yoga For Strength," and "Yoga For Relaxation And Rejuvenation."

## DOCUMENTARY

**"Out Of Ireland,"** Shanachie Video (800-497-1043), 111 minutes, \$19.95.



Latest in Shanachie's series of PBS-launched home videos, this documentation of the mass Irish immigration to the United States in the mid-to-late-19th century is narrated by actress Kelly McGillis and flavored by interviews with historians, archival photos and newsreels, and readings by actors Aidan Quinn, Liam Neeson, and others. After the Irish potato famine claimed the lives of 1 million people from 1846-51, the migration to America from the Emerald Isle began in earnest. The plight and triumphs of the 2 million Irish who settled in the U.S. during that critical decade take center stage here in a quality program handled with extreme care. Shanachie is simultaneously releasing

the soundtrack album, which features Mick Moloney's score for "Out Of Ireland."

**"Earth Aid: Recycling,"** V.I.E.W. Video (800-843-9843), 20 minutes, \$14.98.



The striking video cover, which depicts a group of people walking between mountains of used tires, is a fitting first impression for this dramatic video hosted by actor and avid environmentalist Ed Begley Jr. He aims to touch a broad audience—namely, average consumers—with a series of simple tips about how to recycle such items as aluminum, glass, paper, motor oil (one quart of motor oil can pollute 250,000 gallons of drinking water), mowed grass, and, yes, tires. Aside from banging home tips about recycling at the house, Begley encourages viewers to support gas stations, grocery stores, and other businesses that recycle. Also available in V.I.E.W.'s green series is the Begley-hosted "Water Conservation."

## SPORTS

**"MTV Sports: Longer, Harder, Faster,"** MTV Home Video/Sony Music Video, 50 minutes, \$12.98.

Who else but Dan Cortese could host a brawny greatest-hits package culled from the first three seasons of the way-cool, always self-congratulatory "MTV Sports"? Among the pursuits of a good time highlighted here are lugging, in-line skating on natural rock formations, downhill snow mountain biking, parachuting off cliffs, extreme skiing, and "sky surfing," which involves jumping out of a plane with snowboard-like equipment strapped to the feet and going into a free fall before pulling for the parachute. Honorary mentions go to Cortese's visit with Tom Arnold as

he works out at home and his in-line experience with rappers Kid 'N Play in New York's Central Park.

## ANIMATION

**"The Wings Of Honneamise,"** Manga Entertainment (213-751-0020), 125 minutes, \$19.95 dubbed/\$24.95 subtitled.

Full-bodied animated Japanese feature film, which was made in 1987, had a brief art-house run in the U.S. in the spring before its release on video this month. A fine example of Japan's stylized "anime" technique, which comprises comic book stylings set against sweeping, dramatic backgrounds. Nevertheless, the "Wings" plot line is not a fairy tale. Among the ingredients: high technology, love, politics, a cynical sense of humor, and even a few adult situations. Credit Manga with bringing a modern Japanese art form to the U.S. This should pique the interest of animation buffs.

## INSTRUCTIONAL

**"For Sale By Owner,"** Gordian Productions (800-771-5874) 60 minutes, \$29.95.



Video produced by a couple who succeeded in selling their house themselves and saving thousands of dollars in commission fees. It provides a step-by-step guide to what they did right and the things they would do differently. The information is divided into eight sections: establishing the value of the home, sprucing up the house, advertising, showing and selling the house, negotiating the deal, escrow, the title, and the final analysis. Title pages are provided at the beginning of each section, which makes for easy program scanning. Production values are lukewarm: Sound and visuals are uneven.

Billboard.

FOR WEEK ENDING JUNE 24, 1995

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	2	9	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
2	1	6	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
3	5	4	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
4	NEW ▶		LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
5	3	7	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
6	4	4	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
7	12	2	RICHIE RICH (PG)	Warner Home Video 17500	Macaulay Culkin John Larroquette
8	7	3	SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
9	9	3	THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
10	10	4	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
11	6	6	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
12	8	12	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
13	17	2	A LOW DOWN DIRTY SHAME (R)	Hollywood Pictures Home Video Buena Vista Home Video 3611	Keenen Ivory Wayans
14	13	7	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
15	14	7	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
16	22	2	CLERKS (R)	Miramax Home Entertainment Buena Vista Home Video 3618	Brian O'Halloran Jeff Anderson
17	11	13	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
18	16	4	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
19	18	3	HIGHLANDER: THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
20	15	7	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
21	28	2	HEAVENLY CREATURES (R)	Miramax Home Entertainment Buena Vista Home Video 4371	Melanie Lynskey Kate Winslet
22	19	12	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Mansa Tomei
23	20	13	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
24	21	10	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
25	26	21	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
26	24	6	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
27	23	6	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
28	25	6	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
29	NEW ▶		INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
30	27	18	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
31	29	3	MRS. PARKER AND THE VISCIOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
32	40	2	THE ASCENT (PG)	Cabin Fever Entertainment 900	Vincent Spano Ben Cross
33	31	19	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
34	30	19	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
35	34	17	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
36	39	9	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
37	37	11	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
38	35	10	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
39	33	14	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
40	38	15	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated

◆ 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 is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

## Distributor Consolidates Its Telemarketing Offices

**B&T MOVES:** Morton Grove, Ill.-based distributor Baker & Taylor Entertainment has moved its Sun Valley, Calif., telemarketing center to Denver.

The Sun Valley branch, located just outside the Los Angeles city limits, also handled the San Francisco, Phoenix, and Portland, Ore., regions.

Baker & Taylor VP of marketing **Carl Mann** says that field sales reps and operations staff in the Sun Valley office will not be affected by the move and that the office is not closing.

Some of the approximately 25 telemarketers working in Sun Valley will be relocated to the Denver office, which will move to a bigger facility in about two months.

The move consolidates B&T's telemarketing operations from five regional offices to four, including Pittsburgh, Miami, and Niles, Mich.

"There are a lot of benefits to a combined group," says Mann. "This is not a new concept for us, and we decided we wanted our Western office to emulate our other regional offices."

**SOUTH OF THE BORDER:** In order to aid its expansion plans, Blockbuster has purchased an 80% share of Mexican franchisee Grupo Mexicano de Video.

GMV operates 100 Blockbuster stores, some of which are joint ventures with regional chains.

The investment represents a \$35 million cash infusion for GMV, according to Blockbuster Video International president **Ramon Martin-Busutil**.

Despite the crumbling value of the peso, Blockbuster says it has "confidence" in the Mexican government's attempts to stabilize the economy. The retailer also has confidence in GMV, which it says has successfully established the Blockbuster brand name.

With the new cash and under the guidance of Blockbuster management, GMV plans to expand into other Latin American countries as well.

**RETAIL SHUFFLE:** After being swallowed by Hollywood Entertainment, Minneapolis-based Title Wave Video is going through some personnel changes. Other folks are on the move as well.

Title Wave's corporate office has been closed, and video buyer **Leslie Kennedy** has moved on to Uni Distribution. The chain's buying activities have been folded into Hollywood's corporate operations in Beaverton, Ore., with **Rich Gartman** handling sell-through. Gartman, a former buyer at Title Wave, has relocated to the new home office.

Former Trans World Entertainment video buyer **Dean Wilson** is

now a jet-setter for Blockbuster Video International. Wilson's title is director of product, and his main responsibility is purchasing titles for stores around the world.

Trans World's buying is now handled by **Mark Galeo**, who was the chain's No. 2 person in the video department.

**LITTLE ROCK DUPES:** Rank Video Services America has opened a new plant in North Little Rock, Ark., and the company expects it will duplicate 74 million tapes a year.

In the opening phase, the plant will employ 250 and have an output of 50 million units. By the fall, it should be operating at capacity with 450

employees.

**SEA WORLD PICKS 'PENGUIN':** Consumers who purchase MGM/UA Home Video's "The Pebble And The Penguin" will have a chance to win a free trip to Sea World as part of a sweepstakes backing the Aug. 15 release.

Priced at \$22.98, each cassette will come packed with an entry form that must be returned by Jan. 31, 1996, to be eligible. Discount coupons worth \$18 off Sea World parks admission fees will also be included with each purchase.

Sea World will award 15 vacations for four people, including round-trip air flight, accommodations for four nights, rental car, and VIP park passes. Winners can choose to go to any of the Sea Worlds, located in San Diego; Cleveland; Orlando, Fla.; and San Antonio, Texas. The newest attraction is the Penguin Encounter, providing the perfect tie-in for the title.

For its part, MGM/UA will support the release with a \$5 rebate when consumers purchase the title and one of five Family Entertainment titles: "Getting Even With Dad," "Chitty Chitty Bang Bang," "All Dogs Go To Heaven," "The Secret Of Nimh," or "The Black Stallion."

National TV and print ads running through Labor Day will tout the sweepstakes and rebate offer.

**GOODS ON GOOFY:** Walt Disney Home Video offers a \$4 rebate when consumers purchase "A Goofy Movie" and one of five other titles: "Angels In The Outfield," "Return Of Jafar," "D2: The Mighty Ducks," "The Brave Little Toaster," or "Muppet Classic Theater." Consumers also get a free "A Goofy Movie" poster.

"Goofy," due in stores Sept. 6 at \$22.99, will be featured this fall on boxes of Ralston Foods' Cookie Crisp cereal for increased exposure.

**GONE FISHING:** Shelf Talk will be on vacation next week. It returns in the July 8 issue.



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	6	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	2	3	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
3	6	2	<b>TRUE LIES</b>	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
4	3	15	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
5	<b>NEW ▶</b>		<b>THE CROW</b>	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
6	4	2	<b>RICHELIEU</b>	Warner Home Video 17500	Macaulay Culkin John Larroquette	1994	PG	22.96
7	5	4	<b>PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC</b>	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
8	9	3	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b>	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
9	<b>NEW ▶</b>		<b>HARD BOILED</b>	Fox Lorber Video Orion Home Video 1136	Chow Yun-fat	1993	NR	19.98
10	7	4	<b>PLAYBOY: PLAYMATE OF THE YEAR 1995</b>	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
11	11	6	<b>PENTHOUSE: WOMEN IN AND OUT OF UNIFORM</b>	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
12	10	11	<b>ANGELS IN THE OUTFIELD</b>	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
13	17	4	<b>PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS</b>	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
14	12	20	<b>THE MASK</b>	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
15	14	5	<b>DIE HARD TRIPLE PACK</b>	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
16	21	2	<b>MAVERICK</b>	Warner Home Video 13374	Mel Gibson Jodie Foster	1994	PG	19.98
17	8	9	<b>THE PAGEMASTER</b>	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
18	13	36	<b>JURASSIC PARK</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
19	16	5	<b>BOB DYLAN: MTV UNPLUGGED</b>	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
20	<b>NEW ▶</b>		<b>R.E.M.: PARALLEL</b>	Warner Reprise Video 3-38426	R.E.M.	1995	NR	19.98
21	15	18	<b>FOUR WEDDINGS AND A FUNERAL</b> ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
22	27	23	<b>BIG</b>	FoxVideo 1658	Tom Hanks	1988	PG	9.98
23	19	40	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	<b>NEW ▶</b>		<b>THE POLICE: OUTLANDS TO SYNCHRONICITIES</b>	PolyGram Video 8006348273	The Police	1995	NR	19.95
25	20	30	<b>SPEED</b>	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
26	22	6	<b>PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3</b>	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
27	33	65	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup>	BMG Video 82163	Yanni	1994	NR	19.98
28	<b>RE-ENTRY</b>		<b>GREASE</b> ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
29	31	8	<b>PAGE/PLANT: NO QUARTER (UNLEDD)</b>	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
30	38	4	<b>PENTHOUSE: PET OF THE YEAR WINNERS</b>	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
31	26	32	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
32	<b>RE-ENTRY</b>		<b>THE KILLER</b>	Fox Lorber Video Orion Home Video 1363	Chow Yun-fat	1991	R	19.98
33	35	8	<b>POCAHONTAS</b>	Sony Wonder 49622	Animated	1995	NR	14.98
34	25	16	<b>SNOOP DOGGY DOGG: MURDER WAS THE CASE</b>	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
35	<b>RE-ENTRY</b>		<b>PINK FLOYD: THE WALL</b>	MGM/UA Home Video Warner Home Video 400268	Bob Geldof	1979	R	14.95
36	23	49	<b>DIE HARD</b>	FoxVideo 1666	Bruce Willis Bonnie Bedelia	1988	R	14.98
37	32	28	<b>EAGLES: HELL FREEZES OVER</b> ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
38	24	3	<b>DIE HARD 2: DIE HARDER</b>	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R	14.98
39	39	28	<b>SLEEPLESS IN SEATTLE</b>	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
40	28	19	<b>PENTHOUSE: SWIMSUIT 2</b>	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95

● 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.

## More VSDA: Kids Speak Up At Panel; Brush With Gumby

**V**SDA P.S.: Child's Play headed Dallas-ward last month for the Video Software Dealers Assn. convention, where we moderated a panel called "How To Be A Hero In Kid Vid." A near-complete account of the panel ran in Billboard's Home Video section (June 10).

What was missing was the fact that a pair of actual kids served as panelists, along with representatives of panel sponsor Coalition For Quality Children's Media, Suncoast Motion Picture Co., and Scholastic, among others. Since 11-year-old Alexis Springfield and 10-year-old Ben Henry couldn't contribute anything to the panel's main topic—marketing and merchandising quality kid vid—their comments went unrecorded in the Billboard wrap-up.

But the two had quite a bit to say on the subject of children's video: primarily, that it virtually doesn't exist for preteens. When questioned about their viewing and renting habits, both said they'd enjoyed such recent movies as "The River Wild," "It Could Happen To



by Moira McCormick

You," and "Housesitter."

"They're not exactly kids' videos," said Henry. Springfield noted the dearth of specialty titles aimed at her age group. "We don't like the baby kind or the grownup kind we can barely understand," she said. "We want the type that's for 11- and 12-year-olds."

The problem is there's very little for this age group that isn't related to television. Possibly some of the independent kid vid producers out there might want to think twice before sinking money into yet another reality-based preschool video. (What's next, "Let's Visit The Drainage Ditch"? There's an

underserved video audience out there, if you can figure out how to engage its considerably more sophisticated attention.

Both panelists were unequivocal in their debunking of a certain truism regarding gender-based viewing habits. They challenged the widely held assumption that girls will watch boy heroes, but boys won't watch girl heroes (a favorite Child's Play soapbox). "That is absolutely false," stated an indignant Henry, contradicting the idea that boys won't watch movies with female central characters. "I don't know who started that rumor, but it's false."

"I watch shows with [both boys and girls] as heroes, and my brother does too," concurred Springfield. "In the past," Henry added, "girls have been the damsels in distress, and boys have been the heroes. But I think that's starting to change."

It isn't changing quickly enough for Child's Play's taste, though cases in point are trickling in. Post-panel, inde-

pendent producer George Taweel approached us with samples of his direct-to-video "minimovie" series "Secret Adventures," from TLC Entertainment, Studio City, Calif., which targets preteens and features a female lead. Currently selling the line via telemarketing and direct mail, Taweel and partner Rob Loos have imminent plans to "expand our distribution into the general retail market."

Paramount Home Video, which reaches preteens through its Moonbeam Entertainment family titles, such as "Prehysteria" and "Dragonworld," releases a new Moonbeam title Aug. 8. The preorder cutoff for "Leapin' Leprechauns!" is July 18.

**G**UMBYMANIA: One of Child's Play's biggest kicks at VSDA was meeting the creators and voice of iconoclastic green-clay guy Gumby. (Our earliest memory, in fact, is watching "Gumby" on TV at age 2.) Art and Gloria Clokey, along with voice actor Dallas McKennon, met the public at the "Gumby: The Movie" display.

Arrow Video will release the video in late October at a sell-through price; a Collector's Edition set will include a Gumby doll, miniposter, and "rare Gumby footage."

Assistance in preparing this column provided by Amy K. Swan in Chicago.

Billboard

FOR WEEK ENDING JUNE 24, 1995

## Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
1	10	3	★★ NO. 1 ★★ <b>SHAWN KEMP THE REIGNMAN</b> FoxVideo (CBS/Fox) 8219	19.98	1	1	21	★★ NO. 1 ★★ <b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
2	1	19	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98	2	2	13	<b>KATHY SMITH: POWER STEP WORKOUT</b> WarnerVision Entertainment 50902-3	19.95
3	5	19	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98	3	7	75	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
4	4	15	<b>SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS</b> PolyGram Video 8006368953	19.95	4	3	37	<b>KATHY SMITH'S NEW YOGA</b> WarnerVision Entertainment 50570-3	19.95
5	2	5	<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b> FoxVideo (CBS Video) 8217	19.98	5	8	149	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> WarnerVision Entertainment 133	9.95
6	3	105	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98	6	13	165	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
7	11	9	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98	7	9	119	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
8	9	15	<b>NBA BELOW THE RIM</b> FoxVideo (CBS/Fox) 8188	14.98	8	4	29	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
9	7	193	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	9	6	7	<b>QUICK TONING: ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 51314-3	14.95
10	6	274	<b>MICHAEL JORDAN: COME FLY WITH ME</b> FoxVideo (CBS/Fox) 2173	19.98	10	12	5	<b>THE BEST OF STEP REEBOK TV</b> PolyGram Video 8006339073	14.95
11	8	35	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> PolyGram Video 8006319053	19.95	11	5	61	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
12	19	93	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	9.98	12	15	137	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 131	9.95
13	RE-ENTRY		<b>NBA REWIND: THE FUNNIEST &amp; FINEST PLAYS</b> FoxVideo (CBS/Fox) 8158	14.98	13	17	39	<b>DENISE AUSTIN: TRIMWALK</b> Parade Video 1483	19.98
14	12	29	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> PolyGram Video 8006331153	19.95	14	10	129	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 4400847853	29.95
15	17	51	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98	15	RE-ENTRY		<b>ABS OF STEEL 3</b> WarnerVision Entertainment 134	9.95
16	RE-ENTRY		<b>WHEN IT WAS A GAME 2</b> HBO Home Video 90843	14.98	16	RE-ENTRY		<b>T'AI CHI FOR HEALTH</b> Healing Arts 1044	29.98
17	15	37	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95	17	RE-ENTRY		<b>MEN OF STEEL: ABS OF STEEL</b> WarnerVision Entertainment 185	14.95
18	RE-ENTRY		<b>NBA JAM SESSION</b> FoxVideo (CBS/Fox) 5559	14.98	18	14	5	<b>QUICK TONING: BUNS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 51313-3	14.95
19	RE-ENTRY		<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98	19	16	17	<b>REEBOK AEROSTEP</b> PolyGram Video 8006330553	19.95
20	NEW		<b>ARTISTRY ON ICE</b> FoxVideo (CBS Video) 8270	19.98	20	NEW		<b>QUICK TONING ARMS &amp; ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 51314-3	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

Billboard®

FOR WEEK ENDING JUNE 24, 1995

## Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	15	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
2	2	9	<b>THE PAGEMASTER</b> FoxVideo 8641	1994	22.98
3	9	3	<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b> MTV Music Television/Sony Music Video 49658	1995	14.98
4	4	23	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
5	3	33	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
6	6	23	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
7	5	89	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
8	14	7	<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995	14.95
9	7	9	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
10	11	9	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> < Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
11	12	17	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
12	8	17	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> > MTV Music Television/Sony Music Video 49616	1995	14.98
13	NEW		<b>CASPER'S GOOD DEEDS</b> MCA/Universal Home Video/Uni Dist. Corp. 81381	1995	9.98
14	17	55	<b>THE RETURN OF JAFAR</b> Walt Disney Home Video/Buena Vista Home Video 2237	1994	22.99
15	10	7	<b>ARIEL: WISH UPON A STARFISH</b> Walt Disney Home Video/Buena Vista Home Video 4078	1995	12.99
16	13	9	<b>JASMINE: JASMINE'S WISH</b> Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
17	18	7	<b>JASMINE: THE GREATEST TREASURE</b> Walt Disney Home Video/Buena Vista Home Video 4081	1995	12.99
18	22	3	<b>TIMMY THE TOOTH: MALIBU TIMMY</b> MCA/Universal Home Video/Uni Dist. Corp. 81917	1995	12.98
19	16	296	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
20	RE-ENTRY		<b>MARY-KATE &amp; ASHLEY OLSEN: LOGICAL I RANCH</b> ▲ Dualstar Video/WarnerVision Entertainment 30051-3	1994	12.98
21	NEW		<b>X-MEN: THE DARK SHROUD</b> PolyGram Video 8006346033	1995	9.95
22	23	3	<b>TIMMY THE TOOTH: LOST MY BRUSH</b> MCA/Universal Home Video/Uni Dist. Corp. 81918	1995	12.98
23	NEW		<b>WEE SING IN SILLYVILLE</b> MCA/Universal Home Video/Uni Dist. Corp. 82422	1989	12.98
24	NEW		<b>THE WEE SING TRAIN</b> MCA/Universal Home Video/Uni Dist. Corp. 82423	1993	12.98
25	NEW		<b>WEE SING GRANDPA'S MAGICAL TOYS</b> MCA/Universal Home Video/Uni Dist. Corp. 82421	1988	12.98

◆ 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.

## CLASSIC MUSICALS

(Continued from page 65)

gadon," and "Fiddler On The Roof."

To coincide with the recent revival of "Showboat," MGM/UA is releasing an extensive laserdisc collection this month. It contains the three movie editions (from 1929, 1936, and 1951) and is priced at \$124.98.

More than "Showboat" is coming. Feltenstein says MGM/UA plans to release a collector's series of its Broadway properties next year.

A milestone anniversary of a film based on a Broadway show can also prompt a studio to re-promote the video. In 1990, FoxVideo created the "Rodgers & Hammerstein Collection" using the 25th anniversary of "The Sound Of Music" as the springboard. To date, FoxVideo has released six titles in the line, including "The Sound Of Music," "The King And I," "Carousel," "State Fair," "South Pacific," and "Oklahoma!"

Cumulative sales are nearing 2 million units, according to Fox director of marketing Deborah Mitchell. Each is packaged with an accompanying soundtrack audiocassette.

"As part of our ongoing program of branded product, musicals are among the most popular," says Mitchell. "Offering the soundtracks was a huge incentive for consumers to purchase the videos." FoxVideo even created a "State Fair" soundtrack, which hadn't existed before release of the cassette.

CBS Video created a bonus soundtrack for the 30th anniversary of "My Fair Lady," released in October 1994 and distributed by FoxVideo. Like "State Fair," the movie soundtrack never had a life of its own until the home video reissue.

"There's an obvious interest in Broadway musicals," says CBS Video president Ken Ross. "These are G-rated films, which puts them into the broad family-entertainment category." Ross says the "My Fair Lady" tape and laserdisc, as well as collector's editions, have sold nearly 1 million units worldwide. Since many Broadway shows are "such incredibly well-known properties," he notes, retail positioning isn't a problem.

At RKO Warner's flagship store, located in the heart of New York's theater district, merchandise manager Bob Helland agrees. "We sell an enormous number of videos based on Broadway shows," he adds. "Those released prior to 1960 are the most popular."

Helland says the store has two Broadway sections, one related to current shows and another featuring movies based on musicals. Unfortunately, he says, the "current" section "has next to nothing." Helland occasionally picks up a rare making-of video, such as those for "Miss Saigon" or "Les Miserables." And PBS Home Video does offer Stephen Sondheim's "Into The Woods," with Bernadette Peters, which aired as part of the network's "Great Performances" series in 1993.

"There's a huge demand for current shows on video, but they're not available on VHS," Helland says. The store has stocked up on current musical revivals of "Damn Yankees," plus dramas-into-musicals such as "On The Waterfront" and Billy Wilder's "Sunset Boulevard."

"It's a pity that the musical 'Sunset Boulevard' probably won't ever be available on video," Helland says.

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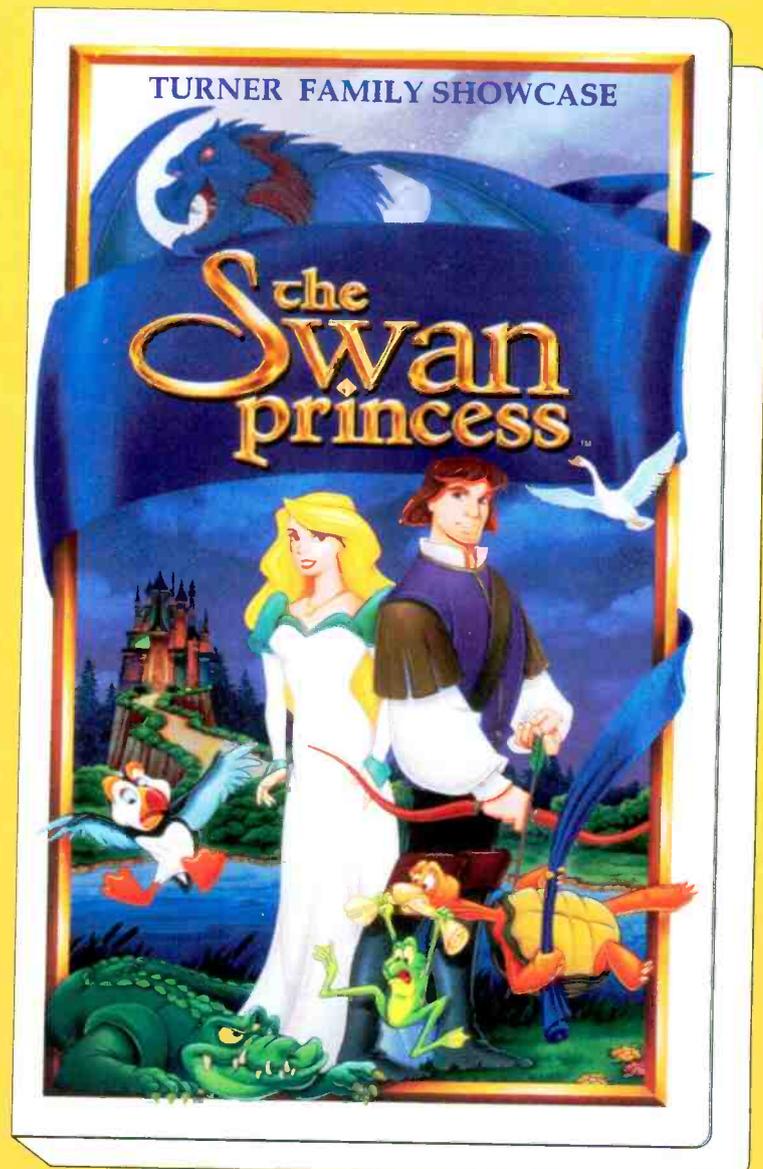
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Prepack/Early Order Date: June 20, 1995 • Singles Order Date: July 11, 1995 • Street Date: August 1, 1995

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# Pro Audio

## Hidley Makes Waves Beneath Audio Spectrum

■ BY PAUL VERNA

PARIS—Audio professionals gather twice a year for the Audio Engineering Society Convention to hear the latest developments in their field. But at the latest AES expo, held here last February, one of the most significant audio events in recent years went unheard by the vast majority of attendees. Why? Because it took place beneath the threshold of human hearing.

The "event" was a discussion of infrasound—defined by Webster's Ninth New Collegiate Dictionary as frequencies "below the audibility range of the human ear." Heretofore a phenomenon of physics relevant to audio professionals only as a theoretical extreme, infrasound is now a day-to-day reality of studio operation, thanks to the increased bandwidth that comes with digital recording, according to audio pioneer Tom Hidley.

Human beings are capable of hearing frequencies in the approximate range of 20 cycles per second (20 hertz) to 20,000 cycles per second (20 kHz). While analog tape cannot reproduce sound below approximately 25 hertz, the digital formats used in most modern recordings—multitrack and two-track tape, compact discs, etc.—can reach well below the low end of the human audio spectrum. As a result, many CDs currently in the marketplace contain infrasonic energy that compromises the quality of the recording, according to Hidley.

While humans can't actually hear this infrasonic energy, it affects "the low-end phase character and definition from 20 hertz to 40 hertz, and you're in deep trouble when you start playing in that range," says Hidley. "If you haven't got it right in the rhythm section, you haven't got it right in the mix."

Another adverse effect of unwanted infrasonic frequencies is that they sap the energy of the amplifier driving the home speakers.

"Most of these hi-fi amplifiers go down to 5, 4, 3, 2 hertz," says Hidley. "So, [the amp] sees the CD with 10 hertz information on it, and it starts to energize. The speaker at the other end of the wire says, 'No way. I'm a 30-hertz speaker. I'm not going to do anything with this energy.'"

However, if those frequencies are

forced on an amp-and-speaker combination not equipped to handle them, they will ultimately deteriorate the sound of the system.

"The amplifier might be a 100-watt amplifier, but suddenly you've put to that amplifier an octave and a half of infrasonic noise and said, 'Here, amplifier, just work on this and put it forward to the speaker.' The amplifier happily goes on to try to do that, but it may be using up half its energy, so only 50 watts are left for audible music. Perhaps the quality of that CD goes down."

Hidley says undesirable infrasonic noise can come from any number of sources, including air-conditioning systems, subways, trucks, and even jackhammers drilling several blocks away from a studio built on a granite bed.

"As a studio owner, be conscious of what may be on your disc," says Hidley. "You may have an air-conditioning system that has a velocity noise between 20 hertz and 10 hertz that you cannot perceive as a human being, but your 10-hertz microphone can, and your digital electronics in the control room certainly can deal with it, and they can send that right out to the home."

Ideally, an infrasonic environment should be situated on sandy soil in a rural or suburban location, as far away as possible from a city, says Hidley. An optimal location minimizes the risk of urban infrasonic noises making their way onto recordings.

So far, there is only one facility in the world known to have infrasonic monitoring capabilities: Bop Recording Studios in Bophuthatswana, South Africa. All three control rooms at Bop are architecturally and technically equipped to reproduce infrasonic energy, with a frequency response flat down to 12 hertz, according to Hidley.

Designed by Hidley with architect Tom Rast, the rooms at Bop are fitted with speakers custom-built by audio pioneer Shozo Kinoshita according to Hidley's specifications.

Only in an environment such as Bop can engineers detect infrasonic noise through vibrations that Hidley and others who have experienced them say are impossible to describe.

"I turned on a CD that had infrasonics on it, and the floor was moving," says Hidley. "Now, the floor can't

move—it's 13 inch-thick concrete. There's no way it can move from that little speaker up there. But you're feeling the infrasonic pulse. Why? Because the recording was made in a studio that had a wood floor, and the wood floor was moving. As the wood floor moves, energy is transferred up the microphone stand into the capsule. The capsule picks it up down through 10 hertz, takes it into your control room, through the console, onto the digital tape machine, onto the 2-track digital, over to the CD, and into somebody's home with all of this low-frequency pumping."

Because consumers cannot perceive such psychoacoustic earth motion with currently available monitoring systems, the audio industry as a whole has ignored the infrasonic potential of the digital bandwidth. However, what many engineers do not realize, says Hidley, is that CDs containing infrasonic data may sound "a little squashed and a little edgy because the headroom is gone."

The engineer who mixed the recording that Hidley heard at Bop "had no way of knowing that that was happening because his monitoring in the control room was not infrasonic," says Hidley. "Chances are it was 30 hertz—that's where most of the rooms stop today."

Although infrasonic material can degrade the quality of a recording by taxing the playback system and squashing the audible low-end frequencies, it is "extremely pleasant" to listen to in an infrasonic room, according to Hidley.

"When you go to Bop and listen to the room and there's infrasonic material on a CD, it's extremely pleasant for certain types of material," he says. "It augments the impact of the music, yet the producer has not a clue that it's on there."

Eric Stark, former head technician at Bop and now chief audio technical engineer at Atlanta multimedia facility Crawford Communications, has also experienced pleasant sensations while listening to infrasonic content at Bop.

"It puts you in the place where the recording was done more than anything I've ever experienced," he says of infrasonics. "If you close your eyes, you can feel yourself in that space."

But because home monitoring systems react adversely to infrasonic content, Hidley cautions producers and engineers not to use it. "Be aware: You're degrading the product that's going out of your studio into the home, so don't put it on there," he says. "If it's beginning to show, back it off and find its source."

The next step in the development of infrasonics is a massive multimedia studio complex to be built in Marrakech, Morocco. Budgeted at an unprecedented \$80 million, the facility is being designed and built by Hidley and funded by a consortium of international investors.

The first phase of the project comprises a 16,500-square-foot infrasonic performance/recording space equipped for live television, film production, and broadcast syndication; a 2,750-square-foot recording studio with 10-hertz monitoring capabilities; and a 5,500-square-foot shooting stage, also designed infrasonically.

Phase two consists of a four-building (Continued on next page)



Tom Hidley, left, and Shozo Kinoshita during the construction of Bop Recording Studios.

### EUROSOUNDS

U.K.

THE MANOR RESIDENTIAL Studio in Oxfordshire and Townhouse Three in South London, both part of the Virgin studio group, have been closed by owner EMI Music International. The news surprised observers, as the studios were known to be busy and were up for planned refurbishment in the near future. The Manor had the highest utilization of any studio in the group, at 90% last year. The closures have been attributed to lack of profitability.

The Manor was the birthplace of the Virgin studio empire, having been bought by Richard Branson two years before he released Mike Oldfield's "Tubular Bells" in 1973. Townhouse Three was previously the Who's Rampart Studios.

SONY INTENDS TO LAUNCH a large-scale digital recording console in September as the first fruits of Sony teams working in Oxford, England, and Atsugi, Japan, who started on the project in 1988. The desk will be aimed at high-end music and TV and film soundtrack production.

Details are currently scant on the as-yet-untitled product, but it is known that it will have equalization, dynamics, studio automation, and session management functions. It will be software-based and employ a new generation of digital signal processing hardware that interfaces with Sony DASH machines.

AMPEX CORP. has signed a letter of intent to sell Ampex Media Corp. and its subsidiaries to a group of international financial institutions that are AMC's existing lenders.

"It's been in the cards for some time," explains Ampex Media Europa sales director Peter Goldsmith. "The Ampex Corp. put the tape company up for disposal close on two years, and in the intervening period negotiations have taken place. It's news that all of us in Media have been waiting for some time, because it gives us complete autonomy to be able to control our own destinies."

VIDEOLONDON Postproduction Studios has installed the first Tactile Technology M4000C digitally controlled analog console in the U.K. It will be used for broadcast documentaries and voice-overs, ADR post-sync recording, and corporate video productions.

STARTING JUNE 26, Great Linford Manor Studios in Buckinghamshire will temporarily house an AMS-Neve Capricorn desk while its classic Neve undergoes refurbishment. A schedule is planned to include engineer and producer days and opportunities for A&R managers to use the console.

THE ASSN. OF PROFESSIONAL Recording Studios is to step up its involvement in training with an initiative to encourage the development of educational programs appropriate to the industry. THE APRS also intends to contribute its "unique pool of expertise" to the government's national curriculum for music in schools, since music and recording play a key part in it.

"We look forward to seeing access to proper training extended to all technical levels, so we can make good the claim that our industry has not just the most creative, but also the best-trained staff in the world," says APRS chairman Adrian Kerridge.

DIGITAL AUDIO workstation manufacturer DAR has added Plus status to the Sabre edit console to enable 16-track project handling with the aid of a high-resolution color monitor display and optional Advanced Signal Processing for mixing.

(Continued on next page)



Bop's control room 3, with wall-mounted infrasonic monitors.

**EUROSOUNDS**

*(Continued from preceding page)*

panning, EQ, and auxiliary sends and returns. The Plus system can be supplied with 20 track-hours of hard-disc and four track-hours of optical-disc storage and can be expanded to eight inputs and 24 outputs.

**NETHERLANDS**

**T**HE FOSTEX CORP. of America has opened a European sales office in Amsterdam to support distributors and customers throughout Europe for its Foundation DAW products. The operation is headed up by Peter Lee, sales manager for 10 years at the former Dutch Fostex distributor.

**DENMARK**

**P**A COMPANY JONAS Productions will be employing four TC Electronics M5000 mainframe effects processors and a 1128 programmable EQ system with 6032 moving fader remote control for the forthcoming Julio Iglesias European tour. M5000s have been bought by Radio France, Studio Plus XXX, and

Digital Edge in France; Flemish National Radio, RTL/TVI, EML, and Galaxy Studios in Belgium; Artisound Studios, Studio Arnold Muhren, and the Valkiezer Group in the Netherlands; Hungaroton Gong Studio in Hungary; and RTP in Portugal.

**SWEDEN**

**S**VERIGES RADIO has installed four SSL 4000 G Series consoles—three 40-channel models in mobiles and one 48-channel version for post-production. Flemish commercial broadcaster VTM in Belgium has installed its fourth 5000 M Series.

**GERMANY**

**S**TUDIO 33 IN HAMBURG, originally known as Star Studio, has refurbished its Studio 1 and installed a 64-channel SSL 4000 G Plus. Meanwhile, Nucleus Tonstudio, which is being built in Berlin, will open during the summer with a 56-channel SSL 4000 G Plus.

**HIDLEY MAKES WAVES BENEATH SPECTRUM**

*(Continued from preceding page)*

companion facility devoted to post-production. Building one is a scoring stage/dubbing theater capable of accommodating up to 150 musicians; the second building houses an infrasonic, surround-sound TV or music mix room and a dubbing theater/screening room with capacity for 80 people; in the third building are studios for Foley/SFX to picture and an ADR studio for film and video voice-overs; and the fourth building is a twin facility to the dubbing theater/screening room.

Also in the design of the complex are 26 post-production suites of various configurations, according to World Studio Group chairman Chris Stone, who is mounting a huge promotional campaign for what he calls "Club Marrakech."

For Hidley, the Marrakech project represents not only the culmination of four decades of pioneering audio work, but also an opportunity to research new concepts in monitor design.

He says, "I'm just crazy enough to think that there's another way to look at loudspeaker reproduction. It's absurd that we're still listening to paper

cones being driven by magnets. It just makes no sense!"

Hidley says the cost of monitoring is "almost out of the reach of the norm. It's gotta be an exceptional project to be able to afford the best in monitoring. In proportion of budget, monitoring is pushing 10% and sometimes more."

The Kinoshita infrasonic monitors cost approximately \$50,000 apiece, when the amplifiers, speaker components, cabinet, crossover, and interface cable are factored in, according to Hidley. "It's very expensive, and it just keeps going up," he says.

Whether the Marrakech project will yield a radically new speaker design is a question only time can answer. Meanwhile, Hidley's track record as a pioneer in loudspeaker design, studio architecture, psychoacoustics, and such other areas as auto sound and tape-machine development is impressive enough to suggest that any project he involves himself in is likely to set new standards for the entire industry. For a Pro-File of Hidley's distinguished career, see next week's Billboard.

**STUDIO ACTION**

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 17, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange B. Adams (A&M)	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) Monica/ D. Austin (Rowdy/Arista)	SUMMER'S COMIN' Clint Black/ J. Stroud (RCA)	MISERY Soul Asylum/ B. Vig, Soul Asylum (Columbia)	TOO MANY FISH Frankie Knuckles feat. Adeva/ F. Knuckles D. Madden (Virgin)
RECORDING STUDIO(S) Engineer(s)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo Ron Obvious	D.A.R.P. (Atlanta) Leslie Brathwaite	LOUD (Nashville) Lynn Peterzell	A&M STUDIOS (Los Angeles) John Siket	QUAD (New York) Pavel DeJesus
RECORDING CONSOLE(S)	Mackie 566-B	SSL 4056	SSL 4000E	Custom Neve 4972	SSL 4064
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A827	Otari DTR-900	Studer A800	Studer A800/ Otari MTR-90 II
STUDIO MONITOR(S)	Yamaha NS10	Custom TAD	Yamaha NS10	Custom A&M Van Hoff w/TAD, Yamaha NS10M	UREI 813B Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearmountain	D.A.R.P. (Atlanta) Leslie Brathwaite	LOUD (Nashville) Lynn Peterzell	SOUNDTRACKS (New York) Andy Wallace	QUAD (New York) John Poppo
CONSOLE(S)	SSL 4072G	SSL 4056	SSL 4000E	Neve VR60	SSL 4064
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A827	Otari DTR 900	Studer A827	Studer A800 Otari MTR-90 II
STUDIO MONITOR(S)	KRK 9000	Custom TAD	Yamaha NS10	UREI 813	UREI 813B Yamaha NS10
MASTER TAPE	Apogee DAT	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	STERLING SOUND Jose Rodriguez	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	STERLING SOUND Jose Rodriguez
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sonopress	Sonopress	Sony Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	Sony Manufacturing	Capitol Manufacturing

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## HOLLYWOOD FACES FUTURE WITH CLEAN SLATE

(Continued from page 16)

"We stopped, and we wanted to revamp the roster and rework the staff," Pfeifer says of the product freeze preceding the album's release. "The point here was to be ready as a company and then release a record, instead of signing a bunch of things and throwing them out while we're putting a company together."

Pfeifer says Hollywood will release between 15 and 18 records in the next year, with only four or five of them soundtracks.

On July 18, Eleven's "Thunk," the band's sophomore Hollywood set, is due. A former Sub Pop act, Tacoma, Wash.-based quartet Seaweed, makes its Hollywood bow Aug. 15 with "Spanaway"; New York alternative/hard rock unit Into Another arrives Sept. 12 with "Seamless." The label debut by the forceful all-female San Francisco quartet Van Gogh's Daughter is tentatively set for late summer.

A new Queen album that will include previously unreleased recordings featuring the band's late lead singer, Freddie Mercury, is scheduled for release before the end of the year. An all-star John Lennon tribute album with recordings by a host of alternative groups is tentatively set for the fall.

Hollywood has also signed Plum, an L.A. band featuring hip-hopper-turned-rocker Bronx Style Bob, and the Samples, a Boulder, Colo., band whose releases on the independent WAR? label have attracted attention. Both groups have albums tentatively scheduled for the first quarter of 1996.

The company has stepped outside of the rock arena to sign J'son, a 14-year-old native of Compton, Calif., who is described by Pfeifer as "a little Michael Jackson," and Nu Groove, a pop-oriented group managed by All-4-One mastermind Tim O'Brien.

"We wanted to focus what we were doing," Pfeifer says of the new Hollywood acts, which are predominantly alternative-skewed. "Because of the past, we wanted to make a statement. We don't want to be all over the place."

Pfeifer has recruited an entirely new A&R staff. Within the past month, former Entertainment Weekly senior writer Rob Seidenberg was brought on as A&R director. He joins directors John Dee and Bill Deutsch and staff producer Julian Raymond in L.A.; directors Cathleen Murphy and David Wolter and consultant Christine Black work out of New York.

The A&R team reflects the makeup of Hollywood's executive staff, which has also received a makeover.

In April 1994, noted attorney Richard Leher was brought in as senior VP to focus on business and administrative affairs; Leher was elevated to executive VP in March.

Leher compares his relationship to Pfeifer to the one between Disney chairman/CEO Michael Eisner and the company's late president Frank Wells: "Eisner is sort of the creative guy, with the creative vision. Then you had Wells, with the legal background, who got involved with all the business aspects."

In succeeding months, Hollywood has hired publicity VP Sue Sawyer, formerly with Virgin; senior VP of marketing Diarmuid Quinn, previously with Columbia; senior VP of promotion John Fagot, a long-term Capitol executive; and, most re-

cently, VP of sales Dutch Cramblitt, formerly with EMI.

Though her appointment has not been officially announced, Susan Yeruski, international marketing director for A&M, is being hired as VP of international.

Leher indicates that most of the new executives are old associates: "Everybody who's on staff here we've worked with or represented as a lawyer or Bob worked for or made records for."

On June 12, Hollywood's L.A. staff of 50 (down from 85 in 1993) relocated from its old quarters in various wings of the Disney animation building to the newly refurbished "team building," which formerly housed Disney's "imagineering" division on the lot.

"You know what this building was?" Pfeifer asks. "In this building, they built the first Disneyland—the teacups, the whole thing."

Many in the industry had speculated that Disney would give up on Hollywood after its unprofitable start. But Pfeifer insists that the parent company's continuing commitment remains firm and is apparent to many.

"We went after 11 artists last year and got nine," he says pointedly. "None of those managers, lawyers, bands would have come here if they had felt anything but that commitment."

The label will continue to operate synergistically with other arms of the Disney corporate structure.

Hollywood has released "Colors Of The Wind," the Vanessa Williams single from the soundtrack to the new Disney animated feature, "Pocahontas" (see story, page 11).

Independently distributed Walt Disney Records has the soundtrack album. But, Pfeifer notes, "Walt Disney Records doesn't have the staffing to go to radio [with a single], so we just keep it in-house. We work as a team."

Hollywood will now also release soundtrack albums for the Disney-owned film company Miramax (whose 1994 Quentin Tarantino film, "Pulp Fiction," spawned a hit soundtrack for MCA Records). The label will issue the soundtrack for Wayne Wang's new feature, "Smoke," on Tuesday (20); the soundtrack for the Italian comedy "The Postman" follows on June 27.

"The company is very progressive, avant-garde," Leher says of Miramax. "The record company shows some of their vision. And it's the same company—it's natural that we would get together on some projects, and there'll be more projects."

Originally distributed by Elektra through WEA, Hollywood has been handled by PolyGram since September 1994. Pfeifer expresses satisfaction with the arrangement.

"I love PolyGram," he says. "I think they're great for us. The Queen catalog is up 15% in the first quarter of this year. That had a great deal to do with PolyGram paying attention and with the retail marketing programs we've put into place."

While a multiplicity of new elements—staff, quarters, distributor—are now firmly in place, Pfeifer admits that his company will rise and fall on one thing alone.

"If I go up or down, it's going to be on the music," he says, adding, "Music talks, bullshit walks."

# Update

## CALENDAR

### JUNE

June 19, **ASCAP Rhythm & Soul Music Celebration**, the Supper Club, New York. Audra Washington, 212-621-6242.

June 19, **AACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," the Nashville Network, Nashville. 201-328-0204.

June 21-23, **Seventh Regional AES Convention**, Sunshine City Convention Center, Tokyo. 212-661-8528.

June 22, **Women In Business Assn. "Ultimate Networking & Music Business,"** seminar at Loew's Hotel, New York. 615-251-3101.

June 22, **"Advancing Your Career In The Record Industry,"** panel presented by the Los Angeles Music Network, the Derby, Los Angeles. Sandra Archer, 818-769-6095.

June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

### JULY

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, **Kids Entertainment Seminar III**, P.S. 75, New York. 718-897-0981.

July 29, **NARAS Global Song Marketing Summit: Defining Domestic And International Markets**, presented by the Texas branch of NARAS, Omni Hotel, Austin, Texas. 512-328-7997.

## NEW COMPANIES

**Damian Music**, formed by Aldy Damian. A label distributed by Navarre Corp. First releases are "With A Skeleton Crew," the solo debut of Larry Tagg, co-founder of Bourgeois Tagg; "The Black & The Brown Side," a compilation of Chicano and black rap artists; and a new album by Earth Youth Energy Soul, Damian's rock band. 8033 Sunset Blvd., Suite 980, Hollywood, Calif. 90046; 818-845-6402.

**ISL Public Relations**, formed by Ida S. Langsam. A publicity firm handling such acts as the Ramones, Jayne County, Po' Boy Swing, Headstones, Full Circle, Voodoo Heaven, and Bad Biscuit, as well as online magazine Adicted To Noise. Veteran publicist Langsam was most recently senior VP of the music division of public relations firm Middleberg & Associates. 147 E. 37th St., New York, N.Y. 10016; 212-481-4477.

**PC! Music**, formed by Corbin Dooley and Paul Brinberg. A diverse label with initial signings Another Society, an alternative metal band, and Jack Johnson, whose music is described as "distorted soul." Dooley was formerly director of marketing at EMI; Brinberg was formerly director of financial and strategic planning at Atlantic Records. 949 Date St., San Diego, Calif. 92101; 619-236-0187.



**Hope And Glory.** At the City of Hope National Medical Center Spirit of Life Award kickoff luncheon, attorney Allen Grubman of New York's Grubman, Indursky, Schindler & Goldstein is announced as this year's honoree. Shown, from left, are Mickey Schulhof, president/CEO, Sony Corp. of America; Grubman; and past Spirit of Life honoree Thomas D. Mottola, president/COO, Sony Music Entertainment Inc.

## GOOD WORKS

**SALUTE:** Arista Records president Clive Davis will be the honoree at the 20th anniversary gathering of the T.J. Martell Foundation Sept. 14 at the Hilton Hotel in New York. Contact: Muriel Max, 212-245-1818.

**GETTING ON THE PROGRAM:** Jodeci is the latest artist to participate in LIFEbeat's Tour Outreach Program, which provides tables containing condoms and information on safe sex and AIDS for concertgoers. The Jodeci tour, covering 11 dates through Aug. 9 in support of her latest album, "The Show, The After Party, The Hotel," kicked off June 15 in Dallas. At each venue, LIFEbeat encourages local outreach programs to share their tables in an effort to reach out on a grass-roots level. Other acts committed to the program include the

**Pretenders, Johnny Cash, Spearhead, Me'shell NdegéOcello, and the Fugees** and the Lollapalooza '94 and WOMAD tours. The program is expected to distribute more than 500,000 condoms to more than 1.8 million people.

**BENEFIT:** Native American flutist R. Carlos Nakai, whose "Ancestral Voices" album was a 1994 Grammy nominee, will give his only northern Arizona performance this year at Enchantment Resort in Sedona, Ariz., Sept. 30. Proceeds will go to the Museum of Northern Arizona and Native Americans for Community Action Inc., which was formed in 1971 to meet the social needs of Native Americans residing off reservation in Flagstaff, Ariz. Contact: Alice Marshall, 212-861-4031, or fax 212-861-4070.

## LIFELINES

### BIRTHS

Boy, Luke Arnold, to Matt and Lynn Langone, June 9 in Summit, N.J. He is an account management representative for Broadcast Data Systems.

### MARRIAGES

**Bill Scanlan to Carol Boyce**, May 12 in New York. She is a sales representative for the New York branch of PolyGram Group Distribution.

**Steve Karas to Lauren Somerstein**, May 20 in Smithtown, N.Y. He is national director of publicity, East Coast, for A&M Records.

**Lloyd Harrell to Robin S**, May 20 in New York. She is a Big Beat/Atlantic recording artist.

### DEATHS

**James A. Hart**, 42, of cancer, May 28 in Amherst, Mass. Hart was an air personality with WNWV Cleveland for five years. Prior to that, he was on

WCPZ Sandusky, Ohio, for 10 years. He is survived by his parents, Ralph and Vera Mae, and his sister, Barbara Couture. Donations in his memory may be made to the Carillon Fund at St. Peter's UCC Church in Amherst.

**Patrick Thompson**, 42, of an aneurysm, June 5 in Minneapolis. Thompson was a 20-year veteran of the independent music business and for the past two and a half years was Minneapolis sales manager for INDI. Prior to working at INDI, he spent 10 years at MS Distributing. He is survived by his parents, Sam and Opal, his brother, Michael, and his fiancée, Rosetta. INDI will be sponsoring a memorial scholarship through NARM and will announce the details shortly.

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## EPIC'S M PEOPLE MAKING INROADS IN U.S.

(Continued from page 11)

with potential corporate sponsors for the tour, according to president Richard Griffiths.

"These dates were the first step in converting M People into the kind of band that people are into [for] the long term, as opposed to just having a record that gets momentary attention," says Griffiths. "It's the difference between being a quick flash and having a solid career."

Before taking that step into the public eye, M People had to convince Epic that the tour was worth funding. Although the act has notched several pop hits for BMG-distributed deConstruction Records in the U.K. and throughout Europe and Asia, it has yet to have similar success in the U.S. beyond club level. So far, only "Moving On Up," a single from the 1994 U.S. album debut, "Elegant Slumming," has reached the top 40 of the Hot 100.

"Truthfully, I think everybody here thought that ['Moving On Up'] would be a big enough hit to spawn others," says Frank Ceraolo, director of marketing at Epic. "But it's been a slow build at radio—which you can argue is similar to the band's history overseas. Success didn't happen overnight there, either. It's a building process. Once key people from the label saw the band live during its recent tour of the U.K., the wheels really started to turn."

M People member Mike Pickering adds, "Not all record company executives believe that there is a large audience for this kind of music, particularly on a concert-going level. You have to prove it to them. In the end, we really don't mind having to go that extra mile—especially since I think we have been successfully proving ourselves in other parts of the world for a couple of years now."

The recent U.S. performances spoke volumes for the band. "This is an act that you really need to see in a live setting to get the full flavor of what they're all about," says Joe Dawson, PD at rhythm-crossover WWKX (Kix-106) Providence, R.I., who booked M People into a prime spot on its recent Summerbash '95 festival. "It was one of those occasions when many of the songs actually sounded stronger on stage than they do on the CD—and that is saying a lot because we are talking about a great record."

M People played to its largest audience during "Kiss Concert 16," an annual, multi-act show hosted by top 40 WXKS Boston. Held at the Greatwoods Center in Mansfield, Mass., the show, which also featured All-4-One, Real McCoy, and Jamie Walters, drew an estimated 18,000 people.

"Their music fit in well with the rest of the lineup," says Tad Bonvie, MD at WXKS. "The crowd's reaction to them was incredible—particularly to the lead singer, Heather Small, who has a dynamic presence. There's real potential for this band to go very far."

"Bizarre Fruit," which was released May 16 in the U.S., has also earned increased interest at retail in areas where the band has performed. At this point, most of the retail activity is at the indie-store level, where the band has a long history of support. "We've always had a lot of people ask for their stuff, but mostly people who go to clubs looking for 12-inch singles," says Lori Ganovene, manager of Becker's Beats in Boston. "We're noticing that a somewhat broader range of people is coming in for the record. For example, we're starting to do well with older women and teenage

girls."

Among music chains, Roy Burkert, buyer for the Michigan-based Harmony House chain, has also noticed a minor bump in sales. "It's still developing for us, but it's moving," he says. "The signs are certainly positive."

The history of M People goes back nearly four years, when Heather Small joined Pickering and partner Paul Heard as the permanent vocalist for the act, which previously utilized several different singers. The act's first album, "Northern Soul," issued on deConstruction in the U.K. and Europe, drew praise from club DJs, radio programmers, and record buyers for its blend of classic Philly-soul and cutting-edge house beats. The set and its subsequent hits, "How Can I Love You More" and "Excited," paved the way for "Elegant Slumming," which helped the band score England's coveted Mercury Prize in 1994.

Shortly after the U.K. release of "Elegant Slumming," M People expanded from a three-person studio concoction into a 10-piece touring



M People core members Heather Small and Mike Pickering during a recent U.S. performance.

unit. (Percussionist Shovel is now considered the fourth member of the core group.) The act racked up more hits, including "One Night In Heaven" and "Moving On Up," as well as winning the Brit Award as top dance band two years in a row. Epic's U.S. release of "Elegant Slumming" last summer spawned three No. 1 dance hits.

"The time has come for this band to have the same kind of success here," Ceraolo says. "The people who now need to experience them are outside of the fan base in the clubs, which I believe is firm. The first tour created a lot of positive word of mouth—particularly in the press, which has been incredibly positive. People are learning that M People is more than some canned beats and a diva."

Epic is preparing for the late-July release of the second single from "Bizarre Fruit," which will likely be "Search For The Hero," a downtempo, R&B-inflected jam that is already a smash in the U.K.—where "Bizarre Fruit" was released last November. Meanwhile, M People has begun the next leg of a world tour that will include stops in New Zealand, Australia, Thailand, Switzerland, and Brazil before ending 1995 with a headlining stint at London's Wembley Arena.

"The key is to savor each and every moment on the way to success, especially because I feel like we're earning every last drop of it," Pickering says. "Nothing is being handed to us on a silver platter. But when you are on stage in front of a crowd that clearly wants you to do well, all of the hard work and hassle is truly worth it."



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# Radio

## PROMAX Proposal: Seek New Partners In Other Media

BY CARRIE BORZILLO

WASHINGTON, D.C.—This year's PROMAX conference, held here June 7-10, was chock full of big ideas for promotion and marketing executives to take home. Among the hot topics shared in the radio panels were the many uses for the Internet (see story, page 78), cross-media promotions, and tips on working with record labels on concert sponsorships.

"Now is a great time to take advantage of newspapers' woes," said Kurt Steier, director of marketing at WIOD/WFLC/WHQT

Miami, referring to the increase in paper costs that is forcing newspapers to find new revenue streams.

Steier worked with the Miami Herald to distribute an insert about WFLC's Coast for Kids Fair. As part of the deal, the newspaper sold the ads and helped the station sell the smaller booths at the fair. The station kept the money from the booths, while the paper pocketed the cash from the ads.

Rod Windham, promotion director at country KKBQ Houston, has had a successful partnership with The Houston Chronicle.

KKBQ uses a local publisher to work on its "93Q Country Radio Insider," which is distributed to approximately 575,000 people every third Friday as an insert in the Chronicle. The station's salespeople get three pages of the 12-page insert to sell as an added value to clients.

"It's cheaper than a T-shirt," said Windham, "and it stays around longer. It's not a money maker, but it helps to establish our local heritage."

Doug Harris, director of creative services at Hamden, Conn.-based CRN International, said in

order to successfully land cross-promotion partners, stations need to plan in advance.

"They can't turn on a dime like radio can," said Harris. "There is no reason to plan a Christmas promotion at Thanksgiving time. You knew all year long when Christmas was coming."

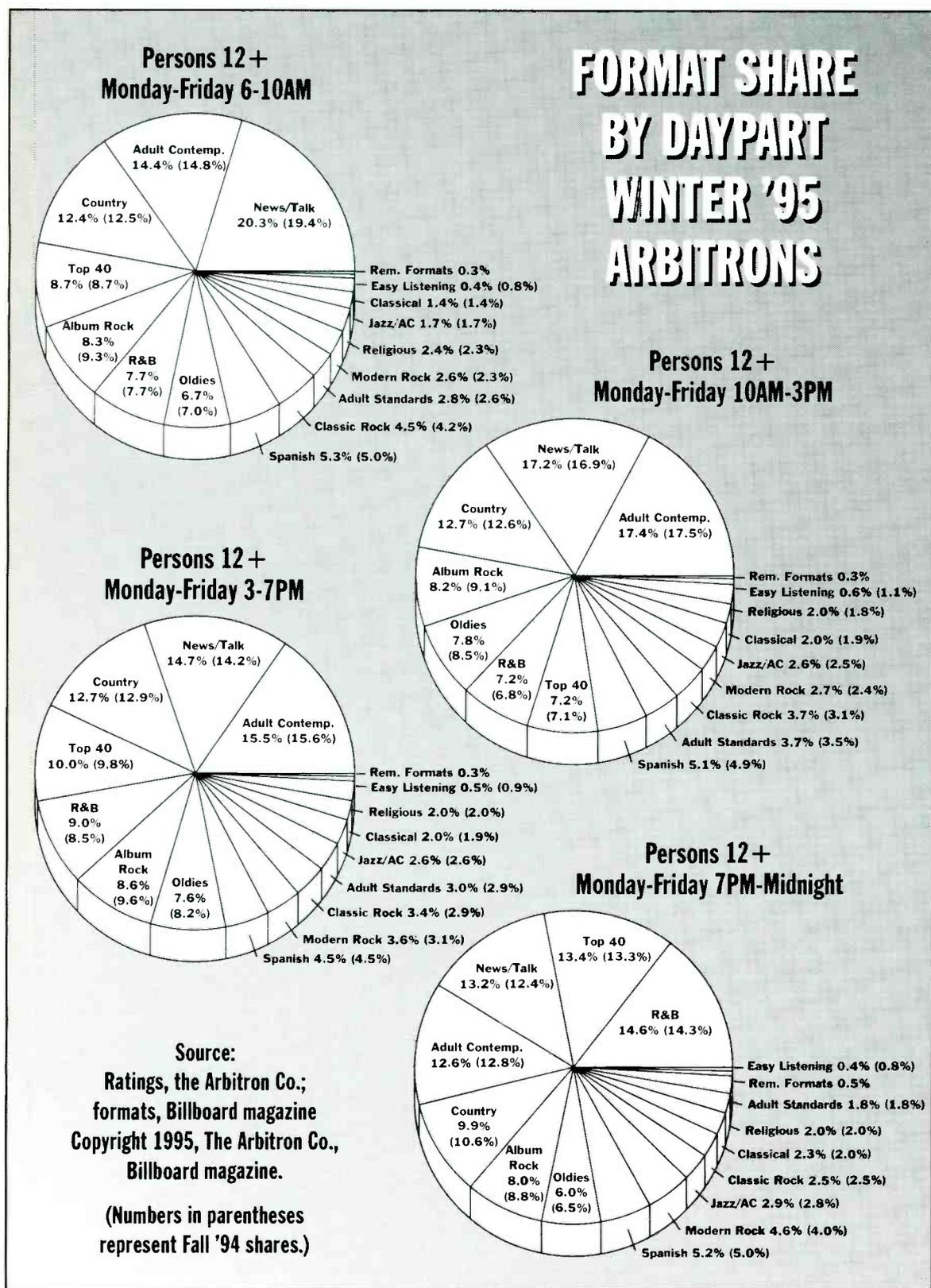
Step one to tying in with print media or television is to first have a client "needs analysis" meeting to find out what the potential partner's annual events, special issues, new columns or features, and subscription campaigns are, sug-

gested Harris.

One promotion Harris created while at KLOL Houston was a holiday nonalcoholic drink menu, with drinks named after the station's personalities. KLOL tied in with the local Fox-TV affiliate and the Jack In The Box fast-food chain to promote the pamphlet.

To help promote The Houston Chronicle's new movie critic, KLOL inserted a ballot for the Academy Awards in the newspaper. Readers picked the winners in six categories, mailed the ballot

(Continued on next page)



### MODERN ROCK CONTINUES UPWARD CLIMB

(Continued from page 13)

dipped 19.6%-18.8%, and mornings, where it remained flat.

• Top 40 was up slightly (9.1%-9.2%) overall from the fall. It was also up in every demo and daypart with the exception of its target teen audience, where it dipped 34.3%-33.8%.

• Album rock was off a significant eight-tenths of a share from the fall. It also dipped dramatically in every demo and daypart, particularly 18-34. The decreases were due, in part, to the loss of 11 stations from the fall.

• Oldies dipped 7.7%-7.2% from the fall. The format suffered losses in nearly every demo and daypart, particularly in the 18-24 group, where it lost almost an entire share.

• Spanish added two-tenths of a share from fall to winter and made its biggest strides among teens, where it was up 3.6%-4.1%.

• Classic rock rose 3.2%-3.5% from the fall. It was up in every demo and daypart but nights, where it remained flat. It also added nine outlets from the fall.

• Adult standards was up 3.0%-3.2% this quarter, posting its

highest share since the fall of 1993.

• Modern rock added five-tenths of a share from fall to winter. It was up in every demo and daypart, most notably among teens, where it added more than two full shares. Interestingly, modern rock and country are now tied in teens, with a 9.1% share each.

• Jazz/AC enjoyed its third consecutive upward trend this quarter and was up or flat in every demo and daypart but 35-64, where it was off slightly. The format was helped by the addition of nine outlets since the fall.

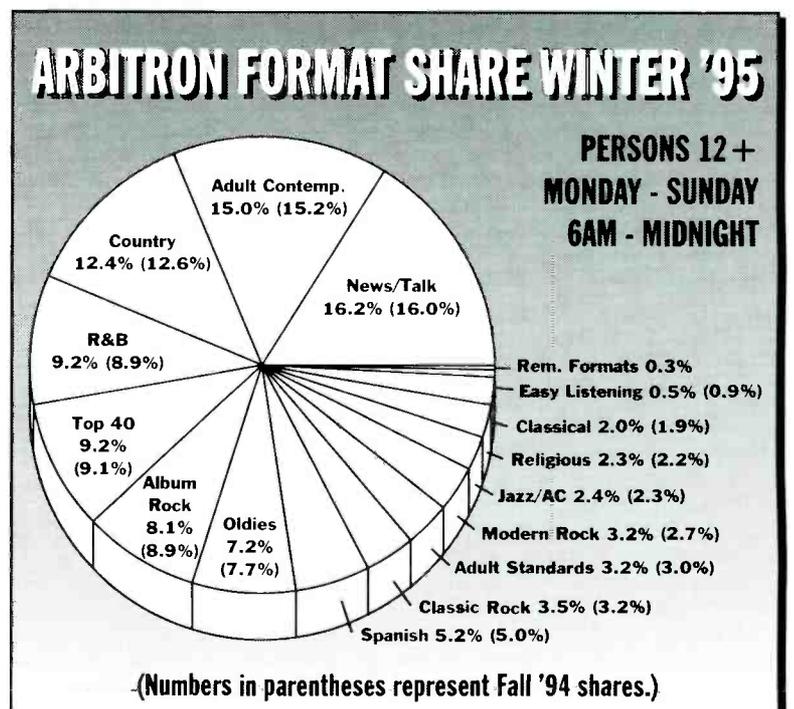
• Religious was up or flat in every demo and daypart but teens, where it was off slightly (1.0%-0.8%).

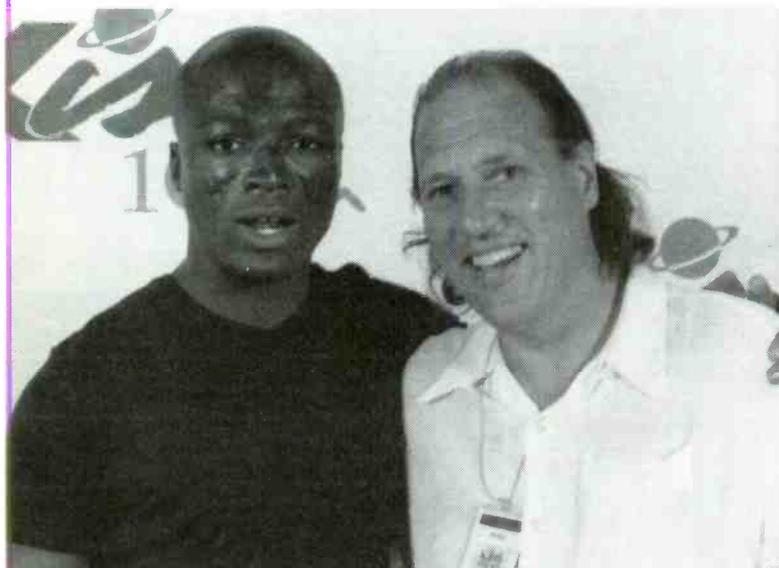
• Classical remained fairly steady, as always, with a 1.9%-2.0% gain.

• Easy listening's current .5% share is humbling compared to the 6.8% share it enjoyed in the spring of 1989. This quarter it posted losses in every demo and daypart.

For complete ratings information, see charts on this page and on page 80.

PHYLLIS STARK





**Sweet Sixteen.** WXKS-FM (Kiss 108) Boston's 16th birthday party—Kiss Concert 16—featured 31 acts in 11 hours of music, including M People, Letters To Cleo, Amy Grant, Carly Simon, Blues Traveler, and Seal, who is pictured here, left, with Pyramid Communications CEO Richard Balsbaugh.

## Country Leads Formats In Most Of U.S. Interrep Survey Also Follows Locality, Demos

NEW YORK—Adult contemporary is the most popular format in the Northeast region of the country, while country is the clear winner in the Midwest, South, and West, according to a new study of major radio formats from the Interrep Radio Store.

In the Northeast census region, AC is followed in popularity by news/talk, top 40, and country. Trailing country in the Midwest, in order of popularity, are N/T, AC, album rock, and top 40.

In the South, AC, R&B/mainstream, N/T, and top 40 trail country. In the West, country is followed by N/T, AC, album rock, and top 40.

Broken down by what the study calls "locality type," country is the winner in all three categories: metro central city, metro suburban, and nonmetropolitan. In urban areas, country is followed in

popularity by N/T, AC, and top 40. Album rock and R&B/mainstream are tied for fifth place.

In the suburbs, N/T, AC, album rock, and top 40 trail country. In rural areas, country has a wide-margin lead, distantly followed by AC, top 40, oldies, and N/T.

The study, which tracks the lifestyle components of 19 formats, also includes data on each format's demo targetability.

For music formats targeting the 25-54 demo, oldies takes the lead with the highest percentage of its listeners (77%) falling within that demo, according to the study. R&B/adult is in second place among the 25-54 targeted stations, with 68% of its audience in that demo. It is followed by mainstream AC (67%), the pure jazz format (65%), soft

AC (65%), and country (64%).

Among music formats targeting a mature adult demographic, adult standards comes out on top with 75% of its audience in the 45-plus demo. It is followed by easy listening (64%), full-service AC (61%), and classical (56%).

Inexplicably, the study included several 25-54 targeted formats like album rock, classic rock, and jazz/AC in the category of 18-34-targeted stations, making the results in that category and the 25-54 category questionable. In the 18-34 demo group, album rock comes out on top, with 69% of its audience in that demo. Album rock is followed in that category by top 40 (65%), classic rock (63%), jazz/AC (61%), Spanish (53%), and R&B/mainstream (52%).

PHYLLIS STARK

## PROMAX PROPOSES WORKING WITH OTHER MEDIA

(Continued from preceding page)

back to the radio station, and the winner won a trip to Los Angeles with the new movie critic for the awards show.

KTWV (the Wave) and The Los Angeles Times also teamed up for a cross-promotional opportunity. Bonnie Chick, promotion manager at the Times, wanted to find a way to convert subscribers into credit-card billers, so she used the Wave's mailing list, merged it with the Times' own list, and sent letters to subscribers who listened to the Wave.

If those subscribers converted to credit-card payment, they received a \$10 record store gift certificate to buy music heard on the Wave.

### CONCERT BATTLES

The battle of the bands at competing stations in a market is a cross-format issue that doesn't seem to be ending, and the labels are keeping tabs.

Said Teddi Bonadies, manager of Northeast regional promotion at Arista Records, "We'll remember when stations drop records when something doesn't go their way."

Bonadies also warned about the

unfair practice of radio people asking for tickets or backstage passes for themselves, only to give them away on the air.

"That will ruin a relationship, and relationships [are] what it's all about," added Bonadies.

### MORE IDEAS & TIPS

On the movie front, WHTZ (Z100) New York promotion director Theresa Beyer found a way to make a "Casper" promotion ap-

pear cool to the station's hip listeners. The station tied in the movie ticket giveaway with a concert ticket giveaway for Pearl Jam's show in Casper, Wyo.

One of Z100's biggest coups recently was landing a David Letterman promotion, even though cross-town WPLJ has exclusive rights to air Letterman's top 10 list.

"If we had the attitude of being blocked out of something," said Beyer, "we wouldn't get half of

what we get."

Z100 ran a promotion and trip giveaway when Letterman took his show to London. Beyer said the station received \$450,000 worth of free advertising on WCBS-TV, which even used the station's commercial for promotional purposes in its own TV promo. The TV campaign urged viewers to listen to Z100 for a chance to answer a question about the previous night's "Late Show With David Letterman."

KIIS Los Angeles VP of marketing Karen Tobin offered a tip for stations having a hard time getting phone numbers for a database. Tobin said KIIS uses Price Waterhouse to get unlisted numbers, beeper numbers, and car phone numbers. (Price Waterhouse once even accidentally supplied an inside number at the FBI.) As part of its deal with the accounting firm, the station provided the desired prefixes, and Price Waterhouse, in turn, furnished the numbers.

Attendance at the meet was once again up. This year, approximately 5,480 marketing and promotion professionals attended, compared to 4,200 last year. More

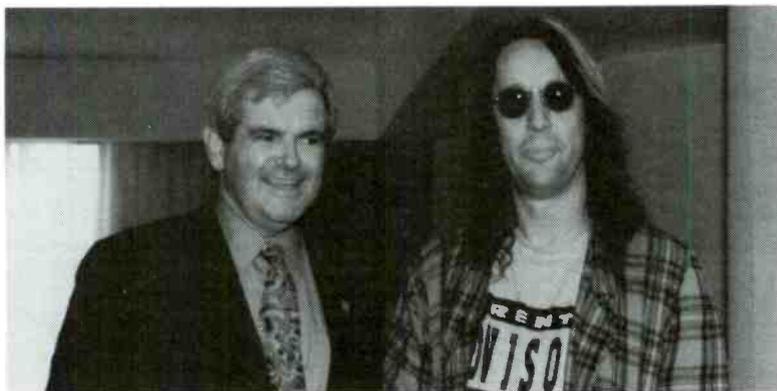
important, radio attendance doubled this year from last, due, in part, to PROMAX's first-ever direct-mail campaign last December to lure new radio members.

## FOX-TV Greaseman Show Not In Works

Despite reports to the contrary in several trade publications, syndicated Infinity Broadcasting jock Doug "Greaseman" Tracht, is *not* talking to FOX-TV about joining a late-night sketch comedy show on the network.

According to Variety, Fox Entertainment president John Matoian issued a blunt statement that declared, in part, "I have never spoken to Tracht and, until this moment, I had never heard of him. I have had no conversations with him, nor do I intend to talk to him about any project we have in development."

Greaseman *has* recently signed a book deal with Simon & Schuster.



Speaker of the House Newt Gingrich, left, and artist and interactive pioneer Todd Rundgren had a chance to meet at the PROMAX conference, held June 7-10 in Washington, D.C. They were the featured speakers at the conference's opening session.

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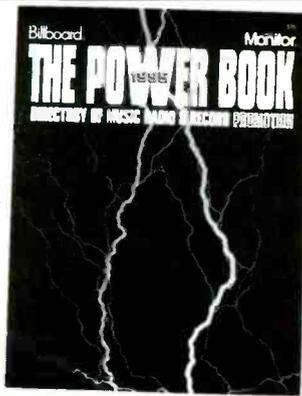
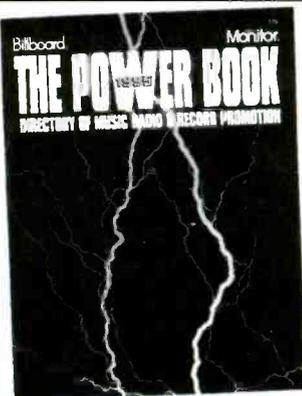
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## Radio Professionals Enter The Web At PROMAX

### With Ads, Research, And Contests, A Medium Goes Online

BY CARRIE BORZILLO

#### PROMOTIONS & MARKETING

WASHINGTON, D.C.—Radio promotion and marketing executives flocked to the interactive panels at this year's PROMAX conference, held here June 7-10, to find creative uses for the information superhighway in their lines of work.

Not only was attendance up at this year's conference (see story, page 76), but the number of interactive panels and professionals in attendance from companies such as America Online increased significantly from last year, much to the pleasure of the radio attendees who were eager to learn from their interactive counterparts.

"The future of the Internet is directly connected to the future of broadcast marketing," said Jim Moloshok, senior VP of corporate marketing and advertising at Warner Bros. Television. "Like TV, an hour on the Internet turns into an evening on the Internet—that's why they call them 'users.'"

Moloshok cited other benefits of the Internet as well. "We also get fantastic feedback and save money with research," he said. "Until you're there, you'll never know what it does."

Radio professionals were so eager to learn about the Internet that many opted to attend an interactive panel instead of a radio database

marketing panel that was held at the same time.

"I want to learn as much about the Internet as possible," said Scott Mackenzie, promotion director at AC KSSK Honolulu.

While walking into one of the Internet panels, Paul Miraldi, marketing manager at country KSNB San Francisco, said, "This is like an Epiphany for me."

Miraldi is one of the many radio professionals in attendance at PROMAX who is planning to create a home page on the World Wide Web. He plans to link it with existing Web sites of country artists featured on KSNB.

The cyber world isn't just alluring to formats with young skewing audiences. Classical WQXR New York marketing and promotion director Stephanie Feuer said she is planning a page on the Web as well, noting that Internet users include the affluent classical music audience.

One of the tips offered at the panels was a cheaper way to get a page on the Web. While a page can run \$10,000 to \$20,000, George Schweitzer, senior VP of marketing and communications at CBS/Broadcast Group, said college stu-

dents would probably create the pages for free as class projects.

One of the most commonly asked questions of radio marketing professionals at the conference was whether a station can make money on the Internet. According to the responses, one way to do it is to use exposure on the Internet, which reaches tens of millions of people worldwide daily, as an added-value tool for clients who buy time on the radio station.

Moloshok said he tied in national clients Coke and Chrysler to Warner Bros.' "The History Of Rock And Roll" site on the Internet—an idea radio could easily adopt for its promotions or station features.

On all of Warner Bros.' ads for "The History Of Rock And Roll" television series and home video, the Internet address was featured. The network generated revenue from the Web site by offering a toll-free number to purchase the videos.

Among other ideas that were tossed around was a sophisticated screen saver that is able to "time bank" contests or giveaways to suddenly pop up on the user's computer screen with messages about when the contest begins.

Additionally, Theresa Beyer, promotion director at top 40 WHTZ (Z100) New York, uses America Online as a way for listeners to ask questions of artists after concerts. She said the station receives 3,000 E-mail messages a day. However, Beyer said only about 350 of those messages require responses, and station staffers do respond.

Modern rock KITS (Live 105) San Francisco's site gives users the opportunity to view its television commercial on their computer screens.

Meanwhile, KSSK has used the Internet for trivia contests.

One cautionary note was offered by an attendee who ran into a bit of trouble when his station took entries for a trip giveaway online. One listener set up his computer to send an E-mail entry every minute for two hours, tying up the line.

Along with radio stations, it seems even the so-called "contest pigs" have evolved; they're now "cyber pigs."



Robyn Revs Up. Robyn Hitchcock, left, visits KREV/WREV-FM (Rev 105) Minneapolis and station jock Thorn.

### KIIX/KTCL Moves To Tsunami Comm.

The FCC has approved the transfer of KIIX/KTCL Fort Collins, Colo., from U.S. Media to Tsunami Communications. The transfer had been held up by a petition to deny filed by Noble Broadcasting in July 1994.

Noble had claimed that Jacor Communications had de facto control of the stations, a violation of local ownership rules. The FCC found insufficient evidence to support Noble's claim.

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## Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON CH.	WKS. ON CH.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				***No. 1***	
1	1	12	12	HAVE YOU EVER REALLY LOVED... A&M 1028	BRYAN ADAMS 4 weeks at No. 1
2	4	5	5	I'LL BE THERE FOR YOU ELEKTRA ALBUM CUT/EEG	THE REMBRANDTS
3	3	2	20	I KNOW COLUMBIA 77750	DIONNE FARRIS
4	2	3	16	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
5	5	4	30	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
6	6	6	18	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
7	11	14	8	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
8	7	7	27	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
9	8	8	26	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
10	10	12	15	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
11	9	11	17	HOLD ON ATLANTIC 87240	JAMIE WALTERS
12	15	16	4	LEAVE VIRGINIA ALONE WARNER BROS. 17847	ROD STEWART
13	12	9	31	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
14	13	10	34	YOU GOTTA BE 550 MUSIC 77551	DES'REE
15	16	17	10	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
16	18	18	6	LEARN TO BE STILL Geffen ALBUM CUT	EAGLES
17	14	13	28	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	EAGLES
18	19	20	5	BIG YELLOW TAXI A&M 0976	AMY GRANT
19	20	19	40	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE
20	24	30	4	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
21	17	15	18	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
22	26	31	3	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
				***HOT SHOT DEBUT***	
23	NEW	1	1	COLORS OF THE WIND HOLLYWOOD 54001	VANESSA WILLIAMS
24	25	27	11	CAN'T STOP MY HEART FROM... A&M 1038	AARON NEVILLE
25	21	22	18	STRONG ENOUGH A&M 0798	SHERYL CROW
26	23	23	21	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
27	22	21	9	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
28	31	—	2	THIS AIN'T A LOVE SONG MERCURY 6824	BON JOVI
29	33	—	2	SOMEBODY'S CRYING REPRISE 17872	CHRIS ISAAK
30	27	25	19	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
31	28	26	17	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
32	30	29	19	IF I WANTED TO ISLAND 4238	MELISSA ETHERIDGE
33	38	38	3	RUN-AROUND A&M 0982	BLUES TRAVELER
34	34	—	2	WHAT WOULD YOU SAY RCA ALBUM CUT	DAVE MATTHEWS BAND
35	35	—	2	SCREAM EPIC 78000	MICHAEL JACKSON & JANET JACKSON
36	36	36	5	WHERE DO I GO FROM YOU SBK 58401/EMI	JON SECADA
37	32	35	12	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
38	37	37	5	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
39	NEW	1	1	IT'S TOO LATE EPIC ALBUM CUT	GLORIA ESTEFAN
40	RE-ENTRY	9	9	COULD I BE YOUR GIRL A&M 0660	JANN ARDEN

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	2	1	10	IF YOU GO SBK 58165/EMI	JON SECADA
2	3	3	4	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS
3	4	4	15	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
4	1	2	12	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
5	5	7	37	THE SIGN ARISTA 1-2653	ACE OF BASE
6	9	8	25	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
7	6	5	9	ALWAYS MERCURY 856 227	BON JOVI
8	7	—	2	ON BENDED KNEE MOTOWN 0244	BOYZ II MEN
9	8	6	16	ALL I WANNA DO A&M 0702	SHERYL CROW
10	—	—	10	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

**H**ANDS DOWN, the song title raising the most eyebrows this year is Primus' "Wynona's Big Brown Beaver," No. 22 on the Billboard Modern Rock Tracks chart. Lead singer Les Claypool says the Beavis & Butt-head-friendly title has already caused some grief for a certain Hollywood star.

"Actually the whole beaver concept came from doing some fly-fishing in Northern California, up on Hat Creek," says Claypool. "It was getting fairly dark and I was tromping along and I see this big old thing in the water heading my way, when all of a sudden it flipped and made this huge pop; it was this gigantic beaver... Hence the beaver got into my mind. Wynona just sort of came about as any of my other characters do; it just popped in my head, and it was a nice colorful name."

Yes, Claypool admits, people can read between the

song's lines for some locker-room laughs. "It's a glorious pun, I'm not going to deny that. I was just trying to be clever. I didn't really think people would take it personally. I thought it was going to be one of those funny little ditties that ended up on our record. [Instead], it ended up



"It's a glorious pun, I'm not going to deny that."  
—Primus

being the lead track and has sort of evolved into this big thing. And of course the media is trying to fan the flames of controversy as much as they possibly can."

The controversy surrounds the identity of the Wynona in question. Backstage not long ago at the WHFestival concert in Washington, D.C., Claypool's friend Danny Heaps, who manages Soul Asylum, told Claypool that actress Winona Ryder was at the show and wanted to talk to him. "We just had a nice little talk," the singer recalls. "She seems like a very nice person. I think she does great work. I'm very much into film, and there are a lot of crappy actors and actresses out there, and there are a handful of good ones. And I think she does good work. So I told her that. She had thought there was some sort of malicious intent [in the song]. Somebody had told her Primus didn't like her, and we were dissing her. And I said that wasn't the case at all. She was quite nice about it, but I could tell she's probably been getting some ribbing from it."

Billboard® FOR WEEK ENDING JUNE 24, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
***No. 1***					
1	1	1	10	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
2	2	4	5	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
3	4	16	3	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
4	3	3	11	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
5	5	5	13	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
6	6	2	20	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
7	14	20	4	ALL OVER YOU THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
8	8	11	8	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
9	10	17	6	AMSTERDAM BALANCE	◆ VAN HALEN WARNER BROS.
10	7	9	8	WISER TIME AMERICA	◆ THE BLACK CROWES AMERICAN/REPRISE
11	12	14	6	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
12	11	10	10	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE Geffen
***AIRPOWER***					
13	22	39	3	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
14	19	—	2	WHAT DO YOU WANT FROM ME (LIVE) PULSE	◆ PINK FLOYD COLUMBIA
15	15	13	12	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
16	9	6	12	IT'S GOOD TO BE KING WILDFLOWERS	◆ TOM PETTY WARNER BROS.
17	13	7	14	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
***AIRPOWER***					
18	23	26	4	DOWN AND DIRTY COMPANY OF STRANGERS	◆ BAD COMPANY EASTWEST/EEG
19	17	12	20	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
20	18	15	18	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
***AIRPOWER***					
21	21	19	9	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
22	16	8	14	DANCING DAYS ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	◆ STONE TEMPLE PILOTS ATLANTIC
23	26	28	6	SHE DOOKIE	◆ GREEN DAY REPRISE
24	29	31	4	MOLLY ROTTING PINATA	◆ SPONGE WORK
25	24	22	5	LAKE OF FIRE MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
26	33	36	3	POSSUM KINGDOM RUBBERNECK	◆ TOADIES INTERSCOPE
27	32	35	7	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
28	34	30	7	HEY MAN NICE SHOT SHORT BUS	◆ FILTER REPRISE
29	31	32	4	TOO HIGH TO FLY DYSFUNCTIONAL	◆ DOKKEN COLUMBIA
30	27	29	3	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK	◆ THE MAGNIFICENT BASTARDS ELEKTRA/EEG
31	20	18	7	EVERYONE WILL CRAWL UNDER THE WISHING TREE	◆ CHARLIE SEXTON SEXTET MCA
32	25	21	19	CAN'T STOP LOVIN' YOU BALANCE	◆ VAN HALEN WARNER BROS.
33	28	24	14	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
34	39	—	2	WAYDOWN HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
35	35	34	22	GEL "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
36	30	23	12	HEY HEY WHAT CAN I DO ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	◆ HOOTIE & THE BLOWFISH ATLANTIC
37	38	38	22	GOTTA GET AWAY SMASH	◆ OFFSPRING EPITAPH
38	37	27	20	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES Geffen
39	RE-ENTRY	22		CORDUROY VITALOGY	◆ PEARL JAM EPIC
40	NEW	1		CONNECTION ELASTICA	◆ ELASTICA DGC/GEFFEN

Billboard® FOR WEEK ENDING JUNE 24, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
***No. 1***					
1	2	9	3	HOLD ME, THRILL ME, KISS ME, KILL ME BATMAN FOREVER SOUNDTRACK	◆ U2 ISLAND/ATLANTIC
2	1	1	6	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
3	3	2	9	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
4	4	4	12	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
5	6	5	8	ALL OVER YOU THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
6	9	12	7	MOLLY ROTTING PINATA	◆ SPONGE WORK
7	5	3	17	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
8	7	10	10	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE Geffen
9	8	6	11	SHE DOOKIE	◆ GREEN DAY REPRISE
***AIRPOWER***					
10	26	—	2	YOU OUGHTA KNOW JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
11	10	7	16	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
12	11	8	17	CONNECTION ELASTICA	◆ ELASTICA DGC/GEFFEN
13	16	18	9	HEY MAN, NICE SHOT SHORT BUS	◆ FILTER REPRISE
14	17	24	3	SAY IT AIN'T SO WEEZER	◆ WEEZER DGC/GEFFEN
15	14	14	6	RIDICULOUS THOUGHTS NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
16	13	11	8	FAKE PLASTIC TREES THE BENDS	◆ RADIOHEAD CAPITOL
17	12	13	10	HURT THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TY/INTERSCOPE
18	15	15	13	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
19	21	22	5	WAYDOWN HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
***AIRPOWER***					
20	25	25	4	STARS YOU'D PREFER AN ASTRONAUT	◆ HUM RCA
***AIRPOWER***					
21	28	—	2	CARNIVAL TIGERLILY	◆ NATALIE MERCHANT ELEKTRA/EEG
22	24	32	3	WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL	◆ PRIMUS INTERSCOPE
***AIRPOWER***					
23	27	31	3	I'LL BE THERE FOR YOU LP	◆ THE REMBRANDTS EASTWEST/EEG
24	22	20	6	I KISSED A GIRL JILL SOBULE	◆ JILL SOBULE LAVA/ATLANTIC
25	18	16	9	MOCKINGBIRD GIRL TANK GIRL SOUNDTRACK	◆ THE MAGNIFICENT BASTARDS ELEKTRA/EEG
26	19	17	13	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
27	20	19	9	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
28	35	—	2	SMASH IT UP BATMAN FOREVER SOUNDTRACK	◆ OFFSPRING ATLANTIC
29	23	21	22	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
30	29	26	6	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
31	39	—	2	VOW GARBAGE	◆ GARBAGE ALMO SOUNDS
32	31	29	19	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
33	30	27	21	PLOWED ROTTING PINATA	◆ SPONGE WORK
34	NEW	1		BETTER THAN NOTHING COCKAMAMIE	◆ JENNIFER TRYNNIN SQUINT/WARNER BROS.
35	37	40	3	SUPER-CONNECTED KING	◆ BELLY SIRE/REPRISE
36	NEW	1		IN THE BLOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/EEG
37	NEW	1		I GOT A GIRL I AM AN ELASTIC FIRECRACKER	◆ TRIPPING DAISY ISLAND
38	NEW	1		TOMORROW FROGSTOMP	◆ SILVERCHAIR EPIC
39	36	36	4	ROCK 'N' ROLL STAR DEFINITELY MAYBE	◆ OASIS EPIC
40	NEW	1		HEROIN GIRL SPARKLE AND FADE	◆ EVERCLEAR CAPITOL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 57 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 600 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.



HITS!  
IN  
TOKIO

Week of June 4, 1995

- ① Every Day / Incognito
- ② Shy Guy / Diana King
- ③ Back For Good / Take That
- ④ Carnival / Cardigans
- ⑤ My Love Is For Real / Paula Abdul
- ⑥ A Day In Your Life / Matt Bianco
- ⑦ Yumewo Miruhito / Original Love
- ⑧ Marta's Song / Deep Forest
- ⑨ Hots On For Nowhere / Nicklebag
- ⑩ Sexy Girl / Snow
- ⑪ Hit And Run / Saïdy Reed
- ⑫ Always Something There To Remind Me / Espiritu
- ⑬ This Is How We Do It / Montell Jordan
- ⑭ You Can Cry On My Shoulder / Ali Campbell
- ⑮ Supermodel Sandwich / Terence Trent D'arby
- ⑯ Dancing In The Moonlight / Baha Men
- ⑰ The Changingman / Paul Weller
- ⑱ Scream / Michael Jackson
- ⑲ I'd Rather Be Alone / IV Xample
- ⑳ Wake Up Boo! / The Boo Radleys
- ㉑ This Ain't A Love Song / Bon Jovi.
- ㉒ Have You Ever Really Loved A Woman / Bryan Adams
- ㉓ It's A New Day / Repercussions
- ㉔ These Are The Best Days Of Your Life / Martine Girault
- ㉕ Shonen / Geisha Girls
- ㉖ Never Find Someone Like You / Keith Martin
- ㉗ Solitarius / Angeles
- ㉘ Daktari / Doop
- ㉙ Freak Like Me / Adina Howard
- ㉚ Too Many Fish / Frankie Knuckles Featuring Adeva
- ㉛ Hyperbeat / Duifer
- ㉜ Respect / Alliance Ethnic Avec Vania
- ㉝ How Deep Is Your Love / Portrait
- ㉞ Cubic Space Division / Keziah Jones
- ㉟ Won't Walk Away / Nelson
- ㊱ Everytime You Go Away / Kulcha
- ㊲ Our Lasting Love / Keven Lettau
- ㊳ Too Much In Love / Sheena Easton
- ㊴ This Way To Happiness / Glenn Frey
- ㊵ Robinson / Spitz
- ㊶ Mansize Rooster / Supergrass
- ㊷ Yoruwo Buttobase (Brandnew Remix) / Original Love
- ㊸ Freedom / Various Artists
- ㊹ You're No Good / Aswad
- ㊺ Futarino Harmony / Akiko Yano & Kazushi Miyazawa
- ㊻ Can't Stop My Heart From Loving You (The Rain Song) / Aaron Neville
- ㊼ Just Wanna Funk With Your Mind / Timbuk 3
- ㊽ Elevator / Cloudberry Jam
- ㊾ Fly From Heaven / Toad The Wet Sprocket
- ㊿ Engel Wie Du / Juliane Werding

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO





**Knockout.** Boxing's Father Time, George Foreman, visits the morning-show team at WRQX (Mix 107.3) Washington, D.C. Flanking Foreman, from left, are Bert Weiss and Jack Diamond.

## NEW BROADCAST GROUP OPPOSES RADIO BILL

(Continued from page 13)

access to program suppliers, networks, etc., as well as dominating the advertising market."

The group's statement argues that consolidation could result in the loss of jobs and would reduce the number of "editorial voices." The coalition also points to a loss of opportunities for minority broadcasters as a possible result of deregulation.

"The elimination of the local ownership limits will inevitably raise the barriers to entry and eliminate minority participation," the coalition notes. "If this legislation is enacted, soon the only entities owning local stations will be large, multimedia companies."

Previously, groups of African-American and Hispanic broadcasters were the bill's only vocal opponents. Those groups continue to fight the changes separately, and Milewski says the coalition has not joined forces with them because "we have a separate point to be made."

Until now, there had appeared to be much more support for than protest over the proposed rule changes among radio broadcasters. The coalition claims that that lack of protest is misleading.

"Many small broadcast companies have passive investors, whose desire to cash out in the bull market of consolidation effectively silences the broadcaster managers from speaking out on this issue," the group's statement says. "The case is thus left to be made by broadcasters such as ourselves who feel that the good of a policy favoring broadcast diversity outweighs the near-term financial boost that a consolidation feed-

ing frenzy might produce."

Entercom president/CEO Joseph Field is another group head who has not been silent on this issue.

"I've all along opposed the concept of total local deregulation," he says. "It will ... result in sharply higher prices being paid for companies to achieve monopoly or dominant status in those markets. It will lead to massive instability and ultimately a loss of public service. It will also stifle diversity of opinion in those markets."

Broadcasters involved in the coalition are hopeful that their united effort will help derail the deregulation train currently speeding through Congress or at least encourage the White House to veto the measure.

"I think that the coalition may be successful in having the White House take a very strong position against total immediate ownership deregulation," says Field.

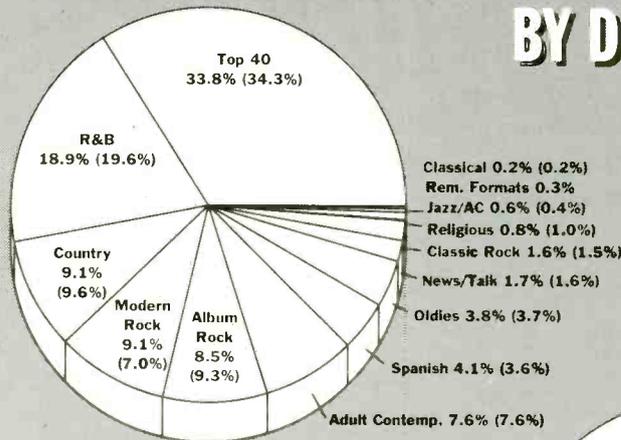
In related news, the coalition's formation has brought to light the existence of a Feb. 16 letter from Benchmark Communications general partner Bruce Spector to National Assn. of Broadcasters president/CEO Edward Fritts that outlines Spector's opposition to the elimination of all ownership limitations. In the letter, Spector voiced many of the same concerns as those in the coalition's statement to Congress.

"In order to compete with other media," Spector wrote, "the radio industry needs further expansion of the ownership rules, but the lack of any rules will result in chaos."



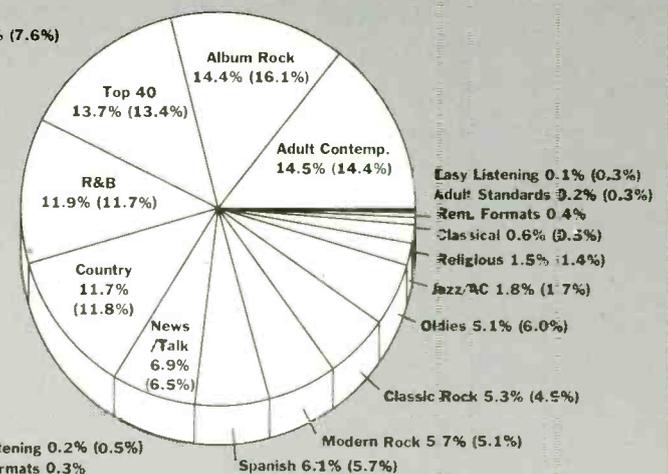
**Pomp And Party.** Radio One Inc. president and GM Alfred Liggins celebrates earning his MBA from Wharton, complete with entertainment from MCA recording artist Vesta. Pictured, from left, are harpist Jeff Majors, Vesta, Liggins, Radio One CEO Cathy Hughes, and Columbia VP Tony Anderson.

### Persons 12-17 Monday-Sunday 6AM-Midnight

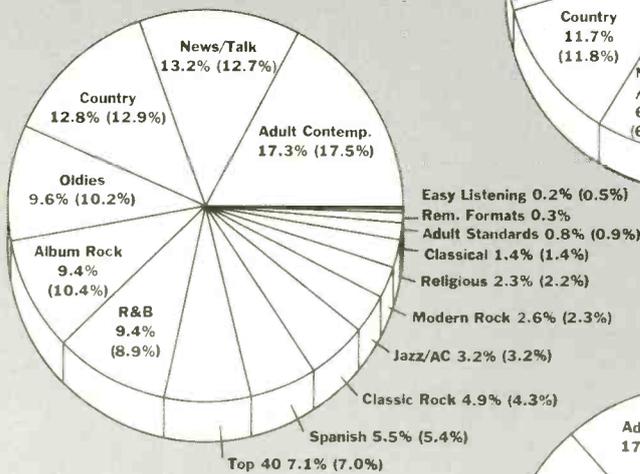


## FORMAT SHARE BY DEMOGRAPHIC GROUP WINTER '95 ARBITRONS

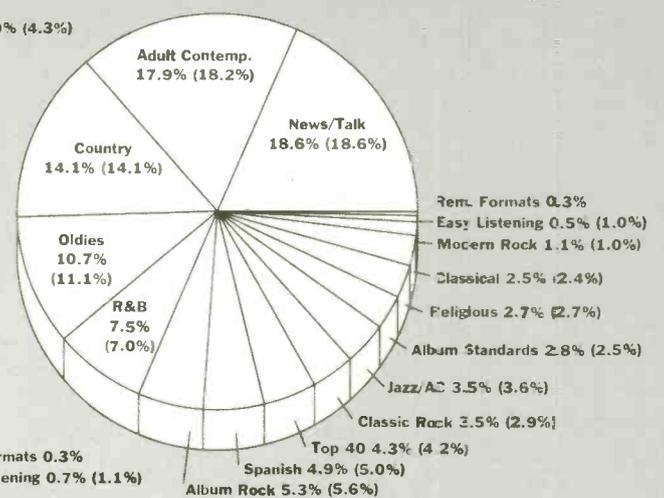
### Persons 18-34 Monday-Sunday 6AM-Midnight



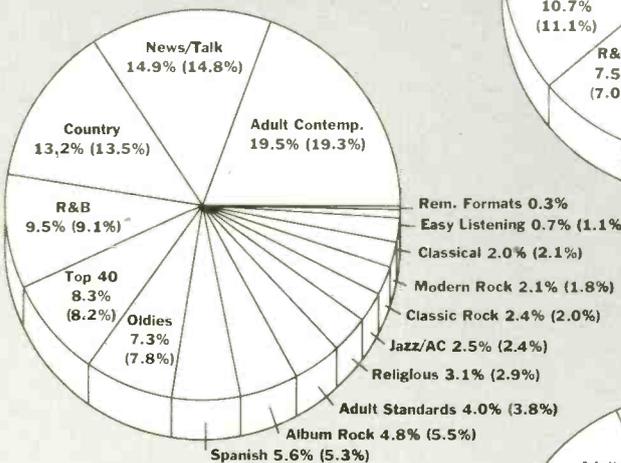
### Persons 25-54 Monday-Sunday 6AM-Midnight



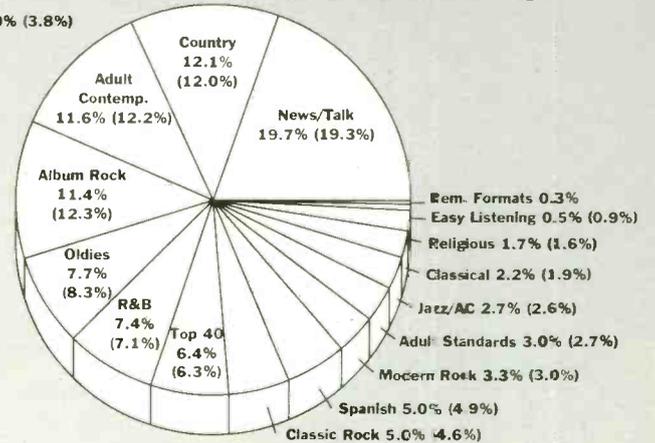
### Persons 35-64 Monday-Sunday 6AM-Midnight



### Women 18+ Monday-Sunday 6AM-Midnight



### Men 18+ Monday-Sunday 6AM-Midnight



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine  
Copyright 1995, The Arbitron Co.,  
Billboard magazine.

(Numbers in parentheses  
represent Fall '94 shares.)

## 2 R&B Stations Ban Songs With Profanity; WPEN/WMGK Phila. VP To Start Consultancy

SISTER R&B STATIONS WCDX and WPLZ Richmond, Va., have notified record companies that the stations will no longer air songs containing profanity. If unedited versions are sent by labels, station staffers plan to edit the songs themselves and charge record companies \$250 for each edited word.

"We're getting tired of artists using profanity," says GM **Ben Miles**, adding that over the years profanity has emerged as an accepted industry norm. "We need to resensitize people to the issue. It's gotten to the point where we hear it so often we don't notice it anymore. We want to bring it to the forefront again."

### PROGRAMMING: BREEN OPENS FIRM

**Julian Breen** will exit his position as VP of greater media and operations manager of WPEN/WMGK Philadelphia to open a firm offering specialized analysis services to the radio industry and related businesses. Greater Media will be his first client.

**KODA** Houston PD **Dave Dillon** adds regional VP of programming stripes at parent SFX Broadcasting.

**KDLE** Houston PD **Bob Harlow** exits for Portland, Ore., where he will consult and do syndication for **Jeff Craig**.

Tampa, Fla., will get a new jazz/AC outlet in early July, when easy listening **WEZY** becomes **WSJT**. **Drew Rashbaum**, GM at sister **WHPT**, adds those duties at **WSJT** and will announce a PD and staff shortly.

As expected, **KTEG** Albuquerque,

N.M., PD **Mike O'Connor** has been named PD at **KBCO** Boulder, Colo., replacing **Judy McNutt**.

Providence, R.I., has a new modern rock station, as new sign-on **WUAE** hits the air. **Jacobs Media** is consulting, so the station will be known as "the Edge" and has applied for Edge-related calls. **WUAE**, a Class A station licensed to



by *Phyllis Stark*  
with reporting by *Eric Boehlert*  
and *Douglas Reece*

**Wakefield, R.I.**, is at 99.7 FM. Owner/**GM Philip Urso** and PD **Brent Petersen** both previously worked at crosstown **WWRX**.

Meanwhile, **WWRX** promotions director **Don Gosselin** moves to the PD chair, replacing **Ron St. Pierre**. Also, night jock **Phil Marlow** adds music director stripes, replacing **Petersen**.

Former **KFRG** Riverside, Calif., PD **Jan Jeffries** joins **KDDK** Little Rock, Ark., as PD, replacing **Don Moore**. Also, **KDDK** station manager **Ted Moore** exits.

**WKKV** Milwaukee PD **Tony Fields** is upped to VP of broadcast operations at parent company **UNC Media Inc.**, adding programming duties at **WZAZ/WJBT** Jacksonville, Fla.

**KDON** Monterey, Calif., PD **Michael Newman** is upped to the new position of director of operations and programming at **KDON** and sister station **KRQC-FM**. He assumes programming responsibilities at **KRQC** from **Bryan Jackson**, now at **KGOR** Omaha, Neb.

**KXKT** Omaha production director **Tom Goodwin** adds PD duties, replacing **Mark Evans**, now at **KRAK/KNCI** Sacramento, Calif.

**Michael Steele**, former OM/PD at **KEYS/KZFM/KNGV** Corpus Christi, Texas, assumes similar duties at **KQKQ** Omaha, replacing **Dan Kieley**, now at **KDWB** Minneapolis.

**KOJY** Los Angeles, which is currently simulcasting adult standards **KJQI**, will split off for N/T programming in July and will simulcast its new format on **XETIN** San Diego, which is currently Spanish. **KOJY** picks up the new calls **KNNZ**. **Jim Roope**, who had been PD/morning man at Cable Radio Network in Los Angeles, exits to become OM at **KJQI** and **KNNZ**. He will continue to consult **CRN**.

Spanish **WOPA** Chicago has applied for the new calls **WLXX** and will flip to "Mexican country" as "La X," under new owner **Heftel Broadcasting Corp.**, according to **The Chicago Sun-Times**. **Chuck Brooks**, former VP/GM of crosstown **WIND/WOJO**, is expected to be named VP/GM at **WLXX**.

**KJYK** Tucson, Ariz., flips from top 40/rhythm to modern rock as "the End."

**KOLT-FM** Albuquerque, N.M., moves from mainstream country to "solid-gold country." Syndicated morning man **Moby** is out, replaced by PD **Brad Barrett**. **KOLT** is being purchased by local marketing agreement partners **KRZY/KRST**. **KOLT** will pick up the new calls **KRZY-FM**.

**Mitch Henry** has been named PD at **WTCY** Harrisburg, Pa., replacing **Don Davis**. He previously was production director at **WBLX** Mobile, Ala.

**Russ Brown** joins **WJLM** Roanoke, Va., as OM, assuming duties previously handled by morning man **Slam Duncan**. **Brown** previously was VP of operations at crosstown **WJJS/WJX** and **WLDJ/WRDJ**. **Walt Ford**, former night host at crosstown **WYYD**, joins **WLDJ/WRDJ** as PD. **David Lee Michaels** remains PD at **WJJS/WJX**.

### PEOPLE: MAYO TO CONSULT

Former **Broadcasting Partners Inc.** president **Barry Mayo** plans to start consulting at the end of his summer hiatus.

**Brian Douglas** from **WPST** Trenton, N.J., joins **KKFR** Phoenix as MD, replacing **Mario DeVoe**.

**Sterling Schiesler** joins **WAQZ** Cincinnati in the new assistant PD position. He was MD/night jock at **WRNO** New Orleans.

## The Hawk Gains Popularity Despite Multiple Changes

IN THE THREE years that **WHKW** (the Hawk) Louisville, Ky., has been a hot country station, it has gone through a name change, a frequency change, a format change (from satellite to live country), two ownership changes, and two morning show changes. After surviving that, the station is starting to make impressive progress in the Arbitron ratings, rising 2.5-4.5 12-plus from the summer of '94 to the winter of '95. It is currently No. 8 in the market.

**WHKW's** wins have come partly at the expense of powerhouse rival and perennial market leader **WAMZ**. Although that station remains on top, it has dipped from a 19 share to a 13.8 share in the last two books.

The Hawk's PD/afternoon host, **Bruce Logan**, has been working in Louisville radio for 12 years at stations including **WDJZ**, **WAVG**, **WJYL**, **WCII**, and **WKJJ**. He was working swing at top 40 **WDJX** when that station's owners purchased its format rival and changed it to country three years ago. Because of his previous country radio experience, **Logan** was given the reins at the new acquisition.

The station that became **WHKW** was originally satellite-driven, programming **Unistar's** "Hot Country" format. It quickly changed hands when parent company, **Stoner Broadcasting**, merged with two other groups to form **American Radio Systems**, then spun off the Louisville properties to **Regent Communications**.

**WHKW** originally broadcast at 103.9 with 3,000 watts of power, but it moved to 107.7 last year, just a month after dumping the satellite format and going live. It currently broadcasts with 10,000 watts, but **Logan** says **Regent** has been granted a construction permit to increase the power to 50,000 watts.

Although the series of changes may have confused potential listeners, **Logan** says the confusion hasn't been as bad as he feared. In fact, he points out, **WHKW** has just broken the 100,000-person cume audience mark for the first time.

According to **Logan**, the initial decision to go country and take on heritage station **WAMZ** was an easy one. "They had such a large share that they were our obvious target," he says. "Initially it was a flanking situation; that's why we went on satellite. But in 16 months we've seen **WAMZ** [lose shares]. Now we think that, given time, we can beat **WAMZ**."

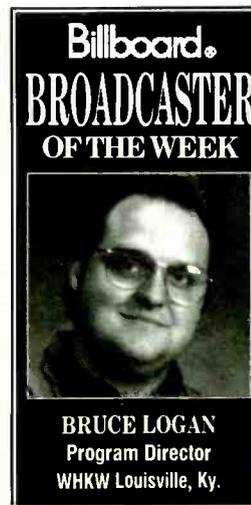
**WHKW** targets a younger audience than **WAMZ**, preferring the 20-40 year olds to the latter's target 25-54 demo.

**Logan** also says his station plays more music (18 songs an hour) and

is "consistently on the new music first in this town... That's the biggest difference between us. The other is, being mainstream, their gold library is very broad. We don't even go back as far as early **Randy Travis**."

Here's a recent afternoon hour at the Hawk: **Kenny Chesney**, "Fall In Love"; **Rhett Akins**, "That Ain't My Truck"; **Garth Brooks**, "Learning To Live Again"; **Alan Jackson**, "Livin' On Love"; **John Michael Montgomery**, "I Can Love You Like That"; **Aaron Tippin**, "There Ain't Nothin' Wrong With The Radio"; **Diamond Rio**, "Finish What We Started"; **Shenandoah**, "Darned If I Don't (Danged If I Do)"; **Travis Tritt**, "Can I Trust You With My Heart"; **Rick Trevino**, "Bobbie Ann Mason"; **Tracy Lawrence**, "Texas Tornado"; **Clint Black**, "State Of Mind"; and **John Anderson**, "Mississippi Moon."

One of **WHKW's** disadvantages is being owned by a small radio group, which means tight budgets. "From the standpoint of marketing and contesting, we're at a real disadvantage," says **Logan**. "WAMZ, being [owned by] **Clear Channel**, has more money than God, but they've thrown it all at us and still lost 10 shares... **WAMZ's** spring book promotion budget is more than my promotion budget for the whole



year.

"Our plan is to start reeling **WAMZ** in," **Logan** says. "A year from now, we'd like to be two to three shares closer to them that we are now."

"We have taken cume away from [**WAMZ**] and changed people's listening habits. If you've been as dominant as **WAMZ** has been in this market for so long, then when people hear country music here they think it's **WAMZ**, so we have to be as original as we can and as visible as we can. We try to be very aggressive with our marketing."

In addition to **WAMZ**, **WHKW** must contend with a third country outlet, **WKJK**, which is just below **WHKW** in the ratings. **WKJK** programs **ABC/SMN's** "Real Country" format and syndicated personality **Moby** in the morning, and it is in a sales marketing agreement with **WAMZ**. But because "Real Country" targets an older audience, **Logan** says, "we don't really consider them a format competitor."

**Logan** shares the credit for his station's recent success with the entire staff at **WHKW**. "There is no way I could have done this alone," he says. "Everybody has the same goal, and that is to continue to chip away and to make the Hawk a solid, strong radio station."

PHYLLIS STARK

## newsline...

**MARK HUBBARD**, former president of **Fairmont Communications**, has formed Cincinnati-based radio group **Flagship Broadcasting**. Initial capital funding of more than \$100 million is being provided by private equity fund **ABRY Partners Inc.** and will be used to acquire stations in medium markets.

**STEVEN HICKS** has been upped from president/COO to CEO of **SFX Broadcasting**. **Robert Sillerman's** title changes from chairman/CEO to executive chairman. As part of the new deal, **Hicks** must divest his attributable interest in **Gulfstar Communications**.

**BOB BERNSTEIN**, general sales manager at **WALK** Long Island, N.Y., exits to become GM at **KGGI** Riverside, Calif. He replaces **Dave Presher**.

**GREG HERPIN**, GM and GSM at **KRTY** San Jose, Calif., exits to become GM of **Guaranty Broadcasting**, where he will oversee **WGGZ** Baton Rouge, La., replacing **Michael Adams**, who exits. **KRTY** owner **Bob Kieve** assumes GM duties there.

**MIKE CAMPBELL**, GM of **KYYS** Kansas City, Mo., adds VP stripes.

**BOYD ARNOLD**, former GM at **WHCN** Hartford, Conn., takes over as GM at **WHP/WKBO/WRVW** Harrisburg, Pa. He replaces **Paul Holsopple**.

**WTMJ INC.**, which owns eight radio stations, has changed its name to the **Journal Broadcast Group Inc.** Also, **WKTI** Milwaukee VP/GM **Kris Foate** and **KEZO-AM-FM/KKCD** Omaha, Neb., VP/GM **Taylor Walet** were elected to the company's board of directors.

**THOMAS EVANS** joins **Arbitron** as VP, research communications and market development. He previously was VP of research at **Westwood One Entertainment**.

**STATION SALES:** **KYMS** Anaheim, Calif., from **Interstate Broadcasting** to **Multi Cultural Broadcasting**, owner of **KALI** San Gabriel, Calif., for \$9.1 million. (**KYMS** enters an immediate local marketing agreement with **KALI** and changes format from contemporary Christian to brokered Asian.)

## DANCE OFFSHOOTS VIE FOR EURODANCE'S DOMINANCE

(Continued from page 11)

Happy house, or happy rave, features frantic techno beats of more than 160 bpm, vocals, and an emphasis on sequencers and samples, producing a euphoric feel in keeping with the emerging rave party scene in Germany. Some of the largest raves, such as Dortmund's Mayday or Berlin's Love Parade, can attract up to 20,000 (Billboard, May 20).

Happy rave acts, such as Marusha, Mark 'Oh (Motor Music), and Scooter (Club Tools), have been climbing the charts as German kids find room for something other than formulaic Eurodance sounds.

The trend is forcing change in the Eurodance genre. Good songwriting is also becoming increasingly important, according to Snap producer Luca Anzillotti. "The lifespan of dance tracks is so short that the only way to come up with something original is to write a good song. Everything is so similar at the moment, with the same bpm and one type of harmony."

Producer Alex Christensen, the man behind techno act U96 and its 1991 No. 1 single "Das Boot" (featuring the theme from the film of the same name), says he is longing for something new to emerge from the German dance scene. "The dance scene must develop more artists and move away from this male rap/female sings formula and produce more artists with a real face and sound behind them," he says.

But the established dance artists are still scoring hits, and industry observers are divided about the long-term impact of offshoot styles.

Anzillotti and Christensen agree that happy rave will be a short-lived trend. "It's not really much different to [80s teen pop phenomenon] Modern Talking—it's just very infantile, very positive, and extremely commercial dance music," says Anzillotti. "It won't stick around long—something new will turn up."

But other producers see a long life for the genre. Intercord dance A&R manager Joachim Uhrig says happy rave is "a trend which will progress one step further with artists developing their own melodies instead of sampling covers." DJ Westbam, who is signed to Motor Music and also runs Mark 'Oh's label, Low Spirit, expects happy rave to "keep on developing and changing for some years yet."

Sony Dancepool label manager/A&R manager Markus Wenzl adds, "There is a lot more potential for [happy rave]—the kids love the whole culture, the DJs."

### 'HAPPY RAVE' COMMERCIALIZED

The commercial end of happy rave was pioneered by Hamburg's Motor Music, the PolyGram-owned progressive label that has consistently produced dance hits on its Urban imprint. The label has three hits in the top 20 on the Media Control singles chart: "Computerliebe" by Das Modul, "Hardcore Vibes" by Dune,

and "Wonderful Days" by Charly Lownoise and Mental Theo.

One of the first happy rave hits, "Tears Don't Lie" by Mark 'Oh, was based on a German folk song written 20 years ago by Michael Holm. The song went to No. 1 and led to a spate of happy rave tunes on the charts.

Germany's dance labels have already begun to move away from the techno-influenced pop that has been their staple diet for the last five years.

According to Anzillotti, "The labels aren't looking for this formula any more. It has been commercialized down to the last groove."

Many producers predict a move toward house music, and labels are setting up departments to keep abreast of the scene.

EMI Electrola is planning a house-oriented dance label. Warner Music Germany is also gearing up for an increase in house productions with its MAAD label, launched last summer (Billboard, July 11, 1994).

"House music is being played everywhere by the underground at the moment," says Christensen.

Andreas Kappel, head of A&R at MAAD, sees Italo-style house in



MARUSHA

particular emerging from the underground in Germany, but cautions that "it only has a chance if we can put some commercial hooks or melodies into it. Bringing house overground is not easy."

### EURODANCE DOMINATES CHARTS

Yet both house and happy rave have a long way to go before they eclipse the success of Eurodance. Five of the top 10 spots on the singles chart are singles with the classic lush European production featuring buzzing sequencers and synths, strong melodies, and a four-on-the-floor beat.

It was Snap that led the way with its No. 1 international hit "Rhythm Is A Dancer," released on Logic Records in 1992. Since then, German dance productions have continued to dominate the dance scene worldwide with Haddaway's "What Is Love?" (Coconut), Culture Beat's "Mr. Vain" (Sony Dancepool), and Magic Affair's "Omen III—The Story Continues" (EMI).

Other German-produced smashes in the last 18 months have included "United" by Prince Ital Joe and Marky Mark, "Run Away" by MC Sar & Real McCoy (EastWest), and "There Is A Star" by Pharaoh (Sony Dance Pool). Regular names in the singles charts in the last year have been E-Rotic, DJ Hooligan, Centory, and Interactive.

There has been a proliferation of Eurodance acts featuring a boy rap/girl chorus against a pulsating techno-type beat. Dutch, Belgian, and Italian production teams jumped on the trend, and a flood of



MAGIC AFFAIR

acts using the same formula and similar chord progressions has led to a sound that has become increasingly derivative, rather than creative.

Despite its success, the Eurodance sound, many observers say, must evolve or die. For example, Captain Hollywood, signed to Intercord's Blow Up! label, has changed in style from Eurodance to happy hardcore by using 160 bpm and his own hooklines in the new single "Find Another Way," according to Uhrig.

Magic Affair producer Mike Staab—who DJs in the Aladin club just outside of Frankfurt and had his first dance production hit with "Omen I" in 1989—says he already sees changes in the German dance scene. "We have already dropped the male rap and female chorus formula with Magic Affair, so now they sound a little different," he says. "Eurodance is changing a bit and incorporating different elements. It is moving toward more of a house-music style... People are moving away from the techno craze of Marusha, and a new direction will be created in the next six months with a definite house influence."

### TV FUELS DANCE EXPLOSION

The explosion of dance music in Germany has largely been fueled by media exposure with MTV Europe airing videos by Snap and Culture Beat, as well as newer acts like Marusha. Most observers in the German dance scene say German ca-

ble music TV channel Viva, with its dance show "House Frau" (Housewife), hosted by Andrea Junker, provides a useful window for promoting new dance acts and is overtaking MTV in its initial impact. Many go so far as to say that exposure on Viva ensures a hit with a dance record, provided that it is backed by a good video.

Radio airplay has always been more difficult for dance acts, but Hamburg's OK Radio and public youth station N-Joy have been among the most supportive.

Considered a fringe genre just a few years ago, dance now has a home at all the major labels. Sony's Dance Pool has been among the most successful, with Culture Beat as its main triumph; according to the label, the group has sold 1.4 million albums and 4.3 million singles worldwide.

Magic Affair is the main signing of EMI/Electrola's CDL (Cologne Dance Label) and has sold more than 1 million singles in Germany and more than 200,000 copies of its latest album, "Omen III—The Story Continues."

Warner Music also has been focusing more on dance and now has



CAPTAIN HOLLYWOOD

joint-venture deals with Frankfurt's Techno label Eye Q and reggae/jungle specialist Downbeat in Berlin, as well as its in-house labels MAAD and Club Culture.

BMG Ariola Munich has a successful joint venture with trendsetting dance label Logic Records in Frankfurt, home of Snap, and BMG Media has had similar success with Coconut and its signing, Haddaway. BMG also has deals with the likes of



MARK 'OH

MCI, currently No. 1 on the German singles charts with "Be My Lover" by La Bouche.

Intercord's Blow Up!, in Stuttgart, has enjoyed several international hits with Captain Hollywood and Dance 2 Trance.

PolyGram has set up Germany's most successful dance outfit at the moment, Motor Music. This label was originally Polydor's Progressive imprint, run by A&R executive Tim Renner. It was given full-label status in 1993 after scoring hits from U96 to Marusha to Mark 'Oh. Independents such as edel's Club Tools label, ZYX, and EAMS with Swiss pop rapper DJ Bobo have also made a significant impact on the German dance scene.

The onus remains on German dance producers and A&R departments to keep up the momentum and continue to deliver hits.

Says Rolf El Mar, half of the experimental German dance duo Jam & Spoon (Sony Music), "The girl singing the chorus and guy rapping has become almost a classic style. This formula is so established in techno now, it has become like the guitar in rock'n'roll or the strings in a classical orchestra."

El Mar says the market has been flooded with copycat records because the availability of technology makes it cheap and easy to create good dance productions. "It's very easy for intelligent techno-kids to create their own sounds in their own bedrooms," he says. "As the market turns round so fast, there is a flood of very [comparable] product."

El Mar adds that with such a glut of product on the market, change is inevitable.

## SCHWESTER S FINDS HER TONGUE IN RAP ON MCA

(Continued from page 11)

Fast-talking streetwise Schwester S, aka Sabrina Setlur, has drawn attention and commercial success with her debut album, "S Ist Soweit" (a play on the German expression "es ist soweit" or the time has come). The album is produced by Moses Pelham and Martin Haas, who together with rapper Thomas Hofmann, make up the Rödelheim-Hartreim Projekt. Their "Direkt Aus Rödelheim" album was a 1994 success for MCA Germany (Billboard Global Music Pulse, May 21, 1994).

While keeping the open, spacey feel of RHP's work, Schwester S adds a harder edge to the lyrics and sometimes a disturbing element that would not be unlike the U.K.'s Tricky.

Schwester's rapping takes the attitude and bravado of rappers everywhere and is fused with her own brand of rhyme, which covers such subjects as her own rapping prowess, loneliness, and inadequate men who would be her suitors.

Her single "Ja Klar" (Yeah, Sure)

is relatively lighthearted and features rappers Moses P and Thomas H (pseudonyms for Pelham and Hofmann, respectively) rapping about what they would do for her, while she dismisses them with a few choice couplets. It has spent 17 weeks on the German singles chart, peaking at No. 14 in March. Meanwhile "S Ist Soweit" has sold 130,000 copies in Germany, according to MCA.

Setlur says, "It's not that I'm dissing men. It could be anyone I'm singing about. If I sing about hate, it's because it's about people who stab you in the back. Not that I hate everyone—the album's got all kinds of moods—that's just the way it comes out when you're rapping, the way you feel."

Schwester S is a relative novice to the rapping game, having started only a year ago. "I was driving along in the car with Thomas P, and I started rapping along to Dr. Dre's 'Ain't Nuthin' But A "G" Thang.' Pretty soon I was in the studio putting raps

to things that Thomas had recorded."

After a guest spot on one of RHP's tracks, "Wenn Es Nicht Hart Ist" (If It Isn't Hard), Schwester S started work in the studio last year on her album.

"The first time I met Sabrina, we spoke in English," says Pelham. "I had no idea she spoke German. Then afterward when she was in the studio, I was shocked at how good she was. I was just listening with my mouth open."

Pelham, who co-wrote and co-produced the RHP record and "S Ist Soweit," sees what he and his colleagues are doing as different from the growing ranks of German rappers. "First of all, the advantage I had was that I spoke English," he says.

Pelham was born and bred in Frankfurt, but his father settled in Germany after touring with an American band. Similarly, Schwester S was born in Germany, although her parents had lived in America.

(Continued on page 84)



JAM & SPOON

## RCA LEADS THE U.S. TO FURY IN THE SLAUGHTERHOUSE

(Continued from page 11)

the students club Labor and other clubs in Hannover, a city that has already brought forth the Scorpions, Terry Hoax, Victory, Thunderhead, and the young techno band Scooter (see story, page 11).

Fury, which has a formidable live reputation, is going to be concentrating its efforts on the U.S. in a round of concerts and promotional events that will reacquaint North American audiences with this tight modern rock six-piece.

In the U.S., the band is doing press and radio promotion and will perform at several festivals, with a tour planned for mid-August. Fury will also perform three songs at the World Aid Relief Concert on Aug. 19.

The band members are no strangers to the U.S. live circuit. After appearing at six big open-air festivals in Germany last year, Fury performed 15 shows with Meat Loaf in the U.S. in June and July, followed by a stadium tour. The band performed 15 additional shows last summer at festivals and clubs primarily on the East Coast and played a four-week club tour in October.

In April and May of this year, the band toured Austria and Switzerland and conducted a 23-city tour through Germany, which was attended by a total of 100,000 fans.

While Fury's previous albums have been slow builders in terms of sales, "The Hearing" is already moving fast at retail in Germany. World Of Music (WOM) chose the band as its act of the month for April under the slogan "From upcoming band to favorite band."

"We've been working with Fury on various occasions over the past five years now, practically from the very beginning, and have watched them grow," says Jens Christiani, head of marketing at WOM. "It is all the better when you believe in a band and live to see them become big. Their success is based upon hard work, more hard work, and even more hard work, and the current album is their fastest-selling. It started to take off just three months after release."

The album peaked at No. 6 on Germany's Media Control chart and is still in the top 10 after 12 weeks. "Down There," the second single from the album, released in April, entered the German singles chart at No. 92 in early June.

The first single, "Dancing In The Sunshine Of The Dark," was released Jan. 25, one month before the album's release.

Because SPV is a joint venture with BMG, all marketing in Germany is being coordinated by BMG/RCA in Hamburg.

### THE LABEL CAMPAIGN

Ronnie Meister, head of marketing A&R/national at BMG/RCA in Hamburg, says the label conducted a major campaign for the album, "which involved adverts in major trade and consumer magazines, nationwide posters, a 10-day trip for the band, top priority radio promotion, major press coverage, in-store decorations, and fliers. Together with [promoter] Hidden Force we printed posters."

The videos to "Dancing" (produced by Rene Eller) and "Down There" (produced by Martin Weiss) were placed in N1 (newcomer) rotation on German music channel Viva and on the B playlist on the adult

music channel Viva 2. In addition, the videoclips received active rotation on VH-1 Germany, while MTV gave them prime-time rotation and play on "120 Minutes." The band was also featured live on the MTV Europe program "Ray Cokes' Most Wanted."

The band's previous album, "Mono," took 18 months to reach gold status (sales of 250,000 units) in Germany. But, Meister says, "The current album will definitely not take 1½ years to achieve gold status. We expect gold by this summer."

European releases of the album are scheduled for Holland, Scandinavia, and Portugal, with Greece following. The U.K. company has

decided not to release the record.

"Mono," which the band dedicated to the "unfortunate imminent extinction of vinyl," was released at the end of February 1994. Three days after its release, it entered the German Media Control album chart, peaking at No. 12.

"Mono" was released in the same month in the U.S., where it sold 41,000 copies, according to SoundScan. The single "Every Generation Got Its Own Disease" peaked at No. 13 on Billboard's Album Rock Tracks chart. "Mono" was released in Canada April 18.

### EIGHT YEARS OF WORK

Fury In The Slaughterhouse is only now seeing the results of eight

years of going the independent route in Germany. The band consists of Kai Uwe Wingenfelder (vocals), Thorsten Wingenfelder and Christoph Stein (guitars), Gero Drnek (keyboards, guitar, saxophone), Rainer Schumann (drums), and Hannes Schäfer (bass).

In 1987, they produced and released their first single, "Time To Wonder," on their own label. A year later, the band embarked on its first club tour of Germany and produced its first self-titled, low-budget album. Producer Jens Krause says he saw the band perform and was convinced that it would make it big someday.

Krause says he believes the band has become so successful because

"You've got six individualists on your hands, and they've got a lot of charisma and stage presence. Their success is definitely derived from the people seeing them perform live."

After a sold-out concert at the 2,000-capacity Capitol in Hannover, Fury went on to open for Irish band the Pogues on their German tour.

Constantly on the road, Fury In The Slaughterhouse appeared at the Bizarre Festival in 1989, sharing the bill with the likes of Jesus & Mary Chain and Living Colour. That year, the band signed with Hannover-based rock label SPV and recorded its second album, "Jau!" at Krause's Peppermint Park Studio.

From the beginning, Fury worked with tour promoter Michael Smilgies of Hannover-based Hidden Force. He says, "We have a great working relationship, and the band has kept their feet on the ground. When starting out, the band played just about every street corner and we put them on tour right away—they are hard workers and they have great songs."

### SOLD-OUT TOUR

The band's third album, 1991's "Hooka Hey," peaked at No. 32 on the German album chart. The singles "Cut Myself Into Pieces" and "Trapped Today, Trapped Tomorrow" became favorite airplay tracks at various radio stations. The Hooka Hey tour was completely sold out. That year, SPV released a longform video titled "Click Songs & Peppermint Stories," which included backstage footage and videoclips.

Also in 1991, the band performed at the Rock Am Ring open-air festival, sharing a bill with high-profile acts including Sting and INXS; it then toured the former East Germany under the motto "Back To The Roots" with Anger 7.

In 1992, it released "Pure Live," recorded during two sold-out shows at Capitol. Fury founded Slaughterhouse Music, which is distributed by SPV for the GSA (Germany, Switzerland, Austria) territory, and by BMG/RCA for the rest of the world. That year, RCA released a limited-edition EP, "On Alarm," in conjunction with the U.K. tour, for which the band opened for Steve Harley.

In autumn of 1992, the label put out "Seconds To Fall," a compilation containing remixed material and new versions of the band's most popular tracks. It was made available for export to targeted European countries.

"Radio Orchid," the advance single for "Mono," was released in January 1994 and peaked at No. 49, becoming an airplay hit.

The band gained a fan in Jorg Lange, music editor at radio station SWF3, channel 3 of state-owned Sudwestfunk in Baden Baden, which has a mainstream rock/pop format and an audience of 3 million listeners. "Fury have built up a reputation as a great live band, and I feel the reason for their success is based upon the fact that they play rough rock music unlike Westernhagen, Groenemeyer, or [Udo] Lindenberg," says Lange. "Their music is wilder, fresher, so they have achieved credibility as a rock band, plus they've got really good songs."

## German Music: 'Buy Me, I'm Sick' Vulgar, Stupid, Tasteless Lyrics Are All The Rage

BY WOLFGANG SPAHR

HAMBURG—"Be ugly and stupid." That appears to be the motto of the German music market lately, with songs such as "Mief" (Stink) or "Du Musst Ein Schwein Sein" (You've Got To Be A Pig) topping the German charts. Try as they may, song lyrics or band names cannot be too sick for buyers.

Focus magazine in Munich recently wrote, "All power to the Stupid. Germany is caught in a wave of stupidity, with the music industry earning itself silly with ridiculous songs."

This strategy of offering a contrast to the supposedly perfect world of traditional German schlager and the troubled songs of the rock and pop scene appears to have worked.

According to retailers, kids in particular are wild about the grungy, tank-girl image of the acts making these songs, which are shocking to the ears of the older, more polite generation. Berlin-based producer George Glück has had the most success in this area.

With his new label, Sing Sing, distributed by BMG Ariola Munich, Glück has amassed spectacular sales with his unusual releases over the last two years.

Die Prinzen, a group from Dresden in the former East Germany that was established by Glück on the Hansa label, has been topping the charts for weeks with its hit "Du Musst Ein Schwein Sein" (Billboard, May 27).

The group's album, "Schweine" (Pigs), has sold more than 400,000 copies, with singles sales exceeding 300,000 units, says the label. A sample of the lyrics: "You've got to be a pig in this world, a pig/You've got to be mean in this world, mean/Because if you're honest in this life, they thank you with a kick in the ass."

The music and lyrics were written by well-known Hamburg rock singer Udo Lindenberg and Austrian producer Annette Humpe.

Yet it is another group in Glück's stable on the Sing Sing label that has had the greatest success with "sick" songs, Die Doofen. TV stars Wigald Boning and Olli Dittrich, from the satellite-broadcast TV

show "Samstagnacht Show," really get down to business in their song "Mief." The song includes the lyrics, "Ear wax, dirty collars, bad breath, dirty nails, plenty of underarm perspiration, greasy hair and smelly feet/Take me now, even if I stink/Because otherwise I'll wave good-bye/The next slut is waiting for me over there by the lamp."

The words of another Die Doofen song, "Ich Bau Dir Ein Haus Aus Schweinskopfsülze" go like this: "I'll build you a house made of diced pigs heads, wouldn't that be great?/The walls made of salt meat, the windows out of aspic."



DIE PRINZEN

Sales of Die Doofen's album "Lieder, Die Die Welt Nicht Braucht" (Songs That The World Doesn't Need) have already passed the 600,000 mark. The album is No. 1 on Germany's Media Control chart for the week ending June 6.

Glück launched Die Doofen throughout Germany with spectacular promotion. He rented football stadiums in Munich and Cologne and had posters plastered around the outside saying that the concerts were sold out.

Actually, only 150 tickets had been sold in advance. Consequently, on the evening of the concert frustrated fans impatiently waited outside the stadium gates. Much to their surprise, it was explained that no tickets had been sold at all and that Die Doofen would perform free for everybody who had come.

Die Doofen's greatest success to date was opening for Bon Jovi on the German leg of its current tour, sometimes to audiences of more than 70,000. Glück not only expects the Die Doofen album to stay at the

top of the chart, but he is also confident that "Mief" will hit the top of the singles chart as well, aided by humorous videos that Glück has had a hand in creating.

This success has also prompted other groups to join the "sick song" wave and to shock listeners. Examples include Fritten + Bier (Fries & Beer) with "Mundgeruch" (Bad Breath) on WEA, Schröder with "Lass Uns Schmutzig Liebe Machen" (Let's Make Dirty Love) on WEA, Andy & the Anitas with "Ich Will Zu Dir Gemein Sein" (I Want To Be Mean To You) on EMI Electrola, and Fettes Brot (Fat Bread) with "Auf Einem Auge Blod?" (Stupid In One Eye) on Intercord. Another group is Die Schande (The Disgrace) on Metronome.

German radio stations do not appear to have any problems with these songs, having placed them in heavy rotation. For Helmut Radermacher, deputy programming head and DJ at Radio Schleswig-Holstein in Kiel, the success of music with these kinds of lyrics comes as no real surprise.

"It's high time that German music gained a little humor," he says. Although Radermacher admits that music from the likes of Die Doofen is frequently of doubtful taste, he says it is fun. And that, he says, is what counts in the long run. "People's tastes have changed. They no longer want to hear only senseless rhyming love songs."

Uli Pioch, programming head at radio station Antenne Bayern in Munich, can't understand what all the fuss is about either. "First of all, I'm just pleased that we have any successful national product at all. Things will calm down once people have gotten used to satirical lyrics. It was exactly the same thing with the 'new German wave.' People were a bit unsure at first, but then they really went for it."

"It is not our role to be cultural supervisors. If audiences want to laugh at the moment, what's wrong with that?" says Professor Werner Hay, director of the German Phono Academy in Hamburg. "The success of songs like these finances experiments with unknown artists. So I say the more the better."

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## **SCHWESTER S FINDS HER TONGUE IN RAP ON MCA**

*(Continued from page 82)*

Both RHP and Schwester S show that German, with its strong diction and consonants, is well suited for rap, especially given the rhyming potential of so many words that end with similar suffixes.

The idea of rapping in German took some time to develop, according to Pelham. "We wanted to do American rap. German is my mother tongue, but it was never the language I would have used to rap. Even in rock music such as West-ernhagen, it sometimes doesn't feel right."

His reticence was soon overcome with the arrival of Die Fantastischen Vier (the Fabulous Four, or F4), who broke through in 1993 with their album "Vier Gewinnt" (Billboard, March 27, 1993).

"When the Fantastischen Vier came out with their first album, I thought, Damn! Someone else is doing it, but it just doesn't sound right."

F4 were strongly marketed to teens, whereas RHP tends to reach a more mature audience. The raps that RHP put together are more complex, involving rhymes within lines, as well as in consecutive lines.

Pelham's inspiration came from an unlikely source, the lead singer of Die Bohse Onkelz, a band that has in the past been the target of accusations of racism. "I listened to the lyrics by Stefan Weidner. He had so much anger and feeling. He was not lying like in other music I'd heard. These were words ordinary folk were using."

Together with Haas and Pelham, Schwester S assembled a selection of raps that portray a streetwise, proud, independent character who has no time for those who would waste it, as these lines from "Deine Kleine Schwester" show:

"Der Bass mach mich nass, also lass mich, Ich hass dich/Fass mich nicht an du bist so spastisch/Ich kastrier' und sezier dich, seih wie ich nur lache/Ich wache uber dich, ich diss und piss dich an." (The bass makes me moist, so leave me alone, I hate you/Let go of me, you're so spastic/I castrate you and dissect you, just watch how I laugh/I watch over you and I diss you and piss on you.)

Pelham says he feels comfortable with the comparisons between Schwester S/RHP and the likes of Tricky or Massive Attack. "It's the European interpretation of hip-hop, using keyboards. In New York, kids don't use keyboards, just wild samples."

Separating the American elements in music and culture is getting more difficult, says Pelham. "The question is whether it is American culture at all. In a sense it's our culture, it's the stuff we grew up on, the TV series and everything. Even things like baseball caps, they're not really American anymore."

Even so, Frankfurt is a long way from America, the birthplace of rap. There may be several German rappers, but there is no scene, according to Schwester S. "I don't even listen to other German rappers." Her heroines include U.S. rapper MC Lyte.

Despite being a proud and independent woman, the content of gangsta rap does not bother Schwester S. "When Snoop Doggy Dogg is talking about a bitch, he's talking about a woman he knows. I don't feel that person is talking about me. That's the same with my lyrics. People should not confuse them with me."

Her style has found favor with a certain segment of the public, says MCA Germany's artist marketing manager Frank Ströbele. "She appeals to a lot of girls. They identify with her."

Much of the marketing has been aimed at 12- to 25-year-olds, says Ströbele. "But it's not just the people reading Bravo and watching MTV. If you go to the concerts, there are a lot of 18-plus people who are at university."

The fact that German rap as a genre does not have a ready-made audience is a significant factor in its marketing, says Ströbele. Radio did not pick up on the single until music TV channel Viva had placed it in heavy rotation. "But it's helped that we've already had a success story with RHP," he says. "Also on her first single, she rapped together with them. That introduced her to their fans."

MCA released another single, "Hier Kommt Die Schwester," on May 15, and it is expected to chart this week.

Schwester S also performed with RHP in February, when the rappers toured as a band with guitar, bass, drums, keyboards, samplers, and turntables.

As for the relatively unknown Frankfurt district of Rödelheim, it has achieved notoriety from the rhymes on which it has surfaced. Otherwise, it has nothing to recommend it. "The place is not important. Even people from Frankfurt don't know it!" says Pelham.

Adds Schwester S, "Rödelheim is a spiritual place. That's where we all met."

## **FEDERAL JUDGE PONDERS COOKE CASE**

*(Continued from page 17)*

court. One of BMG's accusations is that ABKCO had violated the Lanham Act, which is a federal law dealing in trademark violations.

Judge Loretta Preska was expected to decide whether to lift the temporary restraining order or replace it with a preliminary restraining order of longer duration. Both BMG Music and ABKCO were ordered to submit letters June 16 to Preska on disputed factual issues.

In the earlier ruling, the state court ordered ABKCO to inform retailers that they could not sell the album. Although ABKCO attorney Don Zakarin says ABKCO complied with that order, which he says was relayed to PolyGram, the label's distributor, copies evidently reached dealer shelves upon the album's official release date of June 6, two days before the temporary restraining or-

der was issued.

According to SoundScan, the album had sold 1,100 CDs, 100 cassettes, and 70 vinyl copies as of June 11.

In its court action, BMG Music refers to the album as a "pirate CD."

Many of Cooke's hit singles and albums were first released on the now BMG-owned RCA Victor label starting in 1960. Cooke died in 1964. ABKCO, whose chief, Allen Klein, managed Cooke in 1963, acquired publishing rights to Cooke's songs in 1967. In 1988 Cooke's widow assigned other rights involving Cooke recordings to Klein.

Last year, ABKCO released a well-received album of previously unreleased tapes that included tracks produced by Cooke for his early releases on his SAR Records label.

# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**SURPRISE, SURPRISE:** For the fourth consecutive week, **Bryan Adams** holds onto the No. 1 spot with "Have You Ever Really Loved A Woman?" (A&M). Although it appeared last week that "Woman" would face a serious challenge from "Water Runs Dry" by **Boyz II Men** (Motown), the latter loses points this week and slips to No. 4. "Woman" is this week's third-biggest airplay gainer and still leads by a solid margin. It now appears that over the next couple of weeks, the most serious challengers will be this week's No. 2 single, "Total Eclipse Of The Heart" by **Nicki French** (Critique) or the No. 3 track, "Don't Take It Personal (Just One Of Dem Days)" by **Monica** (Rowdy/Arista). Also, keep a close eye on "Waterfalls" by **TLC** (LaFace/Arista). It moves 12-8 and is the biggest sales, airplay, and overall gainer on the chart. If "Waterfalls" continues to grow at this rate, it could easily be the next No. 1 single.

**THERE ARE DEBUTS** everywhere on this week's Hot 100. Ten singles enter the chart this week, including two within the top 40. The highest debut, at No. 5, is "One More Chance" from the **Notorious B.I.G.** (Bad Boy/Arista). Although its extraordinarily high debut—tying last week's debut of **Michael & Janet Jackson's** "Scream" (Epic)—is due primarily to first-week sales of more than 80,000 units, "Chance" is picking up airplay at top 40/rhythm-crossover radio. It is top five in airplay at three monitored stations, including No. 1 at WQHT (Hot 97) New York. "Chance" could even shoot to No. 1 next week if it continues to grow strongly in sales. The second-highest new entry, at No. 23, is **U2** with "Hold Me, Thrill Me, Kiss Me, Kill Me" (Island/Atlantic). This track is already No. 1 on the Modern Rock Tracks chart and debuts at No. 33 on the Hot 100 Singles Sales chart.

**"HOLD ME"** is one of three soundtrack singles debuting this week. Also from the "Batman Forever" soundtrack is **Seal's** "Kiss From A Rose" (ZTT/Sire/Warner Bros.), entering at No. 87. Charting at No. 55 is the first single from the "Pocahontas" soundtrack, **Vanessa Williams' "Colors Of The Wind"** (Hollywood). This single is breaking at top 40/AC radio, where it is already top 10 at four monitored stations, including No. 5 at KISN Salt Lake City. The only act making its first appearance on the Hot 100 this week is female artist **Smooth** at No. 88 with "Mind Blowin'" (TNT/Jive). "Mind" is breaking out of San Francisco, where it is No. 22 at KMEL.

**QUICK CUTS:** After **TLC's** "Waterfalls," the second-biggest airplay, sales, and overall gainer on the chart is "I Can Love You Like That" by **All-4-One** (Blitz/Arista). It moves 27-18 on the Hot 100, while making strong moves on both component charts: 25-17 in airplay and 42-27 in sales. The third-biggest overall gainer, moving 39-27, and the winner of this week's Greatest Gainer/Sales award is "Boombastic" by **Shaggy** (Virgin). It moves 24-16 on the Hot 100 Singles Sales chart and was also last week's winner of the Greatest Gainer/Airplay award. **Ol' Dirty Bastard's** "Shimmy Shimmy Ya" (Elektra/EEG) makes a major turnaround on the Hot 100, up 100-67, due to a major sales surge after the release of the cassette single. Previously, only a maxi-single was available.

## DREAMWORKS AND MCA MAKE MUSIC

(Continued from page 11)

Jeffrey Katzenberg. The first releases may be out by the end of this year.

MCA Inc. will have worldwide distribution rights to all music, home video, and multimedia projects produced by DreamWorks. MCA will also have rights to distribute DreamWorks movies outside North America.

The two new music labels—called DreamWorks and SKG—will be marketed domestically and internationally through a joint venture with Geffen Records, which Geffen started in 1980 and MCA acquired in 1990. They will be distributed domestically by Uni Distribution and outside the U.S. by MCA Music Entertainment International. The deal is for 10 years.

"The DreamWorks label we'll use primarily for soundtracks," says Geffen. "The SKG label will be for artists and bands. But we could conceivably put artists and bands on DreamWorks."

The labels represent a fresh start in the music business for an entrepreneur whose previous efforts have been hugely successful and have made him a billionaire and a power in Hollywood. In 1970, he started Asylum Records, with Jackson Browne as his first signing; subsequent signings included the Eagles, Linda Ronstadt, and Joni Mitchell. He sold Asylum to Warner Communications in 1971 but remained as its chief. Nine years later, he launched Geffen Records, where the early roster of artists included John Lennon and Elton John.

Geffen says that "it's early in the game" to discuss hirings of staff and artist signings. But he says, "We expect our first release out by the end of this year or the beginning of next. We're going to start very soon, probably after the summer."

For the most part, Geffen says, the labels will sign new acts, but he indicates that he will keep an eye on established talent as well. "We'll be in the marketplace for whatever's available," he says.

Representatives of DreamWorks and Geffen Records have no comment on speculation that George Michael, currently under contract to Columbia Records, may be signed to SKG.

An executive who disdains titles, Geffen says that he does not expect to be president or CEO of the labels, but that he will "probably" be a hands-on operator.

He declines to put a price tag on the launch of the new record operation. "Whatever it takes," he says. "There are no limits."

DreamWorks SKG has obtained \$2 billion in financing from sources such as Microsoft co-founder Paul Allen and a syndicate of banks. Sources say MCA is likely to acquire a small equity stake in DreamWorks—probably 2%.

A Geffen Records spokeswoman says the label has no equity in DreamWorks, but "we're splitting the profits." In a typical marketing and distribution deal, a percentage of revenues is paid to the distributor.

Geffen says that he "can't wait" to begin working on music. "In 1980, when I started Geffen Records, there were dozens of independent labels. Today there are none," he says.

Ed Rosenblatt, chairman/CEO of Geffen Records, says, "David and I have been together 15 years at Geffen, and we've had an amazing time. This is a fabulous opportunity to continue."

Commenting on the new labels, Rosenblatt says, "Early on they'll only be an A&R outpost, and we will do all the marketing and accounting and business affairs. As they grow, they may feel the need to build up their own staff. In the not-too-distant future it could be a stand-alone record company."

Because of Geffen's relationship with MCA, DreamWorks' decision to go with MCA for music was anticipated.

"On the music side, it was not a difficult negotiation," says Rosenblatt. "We've both done this for a long time. We knew the parameters of working together, and we knew we wanted to be in business together."

Al Teller, chairman of MCA Music Entertainment, which is the parent of Geffen Records and MCA Records, says, "I'm very excited about this deal, obviously about continuing our relationship with David, and also about entering a new relationship with his partners." The music agreement, he says, was "negotiated separately from the other parts of the deal."

"We're in business," adds Teller. "It's their company. We're their marketing and distribution arm. It's a great vote of confidence in our worldwide capabilities."

MCA Music has posted strong results in the past few years. Last year, the unit's revenues rose 15.5% to \$1.25 billion. Operating cash flow (profit before interest, taxes, depreciation, and amortization) increased 30.5% to \$201 million. Geffen Records was the most successful label under MCA, with revenues of \$505 million and estimated cash flow of more than \$100 million.

Though the music distribution deal with MCA was expected, the movie and

home video agreement was by no means a sure thing.

At the time DreamWorks was formed last year, MCA Inc.'s top executives, chairman Lew Wasserman and president Sidney Sheinberg, were embroiled in a dispute with parent company Matsushita Electric Industrial and were expected to resign. MCA was clearly for sale.

Spielberg made it clear that any DreamWorks deal with MCA depended on the future of his friend and mentor Sheinberg.

This year, Seagram Co., the Montreal-based beverage company, acquired 80% of MCA Inc. from Matsushita for \$5.7 billion. Seagram president/CEO Edgar Bronfman, sources say, has gone out of his way to assure Wasserman and Sheinberg that they have places with MCA. Sheinberg has been offered a production deal with MCA's Universal Pictures, and the two men will continue to oversee the entertainment company at least for the rest of this year.

Bronfman had been trying to get Michael Ovitz, chairman of Creative Artists Agency, to run MCA for him, but the deal fell through. Sources say that after Ovitz was out of the picture, Bronfman went to the principals of DreamWorks and asked them to agree to the distribution deal even though new management was not in place. They agreed.

"There's a lot of history with David Geffen and Steven Spielberg and their working relationships with the talent pool of executives that work at MCA," says Louis Feola, president of MCA Home Video. "Those relationships, I'm sure, were key in their determination."

MCA Home Video will have domestic video rights to all animated and live-action films produced by DreamWorks. The MCA joint venture CIC Home Video will have international video rights (except in South Korea because of a deal with a DreamWorks strategic investor there).

Feola says, "We are very excited to have the opportunity to represent DreamWorks on a global basis. I'm very excited to be working with the DreamWorks team."

In a prepared statement, Spielberg, whose blockbuster films "Jurassic Park" and "E.T. The Extra-Terrestrial" were produced and distributed by Universal, says, "As talented a businessman as Edgar Bronfman is, he is equally a gentleman of honor. And honor, loyalty, and fairness are the values under which I thrived at Universal Studios for 26 years under Sid Sheinberg and Lew Wasserman. Now, with David, Jeffrey, and DreamWorks, I am able to create a new home, without abandoning my first home."

The deal also gives MCA rights to use characters and concepts developed by DreamWorks in MCA's theme parks.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	PERFECT DAY	DURAN DURAN (CAPITOL)	14	19	8	I'M STILL DANCIN' WITH YOU	WADE HAYES (DKC/COLUMBIA)
2	7	3	BROWN SUGAR	D'ANGELO (EMI)	15	16	5	OWN DESTINY	MAD LION (WEEDEE/NERVOUS)
3	4	4	(YOU GOT ME) ALL SHOOK UP	NELSON (DGC/GEFFEN)	16	—	1	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
4	5	5	BIZARRE LOVE TRIANGLE	NEW ORDER (QWEST/WARNER BROS.)	17	13	3	THE POINTS	VARIOUS ARTISTS (MERCURY)
5	10	2	REMEMBER ME THIS WAY	JORDAN HILL (MCA)	18	15	5	WE MUST BE IN LOVE	PURE SOUL (STEP SUN)
6	17	2	TAKE YOUR TIME (DO IT RIGHT)	MAX-A-MILLION (S.O.S./ZOO)	19	22	6	CAIN'S BLOOD	4 RUNNER (POLYDOR)
7	14	5	TONIGHT IS THE NIGHT	LE CLICK (LOGIC)	20	—	6	YOU DON'T EVEN KNOW WHO I AM	PATTY LOVELESS (EPIC)
8	6	5	TALES FROM THE HOOD	DOMINO (40 ACRES AND A MULE/MCA)	21	25	4	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
9	11	7	CANT STOP MY HEART FROM LOVING YOU	AARON NEVILLE (A&M)	22	18	4	IF IT'S ALRIGHT	LORENZO (LUKE)
10	3	8	HEY LOOK AWAY	QUESTIONMARK ASYLUM (KAPER/RCA)	23	—	1	IMMORTALITY	PEARL JAM (EPIC)
11	9	3	NEVA GO BACK	SPECIAL ED (PROFILE)	24	20	2	I'D RATHER BE ALONE	KARYN WHITE (WARNER BROS.)
12	12	3	WHERE DO I GO FROM YOU	JON SECADA (SBK/EMI)	25	21	3	PUT YOUR BODY WHERE YOUR MOUTH IS	SEAN LEVERT (ATLANTIC)
13	24	2	DIED IN YOUR ARMS	INTONATION FEAT. JOEY (TI AMO/METROPOLITAN)					

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

## Bon Jovi Busks Britain; Jackson Soaks In Thames

LONDON—Bon Jovi put in a bid for the title of hardest-working band in the world June 14 when the group embarked on a one-day busking tour of Great Britain.

The band's members were due to take a day off between gigs in Lisbon, Portugal, and Barcelona, Spain, during the European leg of the band's world tour, but instead they hired a plane and busked in Glasgow, Scotland; Cardiff, Wales; and London. The London gig was held on the south bank of the Thames River, and as Billboard went to press, police were bracing themselves for crowds of thousands. The event was featured live on BBC Radio 1.

Bon Jovi developed a taste for impromptu busking last summer when it caused havoc at London's Covent Garden.

The Thames was featured in another London-based publicity stunt June 15, when Sony Music floated a 30-foot fiberglass model of Michael Jackson down the river, forcing the Tower Bridge to open to allow the statue through. The stunt was repeated in 10 European capitals.

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FOR WEEK ENDING  
JUNE 24, 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	<b>★★★ No. 1/HOT SHOT DEBUT ★★★</b> PINK FLOYD COLUMBIA 67065 (10.98/16.98) 1 week at No. 1	PULSE	1
2	1	1	48	HOOTIE & THE BLOWFISH <sup>▲</sup> ATLANTIC 82613/AG (10.98/15.98) <b>HS</b>	CRACKED REAR VIEW	1
3	4		2	<b>★★★ GREATEST GAINER ★★★</b> SOUNDTRACK WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	3
4	2	2	59	LIVE <sup>▲</sup> RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	1
5	7	10	30	TLC <sup>▲</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
6	NEW		1	SOUL ASYLUM COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
7	8	5	11	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
8	NEW		1	PRIMUS INTERSCOPE 92553/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
9	6	4	41	BOYZ II MEN <sup>▲</sup> MOTOWN 0323 (10.98/16.98)	II	1
10	5	3	9	SOUNDTRACK <sup>▲</sup> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
11	3		2	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
12	9	7	9	WHITE ZOMBIE <sup>▲</sup> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
13	17	18	15	SHANIA TWAIN <sup>●</sup> MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	13
14	12	15	28	BLUES TRAVELER <sup>●</sup> A&M 540265 (9.98/15.98)	FOUR	12
15	NEW		1	SOUNDTRACK ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	15
16	13	12	10	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
17	15	13	18	ALISON KRAUSS <sup>▲</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
18	14	9	31	EAGLES <sup>▲</sup> GEFGEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
19	16	11	36	DAVE MATTHEWS BAND <sup>▲</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
20	19	23	22	BUSH <sup>●</sup> TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	19
21	10	8	13	2PAC <sup>▲</sup> INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
22	18	14	26	GARTH BROOKS <sup>▲</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
23	11	6	49	SOUNDTRACK <sup>▲</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
24	21	17	13	ANNIE LENNOX <sup>▲</sup> ARISTA 25717 (10.98/16.98)	MEDUSA	11
25	25	27	13	COLLECTIVE SOUL <sup>●</sup> ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	25
26	26	25	11	REAL MCCOY <sup>▲</sup> ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
27	22	22	70	GREEN DAY <sup>▲</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
28	20	21	67	SHERYL CROW <sup>▲</sup> A&M 540126 (10.98/16.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
29	24	19	36	THE CRANBERRIES <sup>▲</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
30	29	29	11	SOUL FOR REAL <sup>●</sup> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
31	30	26	3	THE REMBRANDTS EASTWEST 61752/EEG (10.98/15.98)	LP	26
32	23		2	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23
33	34	31	3	CHRIS ISAAK REPRIS 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
34	31	24	15	BRUCE SPRINGSTEEN <sup>▲</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
35	32	30	56	OFFSPRING <sup>▲</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
36	NEW		1	ROD STEWART WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS	36
37	27	16	5	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
38	35	35	37	BRANDY <sup>▲</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
39	33	28	90	MELISSA ETHERIDGE <sup>▲</sup> ISLAND 848660 (10.98/16.98)	YES I AM	15
40	28	20	54	SOUNDTRACK <sup>▲</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
41	40	44	10	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	40
42	38	34	12	ELTON JOHN <sup>▲</sup> ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
43	36	32	64	TIM MCGRAW <sup>▲</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
44	NEW		1	ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	44
45	37	33	20	VAN HALEN <sup>▲</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
46	46	43	32	DES'REE <sup>▲</sup> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
47	39	37	32	TOM PETTY <sup>▲</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
48	47	41	29	PEARL JAM <sup>▲</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
49	48	40	53	TRACY BYRD <sup>▲</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
50	41	38	7	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
51	42	39	12	SOUNDTRACK <sup>●</sup> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
52	145		2	<b>★★★ PACESETTER ★★★</b> SOUNDTRACK MALPASO 45945/WARNER BROS. (10.98/16.98)	THE BRIDGES OF MADISON COUNTY	52
53	43	42	15	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39

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	49	54	35	SOUNDTRACK <sup>▲</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
55	44	36	12	VARIOUS ARTISTS <sup>●</sup> ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
56	50	51	66	NINE INCH NAILS <sup>▲</sup> NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
57	52	52	32	NIRVANA <sup>▲</sup> DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
58	45	47	28	MARY J. BLIGE <sup>▲</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
59	51	55	33	MADONNA <sup>▲</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
60	54	45	12	SELENA <sup>▲</sup> EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
61	55	62	39	THE NOTORIOUS B.I.G. <sup>▲</sup> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
62	58	49	44	JEFF FOXWORTHY <sup>▲</sup> WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
63	53	46	33	BOB SEGER & THE SILVER BULLET BAND <sup>▲</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
64	63	65	8	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
65	57	64	13	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
66	65	60	38	TRACY LAWRENCE <sup>●</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
67	59	148	3	SOUNDTRACK LONDON 48295 (10.98/16.98)	BRAVEHEART	59
68	62	58	11	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
69	61	48	6	BOB DYLAN COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
70	67	56	3	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
71	75	89	7	FILTER REPRIS 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	71
72	60	57	22	BROWNSTONE <sup>●</sup> MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
73	56	53	13	MAD SEASON <sup>●</sup> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
74	70	68	30	METHOD MAN <sup>●</sup> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
75	74	69	67	YANNI <sup>▲</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
76	112	103	8	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
77	66	66	13	ELASTICA DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
78	88	107	10	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) <b>HS</b>	HOME	78
79	79	76	13	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
80	92	85	14	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
81	77	74	37	R.E.M. <sup>▲</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
82	82	75	82	TOM PETTY & THE HEARTBREAKERS <sup>▲</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
83	89	82	50	ALAN JACKSON <sup>▲</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
84	69	67	3	BOB MARLEY & THE WAILERS TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
85	81	84	19	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
86	86	78	59	REBA MCENTIRE <sup>▲</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
87	76	87	50	HOLE <sup>▲</sup> DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
88	78	80	200	METALLICA <sup>▲</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
89	64	59	11	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
90	91	95	34	TRAVIS TRITT <sup>▲</sup> WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
91	72	63	31	GEORGE STRAIT <sup>▲</sup> MCA 11092 (10.98/15.98)	LEAD ON	26
92	73	72	8	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
93	80	73	13	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	66
94	93	86	32	AEROSMITH <sup>▲</sup> GEFGEN 24716 (12.98/17.98)	BIG ONES	6
95	71	50	3	BEASTIE BOYS GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN (EP)	50
96	95	94	39	ABBA <sup>▲</sup> POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
97	106	91	8	TY HERNDON EPIC 66397 (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	68
98	94	88	81	ACE OF BASE <sup>▲</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
99	NEW		1	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	99
100	NEW		1	AMG SELECT 21654* (10.98/16.98)	BALLIN' OUT OF CONTROL	100
101	130	165	49	SEAL <sup>▲</sup> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
102	84	77	31	SADE <sup>▲</sup> EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
103	98	90	134	KENNY G <sup>▲</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
104	87	93	48	BONE THUGS N HARMONY <sup>▲</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
105	68	61	15	VARIOUS ARTISTS FEAT. LEBO M <sup>●</sup> WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
106	85	70	37	ALABAMA <sup>●</sup> RCA 66410 (10.98/15.98)	GREATEST HITS III	56
107	96	100	7	REDNEX BATTERY 46000/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	68
108	101	92	78	COUNTING CROWS <sup>▲</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4

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

## MODERN ROCK FANS AWAIT CAPITOL'S FOO FIGHTERS ALBUM

(Continued from page 16)

Is A Call," "Exhausted," and "I'll Stick Around"—on May 13 and 14, in anticipation of Foo Fighters' May 19 show at the Palace in Hollywood, Calif., opening for Mike Watt.

"People freaked," says KROQ MD Lisa Worden. "There were tons of requests, and people were calling in asking where they could get it."

KNDD also played "This Is A Call" and "I'll Stick Around," as well as a cut called "Big Me," in early May. KNDD MD Marco Collins says one of the reasons he put the material on the air was that Foo Fighters were one of the station's top 10 requested bands, based strictly on a Seattle live appearance and a few cuts that were featured on Pearl Jam's "Self Pollution Radio Show," which aired Jan. 8.

"The phones went crazy," Collins says, "and requests went through the roof."

"The album is amazing," he says, "but there are a lot of expectations for this record. The entire country is going to look at this record, and the album will be examined under a magnifying glass."

Despite the anticipation, or possibly because of it, Capitol is releasing the album with little fanfare. On June 12, "This Is A Call" went to modern rock radio. The same day, a 12-inch of "Exhausted" was serviced to college and modern rock radio. There are no plans for a videoclip for either track.

It wasn't until after the album was completed that Foo Fighters became a band, with Grohl, on vocals and guitar; Nirvana sideman and former Germs guitarist Pat Smear; and a rhythm section of bassist Nate Mendel and drummer William Goldsmith, from Sub Pop act Sunny Day Real Estate.

The band toured the U.S. in April and May, opening for Watt. Grohl and Pearl Jam vocalist Eddie Vedder (who sometimes played with opening act Hovercraft) also appeared on stage with Watt.

The band will kick off its first U.S. headlining tour July 20 in Vancouver. After the U.S. dates conclude in late August, Foo Fighters will fly to England to play the Reading Festival.

Gersh says of the low-key campaign, "To just run around and take out a

bunch of ads and jump up and down doesn't feel right—it's just a gut feeling. We feel like the kids know about the record, and we want to be involved in marketing and promoting this record for the next year. It's not about first-week sales, it's about building to an understanding in the marketplace."

The album was recorded Oct. 17-24, 1994, at Robert Lang's Studio in Seattle. Grohl sang and played all the instruments, except on the track "X-Static," in which guitar was handled by the Afghan Whigs' Greg Dulli. (Grohl and Dulli both performed on the "Backbeat" soundtrack album.)

Not surprisingly, Foo Fighters' sound is often reminiscent of Nirvana, although Grohl's vocals lack Cobain's distinctive edge. Musically, the album has the urgent rage, shifting dynamics, and pop sensibilities found in Nirvana's recordings.

While several cuts, including "This Is A Call," "I'll Stick Around," and "Alone And Easy Target," rock hard, "Big Me," which features a sweet, Beatlesque melody, wouldn't be out of place on a Lemonheads or Jayhawks

album. Another track, "Floaty," sports a hypnotic, psychedelic feel.

"I don't believe it sounds like Nirvana," says Gersh. "To me it sounds like Dave Grohl." Yet Gersh realizes that such comparisons, although he calls them "unfair," are inevitable.

"John Lennon's solo albums sound a little like the Beatles," he says. "Dave was an integral part of Nirvana. Kurt was the first to admit he was not Nirvana, it was a marriage of three guys coming together."

While Grohl's only solo writing credit in Nirvana was "Marigold," a track that appeared as the B-side of "Heart-Shaped Box," KNDD's Collins stresses that Grohl is more than just another drummer with a solo project.

He says, "The guy has written music his whole life, and he made tapes with him playing all the instruments even before he joined Nirvana... Now he is finally getting a chance to do his thing. Some of the material does sound like Nirvana, but how could it not? The guy played drums and sang harmony vocals with Kurt. He was a major part of that band for years."

According to Gersh, the roots of the Foo Fighters album date back to 1993, when Nirvana was completing what was to be its final studio album. Gersh, who was an A&R executive with Geffen prior to his appointment at Capitol, signed Nirvana to Geffen.

"We started talking about putting songs down on tape for a Dave Grohl project during the making of 'In Utero,'" says Gersh. "He kept recording songs, and I would listen to them. At the point at which Nirvana ceased to exist, after a while, he really started talking about what he wanted to do on his own."

"After he recorded a bunch of songs, he came to see me and gave me a tape," says Gersh. "I listened to it and fell in love with it from day one."

Gersh says he was the first executive to hear Foo Fighters, and he expressed his interest in the project immediately, but soon after, several other parties became involved in the bidding,

including Geffen.

A source, however, says Grohl was reluctant to return to the Geffen fold, since the label is also home to Hole, the band led by Cobain's widow, Courtney Love.

Gersh says his friendship with Grohl helped seal the deal. "We've been friends since the beginning of the Nirvana deal," he says.

As part of the arrangement, the album will be released on Grohl's own Capitol-distributed label, Roswell.

Some have speculated that Foo Fighters' deal with Capitol is strictly a P&D pact and that Grohl will retain the masters when the deal expires. However, Gersh says the pact is more than a P&D deal. He terms the agreement a "hybrid deal," but declines to discuss the structure of the arrangement.

"Dave has always had exceptional taste in bands," Gersh says. "We've talked about things we could potentially do together. He told me he was interested in starting his own label, which I was open to helping him do. I told him, as his friend, that I didn't think he should spend his own money doing it."

Although there are currently no plans to sign other artists to the label, Gersh has high hopes for Roswell, comparing its potential to the Beastie Boys' Capitol-distributed label, Grand Royal. "Depending on Dave's desire, it could turn out to be something really special."

Meanwhile, the consensus from radio and retail is that Foo Fighters have already earned that tag.

"It's pretty incredible," says Bob Bell, new release buyer for the 347-store, Torrance, Calif.-based Wherehouse Entertainment. While Bell isn't sure that the album will offer serious competition to such high-profile releases as Michael Jackson's "HIStory" and Pink Floyd's "Pulse," he says Foo Fighters should "be a major alternative record. I'm sure that the modern rock format will be all over it."

## RAP CLASSICS REISSUED BY TUFF CITY

(Continued from page 16)

To World catalog. In addition, vintage tracks were licensed from Sony Music and the indie label Grand Groove.

The timing could not be better for the campaign, as rap catalog continues to be popular with young record buyers who are discovering the rap pioneers of the late '70s and early '80s (Billboard, Dec. 4, 1993).

Says independent retailer Sam Fuston, co-owner of Los Angeles-based Midnight Records, "A lot of kids coming up today weren't exposed to [early rap] because they were too young, so they're going back to explore it."

The label's reissue campaign is also designed to tap into the growing inter-

national respect for rap.

Says Fuchs, "The overseas audience has now declared [rap] as a genre, and what's evolved is an international network of DJs that has justified the product being released on vinyl."

Fuchs says the rap catalog will serve as a base for Tuff City while it seeks out new artists. "Our label has the catalog to compete and carve out a mix [of product] that it couldn't in contemporary music," he says. "This will help us be prepared for when the new brand of music comes out."

Slated for June 30 release are titles from artists such as Davy DMX, the Ultramagnetic MCs, Spoonie Gee, the

Jazzy Three, and DJ Hollywood. Other summer and fall reissues feature artists such as Marley Marl, Grandmaster Caz, Cold Crush Brothers, the Undeafated Three, Teddy Riley, and Queen Latifah.

Tuff City is distributed through New York-based Twinbrook, Davie, Fla.-based Rock Bottom, and San Rafael, Calif.-based City Hall.

In addition to utilizing chains, the label has specifically targeted independent retailers to market, promote, and sell Ol' Skool Flava product because of their ability to push vinyl. "It's gotten to the point in distribution where you've got to have two tiers of distribution: your more orthodox system for CDs and tapes, and one system for vinyl. There are a handful of indies that are absolutely passionate about vinyl," says Fuchs.

Tempest, manager of Queens, N.Y.-based indie retailer Hot Waxx, agrees that there is a market for rap on vinyl. "A lot of DJs remember Tuff City and come in for their product. The DJs prefer wax, and most consumers want tapes because everybody has tape players in their cars."

Midnight's Fuston says hip-hop radio shows, such as "Diggin' In The Crate" and "The Wake Up Show" on KKBT (the Beat) Los Angeles, turn consumers on to old school music, which helps contribute to rap-catalog sales.

"It really rolls hot on the weekends, because the DJs play a lot of the original music that rappers recorded," he says.

To help create awareness of the label's reissue campaign, a T-shirt line is being developed that features logos of Tuff City and Grand Groove. The label plans initially to sell the shirts through music distributors, but is also "weighing other methods of marketing."

Deciding which projects to rerelease can be difficult, but Fuchs says he is helped by indicators such as club play and consumer requests. Another method is to track what bootleggers are including on their tapes.

Says Fuchs, "The true trick to marketing the product is to know when a critical consensus about a catalog artist is reached, so that when you put out an act like an Ultramagnetic MCs, you know it's going to sell."

## Campbell In Trouble Again Rapper And Label File Chapter 11

BY MARILYN A. GILLEN

Luther Campbell and his Miami-based record label, Luke Records, have sought Chapter 11 bankruptcy protection in an attempt to stave off action by creditors who would have seen the rap entrepreneur's empire liquidated.

Campbell filed for personal bankruptcy protection June 12 in U.S. Bankruptcy Court for the Southern District of Florida in Miami. Papers seeking Chapter 11 protection for Luke Records were filed the following day, according to attorney Jonathan K. Winer, who is representing Campbell in the actions. Earlier this year, creditors sought to force Luke Records into involuntary liquidation, a move the new filing seeks to avoid, according to Winer.

Luke Records filed June 13 in U.S. Bankruptcy Court to convert the involuntary Chapter 7 bankruptcy case to a voluntary Chapter 11 case.

Chapter 11 will allow Luke Records "time to come up with a plan of reorganization," Winer says. In the interim, the label, which includes artists such as H-Town, Lorenzo, and Campbell himself, can stay in business.

Campbell, who first rose to prominence as a member of highly popular and equally controversial rap outfit 2 Live Crew, declined to comment on the filings by press time.

Campbell has been seeking to protect his assets since an Oct. 28, 1994, ruling in Dade County Circuit Court ordered him to pay more than \$1.62 million in damages to M.C. Shy-D. The rapper, whose real name is Peter Jones, charged Campbell with cheating him out of royalties due on two albums he recorded for Campbell's Skyywalker Records (Billboard, Nov. 12, 1994).

Jones, who is listed as one of the creditors on Campbell's Chapter 11 filing, had placed a lien on Campbell's assets, including his Luke Records stock, according to his attorney, Richard Wolfe. Wolfe says a motion was pending in court June 13 that would have seen the Luke stock awarded to Jones as partial settlement of the earlier court judgment.

Wolfe says he believes the Chapter 11 filings "actually improve our position, because everything Luther Campbell does from now on is going to be examined by a microscope."

Luke Records was formed in 1985 and is distributed through RED.

## STICKERING REVIEW AN RIAA PRIORITY

(Continued from page 14)

ing on this issue, and we've allowed them to create their own sales policies, depending on state laws."

As to whether the RIAA would include the topic of a rating system for sound recordings in its review, Sites says, "Everything's going to be open for discussion, such as more commentary on the label as to [lyrical] content, but the bottom line is to strike a fair balance between the rights of creators and those of consumers."

The RIAA is not alone in its attention to conservative pressures on the lyrics issue. Local music coalitions are being formed in several states to battle anti-rock and anti-rap activities of the right.

The Massachusetts Music Industry Coalition is the latest entity to enter the fray. Mass MIC co-founder Nina Crowley says the group plans to lobby "every legislator in the state" on freedom-of-expression issues and has sent out invitations to 3,000 Massachusetts bands of all genres to attend an educational rally and seminar.

Among Mass MIC's co-founders are executives and on-air personalities from two Boston radio stations, WFNX and WBCN.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	99	96	53	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82607*AG (10.98/16.98)	PURPLE	1
110	100	116	83	CELINE DION ▲ <sup>3</sup> 550 MUSIC 57555/EPIC (10.98/EQ/16.98)	THE COLOUR OF MY LOVE	4
111	97	83	17	DIONNE FARRIS COLUMBIA 57359 (10.98/EQ/15.98) <b>HS</b>	WILD SEED-WILD FLOWER	57
112	103	105	83	CANDLEBOX ▲ <sup>3</sup> MAVERICKS/IRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
113	111	113	182	PEARL JAM ▲ <sup>9</sup> EPIC 47857* (10.98/EQ/16.98) <b>HS</b>	TEN	2
114	90	106	3	CHICAGO GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	90
115	104	123	188	NIRVANA ▲ <sup>7</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
116	168	—	2	SOUNDTRACK CAST WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS SING-ALONG (EP)	116
117	105	184	3	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98/EQ/15.98) <b>HS</b>	BONAFIDE	105
118	121	130	34	BON JOVI ▲ <sup>2</sup> MERCURY 526013 (10.98/EQ/16.98)	CROSS ROAD	8
119	123	150	44	WEEZER ▲ DGC 24629*/Geffen (10.98/15.98) <b>HS</b>	WEEZER	16
120	109	111	36	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
121	124	138	277	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98/EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	107	99	14	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
123	102	98	28	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58
124	115	127	50	69 BOYZ ● RIP-IT 6901 (9.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	59
125	135	139	39	COLLIN RAYE ▲ EPIC 53952 (9.98/EQ/15.98)	EXTREMES	73
126	83	71	6	SOUNDTRACK MERCURY 525497 (10.98/EQ/16.98)	PANTHER	37
127	127	117	37	CLAY WALKER ▲ GIANT 24582*/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
128	119	108	17	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
129	114	102	66	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
130	117	97	20	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
131	128	120	34	GLORIA ESTEFAN ▲ EPIC 66205 (10.98/EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
132	129	122	66	SOUNDGARDEN ▲ <sup>3</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
133	116	114	46	JOE DIFFIE ▲ EPIC 64357 (10.98/EQ/15.98)	THIRD ROCK FROM THE SUN	53
134	142	134	41	PATTY LOVELESS ● EPIC 64188 (9.98/EQ/15.98)	WHEN FALLEN ANGELS FLY	60
135	113	119	102	THE CRANBERRIES ▲ <sup>3</sup> ISLAND 514156 (10.98/EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
136	140	137	22	WADE HAYES COLUMBIA 66412 (7.98/EQ/11.98) <b>HS</b>	OLD ENOUGH TO KNOW BETTER	99
137	138	154	69	SARAH MCLACHLAN ▲ NETWORK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
138	137	132	61	ALL-4-ONE ▲ <sup>2</sup> BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
139	132	104	14	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	69
140	134	109	72	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
141	133	124	8	RUSTED ROOT MERCURY 522713 (9.98/EQ/15.98) <b>HS</b>	WHEN I WOKE	124
142	110	121	19	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
143	118	110	41	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	19
144	163	174	65	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
145	149	125	37	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
146	108	101	12	STEVIE WONDER ● MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
147	152	162	7	RADIOHEAD CAPITOL 29626 (10.98/15.98)	BENDS	147
148	122	118	42	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98/EQ/15.98)	FUNKDAFIED	11
149	NEW ►	—	1	INCOGNITO TALKIN LOUD/VERVE 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	149
150	136	135	16	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) <b>HS</b>	JAMIE WALTERS	70
151	146	144	5	4 RUNNER POLYDOR 27379 (9.98/13.98) <b>HS</b>	4 RUNNER	144
152	148	167	93	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98/EQ/16.98)	MUSIC BOX	1
153	125	81	5	BARBRA STREISAND COLUMBIA 67100 (10.98/EQ/17.98)	THE CONCERT HIGHLIGHTS	81
154	147	158	53	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
155	144	142	20	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) <b>HS</b>	GOOD TIMES	101

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
156	151	147	143	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	1
157	154	112	10	DURAN DURAN ● CAPITOL 29419 (10.98/15.98)	THANK YOU	19
158	150	141	225	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/MIRGIN (9.98/13.98)	MCMXC A.D.	6
159	NEW ►	—	1	BAD COMPANY EASTWEST 61808/EEG (10.98/16.98)	COMPANY OF STRANGERS	159
160	139	143	6	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
161	161	131	52	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
162	126	79	4	DOKKEN COLUMBIA 67075 (10.98/EQ/15.98)	DYSFUNCTIONAL	47
163	NEW ►	—	1	CATHERINE WHEEL MERCURY 526850 (10.98/15.98) <b>HS</b>	HAPPY DAYS	163
164	162	157	26	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
165	171	163	20	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
166	167	189	87	SALT-N-PEPA ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
167	131	128	5	ROBERT CRAY MERCURY 26867 (10.98/EQ/15.98)	SOME RAINY MORNING	127
168	156	151	7	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	145
169	165	149	6	JEFF BUCKLEY COLUMBIA 57528 (9.98/EQ/15.98) <b>HS</b>	GRACE	149
170	141	129	10	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
171	155	126	19	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
172	143	133	16	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
173	184	192	7	RICK TREVINO COLUMBIA 66771 (9.98/EQ/15.98) <b>HS</b>	LOOKING FOR THE LIGHT	121
174	166	155	9	ADAM ANT CAPITOL 30335 (10.98/15.98)	WONDERFUL	143
175	158	161	134	SOUNDTRACK ▲ <sup>14</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
176	173	146	36	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98/EQ/16.98)	STONES IN THE ROAD	10
177	175	188	59	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
178	178	179	9	VARIOUS ARTISTS COLUMBIA 67020 (9.98/EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
179	192	195	42	AMY GRANT ▲ <sup>2</sup> A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
180	170	156	10	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
181	185	178	27	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98/EQ/16.98)	THE SWEETEST DAYS	57
182	120	115	10	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
183	153	140	9	FIREHOUSE EPIC 57459 (10.98/EQ/15.98)	3	66
184	187	181	53	WARREN G ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
185	181	168	31	STING ▲ A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
186	160	164	51	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
187	RE-ENTRY	—	8	JOHN PRINE OH BOY 013 (9.98/14.98)	LOST DOGS & MIXED BLESSINGS	159
188	179	152	20	OASIS EPIC 66431 (9.98/EQ/15.98) <b>HS</b>	DEFINITELY MAYBE	58
189	RE-ENTRY	—	62	BRYAN ADAMS ▲ <sup>3</sup> A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
190	174	153	39	ERIC CLAPTON ▲ <sup>2</sup> DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
191	189	187	184	ENYA ▲ <sup>2</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
192	193	169	53	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
193	199	—	2	CORONA ELEKTRA 61817/EEG <b>HS</b>	RHYTHM OF THE NIGHT	193
194	RE-ENTRY	—	85	NIRVANA ▲ <sup>2</sup> DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
195	195	171	15	PJ HARVEY ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
196	183	182	20	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
197	196	—	82	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98/EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	45
198	176	166	30	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
199	159	145	10	SELENA EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	64
200	172	183	34	SOUNDTRACK ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1

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Dwight Yoakam 70

## SEEKING AN ALTERNATIVE, COUNTRY ARTISTS START OWN LABELS

(Continued from page 17)

number for people to call if they were interested in buying his album, and in the 48 hours that followed, he logged 120 calls. "The phone rang all day long the next day with people wanting to buy the record," he says. "That indicates to me that there are people out there who want to hear the music. We have to find a way to reach them."

John McEuen, whose Aspen Recording Society label is based in Santa Barbara, Calif., says an 800 number on TNN has been an effective sales tool. He has also taken out advertising in Western magazines. The former Nitty Gritty Dirt Band member also records for Vanguard, but established the Aspen label last year to market a special project that was left in the lurch when Arty Mogul's Mogul Records disbanded: McEuen had composed "The Music Of The Wild West" as the soundtrack for a 10-hour miniseries on the American West.

Singer/songwriter Randy Huston started his Nashville label, Outside Circle, in January 1993, because his Western music with political overtones could not easily find a home on a major label.

Like McEuen, he has utilized Western magazines and Western clothing catalogs to promote his latest album, "Keeping The New West Wild." He has also established tie-ins with the American Farm Bureau Federation and the National Cattlemen's Assn. (His single "Lookin' The Wolf In The Eye" was adopted as the theme song for the latter group last year.)

Public radio has proven to be a receptive vehicle for Nashville-based Compass Records, the eclectic label started by Grammy-nominated banjo player Alison Brown (also a Harvard grad with an MBA from UCLA) and bassist Garry West. The two decided to start their own label as they were winding up a tour as members of Michelle Shocked's band.

Brown remains an artist on Vanguard, but at the helm of Compass, she and West are steering the release of a variety of projects, including British singer/songwriter Clive Gregson (now a Nashville resident) and didjeridu music from Alan Dargin, an Aboriginal musician with a degree in astronomy.

The Bellamy Brothers have succeeded with more mainstream approaches, such as video. "If it weren't for video, we couldn't have started our own label," David Bellamy says. "Video has been extremely important."

The Bellamys' first video effort on

their own label, "Cowboy Beat," helped drive the sales of their initial album release, "The Latest And Greatest."

They've since released clips for several singles, including "Hard Way To Make An Easy Livin'," "Rip Off The Knob," and the current "Big Hair."

CMT has been more receptive to such independent clips than mainstream country radio has been to the



KANE



BROWN

corresponding singles. Still, the Bellamys also go after radio airplay. Bruce Shindler, Susan Turner, Tari Laes, Ken Woods, and Diane Riehey are among the independent record promoters they've hired to work their product.

"Radio promotion is very challenging. Radio calls us a mature act. We call ourselves old," David Bellamy says with a laugh. "But we've come to the realization that . . . there are a world of stations out there that just want to play good music."

"It's tough finding a slot on radio, because there are so many new acts out

there," says Shindler, co-owner of Nashville-based indie firm Shindler-Turner. He says the fact that country radio personnel know and like the Bellamy Brothers is helpful. "We use the Bellamys' history as much as we can," he says. "They've been around a long time and are highly familiar."

Huston was pleasantly surprised to find that a number of stations are receptive to independent product. "I've been pleased with the response from radio," he says, of his single, "Lookin' The Wolf In The Eye." He adds, "BMI logged more than 80,000 plays [for various tracks on Huston's album] spread out over the first three quarters . . . and that was with no record promotion."

Brown, West, and Kane all say that increasing visibility has been key to expanding their respective labels. "We try to do a full-on press effort with our titles, and not just in the obvious places," Brown says. "And we fully support public radio. They offer a lot of folk and world music programs. A combination of press, radio, and, as always, touring helps get our music out there. Nobody promotes it better than the artists themselves."

The Dead Reckoning artists plan to tour together on what will be billed as a "Night of Reckoning." "We all play on each other's records, so it will almost be like a Grand Ole Opry meets Stax revue," Kane says.

The most difficult challenge for all of

these entrepreneurs has been obtaining effective distribution. Bellamy Brothers Records is distributed by Intersound. (In Europe, the Brothers are on a major label, Jupiter/BMG.) Compass Records and Dead Reckoning are distributed by North America (formerly Rounder), and Compass also uses White Swan for new age outlets. Huston's Outer Circle was distributed



HUSTON



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by Mother Roots Music but is now looking for another distributor.

Nashville-based Oh Boy! Records, which John Prine started in 1983 with his managers, Al Bunetta and Dan Einstein, is one of the most successful independent, artist-driven labels. (Prine's latest album has sold almost 60,000 units in its first six weeks, according to SoundScan.) Oh Boy! is distributed by Minneapolis-based REP and Denver-based Passport. "Knowing how to use your distribution and work it is the most difficult part," says Einstein.

"Having an effective relationship with your distributor—that's what a lot

of labels don't learn. It's taken us a long time to learn how to be effective. A lot of it is just having good, solid information and providing it to as many of those people—not only in the main office, but out in the field—as possible."

Working with retail is crucial. David Bellamy says one thing that made the first releases on Bellamy Brothers Records more palatable to retail was the fact that six of the tracks were greatest hits and six were new songs. "We did that initially because it's easier to get stores to stock catalog than it is new product," he says. "Sons Of Beaches" is the Bellamys' first album entirely of new songs on their own label.

Another crucial element for the upstarts is keeping a tight rein on expenses. Kane, who last recorded for Atlantic, says the label spent close to \$400,000 on his album, two videos, and promotional tour support. Possibly, that sum could fund Dead Reckoning for three years, he says. "We make records economically. We're not making \$100,000 records, and we don't have to apologize for the sound. They are comparable to anything on the market."

Bellamy agrees that major labels don't spend money efficiently. "There are a lot of nebulous costs at major labels," he says. "We've learned to put money where it really needs to go—making music and getting good promotion."

## 'POCAHONTAS' PUSH IS DISNEY'S BIGGEST YET

(Continued from page 11)

highlighted by consumer rebates and promotional tie-ins. The campaign is the largest marketing effort in the company's history, according to Mike Bessolo, VP of marketing for Walt Disney Records.

Although the film does not open nationwide until June 23 (see review, page 48), the "Pocahontas" soundtrack is already No. 3 on The Billboard 200. It has sold about 201,000 units since its May 30 release, according to SoundScan.

A related cassette-only title on the Walt Disney label, "Pocahontas Sing-Along," which includes a 20-page illustrated lyrics book, is No. 116 on The Billboard 200. Additionally, Disney has English-language and bilingual versions of a "Read-Along" cassette title, which includes a 24-page "Poca-

hontas" storybook, and a "Play-Along" title with pop-up stage and figurines. There is also a Spanish-language version of the soundtrack.

"You can't be in a supermarket or department store and not see something about 'Pocahontas,'" says Jesus Garber, VP of urban promotion for the Disney-owned Hollywood Records.

As was the case with "The Lion King," Walt Disney is utilizing its Hollywood label to market and promote the single from the soundtrack.

Walt Disney Records is also linking with a number of companies outside of its corporate umbrella to promote the soundtrack through large-scale campaigns. Participants include Burger King, Mattel, Nestlé, Delta Airlines, and Carnation.

A peel-off coupon pack is stickered to each "Pocahontas" soundtrack. With it, consumers can earn up to \$8 in rebates from Mattel, Carnation, and Walt Disney Records.

The Spanish-language version of the "Pocahontas" soundtrack has a different peel-off coupon, which is redeemable for up to 50 cents off the title when purchased with Nestlé's Juicy Juice. The "Pocahontas Bilingual Read-Along" carries a similar 30-cents-off coupon.

Nestlé and Walt Disney Records are also teaming to offer a direct-mail purchase opportunity for the "Pocahontas" soundtrack and "Pocahontas Sing-Along," says Bessolo. Details on the program have yet to be finalized.

Burger King is packing a \$3 rebate coupon for the "Read-Along" line into its "Pocahontas" kids meals, which will be sold until the end of the summer.

In addition, music from the soundtrack will be played at participating Burger King locations nationwide. The audio program will contain a spot that directs consumers to retail to

purchase the soundtrack, according to Bessolo.

Unlike its previous collaboration with Burger King for "The Lion King," Disney does not intend to sell the "Pocahontas" soundtrack at the fast-food chain, says Bessolo.

"We wanted to expose the consumer to the music and direct them back to retail to make the sale, rather than have them buy it there," he says.

Delta Airlines is playing the soundtrack on its in-flight programming, according to Bessolo.

Hollywood Records delivered the first single, Vanessa Williams' rendition of "Colors Of The Wind," to top 40, AC, R&B, Spanish, and talk radio outlets on May 31. It was released commercially June 6.

The label is clearly hoping to repeat the success of the Elton John singles from 1994's "The Lion King." John's "Can You Feel The Love Tonight?" and "Circle Of Life," which reached No. 4 and No. 18 on the Hot 100 Singles chart, respectively, were the only significant chart hits for Hollywood in 1994 (see related story, page 16).

"This is not the type of record that you introduce organically," says Chris Lopes, Hollywood's national director of promotion. "There is a high public awareness of it out of the box, and it benefits us to make a lot of noise immediately to coincide with the attention that the film is getting."

Some radio programmers say the song's link to the high-profile Disney project was a significant factor in their decision to play it.

"We take a family slant on the music that we play at this station, and there's nothing more family than Disney," says Danny Howard, PD at WDEF-FM Chattanooga, Tenn.

Danny Clayton, PD at AC WKTI Milwaukee, was so eager to be first to play a song from the soundtrack that he broadcast a version of it in early

March.

Clayton acquired "Colors Of The Wind," performed by Judy Kuhn, from an extended trailer for "Pocahontas" that appears at the beginning on the home video release of "The Lion King."

"I knew that the people in our demo were buying that video and seeing it," says Clayton. "I wanted to be ahead of the curve in establishing a connection to the next big Disney event."

Lopes says that the song is already familiar to those 30 million consumers who have purchased copies of "The Lion King" home video.

The music video for the "Colors Of The Wind," which features footage from the movie and of Vanessa Williams, is in rotation at BET and VH1.

To further promote the single, Hollywood is sponsoring several merchandise giveaways at radio. Among the "Pocahontas" items being distributed are beach towels, books, movie posters, and watches.

While Hollywood is marketing the first single from the soundtrack, it has not been determined whether EMI or Hollywood will market its follow-up, the Jon Secada and Shanice duet "If I Never Knew You," which is due to be released in the late summer. Secada records for EMI.

Bobbie Hall, senior buyer for the Los Angeles Virgin MegaStore, is pleased with the retail performance of past pop singles from Disney's animated films.

"The album sales for 'The Lion King' soundtrack were not eaten away by its singles, which is unusual for us," says Hall. "People want to own the full Disney product, too."

Although sales at the chain have been moderate over the past two weeks, Hall expects the sales of the soundtrack to skyrocket after the film opens.

## Earlier Charts On Billboard Online Release Time Advanced To Thursday

NEW YORK—Users of Billboard Online, the electronic-information service of the Billboard Music Group, now have even faster access to the latest Billboard charts. Charts previously released Friday morning (Eastern time) for Billboard Online users are now available Thursday afternoon.

Billboard Online, launched last spring, provides electronic access to each week's issue of Billboard. The service also offers access to 11 years of Billboard charts and four years of Billboard articles in full-text form. Weekly editorial information from Country Airplay Monitor and R&B Airplay Monitor and European airplay charts from both Music & Media and Billboard's new London-based Music Monitor magazine are also available.

The service's extensive research archive also contains databases from the All Music Guide, Amusement Business magazine, the Recording Industry Assn. of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a Billboard Music Group co-venture with Houston-based Telescan Inc., requires a personal computer and modem to gain access. Users pay a one-time charge for the necessary software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions.

For further information and details on the new price plan, contact Vince Beese at 800-449-1402 or fax him at 212-536-5310.

## AMID TOUR SNAFUS, PEARL JAM MAY RETURN TO TICKETMASTER

(Continued from page 17)

mainstream venues, the band found itself in some out-of-the-way concert locations—such as San Diego's Del Mar fairgrounds (Billboard, April 15).

"We plan on using ETM as often as we can," says Curtis. "They're a great company, but they need to get into some real venues."

As for the ongoing Justice Department investigation into possible anti-competitive practices in the ticketing business—which was spurred by Pearl

Jam's complaints—Curtis says the band's recent experience "proves even more" that it is "impossible" to tour without Ticketmaster.

Solters refutes that and says in the Los Angeles market "there are at least four major concert venues that Pearl Jam has rejected for its own reasons that do not have exclusive contracts with us."

Curtis acknowledges the sudden collapse of two San Diego shows at the Del Mar fairgrounds due to security con-

cerns, together with frustration voiced by fans unable to see the band, prompted the move to reconsider Ticketmaster. The band has moved its June 26 and 27 shows to the nearby Sports Arena, a Ticketmaster venue whose exclusivity was waived by the ticketing company.

In an unusual twist, the San Diego sheriff's department may turn out to be the unlikely party responsible for bringing Ticketmaster and Pearl Jam back together.

That's because a voluminous 15-page internal report prepared by the department chronicling Pearl Jam's alleged concert security mishaps over the years appears to have been the driving force behind the venue change.

Curtis insists the report is riddled with errors and exaggerations. He questions why the sheriff's department prepared such an elaborate study of the band in the first place.

Ultimately, it was Pearl Jam that pulled out of the dates at the fairgrounds after facility management received a recommendation from the sheriff's department that the shows be canceled since "the band has a history of disturbances at its concerts and can be expected to draw tens of thousands of unticketed fans to the sold-out concert at the already crowded fairground." The police concerns were made public in The San Diego Union-Tribune.

The Del Mar county fair is scheduled to run June 15-July 4 and is expected to draw 1 million people. A combined 26,000 tickets were sold for the two open-air Pearl Jam shows. Del Mar routinely hosts rock and country shows during the fair, but none as eagerly anticipated as Pearl Jam's.

In a June 10 letter to the sheriff's department, Del Mar GM Tim Fennell responded to the report with compromise suggestions, such as moving the show to the afternoon, eliminating opening act Bad Religion, and curtailing the sale of alcohol.

But Pearl Jam made the decision to walk away from the site. "We felt like we were walking into a trap," says Curtis. "It was like people were waiting for something bad to happen."

Lt. Al Eyer of the San Diego sheriff's department says his staff was not given security details for the show until May 30. After research was completed in the form of the internal report, he became convinced trouble was imminent. (Eyer says his staff had never compiled such a report because Del Mar had never hosted such a popular band.)

Says Eyer, "We don't think a band as popular as they are should be playing the same time as a large county fair." He thought it was "naive" to suggest only 26,000 fans would show up at the two shows, considering they were the band's lone Southern California dates.

The sheriff's report condemns Pearl Jam virtually from beginning to end, suggesting the group "has a well-documented history of crowd disturbance... and is considered to be one of the least safe acts currently touring." The report also says fans "often crash the gate when they don't have tickets, and have a tendency to become intoxicated or under the influence of drugs." It even details lead singer Eddie Vedder's 1993 arrest in New Orleans for public drunkenness.

Del Mar, according to the report, could have expected nearly 50,000 ticketless fans descending upon the fairgrounds.

As proof of potential trouble, the report points to a much-publicized melee that broke out at Miami's Bayfront Park AT&T Amphitheater in March 1994 prior to a Pearl Jam show. In that

incident, 16 arrests were made when unruly fans crashed the late-opening gates (Billboard, April 23, 1994). The report claims 25,000 ticketless fans showed up at the Miami show and 12,000 jammed their way into the theater. But according to an AT&T Amphitheater executive, the number of crashers was 5,000, of whom 2,000 made it into the show.

As for the remaining Pearl Jam dates, other venues seem comfortable with security plans. Don West, GM at the Arizona Veterans Memorial Coliseum in Phoenix, says he will employ 200

security personnel for a June 29 Pearl Jam show. "I'm not naive enough to suggest this will be like any other show," says West. Pearl Jam will be "the most intense show we've ever had."

On the eve of the band's kickoff show June 16 at the Casper, Wyo., Events Center, director Max Torbert reported a larger-than-usual security staff of 180 was in place. Torbert praised Pearl Jam's advance security team, which consulted not only with building staffers, but also local public officials to "make sure everybody's got the information they needed."

## ARISTA'S GOT REAL McCOY

(Continued from page 16)

"These records are catching on at a time when there's nothing like it being put out in the States," says Rick Stacy, PD at top 40 KKKR (Power 92) Phoenix, referring to Real McCoy and fellow Arista act Ace Of Base.

"It's important for stations to get adult dance records," adds Casey Keating, PD at top 40 WHYI (Y100) Miami. "It's certainly a welcome addition, and it's working great for us. When we first put 'Another Night' on, it didn't take a week for people to get it."

It also didn't take fans long to flock to stores to buy the album. Still, at least one retailer says the album could have performed better had it not been delayed.

Thom Dram, new release buyer at the 540-store, Fort Lauderdale-based Blockbuster chain, says the album is "performing very well, but if we had it a little earlier, we could've done some super numbers."

The album was released approximately eight months after "Another Night" was serviced to radio.

"The reason it wasn't released earlier is because it was not ready," says Tom Ennis, VP of product management at Arista. "We knew we had a smash hit with the first two singles. However, we felt they are extremely talented, and we wanted to work with them and their producer and have them record four additional tracks. So, in the short term, maybe we could've had one or two great SoundScan weeks, but in the long term, we knew this was a project that could last for months."

The group's 29-year-old leader, Olaf

"OJ" Jeglitza, says he and bandmates Patricia Petersen and Vanessa Mason wanted to show fans they could deliver more than clones of "Another Night."

Jeglitza wrote six of the album's 11 songs, including the first two singles, with his usual collaborators, J. Wind and Quickmix. Other songs were written and produced by Shep Pettibone, among others.

The songs on "Another Night" range from the uptempo title track and the laid-back cover of Redbone's 1974 hit, "Come And Get Your Love," to the ballad "Sleeping With An Angel." Several of the songs feature intertwining female and male vocals and infectious synth hooks.

"Our album in Europe had more European styles on it, but for the U.S. we wanted to show that we're more diverse," says Jeglitza.

Y100's Keating isn't sure how long the station's listeners will stay with the sound, but he is happy for the time being. "It works now, and that is what's important," he says. "To me, it's all Abba."

The group is in the midst of playing 21 U.S. dates in 25 days.

"We're lucky to have a worldwide smash hit single and have them on tour," says Ennis. "This live element you don't usually have with European groups."

Jeglitza adds, "The best part of it is the audience. We were really surprised about their reactions. It's different than in Germany, where they stand there and look at you and think, 'Show me what you got.' Here, the fans are screaming and asking for autographs."

## VIDEO RETAILERS GO PUBLIC TO EXPAND

(Continued from page 14)

agreement this month. With 1994 estimated sales of \$20 million-\$25 million, his chain is the keystone in Choices' expansion plans.

Two smaller acquisitions, Video Junction, in Rhode Island, and Super Video, also in New Jersey, have combined sales of \$10 million-\$12 million. Sources indicate they will conclude previously announced deals shortly after Balner does. Their 16 stores, Choices' 11, and Palmer's 46 brings the immediate total to 73, all in the Northeast.

Maioriello and Ross are still trying to answer the question of how the acquisitions will be financed. The answer is vital to completing further purchases. Originally, retailers selling to publicly held Choices were to receive mostly shares in return.

However, Choices trades in the range of \$1 a share on Nasdaq, a price and venue that might turn off prospective acquisitions seeking a less speculative investment, observers point out. Aided by Wayne Rogers, former "M\*A\*S\*H" co-star turned financier, Choices has made

presentations to several investment bankers that could result in agreements to provide credit lines permitting payments to Balner and others.

Maioriello, quiet on other matters, agrees that "Palmer has created a much higher visibility for us in the investment community." In fact, Palmer is important enough to have been moved about a month ago to "the first round" of final negotiations, he adds. Balner was supposed to close later in the year.

Maioriello himself is near the top of the list of individuals and organizations holding options on 9.5 million shares of Choices stock in a financial statement released by the company March 31. He had rights to 1.5 million shares at 75 cents each; Rogers had 1 million at 90 cents a share. Choices management held 3.8 million at an average price of 52 cents a share.

Similar options may be extended to new arrivals. Maioriello reportedly is hiring a top operations executive away from Blockbuster as well as a retail veteran who is new to video as Choices president and COO.



by Geoff Mayfield

**DOUBLE UP:** If you had any doubt as to whether veteran band Pink Floyd still has clout in the '90s, this week's chart performance should convince you. The group's "Pulse" becomes the first multidisk album to reach No. 1 on The Billboard 200 since the chart began using SoundScan data in May 1991 and, as mentioned here last week, the first to debut in the top slot since Bruce Springsteen did so in November 1986. Although "Pulse" did not dominate music departments at mass merchant webs, it was the top seller for most, if not all, significant U.S. music chains. Floyd opens with about 198,000 units, not bad considering its hefty \$34.99 equivalent price (which includes flashing spine light and two AA batteries). The sales total is the fourth highest of any album that has debuted in 1995, behind Van Halen (295,000 units, Feb. 11), Springsteen (251,000 units, March 18), and 2Pac (210,500 units, April 1).

**IT TAKES TWO:** Pink Floyd's first-week sum is 93% larger than the 102,000 units that Van Halen rolled with its live two-fer in 1993. The "Pulse" number is also higher than any of the sums that last year's double "Forrest Gump" soundtrack rang during its five-week stay at No. 2; "Gump's" highest single-week total during that August-September stint was just shy of 186,000 units. However, this is not the highest total by a double set in the SoundScan era. That distinction belongs to the Beatles, whose "Live At The BBC" had first-week sales of 360,000 units in last year's Dec. 24 issue. But, due to the heavy competition during the holiday shopping season, the Fab Four's opening gambit was only good for No. 3 that week, behind Pearl Jam and Kenny G.

**FRESH BLOOD:** The June 6 "Super Tuesday" may not have been as super as music merchants were hoping it would be, but the thick crop of new titles does perk up The Billboard 200, with four new titles invading the top 20, including three in the top 10. The total number of debuts, 11, is not 1995's highest, but this is the first time this year that as many as six albums have entered the top 50. The three top 10 debuts are also the most we've seen since November of last year; there were three different weeks during that month when four titles cracked the top 10. Combined, the half-dozen titles that debut in the top 50 represent about 458,500 units. More important, it appears the new albums drew add-on sales for titles that were already in stores. Overall, unit volume on The Billboard 200 is up 17% over the prior week. If you back out the units rung by those top six debuts, the chart still shows a 3% improvement over the previous chart. By contrast, the two top five debuts scored last week by *Naughty By Nature* (No. 11 this week) and the "Pocahontas" soundtrack helped The Billboard 200 earn a 3% unit gain over the June 10 chart, but if you backed off the numbers from those two sets, the chart actually showed a 3% drop.

**YOUNG AND RESTLESS:** Joining the top 10 invasion is *Soul Asylum*, whose 79,500 units bring its new one in at No. 6, five positions higher than the peak earned in 1993 by the rockers' first Columbia album. *Primus* chimes in at No. 8, just one rung lower than the debut position of its 1993 album, "Pork Soda." But first-week sales by the new *Primus* set, 72,500 units, are 17% higher than "Pork's." *Primus'* fourth career entry on Modern Rock Tracks bullets 24-22 this week.

**FOR ALL SEASONS:** Winter gave way to spring, and summer is fast approaching. But 1995's season of the soundtrack refuses to fade away. The soundtrack from "Pocahontas" wins the Greatest Gainer this week (4-3), even though the film had not yet hit screens—with the exception of its much publicized Central Park premiere June 10 in New York—during the tracking week. The album scores a 28,000-unit increase, which jacks it up to a sum of more than 114,000 units, while the "Pocahontas Sing-Along" EP jumps 168-116 with a 53% boost. The percentage-based Pacesetter goes to "The Bridges Of Madison County" (145-52 on a 182% gain), the first album from Malpaso, the Warner Bros.-distributed label fielded by the film's main man, **Clint Eastwood**. And, with multiformat support on cuts by U2 (2-1 on Modern Rock Tracks, 4-3 on Album Rock Tracks), **Offspring** (35-28 on Modern Rock Tracks), and **Seal** (debut at No. 87 on Hot 100 Singles) preceding the album's release, "Batman Forever" bows at No. 15 (56,000 units).

## CHINA ACT HEAVYSHIFT IN STORE FOR RETAIL TOUR

(Continued from page 17)

and Tower encourage the practice to sell product and enhance their image as entertainment centers. However, it is unusual—if not unprecedented—for an act to play dates for one chain around the world.

"I think it's the first time that any retailer has done this," says HMV Group chairman Stuart McAllister, noting that the Heavyshift trek was organized with the company from the start. "It came out of discussions between Derek [Green] and myself. We were talking about the importance of new acts and looking at different ways of breaking them. We both got quite excited by this idea and decided to give it a go. We'll all learn from it—HMV, China, the act—and it may well be something we can do with other artists."

Green adds, "For a band like Heavyshift, so much revolves around live work. In conversation with Stuart, it became clear to me how much HMV was committed to showcasing talent in its stores." He notes how "records walked out of the stores" during past Heavyshift personal appearances at retail, including those at Virgin sites.

The Heavyshift store tour starts immediately after the band's June 23 appearance at the Glastonbury Festival in England. The schedule begins with HMV dates on June 30 and July 1 in Hong Kong, followed by two days of gigs in Tokyo and three days in Sydney.

Heavyshift does its first North American date for HMV July 11 in San Francisco, then advances to Los Angeles; Vancouver; Edmonton, Alberta; Toronto; Montreal; Quebec; Boston; Newark, N.J.; Chicago; Minneapolis; Washington, D.C.; Atlanta; and, finally, on Aug. 12, Miami. The band returns home for HMV dates in the U.K. and Ireland.

Working with the retailer and Discovery Records to coordinate the tour in North America is Rob Kos of Montclair, N.J.-based Metropolitan Entertainment, which represents China Records.

"Unchain Your Mind" has been remixed for U.S. release by Discovery. "I thought they wrote great tunes and transcended their 'acid-jazz' label," Discovery president Holzman told Music Monitor (the Billboard Music Group's U.K. trade weekly) earlier this year. "My only problem was the mix and the length of some of the songs." Subsequently, Holzman and Green decided to

do the remix.

The core of Heavyshift is keyboardist William South and saxophonist John Wallace, who have in the past worked with Crystal Waters, Lena Fiagbe, David Bowie, and Duran Duran. Vocalist Hazel Rae is featured on the title track of "Unchain Your Mind."

The album was issued in the U.K. last August and has sold 10,000 copies there, according to Green. That figure includes sales of a repackaged version of the release, to which was added an eight-track CD of live recordings made last November in London.

Green's emphasis on live performances to market Heavyshift, he notes, was partly the result of limited U.K. airplay. "You simply cannot sit back and wait for radio to do all of the job for you."

Still, the China executive singles out jazz-formatted JFM London as being "very supportive" of the band from the start. "They spotted the record," he says, and its growth from an initial shipment of 800 copies to its current 10,000



HEAVYSHIFT

was partly due to "JFM creating an audience so that they could gig. The station definitely had an impact."

Aside from providing venues for Heavyshift to play worldwide, HMV's commitment includes in-store dis-

plays for "Unchain Your Mind" and cooperative advertising with local media. Stock commitment is made by the stores locally. "The band will be well-stocked, well-promoted, and well-merchandised," says McAllister. "We plan to get behind it in a responsible and commercial way."

Heavyshift "doesn't earn [directly] from the HMV shows," Green acknowledges, noting that the band is financially supported by China. McAllister confirms that the chain is not paying the act. But both executives stress that the store tour should help Heavyshift obtain additional dates in the markets visited. "China is working with jazz clubs, other venues, and promoters in those cities to do extra shows," says McAllister, "and that's an important part of the process."

In the U.K., meanwhile, Green and Heavyshift manager Laurie Jay are working to obtain a support slot on a late summer or autumn tour by a prominent act.

## R&B AND MORE UNDER NEW BLUE THUMB

(Continued from page 16)

bum to adult standards stations, Blue Thumb is arranging ballroom dance contests with the stations to publicize the album.

Cawley also sees a youth market for Dr. John. "Jazz and big band-influenced music in general has picked up such a head of steam," he says. "When you talk to 22-year-old college graduates and 19-year-old college students, many of them are into these kinds of music, even to a point where a lot of hip-hop artists are beginning to sample jazz and big band sounds." To hook into that market, he says, "We're arranging to have the album played in all sorts of settings: college campuses, restaurants, hair salons, boutiques—all kinds of youthful settings." Blue Thumb is also getting stories on Dr. John into musician-oriented magazines and college newspapers, he says.

Dr. John will do appearances on late-night and morning TV talk shows, and in September, he will embark on a 12-city tour—his first ever with a big band.

A current release being shifted to Blue Thumb is Phil Perry's "Pure Pleasure," which was initially released almost a year ago on the now-defunct MCA/GRP label. The album has been on Billboard's Top R&B Albums chart for more than six months and on the Top Contemporary Jazz chart for nearly 10 months. According to SoundScan, it has sold 65,000 copies. Blue Thumb is soon to release the third single from the album, "Love Don't Love Nobody."

"Even though there are jazz flavorings in the music, Phil is much more of a full urban artist," Cawley says.

On Aug. 29, the label will release a new album from Jonatha Brooke & the Story (formerly called, simply, the Story) and the solo debut of Maysa, former lead singer of Incognito.

The Story's previous album, "The Angel In The House," sold 98,000 copies, according to SoundScan. The group's changed name indicates that "Jonatha is being brought out in front," says Cawley. "She was always the songwriter and main singer, but the emphasis prior to this was on the harmonies."

The new album, "Plum," will be promoted at triple-A and college radio. "A lot of stations will get the whole album," says Cawley, "and then there will be an emphasis track with regard to alternative radio."

Brooke and her band will do a promotional tour at the end of July or begin-

ning of August and will then appear at Blue Thumb Night at the Gavin Seminar in August before embarking on a college tour in October. Blue Thumb is considering setting up a songwriting competition with colleges in order to promote Brooke and may also have her perform at children's hospitals.

Maysa, like Perry, is a jazz-flavored urban artist, says Cawley, and will be promoted at jazz/AC and R&B radio. "There's a huge market for upper-demo people who like great urban vocals and also like a jazzy flavor," says Cawley. The first single from her self-titled album is "What About Our Love?"

Maysa will do a 10- or 12-city showcase tour in October and will also do promotion in the U.K., where Incognito had a big following, says Cawley.

Sandra Trim-DaCosta, GRP director of marketing, adds, "We'll go after the black press; that's the key to this—publications like Essence, Right On, Black Elegance, and Vibe. And we'll go out to shows like 'Showtime At The Apollo' and 'Soul Train,' which are very appropriate for Maysa. She also has some uptempo tunes with a real nice funk bass that work for club remixing, so that may be another approach to getting her music out there."

The new album by Robben Ford & the Blue Line, "Handful Of Blues," will be released Sept. 12 in association with indie label Stretch Records. The album and its single, a cover of the classic "Don't Let Me Be Misunderstood," will be promoted at album rock, triple-A, and college radio, as well as in blues and rock magazines. Ford will perform at Gavin's Blue Thumb Night before embarking on a promotional tour at the end of August or beginning of September.

John Bauer, record sales manager at the uptown Tower Records store in Manhattan, finds the new Blue Thumb roster promising. "Dr. John usually sells well here. The last album by the Story did reasonably well; I definitely think

they have the potential to be a good strong act for the future. As for Maysa, Incognito's new record is doing great, and other singers in similar groups have done very well with solo albums, like Dionne Farris."

Says Steve Crumbly, operations manager and head of programming for U.S. Radio's Norfolk, Va., properties, "Maysa is incredible. She did a show for one of our stations. She will be a huge name in the industry. In years to come, her name will be put up there with the legends of smooth jazz and R&B. And Phil Perry is already a legend in my mind. When people complain about all the sampling out there and want original music and original singers, Phil Perry is who they should be looking at."

Marketing plans for Blue Thumb as a whole will emphasize the history, nostalgia, and free-spirited attitude of the original label. "Blue Thumb really strikes a nerve with a lot of people who were around in that era, and it's important to get that flavor across," Cawley says.

To that end, the label will release a compilation of vintage material in October. Called "All Day Thumbsucker Revisited" (recalling the original label's "All Day Thumbsucker" compilation), the two-CD or three-LP set will feature the original Blue Thumb Lady and other vintage images in its packaging and press kit. It will contain tracks from two-dozen artists, including Ike & Tina Turner, Dave Mason, Mark Almond, Love, Leon Russell, Hugh Masekela, T. Rex, Gerry Rafferty, Sun Ra, and the Last Poets. The LP version will have psychedelic marbled vinyl.

The label will celebrate the release with a weeklong series of events that will take place in a different city each day.

The compilation will be sent to all formats, says product manager Deborah Kern. "What's so fantastic about Blue Thumb is that it was all these different genres of music, from pop to urban to rock to jazz. It was a free-for-all!"



### SPAIN

ISSUE DATE: JULY 8  
CLOSED

### REGGAE

ISSUE DATE: JULY 15  
AD CLOSE: JUNE 20

### THE BOX

5th Anniversary  
ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### 4th Quarter

VIDEO FOCUS  
ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### JAPAN

ISSUE DATE: AUGUST 5  
AD CLOSE: JULY 11

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### GOSPEL

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### ENTER\*ACTIVE FILES

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### Holiday Product Showcase/ Vital Re-Issues/Children's

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### ACCESSORIES

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### CD REPLICATION

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### TEJANO

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### CLASSICAL

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### SPOTLIGHT ON IRELAND

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

### Retooling of Retail I: STORE FIXTURES

ISSUE DATE: SEPTEMBER 9  
AD CLOSE: AUGUST 15

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# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1994	1995	1994	1995
TOTAL	271,849,000	273,956,000 (UP 0.8%)	CD	133,636,000 150,422,000 (UP 12.6%)
ALBUMS	230,352,000	237,017,000 (UP 2.9%)	CASSETTE	96,484,000 82,223,000 (DN 10.6%)
SINGLES	41,497,000	34,949,000 (DN 11%)	OTHER	232,000 372,000 (UP 60.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,424,000	10,421,000	2,002,000
LAST WEEK	LAST WEEK	LAST WEEK
11,395,000	9,522,000	1,873,000
CHANGE	CHANGE	CHANGE
UP 9%	UP 9.4%	UP 6.9%
THIS WEEK 1994	THIS WEEK 1994	THIS WEEK 1994
12,476,000	10,603,000	1,872,000
CHANGE	CHANGE	CHANGE
DOWN 0.4%	DOWN 1.7%	UP 6.9%

	ALBUM SALES BY FORMAT			THIS WEEK 1994	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	6,810,000	6,112,000	UP 11.4%	6,124,000	UP 11.2%
CASSETTE	3,597,000	3,396,000	UP 5.9%	4,460,000	DOWN 19.3%
OTHER	14,000	14,000	NONE	19,000	DOWN 26.3%

ROUNDED FIGURES

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

## Notorious Debuts In B.I.G. Way

**J**UST ONE WEEK AFTER Michael Jackson & Janet Jackson set a new record with the debut of "Scream/Childhood" at No. 5 on the Hot 100, the achievement is matched by an artist who has attracted considerably less media attention. Rap artist the Notorious B.I.G. makes a big entrance on the Hot 100 with his third Bad Boy/Arista single, "One More Chance." It's new at No. 5. "One More Chance" immediately becomes the Notorious B.I.G.'s most successful Hot 100 hit, beating the No. 6 peak of "Big Poppa/Warning."

The rapper's first release, "Juicy/Unbelievable," reached No. 27 last November, and "Can't You See," the "New Jersey Drive" soundtrack single recorded with Total, peaked at No. 13 two weeks ago. "One More Chance" debuts at No. 1 on Hot R&B Singles, the first-ever single to enter that chart at the top. The previous record was set last week, when "Scream" debuted at No. 2.

With all this action, it's no surprise that B.I.G. also debuts at No. 1 on Hot Rap Singles and Hot Dance Music: Maxi-Singles Sales.

**'TOTAL' NOTORIOUSLY BIG:** By bulleting 3-2 on the Hot 100, Nicki French's "Total Eclipse Of The Heart" becomes the most successful debut single from a U.K. artist since "I'm Too Sexy" by Right Said Fred peaked at No. 1 in February 1992. If French can eclipse Bryan Adams at No. 1, "Total" will become the ninth single of the rock era to be No. 1 by two different artists.

If "Total" doesn't rise, it will be the eighth single to reach No. 1 and No. 2 in two different versions. The first was "Young Love," No. 1 for Tab Hunter and No. 2 for Sonny James in 1957. Other titles to achieve this distinction: "I Heard It Through The Grapevine" by Marvin Gaye (No. 1) and Gladys Knight & the Pips (No. 2),

"MacArthur Park" by Donna Summer (No. 1) and Richard Harris (No. 2), "Groovy Kind Of Love" by Phil Collins (No. 1) and the Mindbenders (No. 2), "Don't Let The Sun Go Down On Me" by George Michael/Elton John (No. 1) and Elton John (No. 2), "Can't Help Falling In Love" by UB40 (No. 1) and Elvis Presley (No. 2), and "Endless Love" by Diana Ross & Lionel Richie (No. 1) and Luther Vandross & Mariah Carey (No. 2).

When "Total Eclipse Of The Heart" by Bonnie Tyler was No. 1, producer Jim Steinman was also No. 2, having helmed Air Supply's "Making Love Out Of Nothing At All." French's producers, Mike Stock and Matt Aitken, have repeated that feat, but in different countries. They're No. 2 in the U.S. and No. 1 in the U.K. for the fifth week with Robson Green & Jerome Flynn's "Unchained Melody."

**SIBLING REVELRY:** Bob Macdonald of Music Monitor, Billboard's sister publication in the U.K., corrects last week's item about the Sylvers being the last act to feature a brother and sister at No. 1. You only have to go back to Ace Of Base's "The Sign" to find a brother and sister (or, in this case, two sisters) at the top of the Hot 100.

**ALL YOU NEED IS LOVE:** Jim Cech of Oak Creek, Wis., writes that Bryan Adams' "Have You Ever Really Loved A Woman?" is the 104th No. 1 single of the rock era to have a form of the word "love" in the title. That's about 12% of all No. 1 hits.

**FOUR OF A KIND:** Andrew Craner of New York checked every Hot 100 and confirms that last week was the first time four singles debuted in the top 40. On nine different occasions, two titles have debuted in the top 40.



by Fred Bronson

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