



Plump Debuts With Shawn Colvin's 'Live '88'

SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 30, 1995

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DREAMING OF NEW HI-TECH TOYS

DVD Standard Raises New Issues

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—A single-format digital videodisc is on its way to the movies.

The agreement between opposing DVD camps on a unified standard for hardware and software, announced Sept. 15, means that Hollywood has achieved the goal that eluded it during the Beta/VHS battle for VCR supremacy. One technology will satisfy all retail needs.

Sony/Philips and Toshiba/Time Warner settled on a two-sided five-inch disc that can hold up to a total of 18.8 gigabytes, or the equivalent of

(Continued on page 107)

TIME WARNER

PHILIPS

TOSHIBA

SONY

With High-Density Discs Looming On Horizon, Music Executives Ponder Format's Potential

BY PAUL VERNA

NEW YORK—As the film, video, and computer industries assess the potential impact of a powerful multimedia CD proposed by an alliance of soft-

A medium that will hold nearly 10 times the amount of data of a conventional CD and serve as a single carrier for audio, video, and computer programs, the digital videodisc is seen as the eventual successor to the current

CD. Consequently, its ramifications for the music industry are enormous.

The high-density technology behind the new digital videodisc systems will offer better sound quality than conventional CDs,

since the discs will be recorded at a sampling rate of approximately twice the current norm of 44.1

(Continued on page 107)

MUSIC TO MY EARS



Madonna Gives Fans 'Something To Remember' With Maverick Ballad Set

SEE PAGE 5

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Suit Shows Muddy Mexican Royalties

BY JOHN LANNERT

U.S. music publishers are becoming increasingly alarmed over the continuing delay in performance-royalty payments owed them by Mexico's authors rights society Sociedad de Autores y Compositores de Música.

The delay in payments is tied to

(Continued on page 109)



SEE PAGE 53

Cranberries Are The Pick Of Island's International Crop

BY PAUL SEXTON

LONDON—On Sept. 12, Dolores O'Riordan of the Cranberries took to the stage in the rarefied atmosphere of tenor Luciano Pavarotti's all-star charity concert in Modena, Italy. She performed the band's best-known song, "Linger," with Duran Duran's Simon LeBon and participated in a stellar version of "Ave Maria."

Her presence at such a glittering occasion was the latest affirmation of the Cranberries' world-beating

achievements.

As another measure of the Irish group's international status, this week it joined the rock elite represented on CD-ROM. "Doors And Windows," a multimedia project featuring music from the band's two multiplatinum albums, exclusive live footage, and more, was released in the U.S. and the U.K. as a collaboration between its record label, Island, and Philips.

Worldwide sales of the 1993 debut set, "Everybody Else Is Doing It, So

(Continued on page 103)



THE CRANBERRIES

Piracy In China Not Dissipating

BY JEFF CLARK-MEADS

LONDON—China has reached the



first milestone on its road to respectability as a record market, but

(Continued on page 108)



SEE PAGE 73

HEATSEEKERS

Korn Rises To No. 1 On Immortal/Epic

SEE PAGE 21



"Ten of the best Disney movie tunes of all time at a slightly higher pitch."

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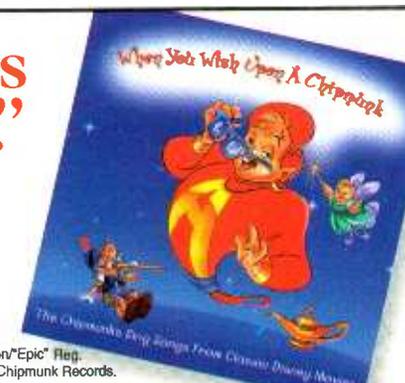
- Colors Of The Wind from "Pocahontas"
- Hakuna Matata from "The Lion King"
- He's A Tramp from "Lady And The Tramp"

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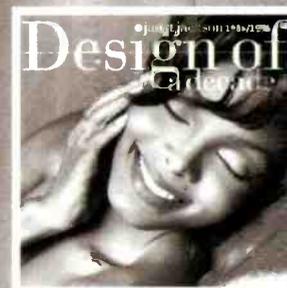
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R. CRUMB '95

A special Grateful Dead project, in the works since last year, *The Music Never Stopped: Roots of the Grateful Dead* is a unique compilation of original versions of classic Grateful Dead cover tunes and features artists including Chuck Berry, Charlie Patton, Buddy Holly, Bob Dylan, Woody Guthrie, Howlin' Wolf and many more. This compilation (track listing below) introduces Dead fans to the group's seminal influences. In their 30-year career, the Grateful Dead has taken inspiration and material from a stunning variety of American musical artists and traditions as displayed in this compilation. This collection has been lovingly compiled by a group of Dead insiders including David Gans-producer of *Grateful Dead Radio Hour*, Blair Jackson-author of *Goin' Down the Road: A Grateful Dead Traveling Companion* (who has written a 24 page booklet for this album), Henry Kaiser and others, all with the enthusiastic support of the Dead itself.

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3. DIXIE CUPS Iko Iko
4. REV. GARY DAVIS Samson & Delilah
5. CANNON'S JUG STOMPERS Big Railroad Blues
6. MARTY ROBBINS El Paso
7. BOB DYLAN It's All Over Now, Baby Blue
8. CHARLEY PATTON Spoonful
9. HOWLIN' WOLF The Red Rooster
10. CHUCK BERRY The Promised Land
11. HENRY THOMAS Don't Ease Me In
12. JIMMIE REED Big Boss Man
13. BOBBY "BLUE" BLAND Turn On Your Love Light
14. BONNIE DOBSON Morning Dew
15. BUDDY HOLLY Not Fade Away
16. WOODY GUTHRIE Goin' Down This Road Feelin' Bad
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A note from the producer:

"Last month I spoke at length with my friend Jerry Garcia about the recordings presented on this CD. Garcia's tremendous enthusiasm for this music and his detailed knowledge and perceptive comments were both astonishing and delightful. I had just received the poster of R. Crumb's cover art and was about to send it over to Jerry last week when I heard of his death. Co-producer David Gans and I consider this project to be a fitting tribute to Jerry's love of and dedication to music. I will always remember words that Jerry often said when asked about his role in The Grateful Dead and in life in general, 'I serve the music.' We hope that this release will help to continue that service to music and people, and that truly the music will never stop."

—Henry Kaiser

No. 1 IN BILLBOARD

VOLUME 107 • NO. 39

PG. No.

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL
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KID AUDIO ★ POCAHONTAS • READ-ALONG • WALT DISNEY
NEW AGE ★ CHRISTMAS IN THE AIRE MANNHEIM STEAMROLLER • AMERICAN GRAMMOPHONE
MUSIC VIDEO SALES ★ PULSE • SONY MUSIC VIDEO

'Something' In The Way She Grieves

Manhattan is the eternal metropolis of the impatient heart, where young artists, poets, and seekers come first to reimagine themselves. Occasionally, the expectant rovers return to reflect on the mature results. As the city embraces another autumn, a single woman named Madonna looks down from her Upper West Side aerie and contemplates the equinoxes of the spirit as captured on "Something To Remember" (Maverick/Sire/Warner Bros., due Nov. 7), a 14-track treatise of her best old and new balladry.

"Listening to this record took me on my own journey," says Madonna with a sad smile, shifting on the couch in her apartment overlooking Central Park. "Each song is like a map of my life."

Dressed almost austerely in a snug, black skirt and pink sweater, her blond hair pulled back in a crisply tucked bun as she drinks hot tea, the performer shows the tensile grace of someone who takes excellent care of her physical form. The broad, rounded features of the care-less, young diva who cut "Holiday" in 1983 have vanished, however, replaced by a narrower, subtler countenance that harsh experience has made handsome.

"I don't really listen to my records once I've done them," she says. "I'm onto the next thing. And I think most of the time when my records come out, people are so distracted by so much fanfare and controversy that nobody pays attention to the music. But this is, for the most part, a retrospective, and I just wanted to put it out in a very simple way. The songs, they choke me up," she adds with a nervous chuckle, "and I wrote them. Isn't that weird? I can't tell you how painful the idea of singing 'Like A Virgin' or 'Material Girl' is to me now. I didn't write either of those songs and wasn't digging deep then. I also feel more connected emotionally to the music I'm writing now, so it's more of a pleasure to do it."

Madonna has included three new songs on the collection: a moody cover (in funky and orchestral versions) of Marvin Gaye's 1976 hit "I Want You," which was suggested and subsequently produced by Nellee Hooper and features Massive Attack, and two bitter-sweet serenades ("You'll See" and "One More Chance"), co-created with David Foster during the third weekend of September in a whirlwind writing/recording session. Shortly after this talk, she was to leave for London to start recording the music for the film version of "Evita," the musical that was the toast of Broadway in 1979—the year Madonna wrote her first song in the basement of a dormant Queens, N.Y., synagogue.

"I remember calling up my father back in Detroit and making him hear it on the tape recorder over the phone," she confides, blushing. "He said, 'Oh, that's very nice.' I felt proud. The song was called 'Tell The Truth.'"

Thus, "Something To Remember" is a stock-taking exercise, as well as a farewell to Madonna's first 15 years as a singer/songwriter, the record's pensive material delivering on the candid impulse that launched her remarkable career. Born Aug. 16, 1958, in Bay City, Mich., Madonna is the eldest daughter of six children born to defense engineer Sylvio Anthony Ciccone and the former Madonna Louise Fortin. A self-assessed "roller-coaster Catholic," she grew up sharing the middle bunk in a three-tier bed with two of her sisters. "I didn't have any free time as a child," she says. "My mother died of breast cancer when I was 7, and then my father remarried when I was 10. I had a lot of responsibility, taking care of my younger brothers and sisters."

Like her siblings, Madonna was obliged to study music, specifically piano. "But I couldn't sit still, and I begged my father to

let me take dance lessons," which served as a means of escape from the family's cramped home in a black/Hispanic neighborhood in Pontiac, Mich. Madonna was in the church choir and acted in school musicals, while sharing her mother's mantra-like habit of idly intoning her favorite tunes. "As a teenager, I loved Aretha Franklin's 'A Natural Woman,' and in high school I worshipped Joni Mitchell and sang everything from 'Court And Spark,' my coming-of-age record."

But her pivotal developmental trial was the death of her mother, and as Madonna passes this fall afternoon discussing the themes behind her often acutely wistful ballads, she ultimately says, "My mother is part of a lot of my music."

Although love songs, such as "Live To Tell," "One More Chance," and "I'll Remember," also invoke the early fever of a failed marriage to Sean Penn, tensions with a stepmother who could not replace her lost parent, or later relationships that fell short, a larger phantom overshadows each mourning of life's missed linkages.

"I think about my mother and a certain emptiness—a longing—in my songs," Madonna explains. "There are tragic, traumatic moments where I think, 'I wish that I could call my mother.' It's this primal thing that has been a springboard for the work I do."

How did she learn her mother was gone?

"I was at my grandmother's house. The phone rang, and it was my father, and he told my grandmother that my mother had died. I'd just seen her in the hospital. The rest of that day I blocked out—I probably went outside and played. I was majorly into denial and didn't really understand."

Poised on the edge of the couch, Madonna pauses and gulps, growing glassy-eyed. "And it unfortunately wasn't something that my father ever really prepared us for or discussed afterward. I suddenly developed a strange throwing-up disease, where every time I would leave the house, I would throw up. If I was away from my father, I threw up. It was a nervous condition."

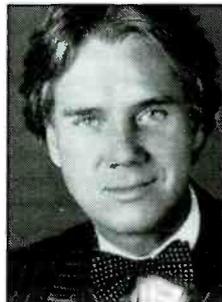
In recent years, when Madonna was under attack for her frank "Erotica" album and "Sex" book, the artist says she drew strength from her late parent's nonjudgmental "fervor" for fulfilling one's personal vision: "She had an unbelievable level of tolerance and forgiveness. She was tremendously religious in a really passionate—almost sexual—way, like she was in love with God. If you read the letters she wrote, even when she was sick and dying, she was completely happy about everything. It was frightening, but there was just that faith of hers. My mother loved to take care of people. My older brothers and I were sometimes brutal to her, and she never complained."

It sounds like the materfamilias had an essential serenity. "Exactly," says her daughter. "And I could probably use more of it in my life."

A brisk September breeze catches the leafy scent rising from the freshly mowed lawns of Central Park, the tangy end-of-season smell betokening the coming solstice. Madonna shivers slightly as she sips the last of her tea.

"I think my mother made people angry, because they couldn't shake her beliefs," she concludes in a near whisper. "And she was just 32 when she died—just a baby. Madonna Louise. So, basically, I'm here to take her place."

MUSIC TO MY YEARS



by Timothy White

THIS WEEK IN BILLBOARD

SPEC'S MUSIC TURNS TO SUPERSTORES

In the face of increasing competition from multimedia retail giants, one music chain felt the need to react, and the idea for the Spec's superstore was born. Correspondent Sandra Schulman examines the opening of Florida's two largest music stores. **Page 67**

Xfm AWAITS LICENSING

Surprisingly, England has no full-time modern rock radio station. But London's Xfm hopes to change that, and with the support of major industry members, approval of an eight-year license is on the horizon. Correspondent Mike McGeever reports. **Page 93**

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Commentary

Mexico's Royalty Issues Depend On NAFTA

BY EDWARD P. MURPHY

By now virtually everyone in the music publishing industry is aware of the ongoing dispute in Mexico concerning the distribution of public performance income by the Sociedad de Autores y Compositores de Musica de Mexico (SACM). For the past eight months, SACM has refused to effect its distribution of certain collected performance royalties to those music publishers who do not also utilize SACM for the collection of their mechanical royalties.

An international dispute has resulted, the resolution of which may well depend on enforcement of the North American Free Trade Agreement and a change in Mexico's copyright law. In order to fully understand this important and complex issue, some background information is necessary.

In the aftermath of NAFTA, the Mexican Ministry of Public Education announced its intention to undertake a comprehensive revision of the Federal Copyright Law and, in April 1994, invited interested parties to submit comments. The National Music Publishers' Assn., in conjunction with the International Intellectual Property Alliance, focused much of its input on the perceived disparity between NAFTA and the Mexican copyright law concerning the establishment and operation of authors' rights societies.

Although the copyright provisions of NAFTA are a relatively small component of the trade accord's massive overall scope, their primary benefits for the U.S., Canadian, and Mexican entertainment industries were the explicit adoption of a "national treatment" standard (meaning that each of the three participating countries is required to accord to nationals of the others treatment that is "no less favorable" than that which it accords its own) and NAFTA's commitment to respect the full exercise, enjoyment, and enforcement of rights by contractual rights holders.

Of great significance to the SACM dispute is the fact that NAFTA's national treatment obligations extend to cross-border trade in services. With certain limited exceptions, service providers may not be required to maintain an office in, or be a resident of, a NAFTA country as a condition of operation. Citizenship or permanent residence requirements for professional service providers are also to be phased out.

Mexican law, however, requires that membership and management of authors' societies be limited to Mexican nationals and foreigners living in Mexico. Because Mexican law enables SACM to collect royalties within that country, regardless of whether or not the representation of the repertoire being collected upon has been formally entrusted to that society, U.S. and Canadian music publishers and their local representatives are left with a situation whereby a de facto Mexican monopoly has the full right and authority to set royalty rates and collect royalty payments for the use of music—without any input from them whatsoever. As a result, U.S. and Canadian publishers have also had higher rates of commission assessed against their collections than their Mexican counterparts.

In our June 1994 comments to the Mexican government, we stressed that to be consistent with its NAFTA obligations, Mexican copyright law must explicitly provide that collecting societies are obligated to pay royalties on the basis of national treatment and should not be allowed to discriminate against foreign rights holders. We also noted that, due to NAFTA's commitment to the full exercise, enjoyment, and enforcement of rights by contractual rights holders, the copyright law should not require that claims for roy-

alties may be asserted only through a local, Mexican society.

We further stated that affiliation with collecting societies should be voluntary and that rights holders should be able to choose freely whether to participate in collective administration. Rights holders should have the flexibility to organize themselves voluntarily regarding the collection, administration, and allocation of royalties, in order to get the greatest benefit from the exploitation of their works. Creating competition could result in reduced administrative fees and a more timely distribution of collected proceeds.



'[Collecting societies] should not be allowed to discriminate against foreign rights holders.'

Edward P. Murphy is president/CEO of the New York-based National Music Publishers' Assn.

Finally, we noted that, according to NAFTA, rules of establishment should not contain nationality or domiciliary requirements, and that participation in the society should not be limited to individuals but should be open to music publishing companies.

While provisions concerning authors' societies are common in copyright laws around the world, particularly in Europe, their application in Mex-

ico is significantly different, because Mexican law explicitly prohibits music publishers from joining SACM's membership. By contrast, European authors' societies (with the singular exception of Greece) all have music publishers represented on their respective boards of directors.

Although SACM had included music publishers in its distribution scheme, relations have always been strained, and publishers have had very little influence in the collection or distribution of their broadcast and performance income. And, until eight months ago, mechanical rights had traditionally been considered outside of the scope of SACM's monopoly, with the majority of music publishers licensing these private uses directly to record companies.

SACM's attempt to add mechanical royalties to its monopoly has been aided by Mexico's delay in releasing its draft copyright law amendments. This delay, coupled with key personnel changes within the Mexican Ministry of Public Education, has resulted in stalled bilateral discussions with the U.S. government, to the particular detriment of music publishers in the U.S. and Canada under NAFTA.

Thus, while the litigation brought by SACM in Mexico against music publishers and record companies is proceeding, the music publishing community is receiving no public performance income, a portion of which has been unilaterally placed in an escrow account by SACM.

NMPA has brought the present controversy and the egregious economic harm suffered by the U.S. music publishing community to the attention of the proper government authorities in Washington. With talks scheduled in late summer, we will continue to monitor this situation while working with our colleagues, both here at home and south of the border, for an overall resolution of the problem.

LETTERS

GOOD HEALTH FOR THE GEESE

Michael Greene's commentary on musicians' health problems (Billboard, Sept. 16) may be well-meant, but it misses the single most important health factor regarding musicians: their state of poverty and/or financial insecurity.

Although the record company will provide health benefits for its most lowly A&R man, most musicians under contract, not having performed enough sessions to qualify for their union health plan, are barely covered, if at all. While the A&R man is being flown, put up in good hotels, etc., the musician is paying for himself to drive thousands of miles on few hours' sleep in a van, sharing a hotel room shower with a bus full of companions, playing in smoky (and yes, loud) places—all to promote the sales of a record that the record company gets the lion's share of.

At a time when the music world is trumpeting its outrageous profit margins each year, the general state of the musician's contract is so usurious it would make even Ralph Nickleby (a Dickens character) chuckle with glee. As a shareholder of some record company stock, I for one wouldn't mind a little less profit in return for better upkeep of the geese laying these golden eggs.

Peter Kaye
Santa Monica, Calif.

A TIME TO ACT

Believing your editorial "Acts Of Conscience..." (Billboard, June 17) would be important reading, I cut it out to read later. I only got to it recently, and I was staggered by your clear, eloquent, accurate, and insightful positions.

I have read few articles as perspicacious, and, while I read only the excerpts from it, the earlier editorial that you quoted ("Culture, Violence...", Billboard, Dec. 25, 1993) sounded equally remarkable. To have writing of this calibre in a trade publication is notable.

I am faxing a copy to Sen. D'Amato of New York, whose fax number is 202-224-5871; to Sen. Majority Leader Bob Dole, whose fax number is 202-228-1245; to my congresswoman; and to President Clinton, whose fax number is 202-456-2461; and I am sending a copy to Sen. Moynihan of New York, who does not have a public fax number (but whose mailing address is United States Senate, Washington, D.C. 20510).

I urge your other readers to take action as well, for as you said, "Every person must hold fast to his or her better self and act according to conscience."

Thank you.

Job Stuart-Bullock
E.S.P. Management Inc.
New York, N.Y.

diana ross

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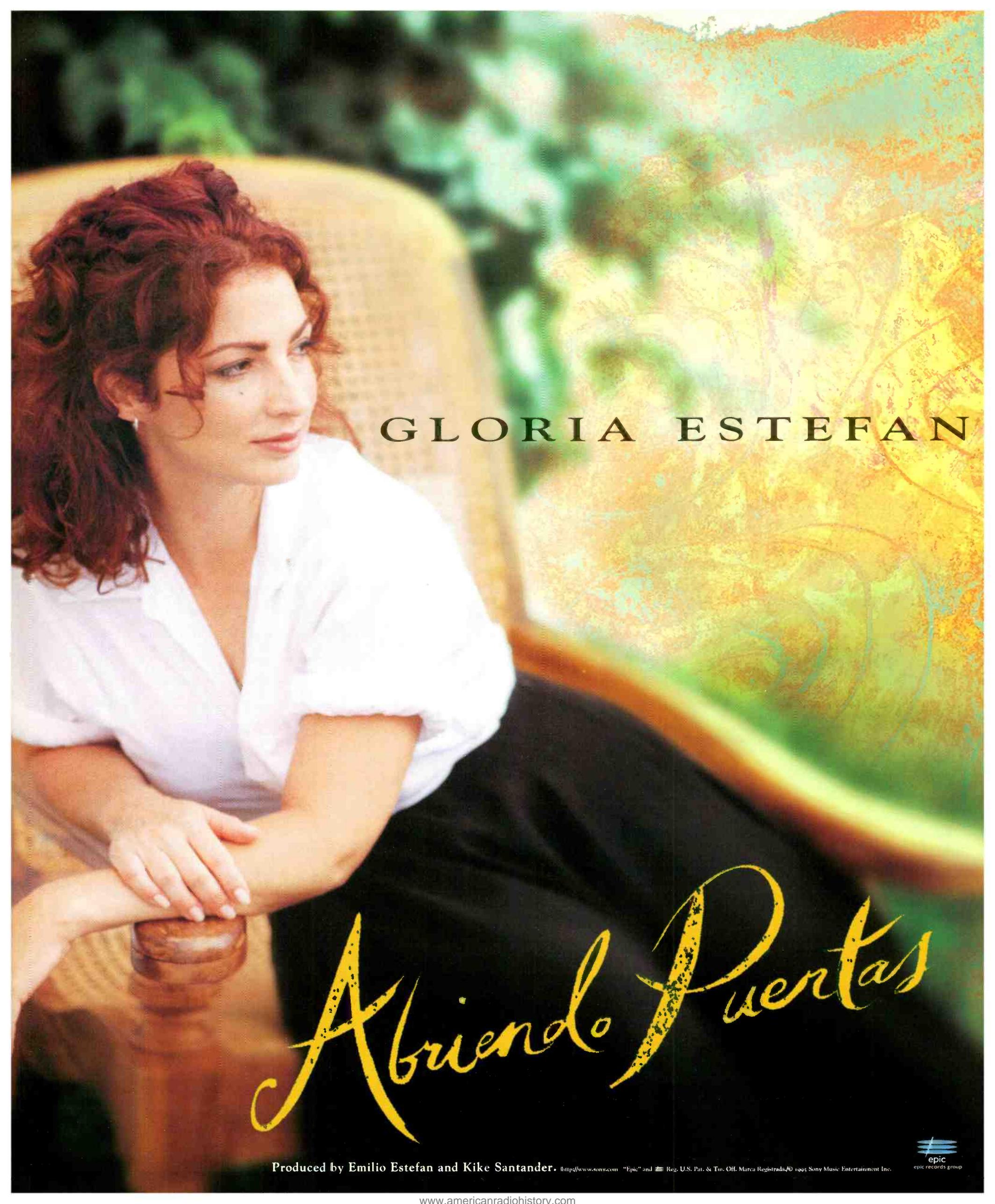
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A photograph of Gloria Estefan with her signature red curly hair, wearing a white short-sleeved blouse and a dark skirt. She is sitting in a light-colored wicker chair, looking thoughtfully to her right. The background is a soft-focus outdoor setting with green foliage. The right side of the image features a large, abstract, painterly graphic in shades of yellow, green, and orange.

GLORIA ESTEFAN

Abriendo Puertas

Produced by Emilio Estefan and Kike Santander. <http://www.sony.com> "Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada/© 1995 Sony Music Entertainment Inc.





Roseland Roast. Kevin Weatherly, PD of KROQ Los Angeles, is honored at the seventh annual Industry Roast to benefit the T.J. Martell Foundation. Shown at Roseland in New York, from left, are Burt Baumgartner, the Work Group; Del Williams, Platinum Music; Jonas Cash, AIR; Kevin Ryder, KROQ; Weatherly; Gary Wall, Wall Media; Keith Naftaly, Arista; Kid Leo, Columbia, who was chairman of the event; "Bean" Baxter, KROQ; Michelle Santosuosso, KMEL; and Trip Reeb, KROQ.

ASCAP Revamps Live-Show System

Royalties Based On Actual No. Of Plays

■ BY DON JEFFREY

NEW YORK—ASCAP songwriters and publishers are now receiving royalties based on actual performances of their songs on the 100 top-grossing tours in the U.S.

Last year, when the licensing agency began this new method of distributing payments to members for live performances, the 50 top-grossing tours were targeted.

The results are based on the previous year's rankings of tours, as tabulated by PollStar magazine.

In addition to those tours, ASCAP monitors all performances at 10 selected venues around the country, including Radio City Music Hall in New York, and distributes payments

for songs performed at those sites to the appropriate writers and publishers.

John LoFrumento, executive VP/COO of ASCAP, says that the No. 1 grossing tour of 1994 generated about \$300,000 in royalties to ASCAP members this year. The No. 3 tour generated \$200,000. He declined to disclose the total amount paid to songwriters and publishers.

Under the system of distributing royalties for concert performances that existed before last year, venue operators and tour managers paid licensing fees based on such factors as the facility's size. The money collected was distributed to writers and publishers, according to the amount of radio and TV airplay that songs re-

ceived. The operative axiom was that songs played the most on the radio are the ones performed the most in concert.

With the new system, payments are directly tabulated according to actual live performances. ASCAP requires tour managers or other concert personnel to submit playlists for all concerts.

"Our members were asking for more specific and precise sampling surveys, and this is a way of achieving this," says LoFrumento.

He says that 85% of the funds collected, after operating expenses have been deducted, has gone to the writers and publishers of the performed songs, and 15% has gone into a gener-

(Continued on page 106)

MCA Records Launches Way Cool Music

Mike Jacobs Signed On For Alternative Expertise

■ BY CRAIG ROSEN

LOS ANGELES—MCA Records continues its expansion into the modern rock arena with the launch of Way Cool Music Inc., a new joint-venture label with independent promotion powerhouse Mike Jacobs.



Jacobs will serve as a consultant to MCA, advising the company and such affiliated labels as Radioactive, Kras-

now Entertainment, (510) Records, Gasoline Alley, and Fort Apache on all facets of business relating to modern rock.

Says MCA Records president Richard Palmese, "I'm very excited to have Mike on board... This is another important step in our developing alternative roster."

Jacobs' involvement in modern rock dates back nearly 20 years. He once worked with the late Rick Carroll, onetime PD of modern rock KROQ Los Angeles, in a consulting business. Since 1979, Jacobs has worked as an independent promotion man whose

star has risen with the mainstream acceptance of the format. Among the recent success stories with which he has been involved are Offspring, Green Day, Bush, and Rancid.

"Doing those records, particularly for [Epitaph owner] Brett Gurewitz, who didn't have a promotion department, was great," says Jacobs. "The next step for me was to see if I could find the bands and break them."

The seeds for Jacobs' deal were planted in March at a Texas music conference when the promotion man ran into longtime friend Randy Miller, MCA Records executive VP/GM of marketing, says Jacobs.

Initially, Jacobs was not interested in a label deal. When Palmese and MCA Music Entertainment Group chairman/CEO Al Teller attempted to set up a meeting with him, his initial response was that "these guys were out of their minds," he says. "But I had a meeting with them and realized that

they were not so out of their minds."

Jacobs was also swayed by (510) Records heads Jeff Saltzman and Elliot Cahn and Radioactive chief Gary Kurfirst.

"It's a logical progression for me," says Jacobs, "because for a lot of the labels we were working for, we were being asked to pick the singles, to do the edits, create marketing plans, go on the road and tour with the band, and execute the marketing plans. To actually become the label was the next logical step for me."

Palmese was impressed by Jacobs' track record and contacts. "He's really well-connected in the alternative market and has valued relationships with radio programmers and with artists, producers, and managers," he says. "And most importantly, he has relationships with a lot of independent label heads throughout the country... He is in the position to open doors and link us with the entrepreneurs that are delivering great music."

Jacobs was pleased by MCA's willingness to put "the right people in place."

Way Cool Music, which is based in (Continued on page 103)



PALMESE

Chrysalis And Cooltempo

Downsized, Folded Into EMI

■ BY JEFF CLARK-MEADS and ADAM WHITE

LONDON—Chrysalis Records U.K. has come to the end of its quarter-century history as a self-contained, stand-alone record company. On Sept. 18, EMI Music folded the label—together with sister imprint Cooltempo Records—into the EMI Records Group U.K. and Ireland, reporting to the latter's president/CEO, Jean-Francois Cecillon.

It was the most dramatic of several changes made by EMI in the U.K., which all involved divisional downsizing and job losses. The company's video production wing, Picture Music International, has been folded into EMI International; and the budget-album division, Music For Pleasure, has been reorganized, with its sales force integrated into EMI's sales team.

It was the Chrysalis upheaval that occupied most industry talk, however, because of the company's long history—alongside Virgin

Records, it epitomized the wave of creative, independent U.K. record companies that developed in the late '60s and early '70s—and because of the immediate exit of managing director Roy Eldridge, a 24-year company veteran. Directors Ken Grunbaum (who headed Cooltempo) and Mike Andrews have also departed; the label's self-contained headquarters in London's Holland Park will be vacated.

An EMI spokesman says details of the "restructured business" will be announced shortly, but it is thought that, in the future, Chrysalis and Cooltempo will each have four staffers—for A&R, press, marketing, and support services—and will share a promotion unit. These will all be based at EMI Records' new U.K. headquarters in west London.

EMI Music Europe president Rupert Perry says, "The new structure will mean two autonomous operations, both of which will report to (Continued on page 109)

P'Gram Vid Taps Sondheim As Silverman's Successor

NEW YORK—PolyGram Video will have a new head for the new year.

Bill Sondheim has been promoted to president of the New York-based independent, effective Jan. 1. He succeeds Gene Silverman, who leaves the company at the end of the year to pursue other career interests.

Sondheim, who has been senior VP of sales and marketing since 1993, reports directly to Jim Caparro, president/CEO of PolyGram Group Distribution, and functionally to Stewart Till, president of international of PolyGram Filmed Entertainment. A five-year PolyGram veteran, Sondheim will be responsible for overseeing all domestic activities.

Since 1990, PolyGram Video sales have grown 10-fold to an estimated \$100 million-\$120 million. The bulk of the gain came during Silverman's

tenure, which saw the company expand into children's, pro-football, and fitness programming. Next year, PolyGram launches the kid-vid series

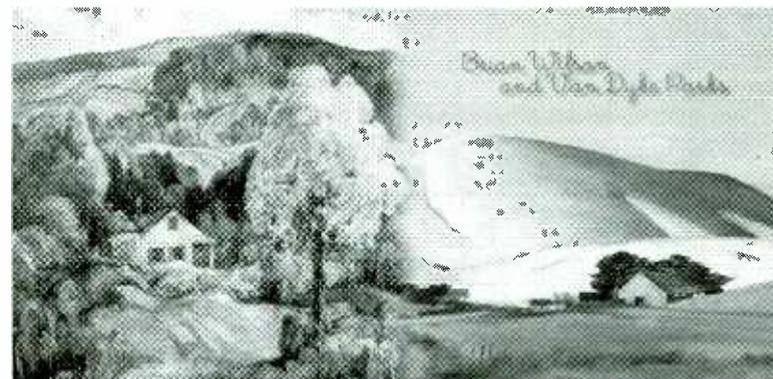
"Wishbone," following a PBS debut. Its hit movies include "Four Weddings And A Funeral" and "Priscilla, Queen Of The Desert."

Silverman's home-video experience began in the late '70s, when he created Detroit-based distributor Video Trend, which was later sold to Major Video Concepts. Afterward, he became sales VP of Orion Home Video before joining PolyGram in 1993.



SONDHEIM

SETH GOLDSTEIN



Orange Crate's Art. Shown above is a first look at the artwork from the highly anticipated Brian Wilson/Van Dyke Parks album, "Orange Crate Art." The artwork is a reproduction of Alfred R. Mitchell's "Nipomo Hills." Despite an earlier announcement that the project would be delayed until 1996, Warner Bros. will release the album Nov. 7. The record was delayed due to licensing complications with the album artwork, which is from the La Mesa, Calif., collection of Mrs. Albert Campbell, a noted collector of California landscapes. In addition, there had been concern that the album would compete with another recent Wilson album, "I Just Wasn't Made For These Times" on Karambolage/MCA (Billboard, Sept. 23). However, both matters have been resolved. "There could be an analogy made between this record and the mythical 'Smile' album," says Bob Merlis, senior VP at Warner Bros. Records Inc., of the delay. "Of course, the 'Smile' album never came out. However, unlike 'Smile,' we are confident that this album will in fact make its new release date."

MTV Europe Ad, Programs Fined For Sexy Content

■ BY JEFF CLARK-MEADS

LONDON—MTV Europe has been fined \$92,400 by British broadcasting authorities for three breaches of guidelines on sex and violence.

In imposing the fine, the Independent Television Commission said it took into account the fact that MTV has had four previous warnings in the past 18 months.

MTV was fined by the ITC for two programs and one advertisement. A \$46,200 penalty was imposed for an edition of "The Worst Of Most Wanted" that was broadcast at 9 a.m. on Saturday, May 6. The ITC says its "smutty banter" was inappropriate for a time of day when children were likely to be watching.

A \$23,100 fine was imposed for the (Continued on page 109)



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Shawn Colvin's 'Live '88' Issued At Last Plump Releases Long-Out-Of-Print Live Acoustic Set

BY JIM BESSMAN

NEW YORK—Shawn Colvin's fabled solo "live tape" has finally been reissued, not by her label, Columbia Records, but by Plump Records, the new indie label launched by Colvin's New York management firm, AGF Entertainment Ltd.

"Live '88," which was released Sept. 5 exclusively through AEC Music Distribution, features solo acoustic performances of many of the songs that later surfaced in fuller form on Colvin's Grammy-winning 1989 Columbia debut album, "Steady On," and its 1992 follow-up, "Fat City."

Mostly recorded April 15, 1988, at the Somerville (Mass.) Theater, the long-out-of-print tape was sold by Colvin herself at performances, prior to her signing with Columbia, and has become a collector's item.



"I sold maybe 5,000," says Colvin, "enough to definitely boost my income! I sold 200 one weekend at the Philly Folk Festival and had to drive back home to New York on Saturday night to get more. It played a really signifi-

cant role in spreading the word."

At the time, Colvin, who has returned to her former home base in Austin, Texas, was reluctant to release an independent project, preferring to wait until she was signed by a major. But, needing the money, she "knuckled under," taping two shows on March 6, 1988, at the Ironhorse in Northampton, Mass.

"I was opening for Loudon Wainwright and was really nervous, so I taped another show at the Somerville Theater, at a gig with me and Tracy Chapman and Patty Larkin, and I was in better form," she says.

"Live '88" mainly derives from the Somerville show, with two cuts, "Cry Like An Angel" and "Knowing What I Know Now," coming from the Ironhorse taping. The latter Colvin original is a bonus track on the reissue, as
(Continued on page 106)

Murphy Makes A Big 'Bang' MCA Debut Blasts Off With 'Party'

BY CARRIE BORZILLO

LOS ANGELES—As if waiting nearly 10 years to land a record deal with MCA was not trying enough,

David Lee Murphy had to hold tight for yet another year before the fruits of his labor finally paid off.

His debut album, "Out With A Bang," which was released Aug. 30, 1994, is just now making a significant impact. This week, it jumps from No. 98 to No. 89 with a bullet on The Billboard 200 and is bulleted at No. 15 on the Top Country Albums chart.

Murphy became a Heatseekers

Impact Artist when his album, produced by MCA Nashville president Tony Brown, cracked the top half of The Billboard 200 in the Sept. 23 issue, after reaching No. 1 on Heatseekers the previous week.

According to SoundScan, the album has sold more than 117,000 units.

Brown discovered the Herrin, Ill.-bred, Nashville-based artist in 1985 when he was playing with his country band, Blue Tick Hounds. However, MCA did not sign Murphy at the time, but ended up inking him
(Continued on page 101)



MURPHY

Success Of 'Mortal Kombat' A Surprising Kick For TVT

TVT Records was in the right place at the right time. When several major labels passed on releasing "Mortal Kombat: Original Motion Picture Soundtrack," the New York-based indie label was armed and ready to pick up the project and complete it in a mere three weeks.

TVT staffers worked around the clock with music supervisor Sharon Boyle to finish compiling the techno and industrial music for the soundtrack, press the CD, and have it in stores Aug. 15, in time for the movie's Aug. 18 opening.

The New Line film, which is heavy on violence and special effects, is based on the popular martial arts video game. Given the fact that other soundtracks from movies based on video games, such as "Street Fighter" (Priority) and "Super Mario Brothers" (Capitol), were disappointments, the success of the "Mortal Kombat" soundtrack has

been a surprise.

The movie itself has been a major surprise. It has spent three weeks at No. 1 at the box office and has grossed more than \$63 million to date.

This week, the soundtrack, which has sold more than 197,000 units, according to SoundScan, is No. 12 on The Billboard 200. It debuted on the chart Sept. 9 at No. 40 before jumping to No. 15 and then, on Sept. 23, to No. 10.

"No one expected it to break the way it did," says Steve Gottlieb, president of TVT. "I don't think New Line counted on it, and we didn't count on it being top 10 so fast. We're very proud of the music. This could be double-platinum, and the fact that we already [shipped] 750,000 without a single is amazing."

TVT did not service any singles from the soundtrack until the week of Sept. 18, when the video edit version of the Giorgio Moroder Metropolis mix of
(Continued on page 98)

Wilson Files Suit Against Attorney; Cries Negligence

BY CHRIS MORRIS

LOS ANGELES—Brian Wilson of the Beach Boys has filed a lawsuit against his former conservator, attorney Jerome Billet, and his law firm, Billet & Kaplan, alleging that Billet's negligence resulted in the loss of millions of dollars in legal fees and court settlements.

Wilson's action—which is tied to a pair of court cases that date back to the late '80s—was filed Sept. 19 in Los Angeles Superior Court.

The suit claims that Wilson suffered "emotional distress damages" in excess of \$10 million as the result of Billet's alleged activities.

It also maintains that, due to Billet's negligence,
(Continued on page 103)

Secada's First Love, Jazz, Surfaces On EMI's 'Amor'

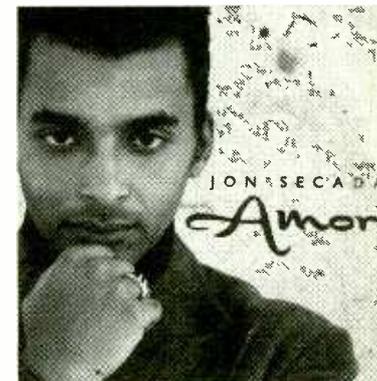
BY JOHN LANNERT

Love is all around Jon Secada these days.

His Oct. 24 release on SBK/EMI Latin, "Amor," is a Spanish-language collection of lush, jazz-tinged romantic odes that is being aimed at both Anglo and Latino fans.

"We expect this album to be a special part of Jon's catalog," says EMI Records' senior VP/GM Larry Stessel. "This record will not sell huge records in a short period of time, but over a nine- to 12-month period, we could see sales of 300,000 or 400,000 units. And it will continue to be a very consistent-selling record."

"Amor" is the first full-length Spanish-language title being worked by EMI Records' pop division. "We wanted this record," says Stessel, "because it's important to us to grow Jon's catalog and his career."
(Continued on page 106)

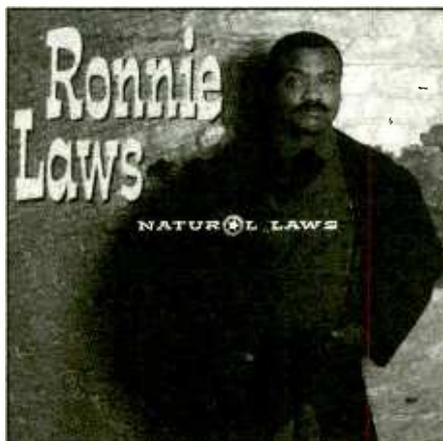


For Secada, "Amor" represents a change of pace that finds him discarding his powerhouse delivery in favor of an understated, more improvisational approach.

"I felt like I was back in college, when I was first getting into jazz and
(Continued on page 106)

Ronnie Laws

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Author Bowles' Music Celebrated In Festival

■ BY BRADLEY BAMBARGER

NEW YORK—Though subsequently acclaimed for such novels as "The Sheltering Sky," author Paul Bowles made a name for himself as a composer of concert and theater music in

New York in the '30s. Through the efforts of Eos Music and BMG/Catalyst,

renewed interest in Bowles' long-neglected music seems to be developing with the success of a recent musical festival, the publication of a book, and the recording of an album.

Not-for-profit production company Eos Music presented a three-day Music Of Paul Bowles Festival, which included two concerts at New York's Alice Tully Hall on Sept. 19 and 21. On Sept. 20, a five-hour symposium featured lectures and panel

discussions of Bowles' art and cultural touchstones, as well as a screening of the documentary "Paul Bowles: The Complete Outsider."

The events brought the 84-year-old Bowles—who has lived in Tangier, Morocco, for more than four decades—to New York for the time since 1968.



BOWLES

According to Jonathan Sheffer, artistic director of Eos Music and conductor of the Eos Ensemble, Bowles' music is "something that needs to be heard. It's a missing piece in a big puzzle—that group of composers in the '30s who used jazz and Broadway to forge a new American sound."

(Continued on page 103)

Seventh FarmAid Benefit In Kentucky Oct. 1 Ticket Sales High For 10th Anniversary Of Event

■ BY CHET FLIPPO

FarmAid will observe its 10th anniversary with its seventh benefit concert, because the organization's founders say the need for aid to family farms still exists.

FarmAid co-founders John Mellencamp, Willie Nelson, and Neil Young will host the Oct. 1 event at Louisville, Ky.'s Cardinal Stadium.

They will be joined by, among others, Hootie & the Blowfish, the Dave Matthews Band, BlackHawk, Kris Kristofferson, John Conlee, and the Supersuckers.

According to Mellencamp, FarmAid's roster has been pared down from the mega-lineups of past events. "As far as the concert goes, the smaller bill makes a lot more sense," he says. "Obviously, all the expenses are way down. By last count, I heard we're at something like 42,000 tickets sold. At the last one, we didn't do that many, and there were maybe 30 acts on that bill."

The previous FarmAid benefit concert was held in September 1994 in New Orleans.

FarmAid executive director Carolyn Mugar says there are two clear reasons to do another benefit.

"First, we have no money left. Second, people are doing good work, and they need money to be able to continue."



Mellencamp says the focus of FarmAid has shifted since the first heady concert on Sept. 22, 1985, in Champaign, Ill. "The goals of what people thought FarmAid would achieve 10 years ago are quite different than what the function is now," he says. "Pretty much now, everybody has lowered their expectations of what FarmAid can do. Basically, FarmAid gives money to crisis situations. That's where most of the money goes."

Initially, he says, the emphasis was on lobbying. "I went to Washington, D.C., in the beginning and spoke with the House and the Senate, but people are pretty much done with that aspect now. I went to Washington with Willie, and the guy we needed most to see just asked, 'You guys bring your guitars?' When we said no, he just got up and left. And this country is radically different now from what it was 10 years ago. We have, as a nation, decided that everything is worthless unless it has a high-dollar sticker next to it. But now I kind of view FarmAid like the PTA. The PTA is not gonna reconstruct American education, but there's a place and a function for it."

Mugar says that even though FarmAid is just "stemming the tide" in the war against factory farms taking over family farms, it is accomplishing some good. She points to the more than \$12 million that FarmAid has given in grants over the past 10 years. The money has gone to food and emergency relief, hot lines, outreach, education and scholarships, legal fees, program support, land stewardship, technical assistance, and self-help. She notes that FarmAid has a small staff and that 83 cents of every dollar raised goes out in some form of aid.

And, she adds, there is one important intangible. "This communicates hope to the farmers when they come here," she says. "They see these artists donating their time and their expenses, and they feel hope."

This year's concert will be broadcast on TNN the following day.

The night before the concert, FarmAid will present an Americana night in Louisville's Palace Theatre. The benefit Americana Night Before FarmAid Concert will feature Steve Earle, Bill Miller, Parlor James, Jonell Mossler, Sue Medley, Marc Germino, and Louisville artists Starbilly and Bodeco.

RebbeSoul: Choice Hits For Chosen People Global Pacific Times Marketing Push For Holy Days

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—"It's cool. It's Jewish." That's the message Global Pacific is sending with its ads for "Fringe Of Blue," the label debut of RebbeSoul, aka Bruce Burger.

The album offers soulful jazz/new age interpretations of traditional Jewish prayers. Highlights include "Avinu," the key prayer of Rosh Hashanah and Yom Kippur, presented in both a plaintive acoustic version and a stirring electric rendition; and "Hatikvah," the Israeli national anthem, which rises to a majestic "rock opera" crescendo with sizzling lead guitar licks. (One review compared it to Jimi Hendrix's rendition of "The Star-Spangled Banner.")

There are also many international

touches: the West African rhythms of "My Soul Thirsts For You," the Yemenite flavor of "Call To Freedom," and the Russian balalaika on "Tum Balalaika."



BURGER

Sonoma, Calif.-based Global Pacific became aware of RebbeSoul in 1993, when label president Howard Sapper heard, and was impressed by, a self-titled, self-produced CD that included a version of "Avinu."

"Then, about a year later, I got a call from his manager, Billy Bass, who told me Bruce had gone back and done a whole new RebbeSoul album," says

Sapper. "He sent us the CD, and it just knocked our socks off. We kept playing it in the office, and everyone—not just Jewish people, but a lot of other people at the company—kept coming in my office and saying, 'This is so beautiful! What is this?' It really touched everybody."

Global Pacific signed multi-instrumentalist Burger, who rerecorded some of the tracks and added others to create "Fringe Of Blue." "We had one of our first presentations at the Navarre national sales meeting the first week of August," says Sapper. "Avinu" got "a huge ovation, and we were deluged with people asking for the CD," says Sapper.

"I knew then that this would be able to cross over to the jazz, new age, and

(Continued on page 106)



Honorable Mention. Lava/Atlantic recording artist Edwin McCain is shown wearing his No. 1 Heatseekers T-shirt to commemorate his debut album, "Honor Among Thieves," which reached the top of the Heatseekers chart Sept. 2. The singer/songwriter just finished touring with Hootie & the Blowfish and will continue on the road throughout the fall.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Diana Baron is promoted to senior VP of publicity at A&M Records in Los Angeles. She was VP of publicity, West Coast.

Jeff Jones is named VP of marketing and product development for Sony Music in New York. He was VP of marketing and artist development at Elektra.

Carol Wright is appointed VP of international marketing, Latin region, for BMG Entertainment International in Madrid. She was VP of artist marketing for BMG Music Canada.

David Bendeth is named VP of A&R for the RCA Records Label in New York. He was VP of A&R at BMG Music Canada.

Angel Records in New York promotes Jay Barbieri to VP of creative and production services. He was director of record and creative production for Angel/EMI Classics/Virgin Classics.

Jim Campbell is promoted to VP of



BARON



JONES



WRIGHT



BENDETH



BARBIERI



CAMPBELL



HENSCHEL



HARPER

artist marketing for BMG Music Canada in Toronto. He was director of artist and international marketing.

Faith Henschel is named VP of field marketing, consumer marketing group, for Capitol Records in Los Angeles. She was VP of alternative marketing and promotion for Elektra.

EMI Records Group North America in New York appoints Judy Harper senior director of strategic marketing and Willie Smith director of strategic marketing. They were, respectively, director of video marketing for NBA Properties and brand manager for

Marlboro cigarettes.

Susanne Savage is promoted to senior director of A&R administration for Arista Records in New York. She was director of A&R administration.

MCA Records appoints Kevin Reagan senior art director in Los Angeles and Dennis Boerner director of video promotion in New York. They were, respectively, senior art director for Geffen and national director of video promotion for EastWest.

Jonathan First is named GM of edel America Records in New York. He was founder and president of

Sound Entertainment Management.

Lesley Pitts is named VP of publicity and artist development for Loose Cannon Records in New York. She was national director of publicity at Jive.

Susan Lietz is appointed director of corporate communications for BMG Entertainment in New York. She was senior director of public relations and corporate communications for EMI Records Group North America.

John Berman is named director of creative editorial for Elektra Entertainment Group in New York. He was manager of creative services.

Eddie Santiago is appointed director of product development for Atlantic Records in New York. He was director of marketing for EMI.

PUBLISHING. Ed Arrow is named senior director of copyright for MCA Music Publishing in Los Angeles. He was VP of business affairs for Leiber & Stoller Music Publishing.

Neil Lasher is named senior director of promotion and catalog exploitation at EMI Music Publishing in New York. He was head of rock promotion for SBK and EMI Records.

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 10/18- TORONTO, ONT
 10/19- DETROIT, MI
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 10/21- CHICAGO, IL
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EUROPEAN DATES
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 10/26- LONDON, UK
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 11/1- BERTIN, GERMANY
 11/3- AMSTERDAM, HOLLAND
 11/4- NURMBERG, GERMANY
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Cochrane On Road To Int'l Success

Capitol Artist Follows Up 'Life Is A Highway'

BY LARRY LeBLANC

TORONTO—Hearing Tom Cochrane's blistering new Capitol Records album, "Ragged Ass Road," makes one wonder just what the hell is going on in the veteran Canadian singer/songwriter's personal life.

Co-produced by Cochrane and ex-Red Rider keyboardist John Webster, "Ragged Ass Road" came out in Canada Sept. 19. Following release in Europe, Australia, and Japan, Capitol will release the record to the U.S. Nov. 7.

"It's a very personal, very powerful record," says Tim Trombley, VP of talent acquisition and artist development, EMI Music Canada.

It's also one that is obviously striking a chord with its listeners. The first Canadian single, "I Wish You Well," released Aug. 24, debuted at No. 1 on the Record's contemporary album radio chart, making it the first time a record by a Canadian artist has done so. Only Bruce Springsteen's "Murder Incorporated" and the Rolling Stones' "Love Is Strong" have equaled the feat.

"Every station we expected to come in across the country came in at heavy rotation out of the box," says Peter Diemer, VP of national promotion EMI Music Canada.

The single will be released in the

U.S. Oct. 9 and will hopefully build on the American success experienced by Cochrane with his 1992 top 10 hit, "Life Is A Highway."



COCHRANE

But Capitol isn't taking any chances. "In America, the name Tom Cochrane doesn't translate unless you mention 'Life Is A Highway,'" says Denise Skinner, Capitol Records' VP of marketing.

"We established a wonderful hit, but I'm not sure if we established Tom as an artist. It's our job now to tie 'Life Is A Highway' into 'Ragged Ass Road.' 'I Wish You Well' can do that, and then we can [release] heavier songs, like 'Scream' or 'Crawl.'"

The label will target album rock radio. "This is a pretty straight-ahead rock'n'roll record, so AOR is going to be a staple for us out of the box," Skinner says. "We want to get [a lot of] airplay at AOR prior to the album going out and then eventually cross it over to top 40. Depending on how the record develops at AOR, it could be a quick cross to top 40."

In Canada, "Ragged Ass Road" is one of the most eagerly anticipated domestic albums of the past decade. Since recording the album "Hang On

To Your Resistance" on Daffodil Records in 1977 under the group name Cochrane and fronting Red Rider for seven albums from 1980 to 1989, Cochrane has been recognized as one of the country's most talented songwriters and performers.

"Mad Mad World" has sold one million units in Canada to date, according to Diemer. Two singles, "Life Is A Highway" and "No Regrets," reached No. 1 on the Record's contemporary album radio and contemporary hit radio charts, while "Sinking Like A Sunset" reached No. 1 at contemporary album radio and No. 3 at contemporary hit radio. A number of other tracks also received widespread airplay at album rock radio.

(Continued on page 41)



Under The Stage And Dreaming. Members of the Dave Matthews Band relax following a show at Los Angeles' Universal Amphitheater. Shown in the front row, from left, are band members Stefan Lessard, LeRoi Moore, and Carter Beauford. In the top row, from left, are MCA Concerts president Jay Marciano, band member Boyd Tinsley, MCA Concerts VP of talent Melissa Miller, Matthews, and MCA Entertainment Services VP Larry Vallon.

MCA Album, Book To Spotlight 'Toon Tunes Set, TV Special To Feature Alternative Rock Acts

BY CRAIG ROSEN

LOS ANGELES—To promote "Saturday Morning," MCA's all-star alternative album set for a Nov. 7 release, the label will do the obvious and turn to the tube and comic books.

An hourlong TV special, hosted by Drew Barrymore and featuring original

cartoon clips and band performances, will begin a three-month run on the Cartoon Network Nov. 1.

Over that period, the special will air on weekdays and Sundays in prime time, on Fridays at late night, and, naturally, on Saturday mornings.

In addition, Marvel Comics will publish a 32-page special edition with the works of 10 comic book artists, dedicated to the album.

"Saturday Morning" includes such tracks as Liz Phair and Material Issue's take on "The Tra La La Song (Theme From 'The Banana Splits')," the Ramones' version of "Spiderman," and Matthew Sweet's rendition of "Scooby Doo, Where Are You?"

The album is the brainchild of executive producer Ralph Sall, who produced each track and wrote the TV special. However, it's not the first time that an alternative rock act has taken on a cartoon theme. In the late '70s, Los Angeles-based cartoon punks the Dickies recorded a version of "Gigantor." Sall says he wasn't aware of the Dickies' foray into 'toon tunes until after he began his project. (The Dickies also recorded a version of "The Tra La La Song.")

"Everyone I know watched cartoons when they were kids," says Sall, who came up with the concept for the album a few years ago. "At the time, there was a lot of movie action going on with updated versions of a property or franchise, but they were never geared toward the alternative-minded."

Sall, whose previous efforts include the Grateful Dead tribute album "Dedicated," pitched the alternative-leaning cartoon theme album to MCA Records president Richard Palmese and execu-



THE RAMONES

utive VP of A&R Ron Oberman, who were immediately interested in the project.

Others appearing on the album include the Butthole Surfers, Helmet, Collective Soul, Violent Femmes, Dig, Wax, Face To Face, Sublime, Frente!, the Murmurs, Sponge, Toadies, Tripping Daisy, the Reverend Horton Heat, Juliana Hatfield and Tanya Donnelly of Belly, and the Presidents Of The United States Of America.

Although the album packs a built-in novelty factor, Sall says it's not a joke. "The idea of making a record with songs from TV is that they are the ultimate cultural unifier," he says. "As soon as you hear these songs, it all comes rushing back. If you put any of these songs on in a crowded room, it stops the room."

Joel Oberstein, GM of the Southern California stores in the 35-store, Simi Valley, Calif.-based Tempo Music & Video, also feels the album will be a hit with a certain crowd.

"Kids will react to it positively," he says. "Most of the artists are '70s kids that are acknowledging their childhood by recording those songs. As a child of the '70s myself, I find it interesting. It's a goofy, fun thing."

To those who grew up in the late '60s and early '70s, the cartoon themes are as meaningful as legitimate hit records, Sall adds. "At the time, we had the Beatles, a true, original rock'n'roll source, but we also had the prefab version, the Partridge Family, then the animated version, the Archies. And they all ended up on Saturday morning TV and with No. 1 records, so, for kids, it was one big

(Continued on page 71)

Chynna Breaks Musical Ground On EMI Set

Wilson Phillips Singer Steps Out As Solo Artist

BY LARRY FLICK

NEW YORK—As she braces for the flurry of promotional activity surrounding the Nov. 7 release of "Naked And Sacred," sometime Wilson Phillips harmonizer Chynna Phillips is philosophical about the fact that some will initially be more interested in gossiping about her personal life than the two-plus years of effort that went into her EMI solo debut.

"It is kind of weird to pour so much of your heart into a project and know that the first questions you're probably going to hear are 'How is Billy [Baldwin, the actor to whom she recently wed]?' or 'Do you ever talk to Carnie and Wendy [Wilson]?' " Phillips says with a laugh. "But I have faith that the music will win out in the end."

EMI president Davitt Sigerson agrees, adding that the attention should



CHYNNA PHILLIPS

ultimately work to the album's benefit. "Although we have absolutely no interest in relying on Chynna's wedding or past pop history to sell this record, I will say that the energy and interest around her is extremely positive," he

says. "Given that, I think we can be comfortable with the knowledge that we have a record that is strong enough to maintain and build upon that interest."

"Naked And Sacred" will be launched Oct. 10, when the label solicits top 40 and AC radio airplay for the title cut, a hook-laden number helmed by veteran pop producers Rick Nowels and Billy Steinberg. Rhythm-crossover formats will be served a dance-rooted remix of the song by club icon David Morales at the same time. Sigerson sees the single as potentially filling a current void at radio.

"It's a fairly straightforward pop song with a good tempo and energy," he says. "There really isn't anything on radio right now that sounds like it, though it feels timely and accessible. It's one of those songs that grabs you immediately."

"Naked And Sacred" is supported by a stylish videoclip directed by Matthew Rolston that will be serviced to all major music-video outlets simultaneously with the single's impact at radio.

Although her schedule was still being confirmed at press time, Sigerson says Phillips will devote a considerable amount of time promoting the project at radio, with a heavy smattering of television appearances. "In short, we are going to work her bones until they ache," he says with a laugh. "I'm optimistic that we'll still be actively working this album until well past this time next year."

Phillips' visibility this season will be enhanced by an appearance in an ABC-

(Continued on page 20)

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TO OUR READERS

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Matador's Pizzicato Five Fashions Second Set For U.S.

BY JIM BESSMAN

NEW YORK—With much of the music industry already looking ahead to Christmas, Matador Records/Atlantic is focusing on Halloween for "The Sound Of Music By Pizzicato Five," the second Matador album from the fashion-crazy Japanese pop-dance duo, and the first to funnel through Matador/Atlantic.

The album, which features the duo's name in the title so as not to confuse fans of the musical, will be issued Oct. 31. Like their 1994 U.S. domestic debut, "Made In USA," it compiles material culled from numerous Japanese releases, as well as including current fare like first single "Happy Sad." That track is also the soundtrack single from "Unzipped," the acclaimed documentary about fashion designer Isaac Mizrahi.

"It's a quirky fashion movie about a perfectionist who's very creative and detail-oriented, in many ways like [Yasuharu] Konishi," says Terri MacMillan of Medius Entertainment, which manages Pizzicato Five, or P5 for short, outside Japan. Record collector and film buff Konishi is the founder/conceptualist and chief composer of the decade-old P5; vocalist Maki Nomiya, formerly of Japanese pop band Portable Rock, joined in 1990.

P5's music has been compared with Deee-Lite and St. Etienne and reflects Konishi's eclectic and far-reaching pop tastes. In his liner notes to "Sound Of Music," he invokes such sources, influences, and evocations as Sergio Mendes, Van McCoy, the Five Americans, Burt Bacharach, Japanese techno-pop group the Plastics, Steve Miller, Donovan, and the "Bye Bye Birdie" soundtrack.

"We don't like to limit ourselves with one type of music," says Konishi. MacMillan adds that musically, "P5 fits in everywhere and nowhere. In America



PIZZICATO FIVE: Maki Nomiya and Yasuharu Konishi.

you'd put them down as alternative pop, though I call 'Happy Sad' 'alternative Motown.'"

In P5's highly visual live performances, the music is accented by fashion plate Nomiya's onstage get-up. Hence, the Halloween street date.

"They're about costumes and dressing up, full theatricality and spectacle," says Matador's national sales director Patrick Amory. "They're all about style."

Halloween balls and parties are set to herald the release of "The Sound Of Music" in New York, Los Angeles, San Francisco, Chicago, Seattle, Detroit, and Miami, says Amory. Party favors will involve trick-or-treat bags containing "Happy Sad" cassette singles and P5 skateboard stickers. The bags will

also be given away at retail during the day.

Also at retail, says Atlantic VP of product development Michael Krumper, will be several different posters highlighting the act's visual orientation. Amory further expects extensive merchandise to include drink coasters and limited-edition '50s-style flight bags.

Creativity is also evident in the album and single packaging, in keeping with P5's Japanese practice, says Krumper. The CD-5 is wrapped in a mylar bag and features artwork from "Unzipped." The elegant album Digipak is in black, white, and silver, and contains an individually numbered "Carte Pizzicato" credit card. A phone number printed on the card encourages holders to call for fan club and contest information, the latter involving a drawing by Nomiya at the end of the year to award a free trip to see P5 perform anywhere in the world.

The card numbers will also be used in announcing radio contest winners of P5 merchandise. Amory adds that an American Express parody campaign will feature "Pizzicato Five Accepted Here" signage and print ads. "Credit cards and shopping are part of the glamour image they want to put across," he says.

Radio promotion will include the "loyal" college and alternative stations that have previously supported P5, says MacMillan, "even if 'Happy Sad' isn't a college-sounding song." Noting that "Made In USA's" "Twiggy Twiggy" made "significant inroads" at commercial alternative stations, Krumper says Atlantic is targeting those stations and looking toward pop formats. The single was to go "straight to top 40" Sept. 19, according to Amory.

Matador/Atlantic is also targeting the dance market with a 12-inch of the sin-

gle remixed by Kenny "Dope" Gonzalez of Masters at Work. As for tour plans, Krumper says P5 will undertake a two-week U.S. tour in February. "When I first saw them, it struck me that they're what Andy Warhol would create if he were putting together a band for the '90s," says Krumper. "Their use of videotape images during the show is really innovative, and they sample from every area of pop culture, reflecting their pervasive knowledge of pop music."

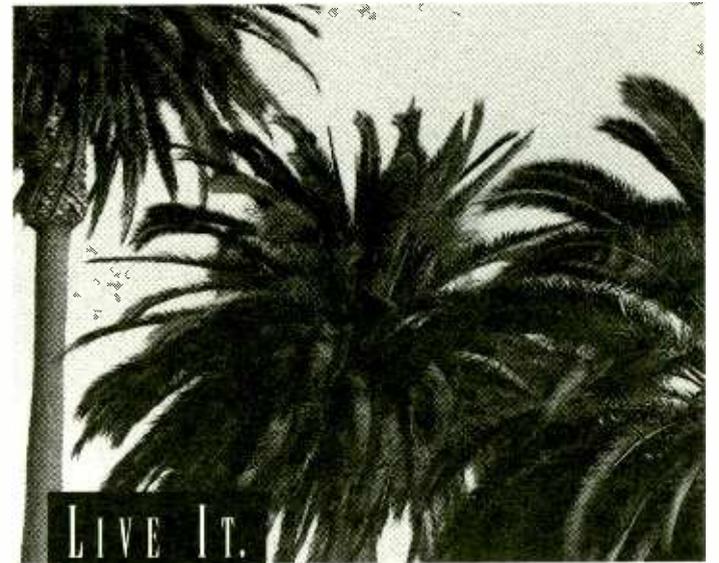
Pizzicato Five is also releasing its

latest Japanese Columbia/Triad album, "Romantique '96," on Oct. 1.

"Their focus is still Japan," says MacMillan, "so it was a big concession for them to be in America, when they should have been promoting in Japan. But they want to support 'The Sound Of Music By Pizzicato Five.' They're a big cult act in Japan with mainstream sales, but going to America was always a dream they never took seriously."

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Mute America Provides Voice For Young Bands Thirty Ought Six Set Exemplifies Label's Agenda

BY STEVEN MIRKIN

NEW YORK—Mute Records has usually been associated with the somberly "arty" side of rock: Nick Cave, Diamanda Galas, Einstürzende Neubauten. But with the Nov. 7 release of Thirty Ought Six's "Hag Seed," Mute America hopes to change all that and cobble out a particularly American identity for itself.

The Portland, Ore., trio is miles away from the usual Mute fare, with loud, energetic, dynamic songs fronted by Sean Roberts' melodic basslines and highly emotive vocals. Instead of opium reveries of *fin de siècle* Berlin, Thirty Ought Six (the name of a high-powered rifle) recalls Fugazi and fellow Northwest bands, including Pearl Jam.

This doesn't faze Adrian Janssens, Mute America's manager of A&R, the first A&R executive hired by the U.S. label. "The agenda is different here in America, and this is the first time we decided to develop young bands from North America for the world."

He feels that the fact that the label has been in business four years, with a full staff working Mute's U.K. releases here, works to its advantage. And, he adds, the label has a reputation as being artist-friendly.



THIRTY OUGHT SIX: Sean Roberts, Ryan Paravecchio, and David Blunk.

That reputation was partly what attracted Thirty Ought Six to Mute America. Roberts says Mute's history of long-term support for artists "who have no interest in courting commercial success" was an important factor in the band's signing.

The first priority for Mute is to make sure that the industry doesn't pigeon-hole the band. Mark Fotiadis, Mute America's VP/GM, feels the label has already started to do that with its series of 7-inch single releases. Thirty Ought Six's single, "Talon" backed with "Mor-eau," was well received by college radio and was added to about 50 playlists, a "phenomenal" number for a vinyl release, he says.

With that positive response to the single in hand, Fotiadis is hopeful that

the album will do well on college charts and then gain a foothold in the commercial alternative format. An emphasis track for commercial alternative radio has yet to be chosen, but Fotiadis says Mute will give that song a "proper commercial alternative campaign," including pressing a CD single; also, funds have been budgeted to produce a video. In addition, Fotiadis foresees hiring an independent promoter to help work the album.

One way the domestic signings will manifest themselves will be through touring. As opposed to British bands, who come to the U.S., tour for three weeks, and go home, the label will be able to schedule tours of longer than three months. "The band will tour as much as they want to," Fotiadis says, and Roberts says the band is ready to hit the road. It will play a series of dates in mid-October on the West Coast, and Roberts hopes to play a few shows in the East before the holidays. Extended touring, he says, will probably start early next year. Live performances have already been scheduled at events heavily attended by the industry to promote Thirty Ought Six and the label's other signing, Atlanta's Toenut, as well as to boost Mute America's new profile. (Continued on next page)

Artists & Music

MUTE AMERICA PROVIDES VOICE FOR YOUNG BANDS

(Continued from preceding page)

The marketing approach to the band is to build slowly and steadily. As Jennifer Gross, national director of artist development, explains, "You have to work from the fanzine level up." She

will set up feature stories in the band's base, moving down the West Coast to Los Angeles, and then head East. A tour earlier this year with Sunny Day Real Estate gave the band pockets of

support in Austin, Texas, and Minneapolis.

Retail will also start from the band's Pacific Northwest base. Fotiadis' first priority will be to get the record in every record store in Seattle, Portland, Ore., and other Pacific Northwest markets, while focusing on mom-and-pop stores and smaller, hipper, more adventurous chains. Sale pricing and position-

ing will be emphasized, as well as getting the album onto listening stations. The label will try to place the band in developing-artist programs, especially in the Northwest, while posters will be sent out to 1,600 accounts nationwide. Mute America will back up tours with co-op, quarter-page ads in each town and will make sure the record is sale priced and in stock when the band ar-

rives. When it comes to its own profile, Mute America will take the same measured, long-term approach. "Over the past six months," Fotiadis says, "we've been doing our mailings, targeting college radio, the mom-and-pops, fanzines," and, in addition to bringing new music, exposing the label's "new attitude to those places." Janssens has devised a three-year plan to promote the new Mute. "It's going to take a year to stop people saying, 'Oh, Thirty Ought Six, they're on Mute; it's some kind of electronic stuff,' and get the industry pumped up. It will take a year to convince the consumer, and by the third year, we should have a roster of nine or 10 acts that will be just as competitive as the best independent label."

Mute's founder, Daniel Miller, is "absolutely" behind the program, and Janssens adds that, in time, he hopes people will see Mute's signings in the same league as Matador or Sub Pop.

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CHYNNA BREAKS MUSICAL GROUND ON EMI SET

(Continued from page 18)

TV remake of the classic musical "Bye Bye Birdie," in which she takes on the role made famous by Ann-Margret. "I wasn't looking to do any film at the time I was offered the role," she says. "But how I could turn down such a great opportunity? It was so much fun."

From a creative perspective, "Naked And Sacred" gave Phillips a much-needed opportunity to explore musical ground inappropriate to Wilson Phillips.

"There are different things that I have been wanting to try with my voice that would never have worked inside the confines of a harmony group," she says, indicating the raspy edge she displays on cuts like the neo-psychedelic pop ditty "When 2000 Comes" and the sprawling power ballad "Just To Hear You Say That You Love Me." "What Wilson Phillips does, it does well and it works well for me. But I really needed to grow and open myself up to new ideas."

Part of that growth included working with a variety of songwriters and producers that included Desmond Child, Eliot Wolf, and Family Stand group members Peter Lord and Jeffrey Smith—all of whom Phillips says challenged her approach to composing and performing. "I think the result is songs with a lot of variety and textural differences. But at the same time, the album feels cohesive and whole—kind of like different parts of a single personality."

Although she is enjoying the freedom of life as a solo artist, Phillips is not ruling out a Wilson Phillips reunion. "We are definitely talking about eventually going back into the studio again, maybe sometime next year," she says. "There is a certain kind of magic when we perform together that we could never permanently put behind us. Actually, I

think we'll come to each other with a fresh energy because we are all doing different things."

Phillips says she is also eyeing the prospect of writing material for a second solo album next year.

"I feel like I've only scratched the surface of where I want to go as an artist," she says. "The possibilities are truly endless."

After six years at BMG Classics (the past two as ECM Label Director), I am leaving to work on my own business.

Thanks to my BMG family and my music industry friends for making these years so fun.

s p e c i a l t h a n k s t o

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAT VINCE GILL, JEFF FOXWORTHY PATTY LOVELESS, MARK CHESNUT EMILIO NAVARRA, RAM HERRERA	Alamodome San Antonio, Texas	Sept. 3	\$1,275,000 \$35/\$30/\$20	40,257 41,200	PACE Concerts
ROD STEWART/SANTANA/JEFF BECK A.J. CROCE	The Gorge George, Wash.	Sept. 2-3	\$1,080,410 \$75/\$30	27,830 32,000, two shows	MCA Concerts NW
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	CoreStates Spectrum Philadelphia	Sept. 13-14	\$808,000 \$45/\$32.50	28,193 30,000, two shows	Electric Factory Concerts
PEARL JAM RAMONES	Tad Gormley Stadium New Orleans	Sept. 17	\$805,552 \$23.50	36,832 sellout	Beaver Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Miami Arena Miami	Sept. 5-6	\$793,161 \$39.50/\$29.50	18,014 two sell- outs	Fantasma Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Meadows Music Theatre Hartford, Conn.	Aug. 20	\$721,836 \$53/\$36/\$25	26,373 sellout	Metropolitan Entertainment Nederland Organization
R.E.M. RADNOHEAD	ThunderDome St. Petersburg, Fla.	Sept. 9	\$580,075 \$35/\$27.50	18,853 sellout	Fantasma Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	ThunderDome St. Petersburg, Fla.	Sept. 7	\$521,837 \$39.75/\$29.75	15,771 sellout	Fantasma Prods.
VAN HALEN BROTHER CANE	The Gorge George, Wash.	Sept. 16	\$518,350 \$36.25/\$23.75	18,500 sellout	MCA Concerts NW
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Charlotte Coliseum Charlotte, N.C.	Sept. 10	\$481,682 \$39.50/\$29.50	15,697 sellout	Cellar Door

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FOR WEEK ENDING SEPT. 30, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			★★★★ No. 1 ★★★★★	
1	3	19	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98)	KORN
2	4	7	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
3	7	5	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
4	5	19	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
5	2	11	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
6	6	5	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
7	15	5	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
8	8	12	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
9	10	10	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
10	14	11	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
11	9	5	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
12	19	5	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
13	16	14	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
14	11	10	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
15	12	4	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
16	18	4	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
17	13	5	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
18	17	2	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
19	—	1	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98)	SAILIN' DA SOUTH
20	22	7	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1995, Billboard/BPI Communications and SoundScan, Inc.

21	20	4	CIV LAVA 92603/AG (10.98/15.98)	CIV
22	—	1	JAWBREAKER DGC 24831*/Geffen (10.98/16.98)	DEAR YOU
23	—	1	KATHLEEN BATTLE SONY CLASSICAL 68473 (10.98 EQ/15.98)	SO MANY STARS
24	21	17	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
25	24	21	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
26	27	7	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
27	29	10	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
28	32	4	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
29	23	9	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
30	—	1	ROBBEN FORD AND THE BLUE LINE BLUE THUMB 7004/GRP	HANDFUL OF BLUES
31	36	3	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
32	—	1	MAZZ EMI LATIN 30913 (8.98/12.98)	SOLO PARA TI
33	25	14	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
34	28	100	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
35	—	1	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
36	31	5	KITARO DOMO 71005 (10.98/16.98)	AN ENCHANTED EVENING
37	30	2	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT (10.98/15.98)	HOME RUN
38	33	62	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
39	35	5	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
40	38	2	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY

POPULAR UPRIISINGS

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

ROCK YOUR PANTS OFF: Atlantic Records has teamed with CK Calvin Klein jeans and Rolling Stone magazine for a seven-market tour and retail promotion, which runs Sept. 11-Oct. 14.

The campaign, dubbed "Rock Your Pants Off," helps to promote Francis Dunnery's new Atlantic album, "Tall Blonde Helicopter," released Sept. 5, and Boxing

With every \$45 purchase of CK Calvin Klein jeans, customers receive two free tickets to one of the seven Dunnery/Boxing Gandhis shows and a compilation CD featuring the two acts and other Atlantic artists, such as Jewel, Edwin McCain, and Smile.

A coupon is included in the compilation for \$2 off any album from one of the featured artists at MusiCland.

To promote the campaign, clothing stores will air a video reel of the artists' clips, place counter cards at all cash registers, and take out full-page newspaper ads.

In addition, two full-page ads will run in Rolling Stone, and Atlantic is placing ads in college newspapers.

Also, postcards were mailed to Rolling Stone subscribers in the tour markets and to department stores' top jeans customers.

At the concerts, consumers receive an exclusive CK backpack with a Rolling Stone T-shirt and a cK one fragrance sample.

"This was the perfect timing for Francis, because his album just came out," explains Vicky Germaise, senior VP at Atlantic, on why these particular acts were chosen for the tour. "We already loved Boxing Gandhis and knew it was a problem record at radio. We've always been looking for nontraditional avenues for



Groovy. Jazz singer Steven Kowalczyk will play two sets at night at Arthurs in New York every Tuesday, Wednesday, and Thursday for six weeks starting Sept. 20 to promote his Atlantic debut, "Moods And Grooves." The label is also planning to market him through its new gay marketing department.

A West Coast residency in Los Angeles, San Francisco, and Seattle will follow.

Atlantic is aggressively promoting Dunnery's residencies. The first week in each city, the label will run a full-page ad in the local weekly paper. The second week, a 60-second radio spot, produced by Dunnery himself, will air. The third week, a quarter-page ad will run in the same paper. The album is also specially priced and positioned at retail in his tour markets.

when I first went to America," says Roachford. "Seal and Des'ree have shown that black artists are more than R&B. People are more open-minded to accepting different music from black artists."

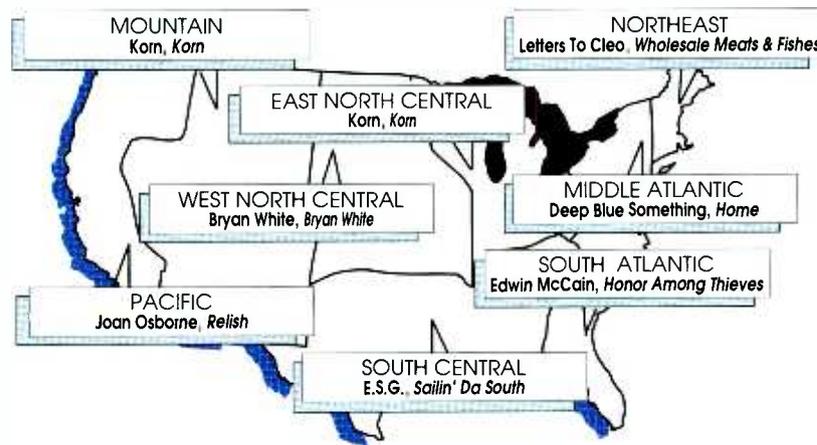
Poppe says that the label is taking a long-term approach to marketing the album, which took more than a year to reach double-platinum in Australia. The album has



Stories To Tell. Irish singer/songwriter Maura O'Connell appears on TNN's "Music City Tonight" Thursday (28) to promote "Stories," her debut on Rykodisc's Hannibal imprint. The Jerry Douglas-produced album includes songs from the likes of John Gorka and Mary Chapin Carpenter and features musical guests James Taylor and Cheryl Wheeler. "Hit The Ground Running" is the first single for triple-A radio.

Gandhis' self-titled Mesa/Atlantic album, which was released in October 1994. The two acts make up the "Rock Your Pants Off" tour, which runs Oct. 3-14.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Korn, Korn	1. Letters To Cleo, Wholesale Meats...
2. Bryan White, Bryan White	2. Korn, Korn
3. Terri Clark, Terri Clark	3. Jonatha Brooke & The Story, Plumb
4. B.G. Knocc Out & Dresta, Real Brothas	4. Edwyn Collins, Gorgeous George
5. MoKenStef, Azz Izz	5. Joan Osborne, Relish
6. Take That, Nobody Else	6. Kathleen Battle, So Many Stars
7. Jeff Carson, Jeff Carson	7. Take That, Nobody Else
8. Deep Blue Something, Home	8. Biju Banton, 'Til Shiloh
9. Robben Ford & Blue Line, Handful Of Blues	9. Patra, Scent Of Attraction
10. Joan Osborne, Relish	10. Garbage, Garbage

them, and this fit."

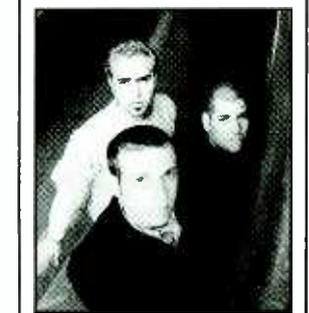
Boxing Gandhis' next single, "Speak As One," will be serviced to triple-A and album rock stations in a few weeks.

Dunnery is on an East Coast residency tour in New York, Boston, Providence, R.I., Philadelphia, and Rochester, N.Y., through Sept. 30.

ROACHFORD RETURNS: With Roachford's first U.S. release in four years, "Permanent Shade Of Blue," the band takes a simpler approach to its music and a less anxious view of breaking big stateside.

The band, led by South Londoner Andrew Roachford, mixes funk and soul with rock and pop on its Epic debut, released Sept. 19.

Roachford says he's not expecting to take the U.S. by storm. However, he does hope that the crossover success of Seal and Des'ree may help pave the way for a successful return to American audiences. However, Chris Poppe, marketing director at Epic, cites Hootie & the Blowfish as the band in whose footsteps Roachford may be following. "Things have changed from



Hidden Treasure. Modern rockers such as KROQ Los Angeles are giving 1,000 Mona Lisas' punk version of Alanis Morissette's "You Oughta Know" a spin. The song is the hidden bonus track on the L.A. band's self-titled RCA EP, due Tuesday (26). A cassette sampler of the band, which hits the road Wednesday (27), is distributed in the September issue of skate magazine Big Brother.

been out internationally for a year.

Indie promoter Jeff McClusky is working the album to triple-A radio and the first single, "Only To Be With You," to top 40 radio.

The Smooth Sounds Of Silk Are Back Elektra Act Waxes Romantic On 2nd Set

■ BY J.R. REYNOLDS

LOS ANGELES—Platinum-certified Elektra recording act Silk has pulled back on its sexually aggressive lyrics in favor of a more romance-tinged style for its sophomore set, "Silk." The move is designed to show consumers that the quintet is in the music business for the



SILK

long haul.

Silk comprises Gary "Big G" Glenn, Gary "Little G" Jenkins, Jonathan Rasboro, Jimmy Gates, and Timothy Cameron.

The Atlanta-based group burst onto the music scene in 1992 with its Keith Sweat-produced album "Lose Control," which went to No. 1 on the Top R&B Albums chart and sold 1.7 million units, according to SoundScan.

The album produced three top 10 hits, including the sexually sizzling

"Freak Me," which held the No. 1 spot on the Hot R&B Singles chart for eight weeks in 1993.

However, for "Silk," the group says it was time to take a less overt approach. Says Glenn, "We want to have a long, diverse career and didn't want to be pigeon-holed into the 'Freak Me' thing."

As a result, the group parted ways with producer/artist Keith Sweat, who discovered the act and originally signed Silk to his Keia label.

"Creatively, he taught us a lot about music, but we wanted to move in directions that were different from what his vision of our music was," says Glenn.

Another measure the five vocalists took to steer their image toward a more traditionally styled R&B act was the use of a diverse group of producers. "This album is critical to our career, and we wanted to assume more responsibility for its success," says Glenn.

Producers on "Silk" include Dave Hall, Gerald Levert, Soul Shock & Karlin, HOP, Wookie Stewart, Darin Whittington, and Silk.

The group's members wrote three tracks on the album and are interested in writing more in the future, but they wanted to use the best songs possible on the album.

Elektra black music senior VP Ri-

chard Nash says the absence of the high-profile Sweat on "Silk" doesn't pose an identity problem for the project. "Keith was a great contributor on the first album, but consumers viewed Silk as an entity separate from the work Keith did as producer," he says.

Silk is no longer associated with Sweat's Keia label, and "Silk" will be released directly through Elektra.

On Tuesday (26), the label's field staff is hand-delivering promotion copies of the first single, "Hooked On You," to mix-show jocks and record pools. "We want to personally re-introduce Silk to as many people around the industry as possible," says Nash. "We want to show them just how serious we are about this record."

"Hooked On You" ships Oct. 3 to
(Continued on page 24)



Must Be Love. The members of University/StepSun/Interscope quartet Pure Soul are surprised by Amos Keaton of Camden, N.J., independent retailer Dazz II Drive Thru, center, who baked a cake in celebration of the act's debut single, "We Must Be In Love." Flanking Keaton, from left, are Pure Soul's Shawn Allen, Keitha Shepherd, Kirstin Hall, and Heather Perkins.

Al Green's 'In Good Hands' For R&B Return On MCA

■ BY DAVID NATHAN

LOS ANGELES—Al Green is primed for a secular career renaissance. The veteran gospel vocalist has a greatest-hits collection on Billboard's charts and has made a series of national television appearances. Now, MCA is preparing to release "Your Heart's In Good Hands," Green's first domestic R&B album in 18 years.

"Your Heart's In Good Hands" debuts Nov. 7 and includes eight cuts from "Don't Look Back," a collection originally issued outside the U.S. by BMG International in August 1993.

Denny Diante, VP A&R/producer at MCA, says MCA Music Entertainment Group CEO Al Teller became aware of the BMG album last year when Green was recording "Funny How Time Slips Away" with Lyle Lovett for MCA's "Rhythm, Country & Blues" album.

"We worked out a deal to release [the BMG album] here," says Diante. "I wanted to make some improvements, so

we dropped five of the original songs, remixed four tunes, and added the two new tracks."

The MCA version of "Your Heart's In Good Hands" will be released only in the U.S.; the original set remains licensed to BMG for all other territories.

Green co-wrote six tracks on the MCA album, which includes guest appearances by the Memphis Horns, Wayne Jackson, and Andrew Love—the horn section that played on Green's records during the '70s.

The first single from "Your Heart's In Good Hands" is the title cut, which was produced by Narada Michael Walden and written for Green by Diane Warren. The record will be serviced Oct. 9 to R&B, top 40, crossover, and AC stations.

The 10-track album also includes the cut "Could This Be The Love," produced by Jodeci's DeVante Swing, which will be the second single; five tracks produced by David Steele and Andy Cox of Fine Young Cannibals, including a cover of the Temptations' "Don't Look Back"; and three tunes from the album's executive producer, Arthur Baker.

"When people hear this album, they'll



GREEN

Underworld's Hami In Moonlit TV Gig; New Jazz Set From Atlantic's Albright

LATE NITE NOTES: Underworld/Capitol recording artist Hami has gone nocturnal. Joining the ranks of such late-night bandleaders as Kevin Eubanks, Hami serves as musical sidekick on Buena Vista Television's new syndicated moonlight talk session "The Stephanie Miller Show."

However, in Hami's case, he's his own regular sideman: Before each show, he records himself playing from an assortment of the 14 instruments with which he's proficient. Then, during the show, he plays along, using whatever instrument strikes his fancy.

The result is a more intimate, club-like environment than on other shows.

The first guest/sonic craftsman to sit in with Hami on "The Stephanie Miller Show" was Atlantic Jazz artist Gerald Albright, who gave great sax while Hami delivered exceptional bass-guitar licks. The final product was some orgasmic fusion-jazz interludes.

Hami's debut hip-hop/R&B/jazz set, "The Funky Descendant," more adequately demonstrates the artist's multiple talents, which include writing, producing, and arranging (Billboard, April 22). Ironically, the late-night one-man band's second single is titled "I'm Tha' One Ya Slept On." It hits radio Nov. 2.

EBONY MOON RISING: Speaking of Gerald Albright, the talented woodwind veteran has turned in a must-have straight-ahead jazz set. "Giving Myself To You" offers enough variety and emotional musicality to also please the saxophonist's fusion fans.

Sidemen featured on this 11-track wonder form an array of musical constellations of such jazz luminaries as George Duke, Bobby Lyle, Joe Sample, Stanley Clarke, Cyrus Chestnut, Ndugu Chanler, and Harvey Mason.

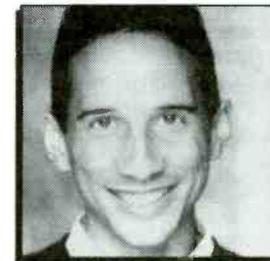
Albright is one of the few jazz instrumentalists who can swing both contemporary and traditional. He deserves attention.

ANOTHER CELESTIAL BODY: Avitone/Bellmark artist Jody Watley's curvaceous physique will be highlighted in a "Best Bods" feature in People magazine's

Oct. 9 issue. Flip through for the fabulous female frame that's "poured in a leather dress."

Watley's second single, "The Way," drops Oct. 3 and features a remix courtesy of the hot production posse **Organized Noize**, of "Waterfalls" fame. The single's clip will be directed by award-winning lenser Keith Ward.

Meanwhile, the vocalist travels way east to perform at Astel Hall in Hiroshima, Japan, Oct. 22, where she kicks off a two-week concert tour of the Orient. Expect a U.S. tour to follow soon after.



by J. R. Reynolds



EARBONE'S connected to: The Charles R. Drew University of Medicine and Science, in conjunction with Arrowhead Mountain Spring Water, presents the fifth annual Jazz at Drew Legacy Music Series and Cultural Marketplace Oct. 7-8 at the campus of Drew Uni-

versity in Los Angeles.

The event will feature the talents of Donald Byrd & the New Blackbyrds, Ndugu Chanler, Ernestine Anderson, Milt Jackson, the Eastern Rebellion Featuring Cedar Walton, Billy Higgins, Ralph Moore, David Williams, and a host of others.

Proceeds from the concert series go toward student scholarships. For tickets, call 213-563-9390.

BLUES LOVERS who enjoy kickin' it "Love Boat"-style might want to sail the Caribbean on the Ultimate Rhythm & Blues Cruise 4, scheduled for Jan. 7-14, 1996.

Artists scheduled to perform during the nautical voyage include Taj Mahal, War, Koko Taylor & the Blues Machine, Lonnie Brooks, Magic Dick/Jay Geils Bluestime, and Latimore.

Also during the cruise, the second annual URBC Blues Society summit will convene, along with several blues industry workshops, at which participants will share information concerning the management and promotion of blues.

The cruise includes several ports-of-call and other non-industry-related activities. For more information, contact representatives of the Ultimate Rhythm & Blues Cruise in Kansas City, Mo.

FOR THE RECORD

Due to a production error, a photo ran in last week's issue with the wrong caption. Of course, we know that was James Brown, pictured with fellow Scotti Bros. artist Skee-Lo following a show by the two at the House of Blues in Los Angeles.

(Continued on page 24)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING SEPTEMBER 30, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	6	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98) 5 weeks at No. 1	THE SHOW	1
2	4	4	9	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
3	3	3	8	SOUNDTRACK ▲ MCA 11228* (10.98/17.98)	DA DANGEROUS MINDS	2
4	5	5	3	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	4
5	2	2	4	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
*** GREATEST GAINER ***						
(6)	6	9	9	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
7	8	6	7	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX... LOUD 66663*/RCA (10.98/16.98)		2
8	7	7	9	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
9	9	8	6	BRIAN MCKNIGHT MERCURY 528260 (10.98 EQ/15.98)	I REMEMBER YOU	4
10	10	10	11	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	5
*** Hot Shot Debut ***						
(11)	NEW ▶		1	SOLO PERSPECTIVE 549017 (9.98/15.98)	SOLO	11
12	12	13	44	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
13	11	11	11	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
14	13	12	4	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
15	14	14	14	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
16	19	19	9	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
17	16	15	13	MICHAEL JACKSON ▲ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
18	15	17	9	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
19	17	16	27	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
20	21	—	2	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	20
21	20	21	4	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
22	18	18	53	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
(23)	NEW ▶		1	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	23
24	23	22	10	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
25	22	20	51	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
26	25	34	8	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
27	26	24	42	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
(28)	29	30	14	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	28
(29)	NEW ▶		1	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98) HS	SAILIN' DA SOUTH	29
30	24	23	5	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
31	27	26	11	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
32	30	28	10	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
33	28	25	55	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
34	31	27	36	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
(35)	39	36	21	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
36	34	44	7	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
37	35	37	15	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
(38)	45	55	28	MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)	MYSTIKAL	38
39	36	33	9	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
40	40	35	41	KIRK FRANKLIN AND THE FAMILY ● GOSPEL CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
41	33	39	6	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
42	37	41	9	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
(43)	NEW ▶		1	PEBBLES MCA 11190	STRAIGHT FROM THE HEART	43
44	54	47	8	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
45	43	40	5	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
46	32	29	13	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
47	42	31	24	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
48	47	45	17	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24

49	41	42	27	E-40 ● SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
50	46	46	45	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
51	49	48	44	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
52	52	54	25	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
53	38	32	23	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
54	51	49	4	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
55	44	43	17	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
56	50	38	25	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
(57)	64	65	87	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
*** PACESETTER ***						
(58)	91	—	2	SOUNDTRACK 40 ACRES AND A MULE 11304*/MCA (10.98/16.98)	CLOCKERS	58
59	55	50	50	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
60	61	64	12	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
61	58	62	40	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98)	PURE PLEASURE	50
62	56	53	65	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
63	53	58	11	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
(64)	71	61	54	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
65	66	60	53	GLADYS KNIGHT ● MCA 10946 (10.98/15.98)	JUST FOR YOU	6
66	70	67	42	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
67	59	57	12	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
68	60	51	29	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
69	63	56	15	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
70	65	63	26	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
71	68	77	49	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
72	48	72	7	BLACK MENACE BIG BOY 0017 (10.98/15.98)	DRAMA TIME	48
73	75	69	148	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
(74)	87	—	7	TOTALLY INSANE IN-A-MINUTE 8900 (9.98/14.98)	BACK STREET LIFE	48
75	77	75	15	INCOGNITO TALKIN LOUD/VERVE FORECAST 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
76	86	96	93	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
77	72	52	13	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
78	67	71	13	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
79	82	78	46	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
80	78	70	5	SUPER CAT COLUMBIA 64197* (10.98 EQ/15.98) HS	THE STRUGGLE CONTINUES	60
81	88	68	7	SMOOTH T.N.T. 41556/JIVE (10.98/15.98) HS	SMOOTH	35
82	69	98	4	JASON WEAVER MOTOWN 0322 (10.98/16.98)	LOVE AMBITION	69
(83)	RE-ENTRY		28	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
84	83	91	19	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
85	73	66	15	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
86	74	79	29	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
(87)	95	89	28	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
88	80	76	27	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
89	79	86	84	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
(90)	99	87	68	69 BOYZ ▲ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
91	57	59	12	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
92	76	83	52	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
93	85	80	31	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
94	81	—	21	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
95	89	84	48	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
(96)	NEW ▶		1	MAYSA BLUE THUMB 7001/GRP (10.98/16.98)	MAYSA	96
(97)	RE-ENTRY		42	EIGHTBALL & MJG SUAVE 0002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
98	84	82	7	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
99	62	74	7	MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
100	98	—	87	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1

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

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SUZANNE BAPTISTE'S
RHYTHM SECTION

FLAVA IN YA EAR: "Fantasy" by Mariah Carey (Columbia) comes in with a bang, debuting at No. 1 on the Hot R&B Singles chart, along with debuting at No. 1 on the Hot R&B Singles Sales chart. This single, which uses the Tom Tom Club's "Genius Of Love" as a bed, has a remix by Sean "Puffy" Combs that features a rap break by Ol' Dirty Bastard. This remix is very popular at R&B radio, which is helping to make "Fantasy" No. 2 on the Hot R&B Airplay chart. "Fantasy" has a very healthy lead in total points and will most likely sit at No. 1 for a few weeks.

With the largest increase in total points "I Hate U" by the artist formerly known as Prince takes a big jump on the chart, moving 12-4. This is the first week that "I Hate U" has the benefit of a full week of sales. Last week, it debuted early because of street-date violations.

TRAFFIC JAM: Because of the No. 1 debut of "Fantasy" and the big jump by "I Hate U," "Brokenhearted" by Brandy (Atlantic) gets pushed back despite strong gains in both sales and airplay. This record is far from over and should have no problem bouncing back next week. "Brokenhearted" is actually a duet by Brandy and Wanya Morris of Boyz II Men.

"Runaway" by Janet Jackson (A&M) has the second-largest increase in total points but manages to move up only one position, 7-6, because the competition is very thick in the top 10. "Heaven" by Solo (Perspective), "Tell Me" by Groove Theory (Epic), and "Sentimental" by Deborah Cox (Arista) all forge their way into the top 10 this week—7, 8, and 10, respectively.

FAMILY REUNION: R&B's first father-and-son team makes a grand entry on the Hot R&B Singles chart this week. "Already Missing You" by Gerald & Eddie Levert Sr. debuts at No. 28. This is the first single from their upcoming "Father And Son," due out Tuesday (26). This is not the first time the two have collaborated; that was with "Baby Hold On To Me" (from Gerald's "Private Line" album), which went to No. 1 on the Hot R&B Singles chart. Given the history of the Levert family—Eddie's with the O'Jays and Gerald's with the group Levert, his solo career, and as a popular songwriter/producer—this duet album promises to deliver more classic R&B hits. "Already Missing You" is currently top 10 at eight stations, including WZAK Cleveland, WPLZ Richmond, Va., and WWIN-FM Baltimore.

QUICK CUTS: "Love T.K.O." by Regina Belle (Columbia) gets back on track this week and rebullets at No. 30. "Love T.K.O." is No. 1 at WWIN Baltimore and top 10 at five others, including WCDX Richmond, WMMJ Washington, D.C., and WBSL New York. "MC's Act Like They Don't Know" by KRS-ONE (Jive) picks up in airplay this week. It is now top five at WHTA Atlanta and WOWI Norfolk, Va. "Pretty Girl" by Jon B. (Yab Yum/550 Music) makes airplay gains—it is receiving top 10 action at KDKS Shreveport, La., WTLZ Saginaw, Mich., KSJL San Antonio, Texas, and WMMJ Washington, D.C.

GREATEST GAINERS: "Temptations" by 2Pac (Interscope) wins the Greatest Gainer/Sales award and is runner-up for the Greatest Gainer/Airplay award. "Temptations" is top 10 at WHTA Atlanta, WJHM Orlando, Fla., and WVEE Atlanta. "West Up!" by WC & the Maad Circle (Payday/London/Island) is the winner of the Greatest Gainer/Airplay award. It is top 10 at KKBT Los Angeles and WEJM Chicago.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	2	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)	14	—	1	ALL MY LOVE, ALL THE TIME	PRINCE MARKIE DEE (MOTOWN)
2	2	6	U SHOULD BE MINE	J. SPENCER (MOTOWN)	15	16	10	FAITH	LORDS OF THE UNDERGROUND (PENDULUM/EMI)
3	14	6	WASSUP, WASSUP	A-TOWN PLAYERS (PREMEDITATED/WARNER BROS.)	16	—	1	COMIN' OFF	JAMMIN' G (STREET BEAT)
4	—	1	TELL ME WHAT YOU WANT	TEDDY (VIRGIN)	17	10	7	SUMMER BREEZE	DJ QUIK (PROFILE)
5	—	1	ON THEM THANGS	MACK 10 (PRIORITY)	18	17	8	50/50 LUV	B.G. KNOCC OUT & DRESTA (OUTBURST/RAL/ISLAND)
6	8	3	PUSHIN'	SOCIETY OF SOUL (LAFACE/ARISTA)	19	—	1	LET LOVE LEAD THE WAY	ALDIN BIRDETTE (DUR)
7	13	3	LOVE ME STILL	CHAKA KHAN (MCA)	20	7	8	SPECIAL	GARY TAYLOR FEAT. BRIDGETTE BRYANT (MORNING CREW)
8	12	3	LET IT GO	CLUB NOUVEAU (RIP-IT)	21	24	3	SOLDIERS OF DARKNESS	SUNZ OF MAN (WU-TANG)
9	—	1	CALL IT WHAT YOU WANT	MONTECO (MCA)	22	21	3	GHETTO GIRL	8 OFF (EASTWEST/EEG)
10	9	12	DUNKEY KONG	KILO (WRAP/ICHI/BAN)	23	23	2	BACK TOGETHER AGAIN	FULL FORCE (CALIBER)
11	6	6	THIS THAT SH*T	KEITH MURRAY (JIVE)	24	25	4	NO WOMAN NO CRY	WORL-A-GIRL (ELEKTRA/EEG)
12	18	2	BABY LOVE	S.O.L. (COPIA)	25	—	1	I'LL MAKE YOU FAMOUS	DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
13	15	10	SPELLBOUND AND SPEECHLESS	INCOGNITO (TALKIN LOUD/VERVE FORECAST/VERVE)					

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

R&B

SOUNDS OF SILK

(Continued from page 22)

R&B, crossover, and top 40 stations.

In an effort to increase industry awareness of the first single, thematic promotional items, such as Silk key-chains and faux handcuffs, will be included with product.

The label plans to utilize personnel from distributor WEA to reinforce its efforts to spread the word about Silk's return. "Our own sales department will also be tapped to distribute Silk freebies and tchatchkas to retailers," says Nash.

A "coming soon" poster campaign designed to create awareness among consumers will precede the Oct. 10 retail arrival of "Hooked On You."

A national promotion tour will be conducted in late October/early November and will initially cover the major markets.

A clip of the single was being shot at press time and will be serviced Oct. 9 to BET, MTV, the Box, and appropriate local video shows around the country.

Despite the fact that Silk is delivering a more "grown up" record, the group will retain its hip, youthful look.

AL GREEN'S BACK

(Continued from page 22)

hear a guy who won't change his style, no matter who's hot this week," says Green, who stopped recording secular albums after he was ordained as pastor of the Full Gospel Tabernacle Church in 1976.

Green's last R&B chart appearance was in 1989, when an Al B. Sure! remix of "As Long As We're Together"—from his fourth Word Records set, "I Get Joy"—peaked at No. 25 on the Hot R&B Singles chart.

Green says his shift in musical gears will not affect his current consumer base. "I don't think my gospel audience will have a [negative] reaction to my new album," he says.

"They really understand that I was in the music business before I started making gospel albums and that the music [on this album] is a part of me," he says.

Consumer interest in Green's classic R&B style seems to be growing. His "Greatest Hits" set, released by the Right Stuff/Capitol in June, is at No. 127 on The Billboard 200 and No. 36 and the Top R&B Albums chart. It has sold 38,000 units, according to SoundScan.

Green's visibility was heightened when he was inducted into the Rock and Roll Hall of Fame this year. He helped commemorate the opening of the organization's new facility in Cleveland Sept. 2.

During the ceremony, Green performed his first duet with Aretha Franklin, which was a highlight of the nationally televised event.

MCA black music collective senior VP David Harleston considers Green to be a quintessential soul man whose music is as relevant today as it was 18 years ago. "We're dealing with an across-the-board demo with Al, so we're making this as much about Al as about the music on the album," says Harleston.

A couple of television specials are under development, and the marketing campaign will include an extensive consumer-oriented advertising blitz, Harleston says. A video is also planned for "Your Heart's In Good Hands."

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	7	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	COOLIO FEATURING L.V. (C) (D) MCA 55104
2	2	2	18	I GOT 5 ON IT	LUNIZ (C) (D) (T) NOO TRYBE 38474
3	6	7	13	SUGAR HILL	AZ (C) (T) (X) EMI 58407
4	3	3	6	HOW HIGH (FROM "THE SHOW!")	REDMAN/METHOD MAN (C) (T) (X) DEF JAM/RAL 9924/ISLAND
5	4	4	11	BOOMBASTIC/IN THE SUMMERTIME	SHAGGY (C) (T) (V) (X) VIRGIN 38482
6	7	6	6	1ST OF THE MONTH	BONE THUGS-N-HARMONY (C) (M) (T) (X) RUTHLESS 6331/RELATIVITY
7	5	5	11	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG
8	8	8	15	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA
9	9	9	4	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (C) (T) (X) JIVE 42319
10	10	—	2	REAL HIP HOP	DAS EFX (C) (T) (X) EASTWEST 64387/EEG
11	11	11	13	SUMMERTIME IN THE LBC (FROM "THE SHOW!")	THE DOVE SHACK (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND
12	26	27	3	FADES EM ALL	JAMAL (C) (D) (T) ROWDY 3-5042/ARISTA
13	13	15	7	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (C) (M) (T) (X) UPTOWN 55062/MCA
14	12	10	23	I WISH	SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.
				★ ★ ★ GREATEST GAINER ★ ★ ★	
15	43	36	3	TEMPTATIONS	2PAC (C) (M) (X) INTERSCOPE 98120/AG
16	18	—	2	WEST UP!	WC & THE MAAD CIRCLE (C) (D) (T) PAYDAY/LONDON 50258/ISLAND
17	16	12	8	1,2 PASS IT	THE D&D PROJECT FEATURING D&D ALL-STARS (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA
18	24	16	4	SITTIN' ON CHROME	MASTA ACE INCORPORATED (C) (T) (X) DELICIOUS VINYL 58452/CAPITOL
19	14	20	6	SULTRY FUNK	M.C. HAMMER FEATURING VMF (C) (D) (X) GIANT 17791/WARNER BROS.
20	15	14	4	RETURN OF THE CROOKLYN DODGERS (FROM "CLOCKERS")	CROOKLYN DODGERS 95 (C) (M) (T) 40 ACRES AND A MULE 55114/MCA
21	17	23	10	WHATZ UP, WHATZ UP	PLAYA PONCHO FEATURING L.A. SNO (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA
22	30	—	2	Y'ALL AIN'T READY YET	MYSTIKAL (C) (T) BIG BOY 42331/JIVE
23	27	31	10	GIRLSTOWN	SUPER CAT (C) (M) (T) (X) COLUMBIA 77850
24	19	18	19	FOE LIFE	MACK 10 (C) (T) PRIORITY 53192
25	25	21	9	WHERE'S DA PARTY AT?	DOUG E. FRESH (C) (D) (X) GEE STREET INDEPENDENT 0612/ISLAND
26	20	25	14	ROUND & ROUND	TWINZ (C) (D) (M) (T) G FUNK/RAL 9384/ISLAND
27	22	17	22	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND
28	23	19	14	SO MANY TEARS	2PAC (C) (M) (X) INTERSCOPE 98145/AG
29	NEW	1	1	BANKHEAD BOUNCE	DIAMOND FEATURING D-ROC (C) (T) (X) EASTWEST 64380/EEG
30	21	13	17	FEEL ME FLOW	NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 682
31	40	40	5	WASSUP, WASSUP	A-TOWN PLAYERS (C) (D) (X) PREMEDITATED 17803/WARNER BROS.
32	29	26	11	GLACIERS OF ICE/CRIMINOLOGY	CHEF RAEKWON (C) (D) (T) LOUD 64375/RCA
33	42	41	8	SLAM	BEENIE MAN (C) (T) ISLAND JAMAICA 0140/ISLAND
34	28	22	15	SPRINKLE ME	E-40 (FEATURING SUGA T) (C) (T) (X) SICK WID' IT 42298/JIVE
35	37	28	23	ALL GLOCKS DOWN	HEATHER B. (C) (D) (X) PENDULUM 58367/EMI
36	32	24	11	MVP	BIG L (C) (T) (X) COLUMBIA 77940
37	31	30	6	THIS THAT SH*T	KEITH MURRAY (M) (T) (X) JIVE 42303*
38	36	33	4	CLAP YO HANDS	NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 703
39	33	35	7	THE NOD FACTOR	MAD SKILLZ (C) (T) (X) BIG BEAT 98142/AG
40	35	29	3	WHERE'Z DA PARTY AT?	MILKBONE (C) (M) (T) (X) CAPITOL 58446
41	NEW	1	1	WHAT YOU WANNA DO?	KAUSION (C) LENCH MOB 2001
42	34	32	26	FREAK ME BABY	DIS 'N' DAT (C) (T) EPIC STREET 77845/EPIC
43	NEW	1	1	COMIN' OFF	JAMMIN' G (C) (T) (X) STREET BEAT 002
44	41	38	19	SHIMMY SHIMMY YA	OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64419/EEG
45	46	39	9	LIVE!!! (FROM "THE SHOW!")	ONYX (C) (D) (T) DEF JAM/RAL 9620/ISLAND
46	39	45	7	A LITTLE OF THIS	GRAND PUBA (C) (T) (X) ELEKTRA 64389/EEG
47	44	43	8	50/50 LUV	B.G. KNOCC OUT & DRESTA (C) (D) (M) (T) OUTBURST/DEF JAM 9716/ISLAND
48	47	47	37	BIG POPPA/WARNING	THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA
49	38	37	24	LIFESTYLES OF THE RICH AND SHAMELESS	LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA
50	RE-ENTRY	15	15	SURVIVAL OF THE FITTEST	MOBB DEEP (C) (T) (X) LOUD 64356/RCA

Records with the greatest sales gains this week. ◆Video 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.

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

- 85 1, 2 PASS IT (Gifted Pearl, ASCAP/Spinna's Choice, ASCAP/Entertaining, BMI/Zomba, ASCAP/Bucktown USA, ASCAP/Bootcamp Clk, ASCAP/Misam, ASCAP/EMI April, ASCAP) WBM
22 1 ST OF THE MONTH (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
61 ALL I CAN DO (Rondor, BMI/Sony, BMI)
28 ALREADY MISSING YOU (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
94 ANYTHING (Zomba, ASCAP/Isaya He's Funky, ASCAP/PolyGram Int'l, ASCAP/Dat Nigga Funky, ASCAP/12 AM, ASCAP/Almo, ASCAP/Salandria, ASCAP)
43 ARE YOU READY? (All Silver, ASCAP/Pebbitone, ASCAP/Hard Hands, ASCAP/Beane Tribe, ASCAP/EMI Blackwood, BMI/Who Knows, BMI/MCA, BMI/Lo-Mo, BMI)
40 BE ENCOURAGED (Red Rewmar, SESAC)
31 BEST FRIEND (Human Rhythm, BMI)
14 BOOMBASTIC/IN THE SUMMERTIME (LivingSting, ASCAP/Malaco, BMI) HL
5 BROKENHEARTED (Human Rhythm, BMI/Young Legend, ASCAP)
17 BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP) HL
66 CAN I TOUCH YOU...THERE? (Warner Chappell, ASCAP/Mr. Bolton's, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Out Of Pocket, ASCAP)
42 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelte, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI/PolyGram Int'l, ASCAP) WBM/HL
81 CLAP YOUR HANDS (Naughty, ASCAP/WB, ASCAP/Colgems-EMI, ASCAP/B. Feldman & Co., BMI)
44 COME WITH ME (Music Corp. Of America, BMI/Cameo Appearance By Ramses, ASCAP/Vandy, ASCAP/MCA, ASCAP/G Spot, BMI/Yppahc, ASCAP) HL
41 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
38 CURIOSITY (FROM DANGEROUS MINDS) (EMI April, ASCAP/Dalvin DeGrate, ASCAP/Mass Confusion, ASCAP/MCA, ASCAP)
33 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL/WBM
77 FADES EM ALL (EMI April, ASCAP/Big Poppa, ASCAP/Justin, ASCAP/Bee Mo Easy, ASCAP)
1 FANTASY (Rye, BMI/Sony, BMI/Metered, ASCAP/PolyGram Int'l, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
71 FEEL ME FLOW (Naughty, ASCAP/WB, ASCAP/Rhinelander, ASCAP) WBM
26 FEELS SO GOOD (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
25 FEEL THE FUNK (FROM DANGEROUS MINDS) (Zomba, BMI/Hookman, BMI) WBM
74 FOE LIFE (Real An Rutf, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) WBM
24 FREEK'N YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) HL
3 GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Songs Of PolyGram, BMI/Madcastle, BMI/Jobete, ASCAP/Black Bull, ASCAP) HL/WBM
59 GIRLSTOWN (Zomba, ASCAP/Wild Apache, ASCAP/Eric Sermon, ASCAP) WBM
55 HANDLE OUR BUSINESS (Davey Pooh, ASCAP/Waco, ASCAP/Slap Roc, BMI)
7 HEAVEN (EMI April, ASCAP/Flyte Tyme, ASCAP/New Perspective, ASCAP)
16 HE'S MINE (Mo Ken, ASCAP/All Init, ASCAP/Hami Wave, ASCAP/Controversy, ASCAP/WB, ASCAP/Songs Of Lastrada, BMI/Songs Of PolyGram, BMI/Rubber Band, BMI) WBM/HL
20 HOW HIGH (FROM THE SHOW!) (Funky Noble, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL/WBM
75 HUMAN NATURE (WB, ASCAP/Webo Girl, ASCAP/Stone Jam, ASCAP/Frozen Soap, ASCAP/Wizeman, ASCAP/EMI April, ASCAP) HL/WBM
72 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) HL/WBM
48 I CAN'T TELL YOU WHY (Jeddrath, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
53 IF YOU WANT IT (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelte, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Gansta Lean, BMI) WBM
11 I GOT 5 ON IT (Stackola, BMI/True Science, ASCAP/Trippe Gold, BMI/Jay King IV, BMI/Songs Of All Nations, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Two Tuff-Enuff, BMI) WBM
4 I HATE U (Controversy, ASCAP/WB, ASCAP) WBM
62 I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donril, ASCAP) HL/WBM
49 I WISH (Orange Bear, BMI)
78 JEEPS, LEX COUPS, BIMAZ & BENZ (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP) HL
98 JUST FOR MY MAN (Seventh Seal, ASCAP/Trembal, ASCAP)
58 KISS FROM A ROSE (FROM BATMAN FOREVER) (SP2, BMI)
88 LISTEN ME TIC (WOYOI) (Irving, BMI/Rondor, BMI/Longitude, BMI) WBM
32 LOVE AMBITION (CALL ON ME) (Human Rhythm, BMI)
56 LOVE DON'T LOVE NOBODY (Warner-Tamerlane, BMI) WBM
73 LOVE ENUFF (Jazzie B, PRS/EMI Virgin, PRS/EMI, PRS/EMI April, ASCAP/EMI Blackwood, BMI)
35 LOVE T.K.O. (Warner-Tamerlane, BMI) WBM
87 THE MANY WAYS (WB, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/AI-Q-Dev, ASCAP) WBM
37 MC'S ACT LIKE THEY DON'T KNOW (Zomba, ASCAP/BOP, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP) WBM/HL
76 MIND BLOWING (Vertical City, BMI/PMA, BMI)
63 MY UP AND DOWN (Chile, ASCAP/Maximum Strength, ASCAP/Too Slow U Blow, ASCAP/Stankey Chank, ASCAP)
82 THE NOO FACTOR (Forever People, ASCAP/Lester Fernandez, ASCAP/VRI-JON, BMI)
19 ONE MORE CHANCE/STAY WITH ME (Big Poppa, ASCAP/Justin, ASCAP/EMI April, ASCAP/Jobete, ASCAP) HL/WBM
15 ON THE DOWN LOW (Cancelled Lunch, ASCAP/PolyGram Int'l, ASCAP) HL
21 PLAYER'S ANTHEM (Undeas, ASCAP/Clark's True Funk, BMI/EMI April, ASCAP/Justin, ASCAP/Big Poppa, ASCAP) HL
39 PRETTY GIRL (Sony Tree, BMI/Ecaf, BMI) WBM/HL
57 PULL UP TO THE BUMPER (Songs Of PolyGram, BMI/ixat, BMI/Grace Jones, ASCAP/PolyGram Int'l, ASCAP/Chenan, ASCAP) HL
51 REAL HIP HOP (Straight Out Da Sewer, ASCAP/EMI April, ASCAP/Cellar To The Addict, ASCAP)
68 ROUND & ROUND (Tripploc, ASCAP/Wayniac, ASCAP/Warren G, ASCAP/PolyGram Int'l, ASCAP) HL
6 RUNAWAY (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM
69 SAME ONE (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 86 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'YOU ARE NOT ALONE' by Michael Jackson and 'FANTASY' by Mariah Carey.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'HOW HIGH' by Redman and 'BE ENCOURAGED' by William Becton.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'GRAPEVINE' by Brownstone and 'THIS IS HOW WE DO IT' by Montell Jordan.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'CREEP' by TLC and 'PRACTICE WHAT YOU PREACH' by Barry White.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'FANTASY' by Mariah Carey and 'GANGSTA'S PARADISE' by Coolio.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'VIBIN' BOYZ II MEN' and 'DON'T TAKE IT PERSONAL' by Monica.

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

Hard Times A Blessing For Michael Watford

IT IS HEARTENING to see that the coldness of this industry will not keep gifted belter **Michael Watford** down for more than a minute. After a recent dark phase, during which he was dropped from EastWest Records and ended his alliance with the Smack Productions posse, he rebounds with the wonderfully optimistic "Love Changes Over," his first single for the up-and-coming Hard Times label.

Watford's gospel-reared style has gotten smoother with time and experience, and he boldly illustrates the potential link between spirituality and sensuality on this song, which he wrote with its producers, **Pete Heller** and **Terry Farley**. Heller and Farley dress Watford's voice in the requisite rolling piano lines, as well as piles of pillowy strings and a firm, R&B-coated bassline.

In other mixes of "Love Changes Over," **DJ Pierre** brings his signature Wild Pitch sound to the table to useful effect, while Hard Times' resident DJ/production team, the **Salt City Orchestra** (aka **Miles Holloway** and **Elliot Eastwick**), makes an intriguing impression with a remix that strips the track down to a lean, hip-swaying groove that serves Watford's voice extremely well. Cannot wait to hear more from this promising new team.

Watford has already completed a second single for Hard Times, "I Am What I Am," for which the singer has teamed up with Chicago legend **Marshall Jefferson**. That track will tentatively be available in November and will sport remixes by Farley and Heller, among others. According to Hard Times president **Steven Raines**, Watford will soon enter the studio with **Inner City** mastermind **Kevin Saunderson** for cuts that will be featured on Watford's first album for the U.K.-based indie label.

The next logical step would be for a smart U.S. major label to come to the party with a contract. Do we dare be so hopeful?

THEN AGAIN, we are learning that residence at a stateside major shouldn't always be considered the definitive mark in a dance music artist's career. The most recent example is Zimbabwean siren **Rozalla**, who has been dropped from Epic's roster less than three months after the stateside release of her second album, "Look No Further."

According to **Frank Ceraolo**, director of marketing at the label, the move is due to lack of sales action for the project. "It's important for people to know that sometimes decisions like these are not made because of the creative strength of a record, but because of numbers—and not necessarily domestic numbers," he says. "The sad thing is that this record was not a hit internationally. Her success here was highly dependent on success in the U.S."

"Look No Further" garnered acclaim in the mainstream for its feisty and cohesive blend of club, R&B, and pop sounds. Since no one from the label was available to com-



by Larry Flick

ment on the matter, we are left to ponder and speculate the circumstances.

In the end, we believe that there is a label out there with the vision and energy to make **Rozalla** the star she deserves to be. But it is important to remember that for every fledgling dance act signed to a major (even one with the crossover potential of **Rozalla**), there is always at least one superstar and a handful of rock bands getting all hands called to promotion deck. Food for thought.

IN DA MIX: Every time we watch another disco-era diva step forward with a new project (and there sure have been a lot of 'em lately), we feel compelled to hunt down **Loleatta Holloway**—easily one of the best to emerge during that period—and ask her what exactly it will take to get her back into the recording studio.

Until she picks up the phone with an answer (where are ya, doll?), we will have to be content with "The Queen's Anthems," a compilation of tribal house reconstructions of such vintage **Holloway** jams as "Dreaming" and "Love Sensation" by producers including **Andrew Komis**, **Terrence Parker**, and the **Oxford Boys**.

Available on U.K. indie 6x6 Records, "The Queen's Anthems" relies heavily on several quirky, sample-happy concoctions by producer **Johnny Vicious**, who deftly tweaks and bends vocal bits from several songs and sews them inside grooves that are downright irresistible. The set's cheeky title cut is already a proven smash, as is the equally infectious "Stand Up." For those who need a history lesson, original versions of "Hit And Run" and "Love Sensation" close the collection.

Speaking of **Vicious**, his **Vicious Muzik** Records chugs along with two new notable items. "Brooklyn A Train" by **Houztown** is a fairly hard and direct deep-house dub that benefits tremendously from the mixing input of **Height 611**, whose imaginative way with a synth is matched by his forceful percussion breaks.

The more commercial of the two **Vicious Muzik** releases is "The Salsoul Megamix" by the **Salsoul Crew** (aka **Vicious** and a posse of his close studio pals). Try to keep track of the samples on this smokin' double pack, which features a must-hear reworking of the classic "Magic Bird Of Fire."

With the onset of "The Sunshine After The Rain," Euro-NRG act **New Atlantic** sheds its innocuous moniker and puts its energy behind promoting its charming and highly photogenic front woman, **Berri**. At a time when there are too many oddly named acts of this ilk with imageless

female voices, focusing on creating a distinctive look and sound for **Berri** is a wise decision.

The singer lives up to the challenge with a playful performance that should be attractive to a variety of audiences. **Dancing Divaz** and **Two Cowboys** have a go at remixing "The Sunshine After The Rain," with the former striking the more sturdy balance between hearty rhythms and infectious melody. A winner from 3-Beat Records in Liverpool, England.

Hangin' on an NRGetic vibe for a moment longer, **Dance Music Authority** honcho **Gary Hayslett** displays potential as an A&R mogul as the executive producer of "DMA Dance," a cute compilation of European twirlers on the Los Angeles-based **Interhit** Records. The track listing is a savvy blend of well-known hits, such as "Don't You Wanna Know" by **Abigail** and "Let The Beat Go On" by **Dr. Alban**, with lesser-known nuggets, such as "Where R U Now" by **T-Spoon** (first heard on the Belgian **No More Records**) and "Change" by Italo-siren **Molella**. A festive time will be had by all who give this one a whirl.

KNOCKIN' BEATS: **Simply Red's** sterling new **EastWest** album, "Life," is previewed with "Fairground," a rattling pop/soul number that rumbles with tribal percussion bites from the 1993 crossover hit "Give It Up" by the **Goodmen**. **Mick Hucknall's** warmly familiar voice is perfectly at home in a batch of remixes that range from atmospheric trance to sultry house. **Rollo** and **Sister Bliss** get caught up in the romantic drama of the song, weaving a new arrangement that sweeps with cinematic grandeur, while **Cziz Hall** and **Steve Christian** underline **Hucknall's** performance with a galloping groove and fleshy disco keyboards. Finally, **John Graham** goes a little too left of center with an ambi-



Starr Gives Thanks. Enduring pop/dance singer **Brenda K. Starr** celebrates the release of "Thank You," the first single on her own **Faith Records** in New York. Produced by popular New York turntable artist **Ronnie Ventura**, the record is distributed by the independent **Substance Records** and is beginning to gather airplay in clubs and on crossover radio mix-shows throughout the U.S. Starr is currently dividing her time between promotional appearances and writing material for an album due in early '96. She is also scouting new talent for **Faith** and will be presently announcing her first signings. Pictured, from left, are Starr, Ventura, and **Substance** director of A&R and promotion **Anthony Holland**.

ent/electro remix that does not quite jibe with the song—though the music on its own merit is quite nice. We would like to hear more of **Graham's** work.

Among the more appetizing morsels on the menu of **East Coast** underground jams right now is an imaginative double-A-sided 12-incher by **6 String B Boyz**, aka potentially prominent New York producers **DJ Choco** and **Aleks de Carvalho**. The two wrap a shoulder-shakin' deep-house groove around a throaty sex vamp by the ever-visible **Michelle Weeks**, cushioning her wonderfully mind-numbing "deep down" mantra with a rolling, single-fingered piano line and whooshing organs.

Once you get past the two club-ready mixes, jolt your brain with the unexpectedly funky downtempo original version, which allows **Weeks** to prove her mettle as a songstress above and beyond the sometimes limiting realm of disco.

For a radically different mood, go to the flip side of this oh-so-essential single on **No Mystery Records** and swim through the lovely "People Of The World." With its nimble jazz guitar licks, silken disco strings, and rousing vocal chants of the track's title, we were left with the aftertaste of a vintage M.F.S.B. recording. **Delish ...**

Although **Kenny "Dope" Gonzalez** and "Little" **Louie Vega** are keeping mighty busy with a long list of high-profile projects, the two clearly enjoy grabbing the opportunity to simply go into the studio and jam. For evidence, investigate "The Bounce," a dark and trippy dub they offer under the name **KenLou** and release on their own New York indie, **Masters At Work Records**. There is not a lot to chat about, other than that the bassline is phat, the synth loops chewy, and, overall, a sweaty good time should be had by all. For added fun, dip into the dreamy

"Gimme Groove" on the B-side.

Xavierra Gold's long-promised cover of the **Donna Summer** classic "Bad Girls" finally surfaces on **Base ment Boys'** self-named indie label. The **Baltimore-based** production team was at the helm of the track, urging **Gold** to deliver a sassy vocal that befits the nature of the original recording. The **Boys'** groove is mighty tasty, as is the chewy bassline provided by **Terry Hunter** and **Aaron Smith** in the **UBQ Bad Vibe** dub.

The forward-thinking folks from **Chicago's** experimental **Organico Records** and **San Francisco** act **Dub Tribe** have pooled their resources to form **Imperial Dub Recordings**, which will aim to dig deep into the quirky and ever-broadening electronic dance music scene. Look for "Unification" by **Dub Doctor**, aka producer/DJ **Doc Martin**, to christen the indie early next month.

We have to admit that we are still spending the occasional minute or two chuckling over **Franklin Fuentes'** dishy bitch-queen ranting on this past summer's **Rageous** underappreciated anthem "Tyler Moore Mary." Well, we have our fingers crossed that the fun follow-up, "Turn It," will meet with wider approval.

Fuentes' tongue is typically sharp as he urges his girlies down da runway, while producer/composer **Jerel Black's** music deftly straddles the fence between disco froth and muscular tribal aggression. A **Strictly Rhythm** release that is workin' ovah-time ...

You can always count on **NiteBeat Records** in **Miami** to offer house dubs that are numerous notches above the pack in quality. Its latest crop of releases is highlighted by "Da Winkki Waxx Project," a slammin' EP that rambunctious young producer **George Acosta** recorded under the name **the Wax Head**. Cathartic grooves abound.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING SEPT. 30, 1995

CLUB PLAY

1. SAY A PRAYER TAYLOR DAYNE ARISTA
2. SO IN LOVE ELLI MAC MOONSHINE MUSIC
3. RUNAWAY JANET JACKSON A&M
4. AUTOMATIC LOVER (CALL FOR LOVE) REAL MCCOY ARISTA
5. BELIEVE IN ME RAW STYLUS GEFEN

MAXI-SINGLES SALES

1. I HATE U NPG
2. DANGER BLAHZAY BLAHZAY MERCURY
3. LYRICS SPECIAL ED PROFILE
4. SUMMER REALNESS REK SH*T REBELZ STRAPPED
5. ANYTHING J.QUEST MERCURY

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	8	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	3 weeks at No. 1 RUFFNECK FEATURING "YAVAHN"
2	2	2	8	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
3	4	8	6	TURN IT OUT MCA 55113	LABELLE
4	3	5	7	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
5	12	22	4	WE CAN MAKE IT STRICTLY RHYTHM 023	MONE
6	8	14	6	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
7	9	12	8	BAD THINGS LOGIC 59021	N-JOI
8	5	3	12	LOVE AND DEVOTION EIGHT BALL 69-70	◆ JOI CARDWELL
9	18	27	4	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
10	7	4	9	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
11	13	19	8	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
12	19	23	7	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
13	6	6	11	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
14	16	20	7	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
15	10	11	10	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
16	20	25	6	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
17	22	26	5	THE PHOENIX HARDKISS 006	GOD WITHIN
18	14	13	9	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
19	25	28	5	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
20	39	—	2	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
21	17	18	8	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
22	15	7	12	DON'T GIVE ME YOUR LIFE FFRR 120 071	◆ ALEX PARTY
23	11	9	11	MAGIC CARPET RIDE SM:JE 9014	THE MIGHTY DUB KATS
24	28	36	4	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
25	31	37	3	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
*** Power Pick ***					
26	36	46	3	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
27	21	15	9	PULL UP TO THE BUMPER 550 MUSIC 77970/EPIC	◆ PATRA
28	30	40	4	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
29	33	41	4	THE HORN RIDE TRIBAL AMERICA 58303/I.R.S.	E-N
30	34	39	4	AFRO-LEFT COLUMBIA 78045	◆ LEFTFIELD
31	32	33	5	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
32	40	47	3	ANOTHER DAY CURB 77084	◆ WHIGFIELD
33	38	45	3	HOLD MY BODY TIGHT LONDON 0313/ISLAND	◆ EAST 17
*** Hot Shot Debut ***					
34	NEW		1	STAY TOGETHER STRICTLY RHYTHM 024	◆ BARBARA TUCKER
35	26	21	12	HEART OF GLASS BRILLIANT/CHRYSALIS 58387/EMI	◆ BLONDIE
36	45	—	2	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
37	24	10	10	COME AND GET YOUR LOVE ARISTA 1-2866	◆ REAL MCCOY
38	27	24	11	YEHA-NOHA VIRGIN 38501	◆ SACRED SPIRITS
39	43	—	2	I KNOW A PLACE NERVOUS 20150	KIM ENGLISH
40	42	50	3	HIDEAWAY SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
41	37	32	6	PRIMAL SCREAM THERAPY DIGITAL DUNGEON 1206	THE WITCH DOCTORS
42	23	17	13	BUILD IT WITH LOVE RADIOACTIVE 55052/MCA	LONDONBEAT
43	47	49	3	LUV CONNECTION ELEKTRA 66098/EEG	◆ TOWA TEI
44	RE-ENTRY		9	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
45	NEW		1	TAKE ME HIGHER MOTOWN 0433	◆ DIANA ROSS
46	NEW		1	TONIGHT IT'S PARTY TIME INTERHIT 10158	OUTTA CONTROL
47	NEW		1	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
48	NEW		1	DON'T MAKE ME WAIT EASTERN BLOC IMPORT/PWL	LOVELAND
49	29	16	14	FALLIN' IN LOVE LOGIC 59018/RCA	◆ LA BOUCHE
50	NEW		1	EENY MEENY (SWEET TEMPTATION) QWEST 43578/WARNER BROS.	RUFFNEXX SOUND SYSTEM

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
*** No. 1/Hot Shot Debut ***					
1	NEW		1	FANTASY (M) (T) (X) COLUMBIA 78044	1 week at No. 1 ◆ MARIAH CAREY
2	3	1	4	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	◆ KRS-ONE
3	1	28	3	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
4	2	2	6	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
5	NEW		1	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
6	5	6	5	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
7	4	3	11	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
8	9	10	15	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
*** Greatest Gainer ***					
9	42	—	2	STAY TOGETHER (T) (X) STRICTLY RHYTHM 024	◆ BARBARA TUCKER
10	11	5	17	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
11	7	9	12	SUGAR HILL (T) (X) EMI 58407	◆ AZ
12	8	—	2	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIANA ROSS
13	6	8	7	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
14	NEW		1	RUNAWAY (T) (X) A&M 1225	◆ JANET JACKSON
15	10	7	5	TURN IT OUT (T) (X) MCA 55113	LABELLE
16	NEW		1	A MOVER LA COLITA (T) (X) SCOTTI BROS. 78048	ARTIE THE 1 MAN PARTY
17	14	12	4	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
18	12	16	8	1, 2 PASS IT (M) (T) (X) ARISTA STREET 1-2847/ARISTA	◆ THE D&D PROJECT FEATURING D&D ALL-STARS
19	22	29	8	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
20	RE-ENTRY		4	MAGIC CARPET RIDE (T) (X) SM:JE 9014	THE MIGHTY DUB KATS
21	18	14	6	VIBIN' (T) (X) MOTOWN 0407	◆ BOYZ II MEN
22	31	13	8	HUMAN NATURE (M) (T) (X) MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
23	13	11	11	COME AND GET YOUR LOVE (T) ARISTA 1-2866	◆ REAL MCCOY
24	27	24	16	BROWN SUGAR (T) (X) EMI 58360	◆ D'ANGELO
25	15	4	3	RETURN OF THE CROOKLYN DODGERS (M) (T) 40 ACRES AND A MULE 55110/MCA	◆ CROOKLYN DODGERS '95
26	16	18	6	THIS THAT SH*T (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
27	17	—	2	SEARCH FOR THE HERO/PADLOCK (T) (X) EPIC 78022	◆ M PEOPLE
28	RE-ENTRY		2	SITTIN' ON CHROME (T) (X) DELICIOUS VINYL 58452/CAPITOL	◆ MASTA ACE INCORPORATED
29	29	27	15	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
30	28	38	15	I GOT 5 ON IT (T) N00 TRYBE 38474/VIRGIN	◆ LUNIZ
31	40	32	4	CLAP YO HANDS (T) (X) TOMMY BOY 703	◆ NAUGHTY BY NATURE
32	20	17	9	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) (T) (X) RCA 64379	◆ SCATMAN JOHN
33	26	35	16	FREEK'N YOU (M) (T) (X) UPTOWN 55041/MCA	◆ JODECI
34	38	15	5	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
35	46	34	6	WATCH WHAT YOU SAY (T) (X) CHRYSALIS 58438/EMI	◆ GURU FEATURING CHAKA KHAN
36	NEW		1	LUV CONNECTION (T) (X) ELEKTRA 66098/EEG	◆ TOWA TEI
37	24	19	7	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
38	32	31	14	YOU USED TO LOVE ME (M) (T) BAD BOY 7-9026/ARISTA	◆ FAITH EVANS
39	21	26	4	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	◆ LOST BOYZ
40	NEW		1	BETTER THAN YOU (T) (X) STRICTLY RHYTHM 022	ELAN
41	39	—	2	BRING BACK MY HAPPINESS (T) (X) ELEKTRA 66096/EEG	MOBY
42	44	41	7	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
43	RE-ENTRY		17	LICK IT (T) (X) S.O.S. 1008/200	◆ ROULA
44	30	20	6	PANINARO '95 (T) (X) EMI 58370	◆ PET SHOP BOYS
45	23	21	9	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA
46	33	—	8	HE'S MINE (M) OUTBURST/RAL 1705/ISLAND	◆ MOKENSTEF
47	35	22	10	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
48	25	40	6	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUL
49	NEW		1	SUMMERTIME IN THE LBC (M) (T) G FUNK/RAL 9383/ISLAND	◆ THE DOVE SHACK
50	RE-ENTRY		2	WHERE'Z DA' PARTY AT? (M) (T) (X) CAPITOL 58446	◆ MILKBONE

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

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CONTACT: Sue Dowman TEL: 171 323 6686 FAX: 171 323 2314/16
Part of the Billboard Music Group.

Shenandoah Enjoys Resurgence Resilient Capitol Act Earns Two CMA Noms

BY JIM BESSMAN

NASHVILLE—Win or lose, Shenandoah's Country Music Assn. nominations in the vocal group and vocal event categories have capped a remarkable resurgence for a resilient act that, more than once, was all but written off.

"I've worked with them for six years," says manager Bill Carter, "and in that time they've declared bankruptcy, changed record labels twice, and lost a longtime member. Yet, through everything, the band has stayed focused, and their fan base and support from country radio has continued to grow."

Certainly there are hotter acts out there, as indie promoter Skip Stevens, who has worked many of Shenandoah's recent hit singles, notes. "But the fact that they've gone through the things they've gone through and are back getting top five records and higher is incredible," he says.

The CMA Awards nominations, which are Shenandoah's first since 1992, obviously reflect renewed industry support. But William Morris VP Greg Oswald directly correlates the nominations with a resurgence in popularity as evidenced by the act's bookings.



SHENANDOAH

Though the group hasn't increased its concert schedule to more than its approximately 120 dates per year over the last three years, Oswald says that its average price per engagement has increased by more than \$2,500 since the 1994 release of the album "In The Vicinity Of The Heart."

"They're selling more tickets, and people are willing to pay more," says Oswald, pointing to Shenandoah's current 86%

house sales increase across the board—nearly a 10-point increase since last year. "They have a higher image and profile and visibility from the hit records and other efforts surrounding the album, and I can feel it in the fair buyers who are more willing to buy more dates at higher prices. But they've also consistently delivered unbelievable shows with perfect professionalism. It's one thing to slip or barely hold on or hold position, but it's another to grow. These guys are tough—they made a great album and are out there delivering in what is clearly the most competitive environment on the road country

(Continued on page 35)



Shelby's The One. Magnatone executives visited Shelby Lynne on the set of her latest video, "I'm Not The One," which is a Hot Shot Debut on CMT. Pictured, from left, are Magnatone Entertainment COO Colin Stewart, Magnatone Entertainment CEO Jim Mazza, video director Roger Pistole, Lynne, and Magnatone Records president Brent Maher.

Ricky Skaggs Is Back On 'Solid Ground' On Atlantic

BY DEBORAH EVANS PRICE

NASHVILLE—"It seems like right before the baby comes is the hardest time," Ricky Skaggs says as he prepares for the release of his debut Atlantic album, "Solid Ground." "Albums are almost like children. We've really been trying to birth this new sound, and I really think this album is a new sound."



SKAGGS

With a fall marketing campaign geared toward educating radio and retail about Skaggs' new music, Atlantic is set to release the project Nov. 7.

"We've been wanting something new and different than what we've been doing in the past," Skaggs says. "Musically, there are some sounds on there that I haven't heard before and I haven't done before. The songs themselves are real fresh and different. I think they have some real truth to them. It's a country album. For any country listener, I think they'll enjoy this record, but there's something else to it that's hard to explain."

Atlantic's VP of sales and marketing, Bob Heatherly, says the label plans to aggressively work Skaggs' new release. "We're going after the feature space in all the stores—Wal-Mart, Kmart, etc.," he says. "Ricky has given us just a wonderful album. I've always been a fan of his over the years. With his new album, he's given us a wonderful package to work with. We've even included him as part of the marketing team to help us strategize on how to work the new project. We have together what we call a BAT team. It

stands for Business Area Team. We call in key people from different areas of an artist's career and have them help with the project all the way through the first year."

Heatherly says letting consumers know Skaggs has new product available is key to the campaign. "We're working with the racks and the retail accounts to have them treat Ricky as a priority and making sure we get the music to the fans by having it visible through feature album of the month, and to do all the things you would normally do, such as endcaps," he says. "The response from the accounts has been wonderful. They're looking forward to the new music."

For Skaggs, signing with Atlantic Records was almost like a homecoming. Even though he's never been a part of the Atlantic roster before, he has a long history with Atlantic executives. Atlantic VP/media Lynn Shults was one of the first Nashvillians to discover the Kentucky native, and Atlantic Nashville president Rick Blackburn was the first to sign him to a record deal.

"Lynn Shults was the first person I played my music for in Nashville who really got excited," Skaggs says. "Lynn wanted to signed me to United Artists when he was working over there, but he got overruled by some people in California. But he believed in me so much, and believed in what I was doing, that he called up Blackburn and set up a listening time. I brought in the music, and he loved it."

Skaggs says he's enjoying being associated with Blackburn again. "It's really great to be back with Rick again," he says. "I think of all the people in Nashville, Rick probably knows me and knows my music better than anyone in town. Meaning no disrespect to the other labels, Rick is the

(Continued on page 35)

Twain Dominates Canadian Awards; BR-549 Signed To Arista, Finally

TWAIN'S MARK: As expected, Shania Twain dominated the Canadian Country Music Awards held in Hamilton, Ontario, Sept. 18 by the Canadian Country Music Assn. She was named female vocalist of the year and won honors for single of the year for "Any Man Of Mine," album of the year for "The Woman In Me," Society of Authors, Composers, and Music Publishers of Canada song of the year for "Whose Bed Have Your Boots Been Under," and video of the year for "Any Man Of Mine." She also received a triple-platinum award for sales in Canada in excess of 300,000 for the album "The Woman In Me." Michelle Wright was the Bud Country Fans' Choice entertainer of the year, Charlie Major was male vocalist of the year, Prairie Oyster won for best vocal duo or group of the year, vocal collaboration of the year went to Jim Witter and Cassandra Vasik, the Vista (Rising Star) Award was claimed by Farmer's Daughter, the top-selling album (foreign or domestic) was Garth Brooks' "The Hits," and Gene MacLellan was voted into the CCMA Artist Hall of Honour.

RETROBILLY FAVES BR-549 have finally been signed by a major label. Arista inked the Lower Broadway band this week and celebrated the signing with a jam-packed party at—where else?—its home office: Robert's Western Wear on Lower Broadway.

Mike Janas and Jozef Nuyens will produce the act... Warner Reprise Video has released the longform video of Travis Tritt's new album of the same name, "Greatest Hits—From The Beginning." The release contains 10 videos.

Linkster Vince Gill will host a Mini Vinny golf tournament and clinics Oct. 14 at the Little Course in Franklin, Tenn., for budding golfers aged 9-12. Among those joining Gill will be Dean Dillon, Amy Grant, Gerry House, Janis Gill, and Daniel Winans... Happy 96th birthday to Gov. Jimmie Davis. The Country Music Hall of Famer was, as you know, two-term governor of Louisiana and wrote such classics as "You Are My Sunshine" and "It Makes No Difference Now." He has also been a professor of history and a wonderful gospel artist. A great man.

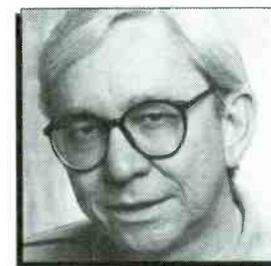
Randy Travis is hosting a multi-artist concert Nov. 7 at the OpryHouse to benefit Operation Smile, which provides medical treatment for children's facial deformities... Neal McCoy, Ricky Lynn Gregg, and Tracy Byrd join forces for an Oct. 1 benefit in Longview, Texas, for the East Texas Angel Network, which helps families with children with terminal or life-threatening diseases... Mark Collie hosts his second Celebrity Race for Diabetes Cure Oct. 11 at the Nashville Motor Speedway. Bobby and Donnie Allison will be racing, along with a flock of country artists ranging from Brooks & Dunn to Faith Hill, Raul Malo, Tracy Lawrence, Ty Eng-

land, Tanya Tucker, and Wade Hayes.

Cledus T. Judd (no relation) has received letters from lawyers for Don Henley and Michael Jackson that hint broadly that those two artists are unhappy with his parodies of them. David Ball, on the other hand, actually helped Judd work up his parody of Ball... Naomi Judd has signed with the Elite modeling agency.

A TIME OF HEALING: Warner/Reprise Nashville is releasing a special album to benefit survivors and victims' families of the April 19 Oklahoma City bombing. The recording was inspired by the April 23 memorial service organized by Oklahoma first lady Cathy Keating, which featured the Oklahoma City Philharmonic Orchestra, along with President Clinton and the Rev. Billy Graham. After an overwhelming public response and requests for recordings of the service,

Keating and the Philharmonic approached WRN president Jim Ed Norman, who had already had a working relationship with the Philharmonic. They decided to rerecord performances from the memorial service, adding fiddler Mark O'Connor performing "Amazing Grace," Warner Alliance artist Kim Boyce performing "Not Too Far From Here," and a new symphonic arrangement of



by Chet Flippo

"God Bless America"—marking the first time that the family of Irving Berlin has approved an arrangement variation.

SANJEK ENTERTAINMENT of Nashville is exporting Nashville country to Australia, in a co-venture with the Dolphin Music Group of Australia and Roadshow Music. The new label, called NashWest Records, has as its first venture a compilation album of 17 American and four Australian artists. The album, "New Country Vol. 1," is being promoted extensively throughout Australia, says president Rick Sanjek. He notes that CMT's emerging Australian presence, as well as the recent conversion of Sydney's 2SM radio station to 24-hour country, bode well for country music Down Under. A second album is planned for October.

WATERMELON RECORDS of Austin, Texas, is set to release an essential sampler of that city's diverse country community. Writer Robb Patterson conceived the idea and co-produced it with Mike Stewart at Arlyn Studios. "Austin Country Nights" includes Dale Watson, Don Walser, Monte Warden, the Derailers, Ted Roddy, and others. Noting that Austin remains the best city for live music in the world, Patterson says he wanted to capture some of that sound on CD.

Assistance in preparing this column provided by Larry LeBlanc.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPTEMBER 30, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	32	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 52286 (10.98 EQ/15.98) HS	THE WOMAN IN ME	1
2	2	2	9	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
★★★ HOT SHOT DEBUT ★★★						
3	NEW		1	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3
4	NEW		1	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
5	3	4	40	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
6	4	3	25	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
7	5	6	3	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
8	6	5	4	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
9	7	7	32	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
★★★ GREATEST GAINER ★★★						
10	9	9	12	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5
11	NEW		1	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	11
12	8	8	88	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
13	10	12	3	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
14	12	13	78	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
15	13	17	18	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	13
16	11	11	4	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	11
17	14	10	13	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
18	16	15	9	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	6
19	18	16	5	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
20	17	19	13	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	17
★★★ PACESETTER ★★★						
21	26	31	67	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
22	19	18	73	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
23	15	14	51	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
24	20	20	67	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
25	23	24	85	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
26	21	22	52	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
27	22	21	5	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13
28	NEW		1	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	28
29	31	46	6	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29
30	24	23	64	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
31	27	27	37	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
32	25	26	13	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
33	30	29	28	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
34	28	25	12	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
35	29	28	35	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	34	32	51	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
37	33	36	50	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
38	35	37	34	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
39	41	38	85	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
40	38	43	103	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
41	36	34	28	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
42	NEW		1	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	42
43	40	41	86	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
44	32	30	45	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
45	39	33	34	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
46	42	42	27	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
47	43	44	157	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
48	52	45	25	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
49	45	39	17	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
50	48	53	32	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
51	49	51	31	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
52	46	48	56	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
53	53	50	51	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
54	44	40	73	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
55	50	49	60	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
56	47	47	22	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
57	51	54	14	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
58	56	55	168	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
59	37	35	71	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
60	58	61	214	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	55	57	57	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
62	57	56	61	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
63	54	52	86	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
64	64	72	4	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	64
65	59	58	50	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
66	66	64	14	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
67	60	62	154	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
68	61	65	134	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
69	62	59	66	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
70	67	63	8	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
71	69	70	149	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
72	71	73	52	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
73	73	74	11	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	48
74	65	60	16	JAMES HOUSE EPIC 57501/SONY (7.98 EQ/11.98) HS	DAYS GONE BY	48
75	63	66	51	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING SEPTEMBER 30, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	228
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	42
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	226
4	6	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	34
5	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	80
6	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	228
7	7	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	19
8	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	228
9	9	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	9
10	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	226
11	12	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	213
12	10	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	60
13	14	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	100

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	7
15	16	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	16
16	15	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	20
17	19	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	35
18	20	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	66
19	—	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	97
20	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	51
21	17	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	43
22	21	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	12
23	23	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	31
24	22	ALABAMA ▲ ⁴ RCA 7170* (9.98/13.98)	GREATEST HITS	201
25	18	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	50

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

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RIAA - ENHANCED CD (EXPANDED SECTION)

AD CLOSE: OCT. 10
ISSUE DATE: NOV. 4

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

Contact
Deborah Robinson
212-536-5016

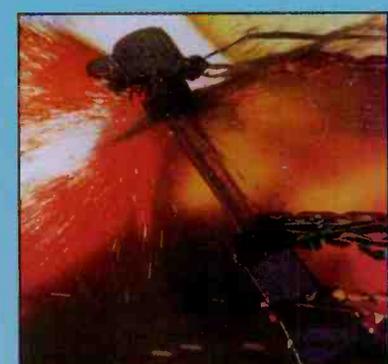


DEF JAM-10TH ANNIVERSARY

AD CLOSE: OCT. 10
ISSUE DATE: NOV. 4

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

Contact
Ken Piotrowski
212-536-5223



MIDEM 30TH

AD CLOSE: OCT. 17
ISSUE DATE: NOV. 11

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

Contact
Gene Smith
212-536-5001

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WORLDWIDE

SPECIALS & DIRECTORIES 1995



WORLDWIDE DANCE

AD CLOSE: OCT. 24

ISSUE DATE: NOV. 18

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

Contact:

Ken Piotrowski
212-536-5223



RAP

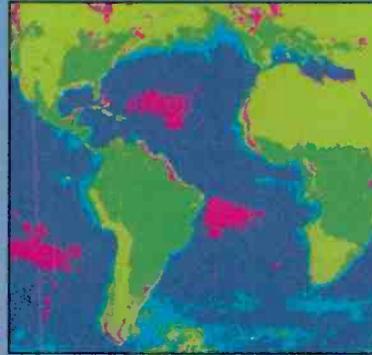
AD CLOSE: OCT. 31

ISSUE DATE: NOV. 25

Billboard's Spotlight on rap will survey the state of music and the market, the past year's trends and styles, and take you overseas to report rap activity in the U.K., France, Italy, Japan and Australia. Additional coverage will include rap acts that are taking to on-line sites and CD-Roms; the trend toward urban stations using rappers as broadcast talent - who's where and how they fare on radio; and a report on members of the successful group, the Wu-Tang Clan and how they have produced successful albums for several other huge artists.

Contact:

Ken Piotrowski
212-536-5223



DIRECTORIES

INTERNATIONAL BUYER'S GUIDE

AD CLOSE: OCT. 4

PUB. DATE: DEC. 13

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

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Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
*** No. 1 ***						
1	1	1	8	I LIKE IT, I LOVE IT J.STROUD,B.GALLIMORE (S.DUKES,J.S.ANDERSON,M.HALL)	TIM MCGRAW (C) (V) CURB 76961	1
2	2	5	10	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
3	4	9	10	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	3
4	6	8	13	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HIDWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	4
5	3	6	17	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	TY ENGLAND (C) (V) RCA 64280	3
6	8	10	4	SHE'S EVERY WOMAN A.REYNOLDS (V.SHAW,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	6
7	9	15	13	HALFWAY DOWN E.GORDY,JR. (J.LAUNDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	7
8	14	19	12	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	8
9	12	14	9	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	9
10	10	12	12	DON'T STOP D.COOK (C.RAINS,T.SHAPIO)	WADE HAYES (C) (V) COLUMBIA 77954	10
11	13	16	10	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.J.LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	11
12	7	2	13	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64381	2
13	17	25	8	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	13
14	18	23	6	NO MAN'S LAND S.HENDRICKS (J.S.HERRILL,S.SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	14
15	5	3	21	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIO,C.WATERS,R.AKINS)	RHETT AKINS (C) (V) DECCA 55034	3
16	16	21	11	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMOSSET,D.LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	16
*** AIRPOWER ***						
17	21	27	10	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,E.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	17
*** AIRPOWER ***						
18	23	26	7	SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	18
*** AIRPOWER ***						
19	24	29	10	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	19
*** AIRPOWER ***						
20	22	24	9	I WANNA GO TOO FAR G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	20
21	15	17	12	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
22	27	30	8	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY NASHVILLE 852206	22
23	26	31	10	I LET HER LIE J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	23
24	28	32	8	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	24
25	25	28	16	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	MARK COLLIE (C) (V) GIANT 17855	25
26	33	36	9	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	26
27	20	13	18	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954	1
28	19	7	17	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	TY HERNDON (C) (V) EPIC 77946	7
29	36	57	3	ON MY OWN T.BROWN,R.MCENTIRE (B.BACHARACH,C.SAGER)	REBA MCENTIRE (C) (V) MCA 55100	29
30	35	41	5	LIFE GOES ON C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	30
31	38	44	5	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	31
32	30	22	17	YOU'RE GONNA MISS ME WHEN I'M GONE S.HENDRICKS,D.COOK (K.BROOKS,D.COOK,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2831	1
33	53	—	2	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	33
34	29	18	14	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
35	37	35	20	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	LEE ROY PARNELL (V) CAREER 1-2823	2
36	48	67	3	WHO NEEDS YOU BABY J.STROUD (C.WALKER,R.ROUDREAU,K.WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	36
37	45	47	5	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU S.GIBSON (S.DWORSKY,P.JEFFERSON,J.LEYERS)	AARON TIPPIN (C) (V) RCA 64392	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	42	53	3	I WILL ALWAYS LOVE YOU S.BUCKINGHAM (D.PARTON) (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	38
39	34	20	18	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	PAM TILLIS (V) ARISTA 1-2833	3
40	40	46	7	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	40
41	63	—	2	CHECK YES OR NO T.BROWN,G.STRAIT (D.A.WELLS,D.H.OGLESBY)	GEORGE STRAIT (V) MCA 55127	41
42	44	48	5	GO REST HIGH ON THAT MOUNTAIN T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	42
43	41	42	8	THAT ROAD NOT TAKEN J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	JOE DIFFIE (V) EPIC 77978	41
44	46	45	7	HERE COMES THE RAIN D.COOK,R.MALO (R.MALO,KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	44
45	31	11	15	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
46	43	39	19	AND STILL T.BROWN,R.MCENTIRE (L.HENGBERT,L.JAMES)	REBA MCENTIRE (V) MCA 55047	2
47	49	49	6	YOUR TATTOO B.CANNON,N.WILSON (KOSTAS,J.TEMPCHIN)	SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	47
48	52	56	4	LOVE LESSONS T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	TRACY BYRD (C) (V) MCA 55102	48
49	50	51	6	EVERY LITTLE WORD A.REYNOLDS,J.ROONEY (H.HUMMON,H.KETCHUM)	HAL KETCHUM (V) MCG CURB 76965	49
50	51	52	7	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	50
51	54	55	4	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	51
52	57	—	2	TROUBLE T.BROWN (T.SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	52
53	56	63	4	SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	53
54	55	58	4	BILL'S LAUNDROMAT, BAR AND GRILL B.BECKETT (M.GERMINO,J.A.STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	54
55	59	65	3	ANYTHING FOR LOVE D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	55
*** Hot Shot Debut ***						
56	NEW	1	1	IN PICTURES E.GORDY,JR.,ALABAMA (J.DOYLE,B.E.BOYD)	ALABAMA (C) (V) RCA 64419	56
57	73	—	2	BORN IN THE DARK J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	57
58	NEW	1	1	I'M A STRANGER HERE MYSELF C.BROOKS,T.TUTTILL (D.LINDSEY,M.LINDSEY,M.KEITH)	PERFECT STRANGER (C) (V) CURB 76969	58
59	62	73	3	HONKY TONK HEALIN' B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (V) WARNER BROS. 17785	59
60	60	59	5	IF IT WERE ME S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	RADNEY FOSTER (C) (V) ARISTA 1-2861	59
61	66	74	4	WHO'S COUNTING K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	61
62	58	61	7	RAIN THROUGH THE ROOF J.MCKELL,D.FLINT,B.MONTANA (B.MONTANA,J.WATSON)	BILLY MONTANA (C) MAGNATONE 21.01	58
63	64	72	5	FEEL LIKE MAKIN' LOVE J.CRUTCHFIELD (P.RODGERS)	PHILIP CLAYPOOL (C) (V) CURB 76966	63
64	65	62	18	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	TRACY BYRD (C) (V) MCA 55049	15
65	69	70	5	I'M LISTENING NOW J.SCHERER,P.WORLEY,R.WALLACE (E.HILL,B.REGAN)	RON WALLACE (C) (V) COLUMBIA 78021	65
66	67	64	13	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
67	68	54	16	DOWN IN TENNESSEE M.WRIGHT (W.HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23
68	72	60	20	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	DIAMOND RIO (V) ARISTA 1-2739	19
69	70	68	8	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	56
70	61	50	15	IF I AIN'T GOT YOU D.COOK (C.WISEMAN,T.BRUCE)	MARTY STUART (V) MCA 55069	46
71	NEW	1	1	THESE ARMS N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.J.MYERS)	BAKER & MYERS (C) (V) MCG CURB 76967	71
72	75	—	2	KISSES DON'T LIE R.BENNETT (G.DUCAS,M.P.HEENEY)	GEORGE DUCAS (C) CAPITOL NASHVILLE 58464	72
73	71	66	12	BABY, NOW THAT I'VE FOUND YOU A.KRAUSS (J.MACLEOD,T.MACLAULAY)	ALISON KRAUSS & UNION STATION (C) ROUNDER 4601	49
74	NEW	1	1	THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSBY,S.LEMAIRE)	ROB CROSBY (C) RIVER NORTH 3006	74
75	NEW	1	1	RUB-A-DUBBIN' J.CUPIP (D.GOODMAN,S.P.DAVIS,B.HOBBS)	KEN MELLONS (C) (V) EPIC 78066	75

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

Billboard Top Country Singles Sales

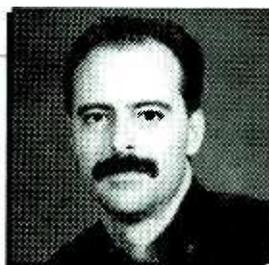
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	6	I LIKE IT, I LOVE IT CURB 76961 4 weeks at No. 1	TIM MCGRAW
2	3	3	14	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
3	4	4	8	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
4	2	2	14	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
5	8	10	7	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
6	5	5	14	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
7	6	6	14	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
8	7	7	9	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
9	9	9	13	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
10	11	12	6	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
11	12	11	12	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
12	24	—	2	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
13	13	13	5	DUST ON THE BOTTLE MCA 54944	DAVID LEE MURPHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	10	8	14	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
15	14	14	14	ANGELS AMONG US RCA 62643	ALABAMA
16	15	19	3	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
17	NEW	1	1	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
18	NEW	1	1	LOVE LESSONS MCA 55102	TRACY BYRD
19	23	—	2	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
20	21	—	2	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
21	17	15	5	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
22	16	18	8	DON'T STOP COLUMBIA 77954	WADE HAYES
23	18	16	13	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
24	19	17	5	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN
25	22	20	14	I'M STILL DANCIN' WITH YOU COLUMBIA 77842	WADE HAYES

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

BOX, BY GEORGE: George Strait bursts onto Billboard's Top Country Albums at No. 11 with "Strait Out Of The Box," a four-disc career retrospective, posting sales of more than 14,000 units. This is the highest-debuting boxed set on that chart since Billboard began using point-of-sale information in May 1991, and it's the highest-charting multidisc package on the country list since Patsy Cline's "Collection" peaked at No. 29 on Jan. 4, 1992. The Strait set enters The Billboard 200 at No. 63 and contains several of Strait's first sides for Texas-based D Records.

MCA Nashville chairman Bruce Hinton says the early demand for the set has surprised some retail accounts that historically haven't been particularly enthusiastic about stocking boxed sets. Hinton thinks the individualized local marketing plans for this set, coupled with Strait's enormous appeal, helped set this new benchmark for multidisc packages. He adds that the package's appeal is heightened by the unreleased sides, the elaborate booklet, and the inclusion of Strait's current single, "Check Yes Or No," which is bulleted at No. 41 on Billboard's Hot Country Singles & Tracks.

WITH A BULLET: Travis Tritt (Warner Bros.) hooks Hot Shot Debut honors on Top Country Albums with his first hits collection, "From The Beginning," which jumps on that list to No. 3, his highest-debuting album. Tritt's previous set, "Ten Feet Tall And Bulletproof," entered that list at No. 4 in 1994. The new Tritt album sold more than 39,000 copies, popping onto The Billboard 200 at No. 21. The set contains his radio hits, including the traditional ballad "Sometimes She Forgets," which reaches Airpower status on Billboard's Hot Country Singles & Tracks at No. 18. Tritt, a Grand Ole Opry member since 1992, appeared on "Late Show With David Letterman" on Sept. 12, which may have contributed to the strong debut. Meanwhile, BlackHawk (Arista) debuts with its sophomore project, "Strong Enough," entering the country list at No. 4 and The Billboard 200 at No. 22.

GOING FOR FOUR: Tim McGraw (Curb) commands No. 1 for a third consecutive week on Billboard's Hot Country Singles & Tracks with the raucous "I Like It, I Love It," and it looks like he could hold the fort again next week. Meanwhile, the cassette single racks up a fourth week at No. 1 on Top Country Singles Sales. McGraw's single outsold the No. 2 title by a 4-to-1 margin. McGraw's third album, "All I Want," hit retail Sept. 19 and will debut on next week's charts.

REPRINTS

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CAPITOL'S SHENANDOAH ENJOYS RESURGENCE

(Continued from page 30)

music's ever had. It all adds up." Regarding "In The Vicinity Of The Heart," Carter is quick to credit Don Cook for his production touch. Besides producing the band's Capitol Nashville (formerly Liberty) label debut, Cook produced its preceding 1993 "Under The Kudzu," the last of two Shenandoah albums for RCA.

"I didn't want them to stop being Shenandoah, but to bring in a new kind of energy to the group," says Cook, reviewing some of the group's hits under his production aegis. "So we branched out a bit, with wilder 'energy' stuff, like 'Janie Baker's Love Slave,' and tried to incorporate dance music, like in 'If Bubba Can Dance (I Can Too).' We also tried typically emotional stuff like 'I Want To Be Loved Like That.' But with Shenandoah, there's always a certain element of fun in the music, because they're very upbeat and positive guys, and [current single] 'Heaven Bound (I'm Ready)' is indicative of that feeling."

Cook also singles out Shenandoah's hit duet with Alison Krauss on the current album's first single, "Somewhere In The Vicinity Of The Heart," which many feel opened the door for the now platinum-plus bluegrass artist at country radio. But Shenandoah vocalist Marty Raybon sees it differently.

"I would say Alison Krauss was helpful to us," says Raybon. "People say we gave her a break, but she's what we fell in love with and what we wanted on the record, and she helped us"

Releasing that cut as the album's first single, says Capitol Nashville's senior VP of promotion Bill Catino, was a "gutsy move," considering it was a ballad and more a Raybon/Krauss vehicle than Shenandoah's. "But it brought attention back to the act," he says.

The duet, Catino adds, is "one of those 26-week records that's still getting [Broadcast Data Systems] plays more than some currents out there." The song has helped make the album Shenandoah's fastest-selling in its 10-year career, he says, comparing sales fueled by Capitol Nashville singles with RCAs.

"Based on peak airplay times, our SoundScan on every single to date has outdone that of 'Bubba' or 'I'll Go Down Loving You,' 'I Want To Be Loved Like That,' and 'Janie Baker.' When they were doing 3,000-4,000 a week, we were doing 6,000-8,000 a week, and 12,000-15,000 sometimes, when we peaked with 'Somewhere In The Vicinity.'"

Catino says that album has sold more

than 25,000 copies and looks to the forthcoming ballad single "Always Have, Always Will" to drive it closer to gold. "We're still working 'Heaven,' and [preceding single] 'Darned If I Don't (Danged If I Do)' is still getting a ton of spin," he says. "So every song has had extremely strong radio acceptance by an audience that they haven't had in awhile."

Thus, notes Stevens, the groups' series of recent radio hits is particularly impressive. "From a country radio perspective, that's a very difficult position to overcome: when you have a few records that don't make it for whatever reason," he says, "you get considered a has-been. But they're such good guys and always there to help radio with their needs for phone calls to the stations or interviews on the air or backstage at shows. And they've always been radio friendly in their sound."

Indeed, Cook has been pleased not only to see Shenandoah's sales base pick up, but to hear all the positive response in the Nashville community directed to him. "Other producers and publishers come up and say, 'That new Shenandoah record is my favorite song on the radio,'" says Cook. "When your peers and colleagues—the harshest critics of all—say nice things, there must be something going on."

Senior VP/GM at RCA Label Group Randy Goodman, meanwhile, says that, based on Shenandoah's resurgent sales, he anticipates seeing more RCA catalog in the pipeline. At Capitol Nashville, Cati-

no even envisages a 10th-anniversary album.

"They've been down a pretty tough road over the last several years," adds Capitol Nashville president/CEO Scott Hendricks. "It seems like they've had to jump over more hurdles than most bands should ever have to, but we really believe in them here and are working our butts off for them. Our best strategy remains very simple: find great songs. We have one of country music's greatest singers and the band harmonies to pull it all off."

For Shenandoah, the good news is that the phone is ringing. As Raybon notes, it's been a real climb. In addition to a 1989 lawsuit over the band's name, the resultant bankruptcy, and the label changes from Columbia to RCA to Capitol, the group has had to cope with the departure of Stan Thorn, and Raybon's recent self-titled solo gospel album for Sparrow added to presumptions that the band was breaking up, Raybon says.

"You don't realize how far down in the pit we were," he says. "We had good records in the top 10 and still no momentum. People thought, 'Those guys are over,' and there have been times when we could have laid this mess down. But we have so many fans that care about us, and now the industry's embraced us once again. That's what's so special and precious about country music: People are loyal, and radio is loyal. We've certainly been blessed. An act that was gone has been revitalized."

SKAGGS IS BACK ON ATLANTIC

(Continued from page 30)

first and only place in town I wanted to go."

Skaggs' new album covers a lot of musical territory—from the Bill Anderson-penned tune "Can't Control The Wind" to a cover of the late Harry Chapin's "Cat's In The Cradle." "It came out better than any of us hoped," Skaggs says of the latter tune. "The song itself has so much to say in it. I think with the treatment that we did, [we tried] to stay fairly [respectful] of its arrangement, but again trying to cross that bridge to a new listening audience and a new generation."

Heatherly says Atlantic plans a campaign at radio to make everyone aware of Skaggs' new release. "We'll be doing our standard radio blitz with Ricky in terms of radio spots around the country—buying time on country radio and CMT and that sort of thing," he says. "We're going

to visit radio and retail with Ricky, and we plan to do a lot with the concert tour, having people come out and see his show, because he's such a showman."

The first single/video from the album is the tune "Solid Ground." "It's been nearly four years, if not four years, since I've had a single at radio," Skaggs says, but he doesn't feel apprehensive about country radio's reception. "As crazy as it might seem, I still trust radio. I believe in country radio. I really do. I believe they will play a hit song. If you give them a great song, they will play it."

"I don't think I've made any enemies at radio. I don't think I've burned bridges. I've always tried to be good to them and accommodate them when they'd come to our shows. I think we've got a lot of friends there, and I think we still can have success there again."

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

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

- | | | | | |
|---|---|--|---|---|
| 19 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM | 63 FEEL LIKE MAKIN' LOVE (Badco, ASCAP) | BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI) | 61 NEW WOLF (Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL | 37 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merr, ASCAP/Siren, SABAM) WBM |
| 46 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL | 68 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM | 65 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 27 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM | 71 THESE ARMS (Zomba, ASCAP/Dixie Stars, ASCAP) |
| 59 ANY GAL OF MINE (Not Published) | 42 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM | 11 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM | 2 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL | 16 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM |
| 65 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL | 7 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL | 39 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM | 12 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM | 25 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL |
| 73 BABY, NOW THAT I'VE FOUND YOU (BMG, ASCAP) HL | 26 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL | 4 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | 29 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM | 74 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI) |
| 31 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM | 44 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 50 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL | 66 PAPER ALL NIGHT (Shabloo, BMI/Max Lafts, BMI) | 52 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI) |
| 8 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL | 59 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL | 20 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Cotter Bay, BMI) WBM/HL | 62 RAIN THROUGH THE ROOF (Magnasong, BMI/Red Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI) | 64 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL |
| 21 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL | 70 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM | 28 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM | 75 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP) | 51 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL |
| 54 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL | 60 IF IT WERE ME (PolyGram Int'l, BMI/St. Julien, BMI/Mighty Nice, BMI) HL | 38 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM | 17 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM | 33 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Bufalo Prairie, BMI/Showbilly, BMI) |
| 57 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI) HL | 24 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Solid For A Song, SOCAN/Brother Bart, ASCAP) HL | 72 KISSES DON'T LIE (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Bantry Bay, BMI) | 53 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL | 36 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP/Kim Williams, ASCAP) HL |
| 41 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP) | 3 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL | 45 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM | 6 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL | 61 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI) WBM/HL |
| 10 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL | 23 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) | 9 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL | 5 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/AI Anderson, BMI) WBM/HL | 22 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM |
| 67 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL | 1 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM | 30 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL | 40 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL | 32 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL |
| 43 DUST ON THE BOTTLE (N2 D, ASCAP) | 58 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI) | 35 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 15 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL | 47 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP) HL |
| 49 EVERY LITTLE WORD (Careers-BMG, BMI/Songs Of PolyGram, BMI/Foreshadow, BMI) HL | | 48 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM | 43 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, | |

Latin Notas



by John Lannert

ASCAP DOES 180: In cool contrast to its sweltering outdoor event held last year, ASCAP went indoors to host the third annual El Premio ASCAP and delivered a smooth program highlighted by well-received performances from Tropic-Jazz/Sony trumpeter **Humberto Ramírez** and BMG luminaries **Juan Gabriel** and **Raúl di Blasio**.



GABRIEL

Staged at the glitzy Miami Beach, Fla., nightclub Tropicgala, El Premio ASCAP feted its member songwriters and publishers (Billboard, Sept. 23). Di Blasio proved an affable host, sprinkling humor and humility in nearly equal doses. ASCAP currently owns the most titles on Billboard's Hot Latin Tracks chart.

Di Blasio, by the way, has just finished his latest album, due out later this year. Famed studio whiz **Phil Ramone** produced; **Emilio Estefan Jr.** served as adviser.

PAPAL PERFORMANCES: SBK/EMI Latin star **Jon Secada** is slated to appear Oct. 7 at New York's Central Park as part of **Pope John Paul II's** U.S. visit. His superstar mentor **Gloria Estefan** is due to perform for the Pope on Oct. 27 during a ceremony to commemorate the 50th anniversary of his ordination as a priest.

MISCELLANEA: Argentinian retail giant Musimundo reports that the 1995 MTV Video Music Awards sparked a 50% increase in album sales of "Cracked Rear View" by Atlantic stars **Hootie & the Blowfish**. There was also heavy demand for TLC's "CrazySexyCool" (LaFace/Arista) and **Alanis Morissette's** "Jagged Little Pill" (Maverick/Reprise/Warner). Unfortunately, "CrazySexyCool" was out of stock and "Jagged Little Pill" had not been released in Argentina... **Sammi Gonzalez** has been appointed PD of KICK-FM Dallas. She joined the station in August as a midday DJ.

THE RITE OF STRINGS: Jean-Luc Ponty, Stanley Clarke, and **Al Di Meola**—are set to play Sunday (24) in Caracas, Venezuela, and Monday (25) in San Juan, Puerto Rico. A&M/Perspective legend **Barry White** is booked to play Monday (25) through Wednesday (27) in São Paulo, Brazil, and is slated to appear Friday (29) and Saturday (30) in Rio de Janeiro, Brazil. All of these shows are being produced by Miami promotion company Water Brother Productions... **Selena's** record-tying 10-week run at the top of Hot Latin Tracks ended this week as her ballad "Tú Sólo Tú" (EMI Latin) is displaced by **Luis Miguel's** "Si Nos Dejan" (WEA Latina).

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires.

Hot Latin Tracks



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
★ ★ ★ No. 1 ★ ★ ★					
1	4	—	2	LUIS MIGUEL WEA LATINA	SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J.A. JIMENEZ)
2	2	2	7	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON J.N. INC. (R. VALENZUELA)
3	1	1	12	SELENA EMI LATIN	TU SOLO TU J. HERNANDEZ (F. VALDEZ LEAL)
4	3	3	7	M. A. SOLIS Y LOS BUKIS FONOVISIA	SERA MEJOR QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)
5	5	4	14	SELENA EMI LATIN	I COULD FALL IN LOVE K. THOMAS (K. THOMAS)
6	7	11	3	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELAZ)
7	12	15	3	CRISTIAN MELODY/FONOVISIA	VUELVE A QUERER J. AVENDANO LUHRIS (J. AVENDANO LUHRIS)
8	6	6	4	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S. GEORGE, M. ANTHONY (R. AMADIO PEREZ)
★ ★ ★ AIRPOWER ★ ★ ★					
9	15	19	3	GLORIA ESTEFAN EPIC/SONY	ABIRIENDO PUERTAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
★ ★ ★ AIRPOWER ★ ★ ★					
10	14	20	3	THALIA EMI LATIN	PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
★ ★ ★ AIRPOWER ★ ★ ★					
11	13	—	2	RICKY MARTIN SONY	TE EXTRANO, TE AMO K.C. PORTER (C. LARA)
12	10	9	3	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
13	9	5	7	CARLOS VIVES POLYGRAM LATINO	LA TIERRA DEL OLVIDO C. VIVES, R. BLAIR (C. VIVES, J. BENAYDES)
14	8	7	7	BANDA ZETA FONOVISIA	REVENTON UNISEX ZETA (ZETA)
15	11	8	8	BANDA MACHOS FONOVISIA	MI CHICA IDEAL ALFARO (H. ORTIZ)
16	18	23	6	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E. GARCIA (M. MARROQUI)
17	17	13	19	LA MAFIA SONY	NADIE M. LICHTENBERGER JR. (A. LARRINAGA)
18	32	—	2	JULIO IGLESIAS SONY	BAILA MORENA R. ARCUSA (R. LUIZ, R. FERRO)
19	27	27	4	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A. PASTOR (P. CALDERON)
20	16	12	8	LOS CAMINANTES LUNA/FONOVISIA	EL DINERO A. DE LUNA (P. GARZA)
21	28	36	3	EMILIO CAPITOL NASHVILLE/EMI LATIN	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)
22	22	—	2	INTOCABLE EMI LATIN	LA MENTIRA J. L. AYALA (NOT LISTED)
23	24	—	2	JERRY RIVERA SONY	AHORA QUE ESTOY SOLO C. SOTTO, M. LAURET
24	26	25	5	ALEJANDRO FERNANDEZ SONY	COMO QUIEN PIERDE UNA ESTRELLA P. RAMIREZ (H. ESTRADA)
25	30	—	2	EL GRAN COMBO COMBO/FONOVISIA	NO DIGAS QUE NO R. ITHIER, F. MIRANDA, Y. OVIEDO, BRACHA
26	37	—	2	PIMPINELA POLYGRAM LATINO	PASE LO QUE PASE J. GALAN, L. GALAN (J. GALAN, L. GALAN)
27	19	10	8	ANA BARBARA MUSIVISA/FONOVISIA	LA TRAMPA A. PASTOR (E. BARRIENTOS)
28	20	14	10	LOS DEL RIO ARIOLA/BMG	MACARENA LOS DEL RIO (A. ROMERO, MONGE, R. RUIZ)
29	NEW	—	1	MANNY MANUEL MERENGAZ/SONY	SI JNA VEZ J. QUEBOL (P. ASTUDILLO)
30	39	—	5	MICHAEL SALGADO JOEY	CRUZ DE MADERA J. S. LOPEZ (J. MENDEZ ALMEGRO)
31	NEW	—	1	LOS PALOMINOS SONY	LA LLAMA M. LICHTENBERGER JR. (M. BENITO)
32	40	40	3	MOJADO FONOVISIA	TU PIERDES MAS L. LOZANO (E. CHAVEZ MARQUEZ)
33	NEW	—	1	MICHAEL JACKSON EPIC/SONY	YOU ARE NOT ALONE M. JACKSON, R. KELLY (R. KELLY)
34	NEW	—	1	LOS FUGITIVOS RODVEN	VELETA LOCA P. MOTTA (L. AGUILER)
35	36	26	8	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO P. RAMIREZ (M. URIETA)
36	21	16	7	LOS CANTANTES MONTANO	EL VENAO C. VALOY (R. ORLANDO)
37	NEW	—	1	TIRANOS DEL NORTE FONOVISIA	TRAMPA MORTAL J. MARTINEZ (E. TORRES)
38	NEW	—	1	BANDA TORO FONOVISIA	TE LLEGARA MI OLVIDO N. SIGALA, R. ESQUEDA (JUAN GABRIEL)
39	NEW	—	1	ESMI TALAMANTEZ FONOVISIA	CON EL TIEMPO R. TALAMANTEZ, A. VARGAS (A. VARGAS)
40	31	38	3	OLGA TANON WEA LATINA	UNA NOCHE MAS O. TANON (R. VASQUEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	53 STATIONS
1 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	1 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	1 LOS TIGRES DEL NORTE FONOVISIA GOLPES EN EL...
2 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	2 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	2 SELENA EMI LATIN TU SOLO TU
3 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	3 MANNY MANUEL MERENGAZ/SONY SI UNA VEZ	3 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...
4 LUIS MIGUEL WEA LATINA SI NOS DEJAN	4 EL GRAN COMBO FONOVISIA NO DIGAS QUE NO	4 LUIS MIGUEL WEA LATINA SI NOS DEJAN
5 THALIA EMI LATIN PIEL MORENA	5 LOS CANTANTES MONTANO EL VENAO	5 MAZZ EMI LATIN ESTUPIDO ROMANTICO
6 PIMPINELA POLYGRAM LATINO PASE LO QUE PASE	6 JOHNNY RIVERA SONERO/SONY DEJAME...	6 JUAN GABRIEL ARIOLA/BMG CANCION 187
7 GLORIA ESTEFAN EPIC/SONY ABIRIENDO PUERTAS	7 INDIA SOHO LATINO/SONY O ELLA O YO	7 BANDA ZETA FONOVISIA REVENTON UNISEX
8 MANA WEA LATINA HUNDIDO EN UN RINCON Y BAILO	8 OLGA TANON WEA LATINA UNA NOCHE MAS	8 BANDA MACHOS FONOVISIA MI CHICA IDEAL
9 DONATO & ESTEFANO SONY Y BAILO	9 JAILENE EMI LATIN SOY UNA DAMA	9 LA MAFIA SONY NADIE
10 SELENA EMI LATIN I COULD FALL IN LOVE	10 REY RUIZ SONY EL REY DEL MUNDO	10 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA
11 ALEJANDRO SANZ WEA LATINA LA FUERZA DEL...	11 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	11 LOS CAMINANTES LUNA/FONOVISIA EL DINERO
12 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	12 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	12 INTOCABLE EMI LATIN LA MENTIRA
13 WILKINS RCA/BMG QUE HAS HECHO DE MI	13 GIRO SONY SI TU SUPIERAS	13 EMILIO CAPITOL NASHVILLE/EMI LATIN IT'S...
14 EDNITA NAZARIO EMI LATIN GATA SIN LUNA	14 MICHAEL JACKSON EPIC/SONY YOU ARE NOT...	14 MICHAEL SALGADO JOEY CRUZ DE MADERA
15 PORTO LATINO RODVEN DIVINO AMOR	15 TITO NIEVES RMM/SONY NO ME QUEDA MAS	15 ALEJANDRO FERNANDEZ SONY COMO QUIEN...

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.

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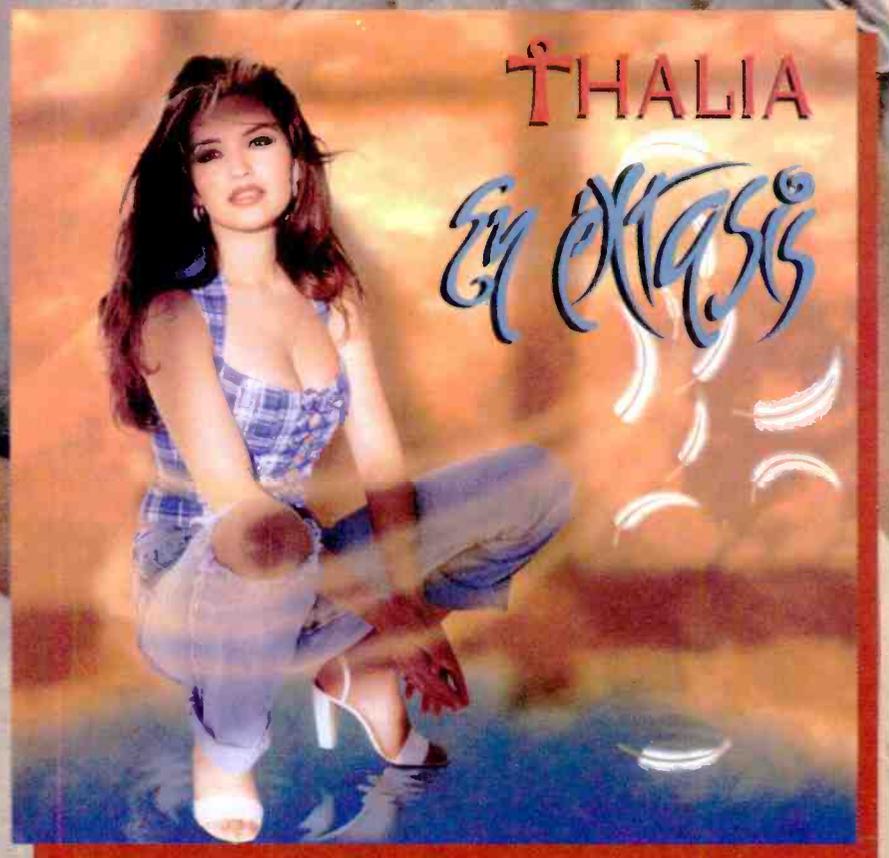
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ALREADY
#1
IN
MEXICO

FROM HER DEBUT  ALBUM

En Extasis

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and compact disc



Sony Puts Argentina Into 'Trance'

BY MARCELO FERNANDEZ BITAR

Buenos Aires—Nuevo Rock Argentino, a multi-act concert tour modeled on Lollapalooza, has produced a fast-rising act called Babasónicos.

"Trance Zomba," the second Sony album by the versatile rock band once described as the "Argentine Beastie Boys," has sold 15,000 copies—a respectable tally for an alternative act. The band's launch concert last year at Buenos Aires' Broadway Theater drew an unexpected sellout crowd of 1,200.

Babasónicos lead singer Adrián Dargelós says that both the group and Sony executives were astonished by the attendance, adding that the label is surprised by the band's professionalism. "We constantly show them projects with detailed budgets and schedules," says Dargelós.

Sony executives are so high on alternative rock, in fact, that they signed Babasónicos' good friends Los Brujos,



BABASONICOS

another staple act of the 3-year-old Nuevo Rock Argentino series.

Babasónicos were inked by Sony in 1993 after the label's A&R director, Sergio García, asked Gustavo Ceratio and Daniel Melero, members of then Sony act Soda Stéreo, to recommend acts to sign.

Both Ceratio and Melero immediately suggested Babasónicos, which previously co-opened a concert for Soda Stéreo. Other acts opening for Soda Stéreo on that bill came to represent a new generation of rock groups popularly known as Los Sónicos

(the Sonic Ones).

Babasónicos' Sony debut, "Pasto," yielded the first single, "D-Generation," which contained a rebellious, anthemic chorus: "Something is happening in my generation, and we don't care about your opinion."

A video for "D-Generation," made by Dargelós and the band's guitarist, Uma-T, showed the band members mixing hippie and skater clothes with a pro-marijuana attitude that permeates "Pasto," which literally means "grass" in Spanish.

As a live act, Babasónicos put on an ever-changing show that has featured the band dressing as futuristic Japanese cartoon characters, auto racers, Hawaiian tourists, and actors in a 3D movie (with each concertgoer receiving a pair of 3D glasses).

"We consider ourselves freaks," says Dargelós, "because we like low-budget B-movies, comic books, and pulp fiction. Our music involves attitude, image, and audio."

The septet's sophomore album, "Trance Zomba," boasted the hit "Malón" and featured what the band calls "musical odysseys"—image-laden vignettes describing such urban subcultures as roller-skating gangs, surfers, and hardcore rock fans.

Having just concluded its Trash-O-Rama tour in the U.S. and Mexico, Babasónicos have begun work on their upcoming third album, tentatively titled "Dopadromo." Co-producing the new album with the band is Andrew Weiss, former bassist with the Rollins Band and producer of Ween.

"We sent Weiss the second album, and he immediately called to say he liked our mixture of different styles," says Dargelós. The band expects to play Chicago and New York later this year.

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LATIN TRACKS A-Z

- TITLE** (Publisher—Licensing Org.) Sheet Music Dist.
- 9 **ABRIENDO PUERTAS** (FIPP, BMI)
 - 23 **AHORA QUE ESTOY SOLO** (PSO Ltd., ASCAP/Gemini Star Corp., ASCAP)
 - 18 **BAILA MORENA** (Livi Music, ASCAP/Rafa Music, ASCAP)
 - 12 **CANCION 187** (BMG Songs, ASCAP)
 - 24 **COMO QUIEN PIERDE UNA ESTRELLA** (Uni Musica, ASCAP)
 - 39 **CON EL TIEMPO** (Copyright Control)
 - 35 **CONOCI A TU ESPOSO** (Copyright Control)
 - 30 **CRUZ DE MADERA** (San Antonio Music, BMI)
 - 20 **EL DINERO** (Copyright Control)
 - 6 **EL VENAO** (Copyright Control)
 - 36 **ESTUPIDO ROMANTICO** (Peace Rock, BMI/Lone Iguana, BMI)
 - 2 **GOLPES EN EL CORAZON** (Tigres Del Norte E.M. BMI)
 - 5 **I COULD FALL IN LOVE** (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 21 **IT'S NOT THE END OF THE WORLD** (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/O-Tex Music, BMI)
 - 31 **LA LLAMA** (Copyright Control)
 - 16 **LA LUNA SERA LA LUNA** (EMI April, BMI)
 - 22 **LA MENTIRA** (Copyright Control)
 - 13 **LA TIERRA DEL OLVIDO** (Copyright Control)
 - 27 **LA TRAMPA** (Fonovisa, SESAC)
 - 28 **MACARENA** (Copyright Control)
 - 15 **MI CHICA IDEAL** (Jam Entertainment, BMI)
 - 17 **NADIE** (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
 - 25 **NO DIGAS QUE NO** (Decel, BMI)
 - 19 **PARA QUE QUIERO UN CORAZON** (BMG Songs, ASCAP)
 - 26 **PASE LO QUE PASE** (Copyright Control)
 - 10 **PIEL MORENA** (FIPP, BMI)
 - 14 **REVENTON UNISEX** (Copyright Control)
 - 8 **SE ME SIGUE OLVIDANDO** (BMG Music, BMI)
 - 4 **SERA MEJOR QUE TE VAYAS** (Mas Latin, SESAC)
 - 1 **SI NOS DEJAN** (Unichappell, ASCAP)
 - 29 **SI UNA VEZ** (Peace Rock, BMI/EMI Blackwood, BMI/Five Candel, BMI)
 - 11 **TE EXTRANO, TE OLVIDO, TE AMO** (Copyright Control)
 - 38 **TE LLEGARA MI OLVIDO** (BMG Songs, ASCAP)
 - 37 **TRAMPA MORTAL** (Luna, BMI)
 - 32 **TU PIERDES MAS** (Copyright Control)
 - 3 **TU SOLO TU** (Peer Int'l, BMI)
 - 40 **UNA NOCHE MAS** (WEA Latina, ASCAP)
 - 34 **VELETA LOCA** (Copyright Control)
 - 7 **VUELVEME A QUERER** (Fonovisa, SESAC)
 - 33 **YOU ARE NOT ALONE** (Zomba, BMI/R. Kelly, BMI)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	9	SELENA	EMI LATIN/EMI 34123/EMI LATIN	9 weeks at No. 1 DREAMING OF YOU
2	2	25	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
3	3	78	SELENA	EMI LATIN 28803 HS	AMOR PROHIBIDO
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
4	NEW		MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
5	4	12	JULIO IGLESIAS	SONY 81604	LA CARRETERA
★ ★ ★ GREATEST GAINER ★ ★ ★					
6	6	11	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
7	5	6	CARLOS VIVES	POLYGRAM LATINO 528 531 HS	LA TIERRA DEL OLVIDO
8	7	56	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
9	10	9	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
10	8	21	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
11	9	38	SELENA	EMI LATIN 30907	12 SUPER EXITOS
12	11	13	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
13	12	117	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
14	15	16	MARC ANTHONY	SOHO LATINO 81582/SONY HS	TODO A SU TIEMPO
15	22	18	M. A. SOLIS Y LOS BUKIS	FONOVISA 0505 HS	POR AMOR A MI PUEBLO
16	13	11	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
17	18	16	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
18	17	96	SELENA	EMI LATIN 42770	LIVE!
19	14	29	LA MAFIA	SONY 81520 HS	EXITOS EN VIVO
20	16	21	MANA	WEA LATINA 99707 HS	CUANDO LOS ANGELES LLORAN
21	23	117	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
22	25	9	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUENOS DEL SWING
23	19	117	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
24	26	17	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
25	20	91	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
26	33	37	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
27	21	12	JERRY RIVERA	SONY 81583	MAGIA
28	29	25	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
29	36	117	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
30	24	12	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
31	27	51	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
32	39	2	JOSE LUIS RODRIGUEZ	RODVEN 3212	LO MEJOR DE...
33	28	16	LOS PALOMINOS	SONY 81567	EL GANADOR
34	NEW		THALIA	EMI LATIN 35217	EN EXTASIS
35	42	14	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
36	32	6	BANDA MACHOS	FONOVISA 6034	MI CHICA IDEAL
37	31	117	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
38	41	10	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
39	34	30	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
40	45	32	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
41	35	117	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
42	37	6	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
43	30	72	CARLOS VIVES	POLYGRAM LATINO 518 884 HS	CLASICOS DE LA PROVINCIA
44	38	25	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
45	40	95	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
46	47	4	LOS CAMINANTES	LUNA 4047/FONOVISA	POR ESE AMOR
47	RE-ENTRY		BANDA MAGUEY	FONOVISA 9266	LA ESTRELLA DE LOS BAILES
48	RE-ENTRY		CARLOS Y JOSE	FONOVISA 9286	EL CIELO ESTABA LLORANDO
49	RE-ENTRY		ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
50	43	26	GRACIELA BELTRAN	EMI LATIN 29343	TESORO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI/EMI LATIN DREAMING OF YOU	1 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 MAZZ EMI LATIN SOLO PARA TI
3 JULIO IGLESIAS SONY LA CARRETERA	3 MARC ANTHONY SOHO LATINO/SONY TODO A SU...	3 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS...
4 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	4 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES...	4 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
5 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	5 SOUNDTRACK ELEKTRA/VEEG THE MAMBO KINGS	5 SELENA EMI LATIN 12 SUPER EXITOS
6 M. A. SOLIS Y LOS BUKIS FONOVISA POR AMOR A MI...	6 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO...	6 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
7 MANA WEA LATINA CUANDO LOS ANGELES...	7 EL GENERAL RCA/BMG ES MUNDIAL	7 INTOCABLE EMI LATIN OTRO MUNDO
8 LUIS MIGUEL WEA LATINA ROMANCE	8 JERRY RIVERA SONY MAGIA	8 SELENA EMI LATIN LIVE!
9 JOSE LUIS RODRIGUEZ RODVEN LO MEJOR DE...	9 ALBITA CRESCENT MOON/EPIC/SONY NO SE...	9 LA MAFIA SONY EXITOS EN VIVO
10 THALIA EMI LATIN EN EXTASIS	10 INDIA SOHO LATINO/SONY DICEN QUE SOY	10 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL...
11 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	11 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE...	11 SELENA EMI LATIN ENTRE A MI MUNDO
12 MANA WEA LATINA DONDE JUGARAN LOS...	12 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE...	12 SELENA Y GRACIELA BELTRAN EMI LATIN LAS...
13 GIPSY KINGS ELEKTRA/VEEG GIPSY KINGS	13 TITO NIEVES RMM/SONY UN TIPO COMUN	13 LINDA RONSTADT ELEKTRA/VEEG CANCIONES DE...
14 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA...	14 MANNY MANUEL MERENGA-ZON/SONY REY DE CORA...	14 LOS PALOMINOS SONY EL GANADOR
15 GIPSY KINGS ELEKTRA MUSICIAN/VEEG LOVE & LIBERTE	15 TITO ROJAS M.P. POR DERECHO PROPIO	15 BANDA MACHOS FONOVISA MI CHICA IDEAL

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. HS indicates past and present Heatseeker titles. © 1995, Billboard/BPI Communications and SoundScan, Inc.

TOP WORLD MUSIC ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	25	★★ NO. 1 ★★ BEST OF NONESUCH 79358/AG 5 weeks at No. 1	GIPSY KINGS
2	2	30	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
3	3	34	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	4	44	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
5	6	3	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
6	5	4	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
7	7	44	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
8	RE-ENTRY		CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
9	9	29	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
10	8	31	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
11	10	47	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
12	11	2	KAWAIPUNAEHE PUNAEHE 001	KEAL'I REICHEL
13	15	17	HAWAIIAN SLACK KEY GUITAR MASTERS: INSTRUMENTAL COLLECTION DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
14	12	93	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
15	14	18	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	★★ NO. 1 ★★ FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS. 4 weeks at No. 1	ERIC CLAPTON
2	NEW		HANDFUL OF BLUES BLUE THUMB 7004/GRP HS	ROBBEN FORD AND THE BLUE LINE
3	2	4	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
4	3	5	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
5	NEW		LIVE '92/'93 POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS
6	4	5	BLUES MCA 11060	JIMI HENDRIX
7	5	5	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
8	6	5	ROLL OF THE DICE PRIVATE MUSIC 82130	THE FABULOUS THUNDERBIRDS
9	7	5	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
10	8	5	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE HS	CHRIS DUARTE GROUP
11	9	5	KEB' MO' OKEH 57863/EPIC	KEB' MO'
12	NEW		STANDING ON THE BANK JUSTICE 1203	TAD BENOIT
13	NEW		BLUES OF THE MONTH CLUB VERVE 79992	JOE LOUIS WALKER
14	12	5	ONE FOOT IN THE BLUES WARNER BROS. 45815	ZZ TOP
15	11	5	BOOTY AND THE BEAST OKEH/550 MUSIC 66949/EPIC	POPA CHUBBY

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	★★ NO. 1 ★★ BOOMBASTIC VIRGIN 40158* 10 weeks at No. 1	SHAGGY
2	2	5	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
3	3	17	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
4	4	13	TOUGHER THAN LOVE WORK 64189*/COLUMBIA HS	DIANA KING
5	5	9	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
6	6	10	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
7	7	5	THE STRUGGLE CONTINUES COLUMBIA 64197* HS	SUPER CAT
8	8	7	LYRICAL GANGSTA EASTWEST 61764/EEG HS	INI KAMOZE
9	9	14	A MI SHABBA EPIC 57801*	SHABBA RANKS
10	11	19	REAL TING WEDED 2006*/NERVOUS HS	MAD LION
11	10	22	HERE COMES THE HOTSTEPPER COLUMBIA 67056* HS	INI KAMOZE
12	12	87	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
13	13	15	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
14	14	87	PROMISES & LIES ▲ VIRGIN 88229	UB40
15	15	2	RUDE BWOY REGGAE PRIORITY 53068	VARIOUS ARTISTS

Albms 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.

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

MUSICAL CHAIRS: Two labels are getting new top U.S. executives. Deutsche Grammophon veteran Alison Ames is moving to Angel Records to become VP of EMI Classics on Oct. 1, while Albert Imperato, formerly director of publicity for Deutsche Grammophon U.S., becomes the Yellow label's U.S. VP, replacing Karen Moody, who moves on to an as-yet-unspecified job at PolyGram.

Ames, who joined Deutsche Grammophon in 1973 and has filled operational and production posts there, will take charge of EMI Classics' U.S. operations, directing the U.S. release schedule for the company's world-



AMES

wide classical recording program (including Virgin Classics), developing compilation and reissue product especially for the U.S., and overseeing and expanding EMI's U.S. talent roster, which now includes such artists as Sarah Chang, Ruth Ann Swenson, Awadagin Pratt, and Thomas Hampson. The label, which releases about 325 records annually here, has not had an overall U.S. leader: Its last executive was Tony Corona, head of local A&R, who retired last year. "In the past four years, we have been able to achieve a market share [22.5%, according to the company] and a sales dimension that is substantial enough to merit attracting someone of Alison's stature to lead the label in its own right," says Steve Murphy, president of Angel, EMI Classics' parent company here. "Alison will lead the classical team and take EMI Classics to the next phase. She is one of the smartest people I've met in this industry."

Ames was DG's U.S. label head for nine years; in 1988, she moved into the company's A&R department as executive producer for Leonard Bernstein. Most recently, Ames has been DG's VP for A&R in the U.S. and executive producer for such artists as Gil Shaham, the Emerson Quartet, and Orpheus. "I needed a change," Ames says. "I've been at DG a long time, and the next step would have meant moving to Hamburg. I also wanted more day-to-day activity in selling records, in addition to getting them made." Ames hopes to continue some of her executive-producer functions in her new shop, and she has some thoughts about new artists she'd like to sign but she won't be raiding DG. "I'm planning to have some fun," she says.

Albert Imperato, who brought you Gil Shaham on the Weather Channel, as well as the "Ecstatic Living Room" promotion in New York, has been running the shop at Deutsche Grammophon U.S. since September. The ebullient Imperato, 33, who started at PolyGram in sales eight years ago and has been with DG for five years, says he got into the business because of DG. "I was in Vienna during my sophomore year in college. I had never heard classical music before, but I heard Leonard Bernstein conduct the Vienna Philharmonic, bought his Beethoven cycle on DG, and immediately started collecting DG records. The artists who attracted me to DG are no longer here, but we're building a whole new profile for the label, with people like Gil." Upcoming Imperato plans include a "major push" for the music of Messiaen, and his ambitions for classical music border on the Messianic: "We're not successful until a local newspaper gets on television and says, 'Here's your latest local classical event,'" he says.

Chris Roberts, head of U.S. PolyGram Classics & Jazz and soon to be worldwide president of PC&J as well (Billboard, Sept. 16), dubs Imperato a "perfect combination" of history with the label, unconventional creativity, and personality. "It represents a significant change for DG," Roberts says. "There's potential with this marketing unit to translate the kinds of successes we've had with artists like Gil [to more artists and recordings]." Roberts says that plans for Karen Moody may call for her to be a PolyGram liaison with classical music entities that are not record companies, such as artist management organizations, radio, and orchestras.

FRENCH FINDS: The Orchestra & Chorus Of The Opéra De Lyon and Kent Nagano go from strength to strength with their burgeoning catalogue on Erato. The most recent is a reconstruction of Debussy's uncompleted opera "Rodrigue Et Chimène", from a version assembled by Richard Langham Smith and orchestrated by Edison Denisov. Written and abandoned when Debussy was 28, "Rodrigue" harkens back to the 19th century yet foreshadows the creation of "Pelléas Et Mélisande." The performance is a worthy successor to Lyon's recent superb "La Damnation De Faust" (Berlioz) with Susan Graham, Thomas Moser, and José Van Dam.

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- Select-O-Hits • Silo • Tant

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Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★★ NO. 1 ★★	
1	1	4	MICHAEL W. SMITH REUNION 0106 4 weeks at No. 1	I'LL LEAD YOU HOME
2	2	4	PETRA WORD 9624 	NO DOUBT
3	3	15	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
4	4	5	RON KENOLY INTEGRITY 02392 	SING OUT WITH ONE VOICE
5	7	7	RAY BOLTZ WORD 41601 	THE CONCERT OF A LIFETIME
6	8	55	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
7	9	70	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT 	KIRK FRANKLIN AND THE FAMILY
8	5	16	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD 	JARS OF CLAY
9	6	11	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
10	11	28	POINT OF GRACE WORD 5608 	THE WHOLE TRUTH
11	10	3	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT 	HOME RUN
12	14	32	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 	SHOW UP!
13	19	59	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
14	12	12	YOLANDA ADAMS TRIBUTE 5921/DIADEM 	MORE THAN A MELODY
15	16	12	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 	LIVE IN NEW YORK BY ANY MEANS NECESSARY
16	15	61	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT 	HEAVEN IN THE REAL WORLD
17	18	147	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
18	13	7	RICH MULLINS REUNION 7726 	BROTHERS KEEPER
19	17	7	OUT OF THE GREY SPARROW 1466	GRAVITY
20	23	101	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
21	20	2	SUSAN ASHTON SPARROW 51522	SUSAN ASHTON SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
22	25	101	CARMAN ● SPARROW 1387/CHORDANT 	THE STANDARD
23	21	15	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
24	24	75	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
25	22	26	ANOINTED WORD 67051	CALL
26	33	9	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
27	27	13	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
28	26	30	HELEN BAYLOR WORD 66443 	THE LIVE EXPERIENCE
29	39	85	POINT OF GRACE WORD 26014	POINT OF GRACE
30	28	49	4 HIM BENSON 4046	THE RIDE
31	NEW		VARIOUS ARTISTS DIADEM 6529	HOT GOSPEL
32	31	48	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
33	RE-ENTRY		VARIOUS ARTISTS BRENTWOOD 5519	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS VOLUME 3
34	34	12	AARON JEOFFREY STARSONG 8819/CHORDANT	AARON JEOFFREY
35	RE-ENTRY		PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
36	35	47	ASHTON/BECKER/DENTE SPARROW 1389/CHORDANT	ALONG THE ROAD
37	RE-ENTRY		RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
38	RE-ENTRY		TWILA PARIS STARSONG 8805/CHORDANT	BEYOND A DREAM
39	RE-ENTRY		CRYSTAL LEWIS METRO ONE 0140/DIAMANTE	HYMNS
40	RE-ENTRY		STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD

○ 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.  indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

CAMP RADIO: Warner Alliance recording artist Steve Camp is hosting a nationally syndicated live call-in radio program called "No Compromise With Steve Camp." The show airs Sundays from 5-6 p.m. EST on the Salem Radio Network. The concept for the show was developed by Camp's manager and Renaissance Communications president Joe Battaglia. Camp's guests include evangelical leaders, authors, and artists discussing issues of concern to Christian audiences. Warner Alliance, Thomas Nelson, and Compassion International are the program's initial sponsors.

The show is being broadcast from the U.S. cities that Camp is visiting on his current tour. Listeners are encouraged to participate in the broadcast by calling 800-281-8255 or via the Internet by contacting Camp's address, which is camp@netcentral.net. Camp says his goal for the show is to mix "humor with contemporary issues, but solely from a Biblical perspective."

CHANGES: Twila Paris has left Star Song Records after 11 years with the label and will begin recording for Sparrow. Both labels are owned by EMI as part of EMI Christian Music Group and are distributed by EMI's Chordant Distribution. Brown Bannister will produce Paris' Sparrow debut, which is scheduled for spring 1996.

Jerry Weimer has resigned his position as executive VP of Word Records, effective Sept. 30. He is leaving to become part owner of the Fresno, Calif.-based company Inspiration Cruises and Tours. Word doesn't plan to replace Weimer;

his responsibilities will be absorbed by other executives in the company... At press time, no replacement had been named for Z Music Television president Ken Yates, who resigned last month.

TURNING POINT OPENS DOORS: Brian Smith, former manager of publicity, print media, for Sparrow Communications Group, has opened Turning Point Media Relations, a Nashville-based public relations firm. Clients include Christian pop rocker Kenny Marks, Southern-gospel veterans the Nelons, Christian country duo Seneca, new Myrrh artist Grover Levy, and the Christian Country Music Assn.'s reigning vocalist, Susie Luchsinger.

On a personal note, Smith was one of the publicists who encouraged me to begin writing about Christian music, and he was responsible for the very first article I wrote for Billboard as a freelancer several years ago. He's always had a vision for getting his artists coverage in mainstream outlets as well as the core of Christian publications. I wish him all the best in this new endeavor.

NEWS NOTES: Charlie Peacock's new production company, re:think, has obtained the rights to his self-titled 1986 Island album. The album is out of print and hasn't been available in the Christian market or on CD. The critically acclaimed album was produced by Nigel Gray, who produced the Police's first three albums. Peacock and Brent Bourgeois served as co-producers. The re:think version of "Charlie Peacock" will feature five bonus tracks, including previously unreleased tunes. Look for this project to surface on a hot, Nashville-based indie label.

Diamante is distributing Grapetree Records, a Christian rap label founded by Knolly Williams, publisher of "Heaven's Hip Hop"... CeCe Winans has recorded a duet with her pal Whitney Houston called "Count On Me." Written by Houston and Babyface, the song will be on the soundtrack for Houston's upcoming film, "Waiting To Exhale."

Jazz BLUE NOTES



by Jim Macnie

GET HIP: The Brooklyn Academy of Music's Next Wave Festival brings some of the smartest progressive music programming to the New York area. For its 1995 edition, it turns to clarinetist/composer Don Byron to host a two-weekend session of hipness. The program is titled "Alternative Jazz: The Next Wave." It begins Oct. 13 with drummer Phil Haynes' "Four Horns & What?" ensemble sharing the bill with Paul Bley & Friends (which includes bassist Steve Swallow and drummer Paul Motian). On Oct. 14, Byron's own group shares the stage with the Bley contingent. The program resumes Dec. 1 with the Dave Douglas Sextet (whose Black Saint disc "Parallel Worlds" conflated the classical and jazz realms) joined by the guitar duo of Vernon Reid & Bill Frisell (the two documented their teamwork years ago with "Smash & Scatteration" on Gramavision). The final night, Dec. 2, sees both guitarists on a bill with a band led by trombonist Ku-Umba Frank Lacy.

"For the past 10 years or so," says Byron, "the media has presented a rather screwy debate between a group of young musicians whose definition of jazz seemed pointedly narrow and anyone whose music they disliked. This type of conflict is not new to the jazz world, which has always had two sides: a liberal, new music side, and a conservative, idiomatic side. Without both sides, this music would not have reinvented itself so many times in its short history. Our aim is to bring some balance to the debate by presenting some of today's 'alternative' jazz in a setting that will help elevate its status."

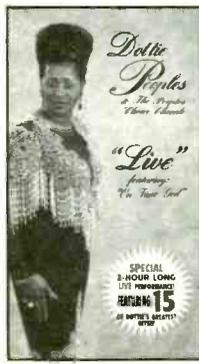
Byron's latest disc for Nonesuch, "Music For Six Musicians," is a groovy treatise on the integration of

rhythm and melody, as well as the creator's take on Latin music's intricacies and *joie de vivre*.

KIBBLES & BITS: Miles Goodman, who produced the successful "Color And Light: Jazz Sketches On Sondheim" (which ran for six months on the Top Jazz Albums chart) is in the studio with a promising collaboration, that of trumpeter Terence Blanchard and vocalist/pianist Ivan Lins. Ostensibly, they'll be looking for a link between Brooklyn, N.Y., and Brazil. Goodman also produced Blanchard's "The Billie Holiday Songbook."

A month ago in New York, vocalist Kathy Rosins mixed Miles Davis' tricky "Four" into her repertoire of self-penned tunes. It sounded fab; Rosins' darting lines bounced ideas off of Walt Szymanski, her capable foil at the flugelhorn. For her West Coast gig at Los Angeles' Jazz Bakery on Aug. 31, she had some heavy hitters on her team, including pianist Eric Reed. Reports were quite positive. Perhaps that will help move her new disc, "All In A Dream's Work...," which is on the Schoolkids label. "Four" is included on the set. Reed, Szymanski, Rosins, and company will all collaborate at Manhattan's Blue Note club on Dec. 18.

Country singers recently did it for the Mercury label, a consortium of guitarists recently did the same for the NYC label, and now the *crème de la crème* of contemporary jazz dudes are on the case—interpreting Beatles' songs, that is. "(I Got No Kick Against) Modern Jazz" is slated for release Tuesday (26). The title may come from Chuck Berry's "Rock & Roll Music," but the record contains versions of "In My Life" by Spyro Gyra, "Eleanor Rigby" by Chick Corea, "The Long And Winding Road" by George Benson, and "The Fool On The Hill" by Tom Scott. Particularly interesting is McCoy Tyner's "She's Leaving Home."



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Artists & Music



by Lisa Collins

PARTING COMPANY: Glorious Records executive director Brian Williams says that the label is ending its 20-month union with Integrity Music. Williams—who founded the label in 1987—is in the process of securing funds to purchase the assets that were created jointly by Glorious and Integrity. “My plans are to continue with Glorious Music and take it to the next phase,” Williams says. “I really think the move to Integrity was one of the best things for Glorious. I have benefited greatly from the experience, and there are no harsh feelings. All that will change is my address and phone number.”

The partnership will officially be dissolved Nov. 1. Artists signed to Glorious include **Kim Stratton, Daniel Winans, Keith Staten, and Yvonne Lewis.** A statement from **Chris Long**, VP of creative groups at Integrity, says, “Williams is pursuing the possibility of purchasing the label and its assets from Integrity Music.”

Long also reaffirms Integrity’s commitment to “producing praise and worship music for the African-American church. This commitment is demonstrated in the upcoming ‘Praise In The House’ album, featuring the group **Radical For Christ** and produced by **Fred Hammond.** This album will be released in November and will appear on the Integrity label.”

SOARING: To break a new label and a new artist at the same time is a big challenge, but it is just the thing that’s driving 44-year-old **DeForest “Buster” Soaries** in his quest to put his New Brunswick, N.J.-based label, **Proclaim Records**—

formed in July 1994—on gospel’s ever-growing map.

With the July release of the first act signed to the label—a female ensemble named **NuJoi** that is being compared to the **Clark Sisters**—Soaries is a great deal closer to that goal. The release has been picked up by more than 60 radio stations for airplay and has advance sales exceeding the goal of 5,000 units set by the distributor. On Sept. 13, Soaries celebrated the release of his third album, “One In The Spirit,” from the **AME Zion National Mass Choir.** (A second release, “Brand New Vision” by **Kim Rutherford**, shipped to retail stores last month.)

Soaries, a former artist manager who counts **Commissioned, BeBe & CeCe, Tramaine Hawkins, and Fred Hammond** as onetime clients, hopes to increase his artist roster from eight acts to 12 next year and has an impressive lineup of releases for the label’s five-year deal with **Chordant Distribution** through spring 1999. They include a January release from **Keith Dobbins & the Resurrection Mass Choir.**

Soaries has maintained close ties with **Hammond** (one of **Proclaim’s** chief producers) since stepping down as his manager in 1990 to take over the pastorate of **First Baptist Church of Lincoln Gardens** in **Somerset, N.J.**

It’s still too soon to fully measure consumer response to his initial releases, but Soaries is putting his money in high-end packaging and broad-based cross-marketing campaigns. “We understand the cultural significance of gospel over and above the Christian relevance,” he says. “What we did prior to releasing **NuJoi** was to develop a liaison **Youth For Christ.**”

For **Kim Rutherford’s** release, **Proclaim** partnered with **Time Life Books** for a cross-marketing strategy spotlighting the publisher’s **African-American Heritage Series.** The series—being advertised on **Rutherford’s** CD booklet—offers a 33% discount to those who mention the ad with subsequent book and CD purchases.

COCHRANE ON ROAD TO INT’L SUCCESS

(Continued from page 18)

EMI Music Canada’s aggressive campaign for “**Ragged Ass Road**” has included advance station-sponsored playback parties, customized radio spots at album rock radio stations in 10 cities, and a nationally syndicated 90-minute **Soundsource** Radio Network special that will feature a live performance from **Manta Sound** in Toronto, an interview, and highlight tracks from the album.

While his star has not risen as high in the U.S., the success of “**Mad Mad World**,” which sold 525,000 units in the U.S., according to **SoundScan**, bodes well for continued growth.

Cochrane was immensely pleased that “**Mad Mad World**” gave him a firm foothold in the U.S. marketplace,

which had eluded him with **Red Rider** in the ‘80s.

“It was gratifying to finally break through in the U.S.,” he says. “Previously, you had a lot of people saying, ‘He’s a success [in Canada] because he’s Canada’s own, and [Canadians] embrace him because of that.’ There was the specter hanging over me that I was an esoteric artist, and people outside Canada couldn’t relate to me. That was put to bed with ‘**Mad Mad World.**’”

That success also gave him the freedom to write his most intimate album to date. On “**Ragged Ass Road**,” the 43-year-old **Cochrane** graphically and painfully details the spiraling conflicts of his marriage.

In the album’s centerpiece, “**Just Scream**,” for example, **Cochrane’s** lyrics stingingly rebuke himself and his wife over the disintegration of their relationship. “I had a hard time [re-cording] that song because I originally felt it was a scathing one-sided indictment,” he says. “I could hardly sing it. I had the guitar lick and the key hook, but I was playing hide-and-seek with the lyrics. Finally, I said, ‘Whether this emotion stands or not, I’m documenting a feeling and a chunk of my life with this song.’”

“I guess I use [songwriting] as a cleansing,” **Cochrane** adds, alluding to the album’s confidential nature. “It’s unavoidable at this stage. You have to write about what [you’ve] gone through.”

Cochrane wrote eight of the album’s 12 songs himself. He co-wrote “**Crawl**” with **Bill Bogert** and recorded three songs by **Vancouver-based** songwriter **Annette Ducharme** that greatly lighten the overall tone of the album. **Ducharme** also wrote “**Sinking Like A Sunset**” on “**Mad Mad World.**”

Cochrane balks at the notion of the album being too dark. “Both ‘**I Wish You Well**’ and ‘**Wildest Dreams**’ are pretty positive songs, but ‘**Ragged Ass Road**’ is certainly another foil to the personal songs on the album,” he says. “I was inspired by **Ragged Ass Road** in **Yellowknife** [Northwest Territories], but it’s not specifically about that. ‘**Ragged Ass Road**’ is not specifically a real place but a place of the mind.”

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	16	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND [HS] 3 weeks at No. 1	BROKEN
2	2	115	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119 [HS]	KIRK FRANKLIN AND THE FAMILY
3	3	33	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [HS]	SHOW UP!
4	5	12	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [HS]	LIVE IN NEW YORK BY ANY MEANS...
5	4	13	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
6	10	13	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
7	7	8	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
8	23	71	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
9	6	11	YOLANDA ADAMS TRIBUTE 3592 [M]	MORE THAN A MELODY
10	NEW		EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	HIGHER
11	NEW		KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
12	8	49	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
13	11	5	VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
14	9	55	HELEN BAYLOR WORD 66443/EPIC [M]	THE LIVE EXPERIENCE
15	13	5	GEORGIA MASS CHOIR MALACO 7117	LORD TAKE ME THROUGH
16	12	71	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
17	20	33	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
18	19	65	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [HS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
19	33	5	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 0080/STARSONG	JESUS IS THE NAME!
20	17	123	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
21	15	17	MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
22	14	119	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
23	31	13	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
24	24	95	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
25	26	29	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
26	25	13	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
27	21	43	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
28	18	17	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
29	28	51	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
30	16	67	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
31	30	12	MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
32	32	24	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
33	29	39	THE MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
34	RE-ENTRY		MONTEL THOMAS & THE NEW YORK SOUL WINNERS VECTRON 2178	SEALED BY THE HOLY GHOST
35	36	19	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
36	RE-ENTRY		DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
37	22	27	ANOINTED WORD 67051/EPIC	THE CALL
38	35	24	DARYL COLEY SPARROW 51446	THE COLLECTION
39	34	4	SISTERS OF GLORY WARNER BROS. 45990	GOOD NEWS IN HARD TIMES
40	RE-ENTRY		NORTH CAROLINA MASS CHOIR CGI 1141	HE'S ALL THAT

○ 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. *Astenski indicates vinyl available. [HS] indicates past or present Heatseeker titles. © 1995, Billboard/BPI Communications.

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Songwriters & Publishers

ARTISTS & MUSIC

SESAC's Candilora Jumps To ASCAP Vet Exec Moves Amid Other Changes

BY IRV LICHTMAN

NEW YORK—You could think of Vincent Candilora, former longtime president of performance-right group SESAC, as the “player to be named later” with his arrival at ASCAP as director of licensing. His move follows SESAC's deals last year that brought ASCAP writer stalwarts Bob Dylan and Neil Diamond into the SESAC fold.

Candilora's defection to ASCAP (Billboard, Sept. 23) after a 26-year career at SESAC, comes in the wake of several SESAC staff departures and rumor of writer exits.

Candilora is technically replacing Barry Knittel, who left last year. However, the position has been “restructured and upgraded,” says an ASCAP spokeswoman. One significant change is that a director of business affairs, a post to be filled soon, will report to Can-

dilora, who is a lawyer.

Candilora most recently served as SESAC's vice chairman and director, and his move to ASCAP comes on the heels of some staff reshuffling at the performing-right group, which is now being run day-to-day by Bill Velez, who was named managing director/COO earlier this year.

With Velez's broader responsibilities out of Nashville, Candilora's SESAC role was primarily involved in long-term projects, carrying the title of vice chairman and director.

On the issue of several staffers who have recently left the company, co-chairman Freddy Gershon terms it a “natural evolution” of SESAC's aggressive demeanor and “new mindset” since it was acquired a few years ago by Gershon, Ira Smith, and Stephen Swid. Gershon says all departing staff is being replaced.

Velez says, “It was expected. The company is going through a major change in philosophy, [one] we think is for the better, and we think the changes in staff are for the better.”

Velez, himself a former ASCAP and BMI executive, notes that SESAC has recently hired staff from ASCAP and BMI. For example, Pat Collins, formerly of ASCAP, is now involved in SESAC licensing.

SESAC spokesman Gary Voorhies says, “The work force, the number of people the Nashville office employs, has actually grown in the past 18 months by about 20%. Right now, we have about 60 employees in the Nashville office.”

More importantly in terms of the long-range picture, Gershon addresses word of writer defections from SESAC. To Gershon, the SESAC philosophy, in relation to gaining negotiating clout with broadcasters, is to put less emphasis on writers who have many collaborators, and, therefore, put SESAC in the position of “bargaining for pieces.”

“We want writers who control the words and lyrics or writers who have been working in tandem for many years, such as Elton John and Bernie Taupin,” Gershon says. Other writer losses, he adds, would be the result of “key man” clauses that can be used as a result of Candilora's switch to ASCAP.

As for Candilora, he will report to John LoFrumento, managing director/CEO of ASCAP, out of Nashville. A statement said he will oversee all aspects of ASCAP's domestic-licensing operations and will actively seek to “further expand [ASCAP's] licensing of performance rights throughout the [U.S.]”

Along with Candilora's appointment, Thomas Valentino has joined ASCAP as director of planning. Valentino, formerly senior director of writer/publisher relations at BMI, will take “an active role in the strategic development and planning of the society.” He continues to be based in New York and will also report to LoFrumento.

Assistance in the preparation of this story provided by Deborah Evans Price in Nashville.

Creative Side Stays Focus Of peermusic's New COO/Sr. VP

NEW YORK—The protection of songwriters' and music publishers' rights remains a central theme as Kathy Spanberger takes on new responsibilities as COO/senior VP of peermusic, the 68-year-old independent publishing giant.

Spanberger's entire 15-year career in publishing has been spent at peer, where she once served as managing director in Australia for the internationally minded company, which has 35 wholly owned branches around the world.

Now she is relinquishing her supervision of peermusic's headquarters in Los Angeles and her responsibilities for foreign operations to concentrate on peermusic's U.S. operations; Spanberger's previous duties are being inherited by Virginia Bowen. Spanberger reports to president/CEO Ralph Peer II, whose father formed the company in 1928.

Spanberger, who will continue to oversee peermusic's creative staffs in New York, Los Angeles, and Nashville, says that while technology may dictate different approaches to the creation of a song, such as sampling, the quality of the song will remain central to its power to emotionally touch its audience and earn royalties over the long term. “If music is being used to accent a video game, for example, one may be basically selling a video game, but it's going to do better in the marketplace if its quality, including the music, is high.”

Spanberger, who is president of the Assn. of Independent Music Publishers, says that the song role in the music community must be “clearly separate from that of other copyrights. It's important to continue to protect, negotiate for, and pay for music on a separate ba-

sis. I'm worried about bundling of songs with other copyrights. I'm not seeing this right now. But we have to watch out for this and remember to treat song copyrights as an asset unto itself.”

Although it has extensive holdings in Latin songs, Spanberger is looking to expand its base in this market with branch offices in Miami and representation in Texas, where peermusic hopes to establish a catalog in Tejano music.

And with her broad new responsibilities in mind, Spanberger says she will deepen her contacts with the creative community and that of the smaller, but aggressive, independent label scene. After all, her first jobs in the music industry were positions with the Motown and ABC labels.

Being in the industry was “something I always wanted to do,” she says. That interest, she adds, was forged by the fact that her father served as West Coast ad director for Billboard.

IRV LICHTMAN



Facing A New Relationship. Gloria Estefan has signed a subpublishing deal with EMI Music Publishing for the world excluding North America. Shown, center, is Martin Bandier, chairman/CEO of the publishing company, visiting the superstar writer/performer and her husband and manager, Emilio Estefan, in Miami. The deal covers the Gloria Estefan/Miami Sound Machine catalog and future recordings of Estefan's songs, including her Spanish-language album, “Abriendo Puertas.”

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
FANTASY	Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley	Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
I LIKE IT, I LOVE IT	Steve Dukes, Jeb Stuart Anderson, Markus Hall	Emdar/ASCAP, Texas Wedge/ASCAP, Rick Hall ASCAP
HOT R&B SINGLES		
FANTASY	Mariah Carey, Chris Frantz, Tina Weymouth, Dave Hall, Adrian Belew, Steven Stanley	Rye Songs/BMI, Sony Songs/BMI, PolyGram International/ASCAP, Metered/ASCAP, Stone Jam/ASCAP, Ness Nitty & Capone/ASCAP, WB/ASCAP
HOT RAP SINGLES		
GANGSTA'S PARADISE (FROM DANGEROUS MINDS)	Artis Ivey, Jr., Larry Sanders, Doug Rasheed	T-Boy/ASCAP, O/B/O Itself/ASCAP, Boo Daddy/ASCAP, Larry Sanders/BMI, Jobete/ASCAP, Black Bull/ASCAP
HOT LATIN TRACKS		
SI NOS DEJAN	Jose Alfredo Jimenez	Unichappell/ASCAP

EMI Music Gets Romantic; Lots O'Lyric At Centenium

ROMANTICS HITS TO EMI: Songs by the Romantics, who have plenty of '70s and '80s hits to their credit, are now the music publishing property of EMI Music, which is said to have won them after eight months of weighing offers. The catalog, for which no purchase price was announced, contains such hits as “That's What I Like About You,” “Talking In Your Sleep,” and “One In A Million.” In addition to the commercial disc success, the catalog is bolstered by the jingle usage from such premier companies as Ford Motor Co. and Budweiser, while “That's



by Irv Lichtman

CENTENIUM BUYS HITS: Centenium Entertainment Inc., the Beverly Hills, Calif.-based music publishing company headed by Arthur Braun, who operated the U.S. unit of Dick James Music for 15 years, has acquired the O'Lyric Music catalog, which contains all the songs written by Tom Shapiro, a BMI songwriter of the year. Songs include “I Live For Your Love,” a BMI million performance song recorded by Natalie Cole, as well as “Never Give Up On A Good Thing,” a hit for George Benson and most recently recorded by Monie Love.

According to Braun, O'Lyric contains 25 charted singles, of which nine were top 10 on various Billboard charts and six earned BMI awards for most performed song. No purchase price was disclosed.

CATALOG PURCHASE: peermusic has acquired the repertoire of Mario Kaminsky's Edifon S.R.L., which has a catalog rich in songs from Argentina's rock community going back 25 years, according to Ralph Peer II, chairman/CEO of peermusic. No purchase price was disclosed. Edifon S.R.L. is the publishing wing of leading independent label Microfon.

Songs in the catalog are by such Argentine writers as Spinetta, aka Invisible or Pescado Rabioso, Lito Nebbia, Moris, David Lebon, Charly Garcia, and Nito Mestre. Other South American writers in the catalog include Aldo Monges, Alfredo Zitar-

rosa, Atahualpa Yupanqui, Chico Novarro, Waldo Belloso, Richard Mochulsko, Atilio Stampono, Eladia Blazques, Cacho Castana, and Sandra Mihanovich.

CLASS SUIT: A class action suit, with the estate of Irving Berlin as the plaintiff, has filed a copyright infringement action in U.S. federal court in New York against New York-based label Stash Records and its owner, Bernard Brightman. The action charges that Stash has not obtained licenses or paid copyright royalties for songs it

has recorded and released, but instead “simply [has violated] the copyrights without acknowledging having done so.”

HALLWORKSHOPS: The National Academy of Popular Music, parent of the Songwriters' Hall of Fame, has arranged five new songwriter workshops for the fall, reports projects director Bob Leone. He says classes, which began the week of Sept. 18, will be given by writers Jeff Franzel and Henry Gaffney, music executive Bob Cutarella, and entertainment attorney Wallace Collins. For more information, contact NAPM headquarters in New York.

ASCAP WORKSHOPS: ASCAP has dates for its 1995 East Coast and West Coast Extended Songwriters' Workshops, a series for advanced writers sponsored by the ASCAP Foundation that focus on the “discovery, development, and education of songwriters.” A select group of advanced writers will be taken through eight intensive sessions, held twice a week for four weeks. In the East, the workshops begin Oct. 3, while those in the West begin Oct. 15.

The workshops are free to all. For details, contact ASCAP headquarters in New York and Los Angeles.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Van Halen, “Balance.”
2. Soundgarden, “Superunknown.”
3. “Jekyll & Hyde,” vocal selections.
4. Guns N' Roses, “Anthology.”
5. Steve Morse, “Structural Damage.”

Pro Audio

ARTISTS & MUSIC

Hologram Printing To Thwart Piracy Nimbus' 3-D i•D Uses 'Covert Graphics'

BY PAUL VERNA

NEW YORK—In an effort to counteract piracy and make its mark, literally, on the CD-replication industry, Nimbus Manufacturing Inc. has introduced a process that allows the printing of holograms on the surface of a disc, with no resulting loss in playing time or quality.

The process, 3-D i•D, is a joint venture between Charlottesville, Va.-based Nimbus and Applied Holographics of the U.K.

Lyndon Faulkner, president/CEO of Nimbus' holding company, Nimbus CD International, says, "Each year, billions of dollars are lost and creative efforts diminished by the outright theft of copyright material in the music and software industries through counterfeiting and piracy. Three-D i•D holograms offer probably the most effective deterrent against CD piracy available today, and at the same time, provide stunning and dramatic graphics, which are unparalleled in label art."

Applied Holographics CEO David Tidmarsh adds that his company and Nimbus are capable of encoding "covert" images on a disc, that is, holograms that cannot be seen by the human eye but can be scanned by opti-

cal readers.

"The importance of 3-D i•D's covert imaging capability cannot be understated," says Tidmarsh. "Holographic images possess the largest information-storage capacity of any known visual medium. Codes, symbols, and other features can be 'hidden' within the hologram during the origination process and, when combined with the use of visual or automatic verification, ... the result is a hologram that is easily authenticated and that cannot be effectively copied."

Losses caused by the piracy of pre-recorded music totaled \$2.25 billion last year, according to the IFPI.

In addition to deterring CD counterfeiting, the 3-D i•D process promises to bring a new source of revenue to Nimbus and Applied Holographics in the form of royalties on a patent, which is still pending.

"What we're going to do is work to license this capability to the majors," says Faulkner. "If an artist had their CDs manufactured by a major and encoded with 3-D i•D, the Nimbus/Applied Holographics joint venture would get a royalty on the patent, just like Sony and Philips get a royalty from all the other manufacturers" for the manufacture of conventional CDs.

What distinguishes the 3-D i•D holo-

gram process from other, similar techniques is its ability to spread a hologram across the entire surface of a disc, rather than confining the image to a small portion of the CD.

Nimbus will charge clients a setup cost ranging from \$500 to \$3,000 for the holographic process, according to Faulkner. Beyond that initial investment, the printing cost for the new discs will not exceed that of five-color picture discs.

Faulkner says that a "significant quantity" of the discs manufactured on a daily basis are five-color picture discs and that the majority of Nimbus' replication work is five-color or offset.

To show the graphic impact of 3-D i•D, Nimbus has created a demo disc containing an animated hologram photo in a small quadrant of the disc and a sample of holographic images throughout the rest of the product's surface.

No 3-D i•D discs are in the marketplace yet, but Faulkner says he is negotiating with several "household name" clients for release of hologram CDs. He anticipates commercial releases in the U.S. by Christmas and adds that the process can be applied to any mass-market CD type, including audiodiscs, enhanced CDs, and CD-ROMs.



Rubin Sings. RCA Novus recording artist Vanessa Rubin has been working on her upcoming album, "Vanessa Rubin Sings," at Signet Sound in Hollywood, Calif. Shown at the sessions, from left, are co-producer Miles Goodman, Rubin, and co-producer Oscar Castro-Nieves.

AUDIO TRACK

NEW YORK

GUITARIST VERNON REID, formerly of *Living Colour*, stopped at Big House Recording to finish tracks for his upcoming project, "Masque," due for release on an undisclosed Sony label. The sessions were produced on a Neve 8078 and Studer A800 by **Tio Maser** and **Prince Paul** and engineered by **Glen Kolotkin** with assistance from second engineer **Mark Mason**.

LOS ANGELES

AT ENCORE STUDIOS in Burbank, **Dwight Yoakam** worked on an upcoming Liberty Records project with producer **Pete Anderson**, engineer **Judy Clapp**, and assistant **David Betancourt**. Also at Encore, engineer **Tom Lord Alge** mixed several projects, including albums by Epic's **Oasis**, Radioactive's **Dig**, and Warner Bros.' **Seven Day Diary**.

NASHVILLE

AT THE SOUND EMPORIUM, **Hank Williams Jr.** worked on an upcoming Curb Records project with producer **Chuck Howard** and engineers **Bob Campbell Smith** and **Craig White**; **Ricky Skaggs** overdubbed and mixed for his upcoming self-produced Atlantic Records project with co-producer **Mac McAnally** and engineers **Alan Schulman** and **Ken Hutton**; and **Yo Yo Ma** taped an interview for an upcoming

episode of the CBS-TV show "60 Minutes."

OTHER LOCATIONS

AT MUSIC LAB Recording in Jacksonville Beach, Fla., artist/producer **Michael Fitzgerald** wrapped his latest *Chain Of Fools* project for Rimshot Records, recording on three

Alesis Adats and Digidesign's Studio Designer II. Fitzgerald engineered the sessions with studio owner **Roy Love**.

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

French ASF Elects Members Recording Studio Assn.'s Objectives Set

PARIS—The Assn. of French Recording Studios (Assn. des Studios d'Enregistrement Français or ASF) elected the following board members at its annual meeting: president Jean-Louis Rizet (Studio Ramsès), VP Didier Lozahic (Studio Zorrino), general secretary Philippe Besombes (Studios du Chesnay), deputy general secretary Erika Chenielet (Digipro), and treasurer Georges Peullault (Studio E.G.P.).

Past president Roland Guillotel (Guillaume Tell Studios) and past VP Claude Sahakian (Studio Plus XXX) declined to serve new terms, citing pressing obligations to their respective facilities. However, both said they would remain members of the association and pledged to continue supporting it.

Among the ASF board's resolutions were to try to mediate the country's ongoing royalty dispute between the

phonographic association and the rights collection society. The ASF also vowed to help its studio members expand into multimedia and compete in the international market; attempt to forge closer links with the trade groups of the film and TV industries; contribute to the training of future audio professionals; publish the "Guide To Recording In France"; and enhance the existing French Minitel, an early type of online system.

Newly appointed president Rizet told attendees, "Regroup with other international trade organizations. Consider a connection to the Internet. Succeed in signing worldwide agreements. Be able to provide statistics from our recording industry. Welcome small, midrange, and top studios, but also post-production studios, to join us at the ASF. These are just a few of our objectives that we wish to achieve."

GUILLAUME J. SCHOUKER

newsline...

SONY UNLEASHES DIGITAL BOARD: Sony Broadcast & Professional Europe unveiled its long-awaited OXF-R3 digital console, a high-end, fully automated recording and mixing board aimed at music and TV/film sound-track production facilities, in London Sept. 9. The unit, known as the Oxford console, has 48 channel faders, 16 group faders, and two sets of assignable controls for the number and type of processing channels. It is capable of working in up to 8-bus digital surround and is built to handle expansion beyond 100 channels, according to Sony. Furthermore, the OXF-R3 is compatible with AES/EBU, SDIF-2, and MADI formats and has a powerful interface to Sony's DASH machines. It also has analog inputs and outputs. The unit is scheduled to have its first U.S. showing at the upcoming Audio Engineering Society Convention in New York.

PRO PEOPLE ON THE MOVE: Bill Robinson is named national sales and marketing manager for the DOD/Digitech division of Harman Music Technology. He was previously managing director for SoundTech Professional Audio . . . TimeLine Inc. makes the following appointments: Peter Swientek, regional manager for Asia/Pacific and manager of radio markets; Michael MacDonald, director of product marketing; and Cynthia F. Jones, marketing communications manager. They were, respectively, a veteran of the pro audio and video industries; marketing manager at Yamaha Corp. North America; and a veteran of the communications industry. TimeLine is also bolstering its North American sales team with four new appointments: Michael Donahue, Mediasound national manager; Alan Hardiman, regional manager, Eastern North America; Ray Niznik, Western regional sales manager; and Theodor Price, sales program manager. They were, respectively, managing director of Amsterdam-based Electrogig, director of sales for Synclavier Co., VP of Siemens Audio Inc., and national marketing manager at Mail Boxes Inc.

SOUTH BEACH SPARS WITH THE BEST: South Beach Studios, the Miami facility owned by Island Records chairman Chris Blackwell, has joined the Society of Professional Audio Recording Services, according to a SPARS statement. The studio has recently been active with numerous high-profile projects, including sessions by R. Kelly (Jive), David Bowie (BMG/Virgin), Willie Chirino (RMM/Sony), and Tracy Bonham (Island). South Beach president Joe Galdo says, "These artists come to our studio because we give musicians what they want, and we offer them a creative environment that has energy, professionalism, and is lots of fun."

BRIEFLY: Lexicon, Studer, and Studer Editech have opened a New York office, according to a statement from the company . . . The Dallas-based Russ Berger Design Group has won the Texas Society of Architects' award for excellence in interior architecture for its work on Whitney Houston's private recording studio (Billboard, Aug. 12). The acoustical/architectural consulting firm will be featured in the November/December issue of Texas Architect.

STUDIO ACTION

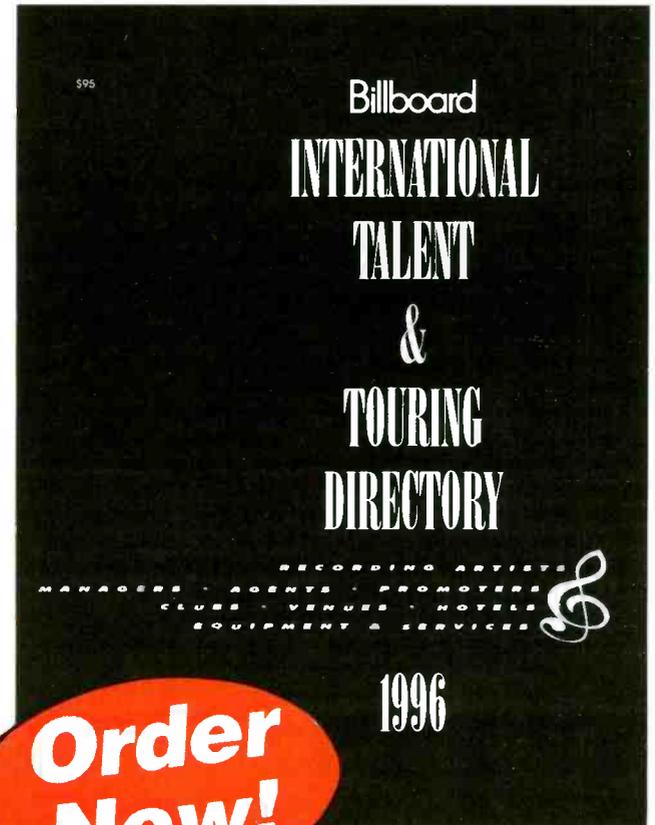
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 23, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	GANGSTA'S PARADISE Coolio Feat. L.V./ D. Rasheed (MCA)	YOU ARE NOT ALONE Michael Jackson/ R. Kelly M. Jackson (Epic)	I LIKE IT, I LOVE IT Tim McGraw/ J. Stroud B. Gallimore (Curb)	TOMORROW Silverchair/ K. "Caveman" Shirley (Epic)	EVERYBODY BE SOMEBODY Ruffneck Feat. Yavahn/ D.S. Richardson D.A. Jenkins S.B. Wilson (MAW)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHICAGO RECORD- ING COMPANY (Chicago, IL) Bruce Swedien Peter Mokran	LOUD (Nashville) Julian King	FESTIVAL (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Saheer Wilson
RECORDING CONSOLE(S)	Trident Vector	Neve VR 72 with Flying Faders	SSL 4000E	Neve 8058	Trident Series 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR-900	MCI 24	Saturn 624
STUDIO MONI- TOR(S)	Echo Custom Sounds	Lakeside with TAD	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Kevin Davis	RECORD ONE (Los Angeles, CA) Bruce Swedien	LOUD (Nashville, TN) Chris Lord-Alge	ECLIPSE (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Saheer Wilson
CONSOLE(S)	SSL 4000G	SSL 8000 G Plus with Ultimotion	SSL 4000E	SSL 4000E	Trident Series 24
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A800 MK III/ Sony 3348	Otari DTR-900	Panasonic SE 2700 w/ Apogee Filters	Saturn 624
STUDIO MONITOR(S)	Custom Vincent Van Hoff	Oceanway Custom	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex DAT	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MAS- TERING Herb Powers	BERNIE GRUND- MAN Bernie Grundman	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	EUROPADISK Don Grossinger
PRIMARY CD REPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	MCA Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing

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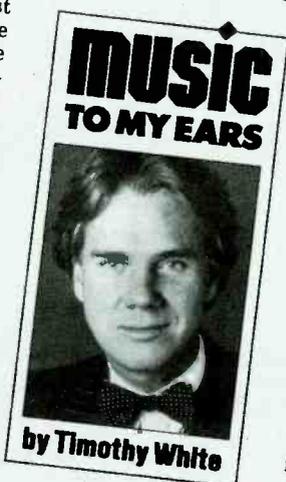
May 5, 1995 ...

Morissette's 'Jagged' Self-Healing

As any former child actor will tell you, an early dose of adult reality is a dangerous thing. "To be blunt, whenever you're on stage doing anything that isn't 100% yourself, then you're only acting," says Ottawa-born singer/songwriter Alanis Morissette, whose spellbindingly frank U.S. debut album, "Jagged Little Pill" (Maverick/Warner Bros.), due June 13, is likely to fascinate listeners on both sides of the Canadian border. However, adds the 20-year-old performer, "When you're doing work that is a completely truthful side of yourself, each time you express it you can get back to the creative place you were [at] when you initially discovered it, and I love it there"—as "Jagged Little Pill" makes disconcertingly plain. Unlike many recent efforts by even the most gifted new female artists on the modern rock horizon, Morissette's often searing writing voice has the crackling certitude of someone who's never writing tentative vulnerability or impulsive confessionals. Nobody taking a first stab at self-scrutiny could fake the indubitable thrust of the album's first single, "You Oughta Know," in which a teenage girl dumped by her beau for a more mature woman ponders the bumpy transition for all parties. In a tone too peeved to be mistaken for coy sarcasm, she dares pop the questions that define the grimly visceral relationship: "An older version of me/Is she perverted like me/Would she go down on you in a theater? ... I hate to bug you in the middle of dinner/It was a slap in the face how quickly I was replaced/Are you thinking of me when you fuck her?"

Lyrics that appear roguishly uncouth when read off the page are piteous when heard leaving Morissette's lips. Because she dares to stand naked in her remembrances, the narrator allows herself no comfort zone for self-righteousness, and as she builds steam in her incantatory checklist of public indignities and private indiscretions, the singer's wounded outrage mingles with a gathering courage that gives the listener a giddy desire to cheer her on. Keyed to the quaking drift of a discordant rock rhythm section, "You Oughta Know" makes explicit the innocence in the ser-

Like the rest cause the si-



by Timothy White

she was 10. Although she's played the piano since she was 6 and began writing songs at 9, Morissette's initial exposure in the mid-'80s came as a semiregular actress on Nickelodeon's "You Can't Do That On Television" cable program. While the general assumption was that she would continue acting, her ambitions lay elsewhere. "At 10, I took all the money I earned on the TV program," she says, "and I financed the making of a record which I did with keyboardist Lindsay Morgan, who produced it, and guitarist Rich Dodson of the Canadian band the Stampeders" (who notched a No. 8 hit in 1971 with "Sweet City Woman"). Morissette pressed up 2,000 copies of the homemade single "Fate Stay With Me," her fledgling attempt at songwriting ("Fate stay with me/I want to be free/What did you think I'd be doing now?/When you left me I was thinking aloud!") and a thematic foretaste of her unequivocal style. Issued on her own L-A-MCA Publishing in Toronto at the tender age of 14, she went on to cut two popular dance-rooted albums for MCA/Canada, "Alanis" (1991), which earned her a Juno Award as most promising female artist, and "Now Is The Time" (1992). Along with these early career peaks came periodic personal valleys. "When I was growing up, I was always around people much older than me," says Morissette, who lived in the former West Germany from age 3 to 6, when her parents taught the children of U.S. military forces. "My early sense of independence enabled me to accomplish a lot professionally and to appear confident on the surface. But I had no real self-esteem because of being in an industry so immersed in what others thought I should be." The dilemma also created a "chronic incompatibility" in her romantic relationships. "I'd date older men so I could talk to them and then get my sexual fix with younger guys. What I gained in intellect, I lost in youth."

September 15, 1995 ...

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING SEPTEMBER 23, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	1	ROUS MINDS	ROUS MINDS	1
2	2	2	2	CRACKLE UP	CRACKLE UP	2
3	3	3	3	ALANIS MORISSETTE	JAGGED LITTLE PILL	3
4	4	4	4	TLC	CRAZYSEXYCOOL	4
5	5	5	5	BONE THUGS-N-HARMONY	RELATIVITY	5
6	6	6	6	SHANIA TWAIN	FLAVOR	6
7	7	7	7			7
8	8	8	8			8
9	9	9	9			9
10	10	10	10			10
11	11	11	11			11
12	12	12	12			12

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Billboard

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Edels Chain In Receivership Retailer Says Move Is Only Temporary

SYDNEY—The Sydney-based Edels Music Stores chain has been forced into receivership, after lead financier the National Australia Bank moved in to appoint accounting firm Deloitte Touche Tomatsu as receivers.

Neither the bank nor Edels management will comment on what caused the move. The firm's PR executive, Cecilia Haddad, says that the members of senior management were in discussion with financiers to fix the problem. "It is slowly but surely moving forward," she says. "Management are trying to do everything they can to ensure [the receivership] is only temporary."

Sources at Deloitte suggest that the block sale of the company is under review.

The Australian retail market has been soft for the last few years, with at least one other major music retail chain said to be in trouble. But last summer, Edels made a \$50 million takeover bid for the beleaguered Brashs chain (later purchased by Singapore-based developer Ong Beng Seng) and launched an \$11.4 million expansion over three years to expand from six stores in Sydney to 36 along the East Coast. However, so far, only two new outlets have been established, both in Sydney.

CHRISTIE ELIEZER

U.K. Sales Conferences Set Goals EMI Acts Are Up

DUBLIN—The new president of EMI Records Group U.K. and Ireland, Jean-Francois Cecillon, has been talking about the need for the company to be even more creatively driven. At its sales conference here Sept. 10-12, he put EMI's artists where his mouth was.

Cecillon may even have set new standards for the participation of artists in the annual round of U.K. sales conferences. Live performances by almost 20 acts, from Sir Cliff Richard to Blur to classical tenor Roberto Alagna to chanteuse Holly Cole, were woven into product presentations during the conclave.

The 400 or so delegates heard artist after artist play and sing, up close and personal, in a conference room at the Burlington Hotel. The sets ranged from a cappella to acoustic to electric, from newcomers and industry veterans alike.

A number of retailers present in Dublin were impressed, as was seasoned artist manager Jim Beach. "This is so much better than what you usually get [at sales conferences]," he said.

Most artists elected to perform new material from upcoming releases. Richard, for instance, previewed his "Songs From Heathcliff" album with "Misunderstood Man," a single due soon. The album, featuring Olivia Newton-John on five tracks, will follow at the end of October. Richard's "Songs From Heathcliff" stage show is due to be staged in arena-size U.K. venues in Newcastle, Birmingham, and London in October 1996.

Eternal offered the second single from its imminent "Power Of A Woman" album, titled "And I Am Blessed," and former Eternal member Louise Nurdling presented her first solo effort, "Light Of My Life."

Richard, Eternal, Nurdling, and Dana Dawson, among others, sang live vocals to track, but Tasmin Archer, D'Angelo, and Cole brought accompanying musicians to the Burlington stage, while John Hiatt and the Finn brothers (Neil and Tim) performed simply with guitars.

The nine-piece Kelly Family also played live; Alagna sang arias to the guitar accompaniment of his two brothers. His offering yielded a standing ovation from the EMI crowd; later, the room cheered Blur's performance of "The Universal," its next U.K. single.

The live performances were alternated with more conventional, video-driven product presentations, which nonetheless revealed the strength of EMI's holiday schedule. Its release lineup includes the first of the Beatles' two-CD anthologies, tying in with the six-part documentary airing on the ITV network; Queen's "This Could Be Heaven" album, featuring the last work of Freddie Mercury; and a new, TV-marketed compilation series titled "That's . . ." featuring various genres, which is intended to complement the million-selling "Now!" hits line.

Sony's 'Heartbeat'

BY ADAM WHITE

LONDON—The U.K.'s ITV network expected 20 million people to watch the death of Kate Rowan on Sept. 17. Sony Music TV executive Kit Buckler hopes he can reach just 1.5% of them.

Rowan was the character, played by actress Niamh

Cusack, who fell victim to leukemia on Sunday in Yorkshire Television's popular soap opera series "Heartbeat," which

Sony Music

is set in the '60s. However, she is "alive" on the front cover of "Heartbeat: Forever Yours," the latest and fourth Sony compilation to tie in with the ITV weekly show. About 90,000 copies of the 40-track set were shipped to U.K. retailers Sept. 18.

"This project sums up what I want to achieve with Sony Music TV," says Buckler, the division's director of concept marketing. "I call it the IBM philosophy: the best ideas, the strongest branding, and fantastic music." His sales target for "Heartbeat: Forever Yours" is 300,000 units.

That is not all Buckler is striving to achieve. His department is charged with improving Sony Music's share of the U.K. compilations business, in which, company executives concede, it has been outperformed by such competitors as PolyGram, Telstar, Global, and Virgin.

This is a dynamic, growing market sector. The number of releases has doubled since 1990, and TV-advertised compilations (which have their own chart, separate from the artist chart produced by Chart Information Network) were estimated to have taken as much as 40% of the total U.K. album market in August.

It is also an increasingly competitive field: PolyGram has a slew of new titles coming for the Christmas season, while Global TV has 10 new releases planned. EMI, which says it has sold 4.3 million copies of the "Now!" line in the past 12 months, has a new (32nd) volume in the series out in November, and is debuting the "That's . . ." multigenre series in October. It is also tying in with tabloid newspaper The Sun to promote "The Greatest Party Album Under The Sun" on television.

Such growth and activity was acknowledged by Sony Music U.K. chairman/CEO Paul Burger during the company's sales conference in Brighton, England, Sept. 16-18. "After reversing our policy in the ever-growing compilations market," he told delegates, "we have this year enjoyed two No. 1 albums with 'Top Of The Pops' and 'The Best Of Heartbeat.'"

(Continued on page 49)

Juarez Exits P'Gram Iberica

Moves To Grupo Prisa; Bestard Upped

MADRID—Ele Juarez is to leave his post as president/CEO of PolyGram Iberica in Madrid after boosting the company's fortunes in the video and cinema sectors, he announced Sept. 18. Juarez is

to be replaced in mid-October by Francisco Bestard, currently PolyGram's managing director in Mexico.

Juarez is moving to the Spanish media holding giant Grupo Prisa in the newly created post of director general of audio-visuals. Prisa includes Canal Plus, the country's only pay-TV station, and Spain's largest radio company, Cadena SER.

Juarez joined PolyGram in Madrid in May 1993, and one of his main tasks was to boost the label's revenues from film and video. "I set up our video and cinema arms here, and they have increased from a 15% to a 21% market share in two years, to go from second to first spot in the market," says Juarez. "This new job will cover all my previous experience at 20th Century Fox and CBS Fox in the U.S., Latin America, and Spain."

HOWELL LLEWELYN

Warner Succeeds With Midprice In Singapore

SINGAPORE—Trying to solve a slump in Singapore's retail market, Warner Music experimented with the city-state's first full-scale, midprice campaign and has been overwhelmed by the results.

The project started in August, and within four weeks Warner recorded a 300% jump in sales. Marketing manager Kathleen Tan offered 100 titles, each with a sticker price of \$11, and shipped 30,000

(Continued on page 49)

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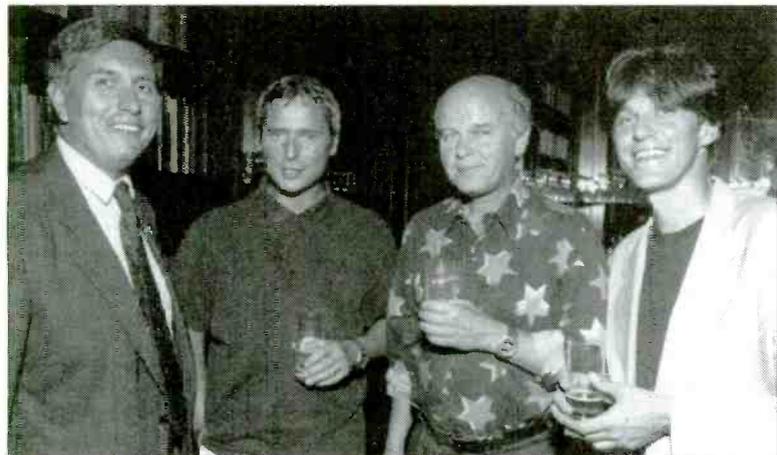
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Sony Europe's Strategy Session

Managing directors of Sony Music Europe companies convened in England recently for a three-day session to review A&R initiatives and business strategy. The meeting, at Tylney Hall in Hampshire, was also attended by other European executives and the senior management of Sony Music International. Artist performances were by Gary Kemp, K's Choice, Massimo Di Cataldo, and Alison Moyet.



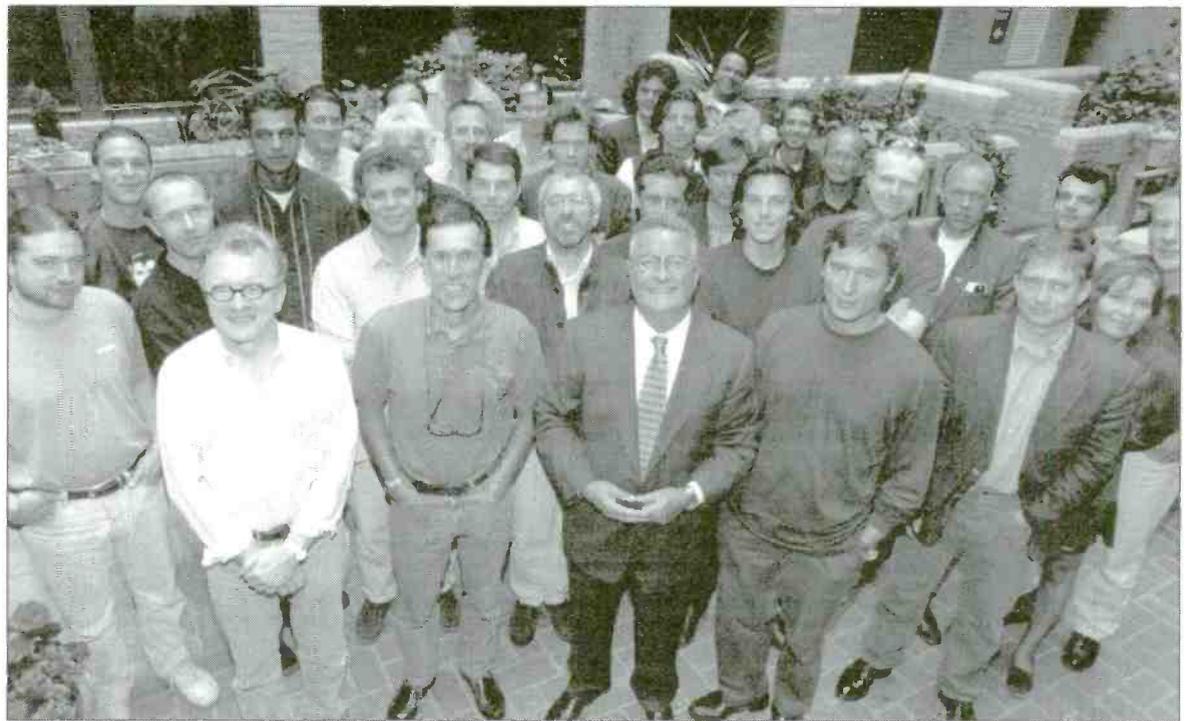
British singer Alison Moyet is feted by Sony executives shortly before she performs a showcase set at Tylney Hall. Pictured, from left, are Sony Music Entertainment U.K. chairman/CEO Paul Burger; Sony Music International chairman Mel Ilberman; Sony Music International president Bob Bowlin; Moyet; Sony Music Entertainment senior VP Peter Asher; Columbia Records U.K. managing director Kip Krones; Moyet's manager, Debbie Rawlings; Sony Music Entertainment Europe's Paul Russell; and Sony Music Entertainment Europe senior VP/GSA Jochen Leuschner.



Italy's Franco Cabrini, left, and GSA's Jochen Leuschner, second from left, enjoy an informal moment with Sony Music Entertainment Sweden managing director Sten af Klinteberg and Sony Music Entertainment Europe VP/European repertoire division Guy Brulez, right.



K's Choice played a set at Tylney Hall, prior to the September release in Europe of its new album, "Paradise In May." Pictured, from left, are the band's manager, Christophe Turcksin; A&R consultant Annie Roseberry; Sarah Bettens of K's Choice; Sony Music Entertainment Belgium managing director Patrick Decam; and Gert Bettens of K's Choice.



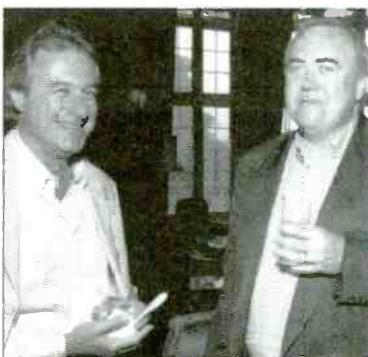
Taking the long view are Sony A&R executives from around Europe, pictured with, in the front row, from left, Peter Asher, Sony S2 U.K. managing director Muff Winwood, Paul Russell, and GSA's Jochen Leuschner.



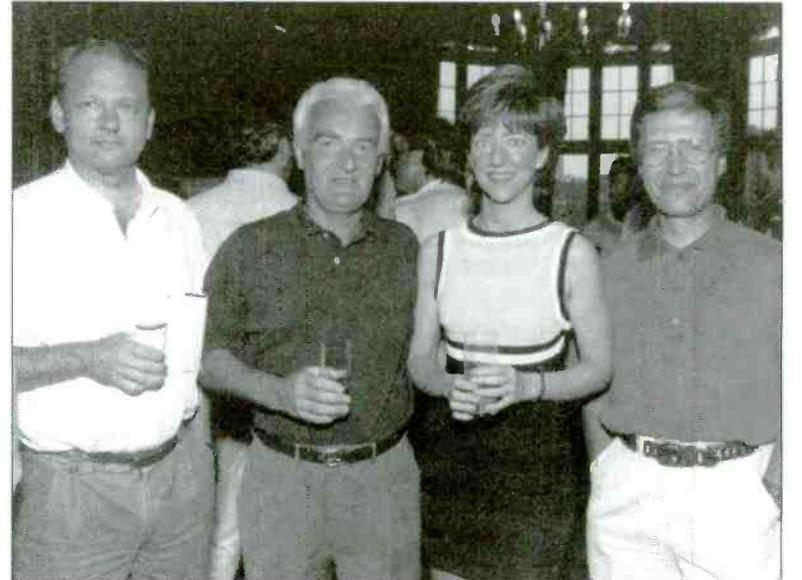
Comparing notes are, from left, managing directors of Sony Music Entertainment companies in Greece, Denmark, and the Czech Republic: Dimitris Yarmenitis, Jan Degner, and Suzanne Smetana, respectively.



Mel Ilberman, left, congratulates Italian artist Massimo Di Cataldo, center, after his showcase set. Pictured, at right, is Sony Music Entertainment Italy president/managing director Franco Cabrini.



Enjoying a drink together, from left, are Sony Music Entertainment Spain president Claudio Conde and Sony Music International executive VP Tom Tyrrell.



Sony Music Entertainment Europe VP of business affairs Sylvia Coleman takes a break from business to relax with, from left, the managing directors of Sony affiliates in Norway, Ireland, and Turkey: Rune Hagberg, John Sheehan, and Melih Ayracman, respectively.



Britain's Gary Kemp, former lead singer of Spandau Ballet, takes center stage prior to playing a showcase set at the Sony conclave. Pictured, from left, are Sony Music Entertainment Europe's Paul Russell; Sony Music Entertainment U.K. VP/international Brian Yates; Kemp's manager, Steve Dagger; Kemp; Bob Bowlin; Paul Burger; and Columbia Records U.K. A&R director Mick Clark.

Labels Revitalize Hong Kong Scene

■ BY MIKE LEVIN

HONG KONG—Two new labels are starting to breathe life back into Hong Kong's dormant domestic music industry with a unique approach to Chinese repertoire.

Both have assembled rosters that many feel can compete with the major international labels, and each has already sent one artist to the top of the local charts during the past two months.

This success, though, has come as no surprise. The newcomers—one an indie and the other under the huge PolyGram umbrella—are being steered by two of Hong Kong's most experienced industry executives.

Landow Lee started Music Impact two years ago, but gained instant credibility in July by snatching local icon Andy Lau from Warner Music (not such a big shock when one considers that Lee has been Lau's manager for five years).

Another former Warner employee figures in Go East. Paco Wong was Warner's Hong Kong managing director for 14 years before accepting PolyGram Far East president Norman Cheng's offer to start a new record company in March.

In true local entrepreneurial style, both companies are taking the best of the local scene and adding value with new twists. They have steered away from traditional pop-idol development and production, preferring to cover a much

broader spectrum of activities and win back the disenchanted young consumer.

Music Impact is combining A&R functions with management, film

PolyGram

production, and a strong China focus.

"Without looking at the bigger picture of music as a form of entertainment, we couldn't compete," says Lee. "Basically, we are willing to try anything."

The label's roster of 18 artists has a strong Cantonese emphasis, though Lee says almost all of them will eventually record in Mandarin. Lau's first Mandarin release for the label, "Real Forever," hit No. 1 in both Hong Kong and Taiwan. Lau's unsurpassed popularity as an actor will also boost Impact's plans.

Go East is being even more adventurous, with four labels, including one dedicated to alternative repertoire—a sharp break from PolyGram's near-absolute pop orientation in Chinese markets.

"Our goal is to sell records, whatever the type of music," says Wong. "I don't think anyone is limiting themselves to only one style anymore."

The Go East imprint will focus on Cantonese and Mandarin pop and has had an early success with the

Cantonese debut of Kelly Chan's "Whatever Will Be, Will Be," which shot to Hong Kong's No. 1 spot in its second week. Go East has four other artists under contract.

The Musician label has already signed five alternative bands and will arrange the reunion of Hong Kong top '80s duo Tat Ming Pair in October.

The Red Star label is dedicated to singers and bands from Beijing and has a roster of eight, including the all-girl Cobra. The Kitty imprint will focus on Japanese-language repertoire, although it has yet to sign any acts.

WARNER SUCCEEDS WITH MIDPRICE IN SINGAPORE

(Continued from page 47)

units, including releases by the Doors, Tracy Chapman, the Eagles, James Taylor, and Lobo.

Each CD contained inlay sheets offering information on the titles available, and order forms were supplied at checkout counters. Warner spent about \$21,000 on television advertising for the campaign.

"August has traditionally been a quiet month for the industry, and

newsline...

EMI BELGIUM has acquired a majority stake in indie dance label Antler Subway. EMI says the label will continue to be run autonomously by founders Maurice Engelen and Roland Beelen and will serve as an outlet for all of EMI Belgium's dance repertoire. Antler Subway is already home to Digital Orgasm, Praga Kahn, Lord Of Acid, and Jade 4U; its releases will now be licensed by EMI and available via EMI affiliates worldwide, except in the U.S. and Japan.

WARNER MUSIC Europe is to market and distribute product from U.S.-based label Sub Pop Records in continental Europe under a new agreement between the companies. Sub Pop will continue to operate independently in the U.K.

EMI INTERNATIONAL has appointed Irving Schlosberg managing director of EMI South Africa. He joins the company from RPM Records, part of the CNA Gallo Group, where he has been managing director for ten years. RPM represented Virgin's interests in South Africa from 1983 to 1990.



since midprice has previously only been in limited stores, we felt that we should attempt an across-the-board campaign," says Tan.

"At first retailers were resistant because it has been difficult in the past to enforce price control," she adds. "But because we price-stickered each CD

and informed consumers through TV, it made retailers confident that the campaign would work."

Retailers were also pleased with the results. "Our back-catalog sales improved by 10% to 15% as a result of the campaign," says Tower Records' manager, Kelly Chew. "WEA was efficient in stock availability and clever in knowing just what titles to feature."

SONY'S HEARTBEAT

(Continued from page 47)

Moreover, Sony has cut a new joint-venture deal with BMG for a compilation entitled "This Year's Love Is Forever," due before Christmas. It will feature material from both companies' labels, including hits by Take That, Celine Dion, Robson & Jerome, Tina Arena, TLC, Des'ree, and Annie Lennox, as well as tracks from EMI and PolyGram, among others.

"This Year's Love" is one of six Sony Music TV projects lined up for the holiday season, but for the next few weeks, Buckler and his team will be watching the progress of "Heartbeat: Forever Yours." He says the first and third TV-backed compilations of '60s oldies sold 250,000 and 150,000 copies, respectively; the second (which was not promoted on TV) sold 50,000 units.

"This is the first time we've released an album on top of the series," Buckler said in Brighton, "and there are another ten episodes [of the soap] to run before Christmas." Aside from the TV expenditure, the compilation should benefit from concurrent promotion by VCI and Reed Publishing for their respective "Heartbeat" home video and book releases.

"Heartbeat: Forever Yours" includes vintage hits by the Troggs, the Righteous Brothers, Cliff Richard, Brian Hyland, the Four Tops, Dusty Springfield, Peter & Gordon, Roy Orbison, and Marvin Gaye. "Our marketing campaign is refined from the experience of selling nearly half a million 'Heartbeat' albums before," said

Buckler, who has been in charge of Sony Music TV for seven months.

"We're still finding our feet in this market," Buckler says. He expects the division to make "significant progress next year, particularly if we can establish a strong brand with the 'Top Of The Pops' series."

That exploits the identity of Britain's most popular music TV show, a chart countdown aired weekly on BBC1. The second "Top Of The Pops" volume is due in November.

Another key Sony Music TV release in October is the 16-track "Music From The Movies Vol. 1," including hits by Elton John, Seal, Phil Collins, Annie Lennox, David Bowie, Harry Connick Jr., and the Bee Gees. Among the marketing ploys is a 60-second movie commercial in theaters screening the new Hugh Grant film "Nine Months."

More unusual is "Odd Man Out," a compilation featuring such young U.K. bands as Oasis, Ned's Atomic Dustbin, Reef, and Leftfield.

It is themed to snowboarding, and aside from the TV spend, Sony will advertise the 18-track set on London alternative rock station XFM during its one-month Restricted Service Licence run in October.

This is a stretch from the type of audience that watches "Heartbeat," but a measure of the ground Sony Music TV is striving to cover by tapping into Britain's booming compilations business.

Malaysia's Baizura Splits With Sony

■ BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—The music industry here witnessed its first high-profile divorce when R&B singer Ning Baizura cut her ties with the local Sony affiliate.

A low court ruled in May that the contract was invalid because 19-year-old Baizura had signed as a 16-year-old minor.

The dispute has only recently been concluded, though, with the end of an associated argument over what songs she may perform on stage.

In the court case over Baizura's contract, Sony argued that the singer had signed in good faith, with her parents as witnesses, and that the label had made money for her from two 1993 albums. The releases sold a combined 130,000 units and earned revenues from product tie-ins with Sony hardware and a cellular phone service.

But a source close to Baizura says the artist felt that "things weren't right with Sony in terms of artistic input and promotion."

She has since signed a world-

wide recording contract with BMG, and the company plans to release a new album in Malaysia, Singapore, and Indonesia before the end of the year and a second one internationally in mid-1996.

The court ruling threw up another issue for Malaysian artists. In its wake, Sony applied

for an injunction to stop Baizura from performing the material she had recorded under contract. However, both sides have now "amicably settled the dispute," say the singer's lawyers, Tang and Yoges, allowing Baizura to perform all her songs in public.

Lyttleton Voted Off Board Of Performing Right Society

LONDON—Trevor Lyttleton, publishing director and activist, lost his battle to retain his place on the board of U.K. author's rights body the Performing Right Society at its annual general meeting Sept. 14.

An unprecedented resolution for his dismissal had been moved by Pete Waterman, head of the PWL group and its All Boys Music publishing arm and a former PRS board member, who resigned prior to the organization's extraordinary general meeting in May following a row with Lyttleton.

Waterman accused Lyttleton of asking an excessive number of questions about the operation of the society, "hijacking it," and adding to administration costs as PRS staff sought to provide answers. PRS has estimated these costs at 100,000 pounds (approximately \$154,000) for the period from November 1993 to August this year.

Lyttleton defended himself at the Sept. 14 meeting by referring to the record vote that had elected him to the PRS board in the wake of the

costly PROMS system episode. The PROMS computer was intended to revolutionize the society's mammoth data-processing needs but was abandoned in 1993, by which time it was apparent that the design was unsuitable for PRS (Billboard, Sept. 16).

Lyttleton described the vote as a mandate for him to ask "hard questions," but at the end of a sometimes acrimonious debate, he was voted off the board by 5,536 votes to 3,270.

In a statement issued later, Lyttleton said, "I am proud to have stood firm, in a just cause, to my election commitment to PRS members to ensure transparency and accountability at PRS. In the face of the unequal struggle, against the combined forces of 22 council members [and] their and PRS' vast forces and resources, I consider obtaining the support, in just three weeks, of some 40% of PRS' voting membership to be a highly respectable outcome."

He concluded, "The questions will not go away."

NIGEL HUNTER

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HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 9/25/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HELLO, AGAIN MY LITTLE LOVER	TOYS FACTORY
2	2	LOVE LOVE LOVE DREAMS COME TRUE	EPIC
3	3	SEESAW GAME MR. CHILDREN	TOYS FACTORY
4	4	DONNA IKOTO SMAP	VICTOR
5	5	FEEL LIKE DANCE GLOBE	AVEX TRAX
6	7	TOTSUZEN FIELD OF VIEW	ZAIN
7	6	SORAWO MINAYO SHARANQ	BMG VICTOR
8	8	SAYONARA HA IMAMO KONOMUNE NI IMASU	ZARD B-GRAM
9	9	KOINO WANA SHIKAKENASAYO	FUNK THE PEANUTS EPIC
10	10	ANATA DAKAWO SOUTHERN ALL STARS	VICTOR
ALBUMS			
1	2	SCATMAN JOHN SCATMAN'S WORLD	BMG VICTOR
2	5	TOSHINOBU KUBOTA SUN SHINE, MOONLIGHT	SONY
3	1	LENNY KRAVITZ CIRCUS	TOSHIBA EMI
4	3	ANNRI OPUS 21	FOR LIFE
5	4	RYOUKO SHINOHARA LADY GENERATION	EPIC
6	6	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL	BMG VICTOR
7	7	DIANA KING TOUGHER THAN LOVE	SONY
8	NEW	MIKI IMAI LOVE OF MY LIFE	FOR LIFE
9	NEW	SOUNDTRACK AISHITERUTO ITTEKURE	EPIC
10	9	MAKI OHGURO LA.LA.LA.	B-GRAM

NETHERLANDS		(Stichting Mega Top 50) 9/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HET IS EEN NACHT	GUUS MEEUWIS & VAGANT ARCADE
2	4	STARS CHARLY LOWNOISE & MENTAL THEO	POLYDOR
3	NEW	YOU'VE GOT A FRIEND	RENE FROGER & FRIENDS OFG
4	NEW	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID-TOWN
5	2	PASSIE CLOUSEAU	EMI
6	NEW	HET BUSIE KOMTZO	HOLLENBOER BUNNY MUSIC
7	5	WATERFALLS	TLC BMG
8	3	KISS FROM A ROSE	SEAL WARNER
9	6	YOU ARE NOT ALONE	MICHAEL JACKSON SONY
10	7	JE HOEFT NIET NAAR HUIS VANNACHT	MARCO BORSATO POLYDOR
ALBUMS			
1	1	CLOUSEAU OKER	EMI
2	3	RENE FROGER LIVE IN CONCERT	DINO
3	2	BERT HEERINK STORM NA DE STILTE	CNR
4	6	TLC CRAZYSEXYCOOL	BMG
5	4	CELINE DION THE COLOUR OF MY LOVE	SONY
6	7	ANDRE RIEU STRAUSS & CO.	MERCURY
7	8	LIVE THROWING COPPER	MCA
8	5	VAN DIK HOUT VAN DIK HOUT	SONY
9	NEW	YOUP VAN T HEK SPELEN MET JE LEVEN	CNR
10	NEW	ROLLING STONES JUMP BACK (BEST OF)	VIRGIN

AUSTRALIA		(Australian Record Industry Assn.) 9/24/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	KISS FROM A ROSE	SEAL WARNER BROS
2	NEW	FANTASY MARIAH CAREY	COLUMBIA
3	2	ALICE, WHO THE F..K IS ALICE	STEPPERS FESTIVAL
4	4	EXCALIBUR F.C.B.	COLOSSAL
5	3	INSENSITIVE	JANN ARDEN A&M
6	6	YOU OUGHTA KNOW	ALANIS MORISSETTE WARNER BROS
7	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	5	UNDER THE WATER	MERRIL BAINBRIDGE GOTH/BMG
9	NEW	STAYIN' ALIVE N-TRANCE	FESTIVAL
10	11	SCATMAN—REMIXES	SCATMAN JOHN BMG
11	10	RIGHT TYPE OF MOOD	HERBIE BMG
12	8	SOMEBODY'S CRYING	CHRIS ISAAK WARNER BROS
13	9	LET HER CRY	HOOTIE & THE BLOWFISH WARNER BROS
14	13	TRY ME OUT	CORONA COLUMBIA
15	NEW	WATERFALLS	TLC BMG
16	NEW	MYSTERIOUS GIRL	PETER ANDRE FESTIVAL
17	16	COLORS OF THE WIND	VANESSA WILLIAMS BMG
18	18	CAN I TOUCH YOU... THERE?	MICHAEL BOLTON COLUMBIA
19	14	LIGHTNING CRASHES	LIVE MCA
20	NEW	RUNAWAY JANET JACKSON	A&M
ALBUMS			
1	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER BROS
2	NEW	LENNY KRAVITZ CIRCUS	VIRGIN/EMI
3	1	CELINE DION THE COLOUR OF MY LOVE	EPIC
4	2	LIVE THROWING COPPER	MCA
5	3	TINA ARENA DON'T ASK	COLUMBIA
6	4	CHRIS ISAAK FOREVER BLUE	WARNER BROS
7	7	MERRIL BAINBRIDGE THE GARDEN	GOTH/BMG
8	5	GARBAGE GARBAGE	MUSHROOM/FESTIVAL
9	6	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS EMI
10	8	URGE OVERKILL EXIT THE DRAGON	GEFFEN/MCA
11	11	JEFF BUCKLEY GRACE (TOUR PACK)	COLUMBIA
12	9	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	WARNER BROS
13	14	REAL MCCOY ANOTHER NIGHT	BMG
14	17	ALANIS MORISSETTE JAGGED LITTLE PILL	WARNER BROS
15	15	SEAL SEAL (1ST AND 2ND ALBUMS)	WARNER BROS
16	NEW	M PEOPLE BIZARRE PEOPLE	BMG
17	NEW	ARMIK GYPSY FLAME	MRA
18	13	SEAL SEAL	WARNER BROS
19	NEW	JIMI HENDRIX THE ULTIMATE EXPERIENCE	POLYDOR
20	10	COLD CHISEL CHISEL/YOU'RE THIRTEEN... (LIVE)	WARNER BROS

CANADA		(The Record) 9/4/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MACARENA	LOS DEL MAR QUALITY
2	2	TOTAL ECLIPSE OF...	NICKI FRENCH CRITIQUE
3	3	YOU'RE ALL I NEED...	METHOD MAN DEF JAM/SONY
4	4	LICK IT ROULA	SOS
5	5	SCREAM	MICHAEL JACKSON EPIC/SONY
6	5	THINK OF YOU	WHIGFIELD FUTURETEL/QUALITY
7	7	ONE MORE CHANCE	NOTORIOUS B.I.G. ARISTA/BMG
8	8	SHY GUY	DIANA KING COLUMBIA/SONY
9	9	THIS IS HOW WE DO IT	MONTELL JORDAN PMP
10	10	HUMAN NATURE	MADONNA MAVERICK/WEA
11	11	HAVE YOU EVER REALLY...	B. ADAMS A&M/PGD
12	12	YOUR LOVING ARMS	BILLIE RAY MARTIN WARNER BROS/WEA
13	13	HOLD ME, THRILL ME...	U2 ATLANTIC/WEA
14	14	THIS AIN'T A LOVE SONG	BON JOVI MERCURY/PGD
15	15	PIPE DREAMZ	YAKOO BOZ QUALITY
16	16	SQUARE DANCE SONG	BKS & ASHLEY MACISAAC A&M
17	17	SOMEDAY I'LL BE...	BON JOVI MERCURY/PGD
18	18	ANOTHER DAY	WHIGFIELD FUTURETEL/QUALITY
19	NEW	GANGSTA'S PARADISE	COOLIO FEATURING L.V. MCA/UNI
20	20	DON'T TAKE IT PERSONAL	MONICA ARISTA/BMG
ALBUMS			
1	2	SOUNDTRACK DANGEROUS MINDS	ATLANTIC/WEA
2	1	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	ATLANTIC/WEA
3	3	LIVE THROWING COPPER	MCA/UNI
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL	MAVERICK/WEA
5	5	TLC CRAZYSEXYCOOL	LAFACE/BMG
6	6	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
7	7	SEAL SEAL II ZTT	
8	15	SOUL ASYLUM LET YOUR DIM...	COLUMBIA/SONY
9	16	VARIOUS ARTISTS CLUB EURO 2	ARIOLA/BMG
10	9	COLLECTIVE SOUL COLLECTIVE SOUL	ATLANTIC/WEA
11	8	SOUNDTRACK BATMAN FOREVER	ATLANTIC/WEA
12	12	SHANIA TWAIN THE WOMAN IN ME	MERCURY/PGD
13	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC/SONY
14	13	VARIOUS ARTISTS TOWER OF SONGPOST	A&M/PGD
15	10	BON JOVI THESE DAYS	MERCURY/PGD
16	NEW	SILVERCHAIR FROGSTOMP	EPIC/SONY
17	17	ANNIE LENNOX MEDUSA	RCA/BMG
18	NEW	COLIN JAMES BAD HABITS	WEA
19	18	FOO FIGHTERS FOO FIGHTERS	CAPITOL/CEMA
20	NEW	OUR LADY PEACE	NAVEED EPIC/SONY

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	NEW	BOOMBASTIC SHAGGY	VIRGIN
2	1	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
3	2	STAYIN' ALIVE N-TRANCE	FEATURING RICARDO DA FORCE ALL AROUND THE WORLD
4	NEW	FANTASY MARIAH CAREY	COLUMBIA
5	3	I'LL BE THERE FOR YOU	REMBRANDTS EASTWEST
6	NEW	RUNAWAY JANET JACKSON	A&M
7	NEW	LA LA LA HEY HEY	OUTHERE BROTHERS STIP/ETERNAL
8	9	WHO THE F**K IS ALICE?	SMOKIE FEATURING ROY CHUBBY BROWN WAG
9	5	THE SUNSHINE AFTER THE RAIN	BERRI FFRREEDOM/LONDON
10	6	CAN I TOUCH YOU... THERE?	MICHAEL BOLTON COLUMBIA
11	4	COUNTRY HOUSE	BLUR FOOD/PARLOPHONE
12	8	WATERFALLS	TLC LAFACE/ARISTA
13	7	POUR QUE TU M'AIMES ENCORE (TO LOVE ME AGAIN)	CELINE DION EPIC
14	11	HIDEAWAY DE'LACY	SLIPN'SLIDE/DECONSTRUCTION
15	NEW	STAY WITH ME	ERASURE MUTE
16	14	SCATMAN'S WORLD	SCATMAN JOHN RCA
17	19	ALICE (WHO THE X IS ALICE?)	GOMPIE HABANA
18	13	CLOSE TO YOU	WHIGFIELD SYSTEMATIC/LONDON
19	NEW	CRY INDIA	UMBOZA POSITIVA/EMI
20	NEW	I HATE YOU PRINCE	WARNER BROS.
21	10	ROLL WITH IT	OASIS CREATION
22	17	TELL ME THE WAY	CAPELLA SYSTEMATIC/LONDON
23	15	U GIRLS (LOOK SO SEXY)	NUSH BLUNTED VINYL/ISLAND
24	12	I LUV U BABY	ORIGINAL ORE/XL RECORDINGS
25	20	PARTY UP THE WORLD	D:REAM MAGNET/EASTWEST
26	NEW	IN A BROKEN DREAM	THUNDER EMI
27	NEW	I CAN'T TELL YOU WHY	BROWNSTONE MJJ/EPIC
28	16	I FEEL LOVE	DONNA SUMMER MANIFESTO/MERCURY
29	23	HAPPY JUST TO BE WITH YOU	MICHELLE GAYLE 1ST AVENUE/RCA
30	NEW	I WANT TO LIVE	GRACE PERFECTO
31	21	COLORS OF THE WIND	VANESSA WILLIAMS WALT DISNEY
32	NEW	DIABLO GRID	DECONSTRUCTION
33	NEW	OOH-AH-AA (I FEEL IT)	EYQ GASOLINE ALLEY/MCA
34	27	KISS FROM A ROSE/I'M ALIVE	SEAL ZTT/WEA
35	NEW	THE HEARTS FILTHY LESSON	DAVID BOWIE RCA
36	31	'74-'75 CONNELLS	TVL/LONDON
37	24	LIKE LOVERS DO	LLOYD COLE FONTANA
38	NEW	THE MORNING AFTER (FREE AT LAST)	STRIKE FRESH
39	NEW	CATCH A FIRE	HADDAWAY LOGIC
40	22	FIND ME (ODYSSEY TO ANYOONA)	JAM & SPOON FEATURING PLAVKA EPIC

GERMANY		(compiled by Media Control) 9/19/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	I WANNA BE A HIPPI	TECHNOHEAD INTERCORD
2	1	BOOM, BOOM, BOOM	OUTHERE BROTHERS ZYX
3	16	SIE IST WEG	FANTASTISCHEN VIER SONY
4	3	A GIRL LIKE YOU	EDWYN COLLINS VIRGIN
5	7	WATERFALLS	TLC ARIOLA
6	5	EIN SONG NAMENS SCHUNDER	ARZTE METRONOME
7	11	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	4	SCATMAN'S WORLD	SCATMAN JOHN RCA
9	6	ALICE (WHO THE X IS ALICE?)	GOMPIE ARIOLA
10	9	ENDLESS SUMMER	SCOOTER EDEL
11	8	WISH YOU WERE HERE	REDNEX ZYX
12	10	SHUT UP (AND SLEEP WITH ME)	SIN WITH SEBASTIAN ARIOLA
13	12	HAVE YOU EVER REALLY...	B. ADAMS A&M
14	14	EXPERIENCE	RMB URBAN MOTOR
15	NEW	STARS CHARLY LOWNOISE & MENTAL THEO	URBAN MOTOR
16	18	KISS FROM A ROSE	SEAL WEA
17	NEW	BOOMBASTIC SHAGGY	VIRGIN
18	13	SHY GUY	DIANA KING COLUMBIA
19	NEW	EINE INSEL MIT ZWEI BERGEN	DOLLS UNITED EWR
20	15	NEVER FORGET TAKE THAT	RCA
ALBUMS			
1	1	PUR ABENTEURLAND	INTERCORD
2	NEW	FANTASTISCHEN VIER LAUSCHGIFT	SONY
3	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	WEA
4	4	TLC CRAZYSEXYCOOL	ARIOLA
5	3	KELLY FAMILY OVER THE HUMP	KEL-LIFE
6	2	DIE SCHLUMPF	TEKKNO IST COOL VOL. 1 EMI
7	8	EDWYN COLLINS GORGEOUS	GEORGE VIRGIN
8	5	BON JOVI THESE DAYS	MERCURY
9	6	GREEN DAY DOOKIE	REPRISE
10	7	LA BOUCHE SWEET DREAMS	ARIOLA
11	9	ROLLING STONES VOODOO LOUNGE	VIRGIN
12	10	MARLA GLEN THIS IS MARLA GLEN	ARIOLA
13	NEW	LENNY KRAVITZ CIRCUS	VIRGIN
14	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
15	13	OFFSPRING SMASH	EPITAPH
16	17	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT	ARIOLA
17	12	SCATMAN JOHN SCATMAN'S WORLD	RCA
18	15	SELIG HIER	SONY
19	16	CAUGHT IN THE ACT	CAUGHT IN THE ACT OF LOVE ZYX
20	18	TAKE THAT NOBODY ELSE	RCA

FRANCE		(SNEP/IFOP/Tite-Live) 9/16/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	SCATMAN'S WORLD	SCATMAN JOHN BMG
2	1	YEHA NOHA	INDIENS SACRED SPIRIT VIRGIN
3	3	POUR QUE TU...	CELINE DION COLUMBIA
4	4	SHY GUY	DIANA KING COLUMBIA
5	8	HAVE YOU EVER REALLY...	B. ADAMS POLYDOR
6	7	MELODY TEMPO HARMONY	BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
7	6	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	9	GENERATION OF LOVE	MASTERBOY BARCLAY
9	5	SIMPLE ET FUNKY	ALLIANCE ETHNIK DELABEL
10	10	ODE TO MY FAMILY	CRANBERRIES ISLAND
11	12	SCATMAN SCATMAN JOHN	BMG
12	11	'74-'75 CONNELLS	EMI
13	NEW	LA VOIE DU MELLOW	MELLOWMAN EASTWEST
14	14	PUSH THE FEELING ON	NIGHTCRAWLERS BARCLAY
15	13	NO NO NO (NO LIMIT)	LES SCHTROUMPFS FTD
16	20	SURRENDER YOUR LOVE	NIGHTCRAWLERS BMG
17	15	THIS AIN'T A LOVE SONG	BON JOVI MERCURY
18	NEW	SHIMMY SHAKE	740 BOYS HAPPY MUSIC
19	18	NE M'OUBLIE PAS	JOHNNY HALLYDAY MERCURY
20	NEW	FRUIT DE LA PASSION	FRANCKY VINCENT ARCADE
ALBUMS			
1	1	CELINE DION D'EUX	COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE	ISLAND
3	6	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER BROS
4	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1	EPIC
5	5	JOHNNY HALLYDAY LA LORADA	MERCURY
6	3	INDIENS SACRED SPIRIT	CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
7	17	LENNY KRAVITZ CIRCUS	VIRGIN
8	7	MANO SOLO	LES ANNEES SOMBRES EASTWEST
9	13	BERNARD LAVILLIERS CHAMPS DU POSSIBLE	BARCLAY
10	12	FREDERICKS GOLDMAN JONES	DU NEW MORNING AU ZENITH COLUMBIA
11	8	FRANCIS CABREL SAMEDI SOIR SUR...	COLUMBIA
12	14	MAXIME LE FORESTIER PASSER MA ROUTE	POLYDOR
13	9	LES SCHTROUMPFS LA SCHTROUMPFS PARTY (YO!!!)	FTD
14	NEW	BLUR THE GREAT ESCAPE	EMI
15	16	PINK FLOYD PULSE	EMI
16	11	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN
17	18	SCATMAN JOHN SCATMAN'S WORLD	BMG
18	15	NOA ACHINOAM NINI	GEFFEN
19	NEW	SUPREME N.T.M. PARIS SOUS LES BOMBES	SONY
20	19	VERONIQUE SANSON SANSON, COMME ILS L'IMAGINENT...	WEA

ITALY		(Musica e Dischi) 9/12/95 (FIMI) 9/18/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HIDEAWAY	DE'LACY FULL TIME
2	NEW	ME AND YOU	ALEXIA FEAT. DOUBLE YOU DWA
3	NEW	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
4	4	WRAP ME UP	ALEX PARTY UMM
5	2	THE COLOUR INSIDE	T.I.P.CAL NEW MUSIC/LUP
6	5	3 IS FAMILY	DANA DAWSON EMI
7	3	SCATMAN'S WORLD	SCATMAN JOHN FLYING
8	NEW	NEVER FORGET	TAKE THAT RCA
9	6	TRY ME OUT	CORONA DWA
10	10	SHY GUY	DIANA KING WORK/COLUMBIA
ALBUMS			
1	NEW	A. VENDITTI PRENDELO TU QUESTO FRUTTO	AMARO BEINZ
2	1	883 LA DONNA, IL SOGNO E IL GRANDE INCUBO	RTI MUSIC
3	2	ZUCCHERO SPIRITODIVINO	POLYDOR
4	3	PINO DANIELE NON CALPESTARE I FIORI NEL DESERTO	CGD/EASTWEST
5	NEW	REBERTO VECCHIONI IL CIELO CAPOVOLTO	EMI
6	6	IRENE GRANDI IN VACANZA DA UNA VITA	GGD
7	4	GIANLUCA GRIGNANI DESTINAZIONE PARADISO	MERCURY
8	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER BROS.
9	NEW	LENNY KRAVITZ CIRCUS	VIRGIN
10	5	RAF MANIFESTO	CGD/EASTWEST

SPAIN		(TVE/AFYVE) 9/13/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	PLAY THIS SONG	Z FABIOLA GINGER MUSIC
2	NEW	HEY HEY PGZ	QUALITY MADRID
3	5	EL TIBUKUN	PROYECTO 1 MAX MUSIC
4	NEW	GET IT UP	SENSIVITY WORLD PRODISC/DANI
5	2	ESTRES EX-3	GINGER MUSIC
6	10	ALL RIGHT	DOUBLE DIVISION CONTRASENA/DANI
7	NEW	BOOM CHAKA DAGON	CONTRASENA/DANI
8	6	SCATMAN'S WORLD	SCATMAN JOHN RCA

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/16/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES	
1	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
2	1	SCATMAN'S WORLD SCATMAN JOHN ICEBERG	
3	3	SHY GUY DIANA KING WORK/COLUMBIA	
4	6	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M	
5	4	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA	
6	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC	
7	7	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA	
8	9	I WANNA BE A HIPPI TECHNOHEAD MOKUM/EDEL	
9	NEW	WISH YOU WERE HERE REDNEX JIVE	
10	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING	
ALBUMS	1	1	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
2	2	BON JOVI THESE DAYS MERCURY	
3	5	GREEN DAY DOOKIE REPRISE	
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND	
5	4	PUR ABENTUEERLAND INTERCORD	
6	NEW	CELINE DION D'EUX EPIC/COLUMBIA	
7	7	SCHLUMPFTE TEKKNO IST COOL VOL. 1 EMI	
8	NEW	TLC CRAZYSEXYCOOL LAFACE/ARISTA	
9	8	OFFSPRING SMASH EPITAPH	
10	9	PINK FLOYD PULSE EMI	

BELGIUM (Promuvi) 9/22/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA	
2	2	SHY GUY DIANA KING WORK/COLUMBIA	
3	3	I WANNA BE A HIPPI TECHNOHEAD EDEL	
4	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA	
5	4	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	
6	9	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
7	6	CONQUEST OF PARADISE VANGELIS EASTWEST	
8	8	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M	
9	NEW	HET IS EEN NACHT... (LEVENSECHT) GUUS MEEUWIS EN VAGANT X-POLO MUSIC	
10	7	NEVER FORGET TAKE THAT RCA	
ALBUMS	1	1	CELINE DION D'EUX COLUMBIA
2	4	CELINE DION THE COLOUR OF MY LOVE COLUMBIA	
3	3	DE SMURFEN SMURFENPARTY EMI	
4	5	LES INDIENS SACRED SPIRIT VIRGIN	
5	2	WILL TURA BLOED, ZWEET EN TRANEN TOPKAPI	
6	8	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST	
7	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
8	9	OFFSPRING SMASH EPITAPH	
9	6	GERT & SAMSON SAMSON VOL. 5 PHILIPS	
10	NEW	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA	

SWEDEN (GLF) 9/15/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	DET VACKRASTE CECILIA VANNERSTEN CNR	
2	3	OH, BABY ALL SONIC DREAM COLLECTIVE REMIXED/SONY	
3	5	THIS TIME I'M FREE DR. ALBAN DR/BMG	
4	2	BOOM BOOM BOOM OUTHERE BROTHERS FLEX/PITCH	
5	8	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING	
6	6	A GIRL LIKE YOU EDWYN COLLINS SETANTA/VIRGIN	
7	4	COMMON PEOPLE PULP ISLAND	
8	NEW	KISS FROM A ROSE SEAL WARNER BROS.	
9	9	KEEP THEIR HEADS RINGIN' DR. DRE PRIORITY/VIRGIN	
10	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
ALBUMS	1	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS./WEA
2	4	IDDE SCHULTZ IDDE SCHULTZ MCA	
3	1	SOUNDTRACK PULP FICTION MCA	
4	NEW	SOPHIE ZELMANI SOPHIE ZELMANI EPIC	
5	2	FRANK ZAPPA STRICTLY COMMERCIAL RYKODISC	
6	3	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE	
7	NEW	PAUL McCARTNEY ALL THE BEST PARLOPHONE	
8	NEW	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL RCA	
9	NEW	LENNY KRAVITZ CIRCUS VIRGIN	
10	NEW	PETER LEMARC BOK MED BLANKA SIDOR MNW	

PORTUGAL (Portugal/AFP) 9/19/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	3	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
3	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
4	5	BON JOVI THESE DAYS MERCURY
5	2	VARIOUS ARTISTS NUMERO 1 SONY
6	7	CELINE DION D'EUX COLUMBIA
7	9	VARIOUS ARTISTS MAXIPOWER 2 POLYSTAR
8	NEW	JULIO IGLESIAS LA CARRETERA COLUMBIA
9	4	VARIOUS ARTISTS DANCE POWER 95 VIDISCO
10	NEW	PAUL SOLNADO BEST-SELLERS DOS DISCOS PARLOPHONE

NEW ZEALAND (RIANZ) 9/13/95

THIS WEEK	LAST WEEK	SINGLES	
1	NEW	YOU ARE NOT ALONE MICHAEL JACKSON SONY	
2	2	WATERFALLS TLC BMG	
3	3	I'LL BE THERE FOR YOU REMBRANDTS WARNER BROS.	
4	NEW	WARPED RED HOT CHILI PEPPERS WARNER BROS.	
5	4	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER BROS.	
6	5	HOW DEEP IS YOUR LOVE PORTRAIT EMI	
7	7	I CAN'T TELL YOU WHY BROWNSTONE SONY	
8	NEW	ROCK AND ROLL IS DEAD LENNY KRAVITZ VIRGIN	
9	8	SHY GUY DIANA KING SONY	
10	10	DON'T TAKE IT PERSONAL MONICA BMG	
ALBUMS	1	3	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER BROS.
2	5	CELINE DION THE COLOUR OF MY LOVE SONY	
3	1	TLC CRAZYSEXYCOOL BMG	
4	4	LIVE THROWING COPPER BMG	
5	2	REAL McCOY ANOTHER NIGHT BMG	
6	NEW	JANIS JOPLIN 18 ESSENTIAL SONGS SONY	
7	7	CRANBERRIES NO NEED TO ARGUE ISLAND	
8	9	SOUL ASYLUM LET YOUR DIM LIGHT SHINE SONY	
9	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY	
10	8	GREG JOHNSON VINE STREET STORIES EMI	

SWITZERLAND (Media Control Switzerland) 9/15/95

THIS WEEK	LAST WEEK	SINGLES	
1	1	WISH YOU WERE HERE REDNEX ZYX	
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M	
3	3	ALICE, WHO THE X IS ALICE? GOMPIE BMG	
4	6	BOOM BOOM BOOM OUTHERE BROTHERS POLYDOR	
5	5	I WANNA BE A HIPPI TECHNOHEAD ROADRUNNER	
6	4	SCATMAN'S WORLD SCATMAN JOHN BMG	
7	7	SHY GUY DIANA KING SONY	
8	9	YOU ARE NOT ALONE MICHAEL JACKSON SONY	
9	10	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG	
10	8	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER BROS.	
ALBUMS	1	1	CELINE DION D'EUX EPIC
2	2	SINA WEIBLICH INTERCORD	
3	3	PUR ABENTUEERLAND INTERCORD	
4	4	LA BOUCHE SWEET DREAMS BMG	
5	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.	
6	6	SCATMAN JOHN SCATMAN'S WORLD BMG	
7	NEW	SOUNDTRACK DON JUAN DEMARCO POLYGRAM	
8	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
9	7	BON JOVI THESE DAYS MERCURY	
10	8	883 LA DONNA, IL SOGNE E IL GRANDE INCUBO FONIT CENTRA	

FINLAND (Seura/IFPI Finland) 9/17/95

THIS WEEK	LAST WEEK	SINGLES	
1	2	TUHAT YOTA SAMULI EDELMANN & SANI RCA	
2	4	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING	
3	NEW	SUA MUISTOISTANI POIS EN SAA YO POKO	
4	1	SHY GUY DIANA KING SONY	
5	NEW	SAKSAAN KLAMUDIA KRAKLUND	
6	NEW	ATMOSFEAR WALTARI ELECTROLAEMI	
7	6	DESTINATION ESCHATON SHAMEN ONE LITTLE INDIAN/SONY	
8	NEW	RUNAWAY JANET JACKSON A&M/POLYGRAM	
9	5	DON'T LET THE FEELING GO NIGHTCRAWLERS ARISTA	
10	8	COUNTRY HOUSE BLUR FOOD/PARLOPHONE	
ALBUMS	1	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS./WEA
2	1	E-ROTIC SEX AFFAIRS INTERCORD/EMI	
3	2	LA BOUCHE SWEET DREAMS MCI/BMG	
4	6	ALKAKONE TAHTIKAAREN TAA RCA	
5	4	OFFSPRING SMASH EPITAPH/SPINEFARM	
6	7	JOEL HALLIKAINEN KELLASTUNEET KIRJEET FAZER/WARNER BROS.	
7	3	SCATMAN JOHN SCATMAN'S WORLD ICEBERG/WK-TEL	
8	NEW	LENNY KRAVITZ CIRCUS VIRGIN	
9	NEW	DIANA KING TOUGHER THAN LOVE SONY	
10	NEW	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE	

ARGENTINA (ARGENTINA PRODUCTIONS) 8/95

THIS WEEK	LAST WEEK	ALBUMS
1	4	RICARDO ARJONA HISTORIAS SONY
2	5	JULIO IGLESIAS LA CARRETERA SONY
3	NEW	LA MONA JIMI NEV EL MARCIAL BMG
4	3	BON JOVI THESE DAYS MERCURY
5	NEW	ZIMBABWE CUESTION DE HONOR BMG
6	7	JOSE LUIS PERALES MIS MEJORES 30 CANCIONES SONY
7	NEW	SOUNDTRACK POCAHONTAS EMI
8	NEW	SOUNDTRACK POCAHONTAS (AUDIO) EMI
9	NEW	MACHITO PONCE PONTE A BRINCAR BMG
10	NEW	RICARDO ARJONA ANIMAL NOCTURNO SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SERBIA: Within the last year, there has been an unexpected rise of an urban rap scene in this enclave of the former Yugoslavia in Eastern Europe. It began with a few specialist radio shows and took off when one of them featured a demo recording by an artist named **Gru**. The first rapper to use the Serbian language, Gru brought a unique style and honesty to his work, which quickly won him a deal with the traditionally folk-oriented label Jugodisk. With the release of his debut album, "Do You Have The Right?," his career exploded, paving the way for other rap artists, such as **Sunshine** and the latest new hope, **C-Ya**, which is currently in the studio finishing its debut album, also for Jugodisk. The sudden success of rap may be explained by the nonexistence of urban mainstream and pop music here. There has always been a clash between the rural and urban sectors of Serbian society, and in a popular culture that has been dominated by rural, folk music, urban rap has simply filled the vacuum. The rappers' lyrics tend to focus on the gangster lifestyle and urban reality in general, although some groups, such as **Robin Hood** and **Belgrade Posse**, use their songs to express strong political views. However, all rap acts here are united by a common distaste for anything rural. Musically, the groups mix U.S. influences (from the East and West coasts) with some truly Serbian touches. None of the groups has a "live" DJ, and most of the songs are created by use of samples in the studio. While these acts might rap about life in the ghetto, they don't want to create a musical one. They have already changed the music business in Serbia and are now hungry for wider commercial acceptance.

STAJIC ALEKSANDER

GERMANY: **Engel Wider Willen** is a four-piece band that has been gaining widespread attention, thanks to its novel mixture of classical, rock, and techno music and the flamboyant image of front man **Hermann Voges**. The group's name, which means "angels against their will" or "involuntary angels," is a title originally bestowed upon the castrated male singers (*castratos*) who were required to sing the high parts in the choirs of the 17th and 18th centuries, when women were not allowed to participate in such activities. Founded three years ago, **Engel Wider Willen** comprises **Siegfried**



Rössert (bass guitar/tenor vocals), **Martin Ruhland** (marimba/MIDI vibraphone/percussion/baritone vocals), **Thomas Simmel** (drums), and **Voges**, who is a countertenor (not a *castrato*, but close) and flutist. All four have studied classical music, but apart from Voges, who performs in a bishop's red robes and hat and puts across his high-pitched vocals in an almost operatic style, the sound is closer to heavy rock with a slightly punk edge. Singing in German, Italian, Latin, and English, the group combines Gregorian chorales and Renaissance poly-

phonic vocal arrangements with elements of rock and jazz on its groundbreaking, self-titled debut album on Transformer Records. **Engel Wider Willen's** current single features acclaimed 70-year-old actress and singer **Hildegard Knef** performing a techno remake of one of her most successful songs, "Von Nun An Ging's Bergab" (That's When Things All Went Downhill). The song is featured on the soundtrack to a documentary of Knef's life scheduled to reach movie theaters in October.

ELLIE WEINERT

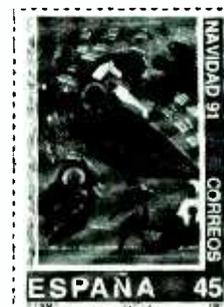
FRANCE: While continuing his duties as GM of Mercury records in France, **Yves Bigot** has taken a look back at his professional and personal life as a music lover in a thoughtful and entertaining book called "Au Nom Du Rock" (In The Name Of Rock), published by Stock in French only. The book covers 40 years of rock through 40 interviews with artists, including **Bob Dylan**, **U2**, **Mick Jagger**, and **Frank Zappa**. Readers will be surprised to find former president **François Mitterrand** among the 40 chosen. "What he said about music was not very interesting," Bigot admits. "But I wanted to show that during his tenure, France has opened up to all sorts of music."

EMMANUEL LEGRAND

NEW ZEALAND: It has been a case of conquest by stealth for **Straw People**, whose album "Broadcast" (Sony) recently went platinum (15,000 sales) and has spent nearly a year on the charts. The duo of **Paul Casserley** and **Mark Tierney**—which, uniquely for such a successful act, does not perform live—has a knack for discovering superb, unknown singers and bringing them together with hot, established musicians, such as trumpeter **Greg Johnson**. The music ranges from ambient dance tracks (the duo's "Ave Maria" appears on the German ambient collection "Serenity Dub") to hypnotic ballads, and much of it is ideally suited for use in soundtracks. (A **Straw People** track, "Wings Of Desire," is to be featured in the forthcoming **Gus Van Sant** movie "To Die For.") The duo's single, "Trick With A Knife," has also attracted considerable attention in Australia, where, equally stealthily and without any promotion, it has crept toward the top 50.

GRAHAM REID

SPAIN: It is one thing to perform the obscure mysteries of pure flamenco music on a bare stage to foreign audiences unclear about the route being taken by the intricate Spanish guitar playing and mournful singing. It is quite another to package such music as an electrifying "flamenco ballet," encompassing both the purest and newest elements of an ancient art form that is preparing to enter the 21st century with dignity. Madrid audiences have been gripped throughout September by gypsy dancer **Jo-aquín Cortés** and his group, whose two-hour nightly show "Pasión Gitana" (Gypsy Passion) combines a full range of flamenco music with ballet, modern dance, classical Spanish dance, and traditional flamenco. Both the scale and technological sophistication of the show make it comparable to a big rock concert. Cortés, 26, is considered the best flamenco dancer of his generation, and the importance of music to the spectacle suggests that many people will soon be introduced to pure flamenco music for the first time. Cortés begins a two-year world tour at New York's Radio City Music Hall Oct. 12 and arrives for shows at London's Sadler's Wells theater in April 1996.



HOWELL LLEWELLYN

Mann Finds Rewards In English Connection

WHEN AIMEE MANN was visiting London to promote her 1993 album "Whatever," she was pleasantly surprised to discover the extent of her popularity here. "I did an interview on GLR in London, and Chris [Difford of Squeeze] heard it and faxed the radio station to say he really liked the record," she recalls. Difford's view of the solo debut from the former 'Til Tuesday front woman was widely shared in the U.K., where Mann drew a particularly strong response for her literate and intimate songwriting. She toured the U.K. in 1993 as opening act for World Party, then as a headliner, including a sold-out show at the Shepherds Bush Empire theater in London.

More tour dates, opening for Squeeze, followed in 1994, and for a few months last year, Mann took up residence in London's Notting Hill Gate neighborhood. The mutual affinity between Mann and England has led to the decision to release her forthcoming album, "I'm With Stupid," Oct. 30 in the U.K. and Europe, well ahead of its U.S. arrival in early 1996.

After the demise of Imago Records, Mann's label for "Whatever," the songwriter signed with Geffen Records (which is marketed by MCA Records outside North America) for the release of "I'm With Stupid." About that title . . . "People consider me to be pretty dour," concedes Mann, whose work is actually marked by a wit and edge earned, in part, through years of music-business battles.

First came her struggles with Epic Records after "Til Tuesday broke up, then the shutdown of Imago, leaving in limbo this new album, which Mann had ready for release early this year. "When we got the record on Geffen," recalls Michael Hausman, Mann's manager, "the first thing that [Geffen president] Ed Rosenblatt told me is that they needed to set up the record properly." That bolstered the case for a European release ahead of the U.S.

"I'm With Stupid" was recorded predominantly in Boston and Los Angeles. But for a week or so last summer, Mann and her producer Jon Brion set up shop at Konk Studios in London, where Difford and Glenn Tilbrook of Squeeze and former Suede guitarist Bernard Butler contributed their talents to the album.

Aside from the early release of "I'm With Stupid" in Europe, what is unusual about the plan for the album is that Mann will likely relocate temporarily to London later this year, instead of just flying in for the quick promo trip. "There's always this problem where things

happen in the U.K. very quickly," explains Hausman. "You might get a call on Monday that they want to do a TV show on Thursday."

But for Mann, her sojourns in England have personal as well as professional rewards. "A lot of people feel that if they're not getting attention in their own country, it would be bizarre to expect another country to embrace them," she says. "To me it was a shock that my last album was so well-received. To find out that Chris Difford was a fan and thought I was a great lyric writer, that was pretty gratifying."

Like many music fans in their mid-30s, Mann has a fondness for England that owes a lot to the influence of the Beatles. But her talent as a songwriter, and her popularity here, are both rooted in something far more fundamental to English culture than its pop music.

"To me, English is such an amazing language because it has such a wide vocabulary to choose exactly the right word," says Mann. "Where lyrics are concerned, I think most people just drop the ball. I'm someone who absolutely loves the language."

BORDER CROSSINGS: In the wake of U.S. sales gains driven by her appearance at the 1995 MTV Video Music Awards in New York (Billboard, Sept. 23), Alanis Morissette is off to bolster her growing fan base in Europe. The compelling young singer performs Thursday (28) at Subterranea in London, while "Hand In My Pocket," the second U.K. single from her debut album, "Jagged Little Pill," is set for release in Britain Oct. 16. . . Arista/Nashville act the Tractors haul into London to perform Oct. 1 at the Shepherds Bush Empire, as part of a European tour.

Gang Of Four bring their enduring punk-pop back to the U.S. with a club tour opening Oct. 5 in Boston, supporting the band's current album, "Shrink Wrapped." The disc has been released on the Castle Communications label When! Recordings in the U.K. and on Castle/Alliance in the U.S. . . Atlantic act Collective Soul opens a European tour Oct. 9 in Munich. . . An acoustic retrospective tour brings Nanci Griffith across the ocean for a tour of the U.K. and Ireland that opens Oct. 3 in Cork and includes a date at London's Royal Albert Hall Oct. 11.

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.

HOME & ABROAD



by Thom Duffy

Solomon Interprets Gershwin Faves Jazz Inspiration Violinist Fuses Genres

BY LARRY LeBLANC

TORONTO—For two decades, jazz and classical violinist Lenny Solomon has been widely hailed as one of Canada's top studio and concert musicians. With the release of his second solo album, "The Gershwin Sessions," on Jazz Inspiration Records, he's seeking an international profile as well.

The album, distributed in Canada by MCA Records Canada, features his inspired interpretations of such Gershwin evergreens as "Fascinatin' Rhythm," "Liza," "A Foggy Day," "S'wonderful," and "Slap That Bass" performed with his regular quintet lineup of Reg Schwager (guitar), Shelly Berger (bass), Phil Dwyer (piano), and Barry Romberg (drums), plus guest Guido Basso (flugelhorn).

"It wasn't as difficult to approach Gershwin's music as it was to choose his music because of the wealth of his catalog," says the Toronto-based, classically trained Solomon about the new album. "I found 14 tunes that really appealed to me and that were fun to play. It was important to get tunes I related to on the violin and that made sense for me to translate to the violin. The Gershwin [songs] are a foil for me to improvise and to develop the music."

Performing in an appealing, improvisatory acoustic jazz/swing style, Solomon's trio (with Schwager and Berger) and quintet are well known in Canada for performing '30s and '40s pop, jazz, Broadway, and Tin Pan Alley compositions by such American songwriters as Gershwin, Duke Ellington, Cole Porter, Jerome Kern, and Harold Arlen.

"While wearing the swing hat, my idea is to rework well-known material for the jazz violin rather than trying to discover some unknown nuggets," explains Solomon. An in-demand local session player since the mid-'70s, Solomon has recorded extensively with other performers, including Liza Minnelli, Ruby Braff, and Canadians Anne Murray, Raffi, and John McDermott. Additionally, he has appeared on stage with Robert Plant and Jimmy Page, Diahann Carroll, Murray, McDermott, and Canadian country group Prairie Oyster. With his trio, he has appeared with the Toronto Symphony Orchestra and the Winnipeg Symphony Orchestra.

Solomon rates being concert master for Plant and Page's show at the Sky Dome here March 27, 1995, as one of his career's high points. He's working again with the British duo in Buffalo, N.Y., Oct. 19. "Plant and Page's people called me to put together a string section for them for the Toronto concert," he says. "I [hired] people who knew who Led Zeppelin was and were excited to be there. It was such a great concert."

Solomon also recently finished a run as concert master for the local production of "Joseph And The Amazing Technicolor Dreamcoat." Despite having performed as a musician in local productions of "The Phantom Of The Opera," "Anne Of Green Gables," and "The Wizard Of Oz," Solomon has no aspirations of performing in a long-running musical.

"I prefer to be available for subbing in," he says. "When you play the pit, you play the exact same music, the exact same notes in the same places every performance. I'd like to sit in the pit once and see what happens next."

Solomon began piano studies at 6 and violin at 7, training with violinists Albert Pratz and Steven Staryk. After high school, he studied music for a year with violinist Otto Armand at McGill University in Montreal and played violin in the National Youth Orchestra and the Hamilton Philharmonic.

It was almost pre-ordained that Solomon become a musician. He is the son of Stanley Solomon, principal violist of the Toronto Symphony Orchestra from 1949-83 and member of the Parlow String Quartet (1948-58) and Hart House Orchestra (1954-68). At 78, Stanley still performs with the Hamilton



LENNY SOLOMON

Philharmonic. In the '60s, Stanley Solomon Concert Artists Management represented such top Canadian classical artists as Sheila Henig, Erica Goodman, and Mary Simmons.

While his early intention was to follow in his father's footsteps at the Toronto Symphony Orchestra, Solomon was sidelined by pop music as a teenager. At 14, he started playing electric guitar in a Ventures-styled local rock band, the Pathfinders, and figured he'd found his life's vocation.

"I was given this wonderful classical background with harmony and theory lessons, while pop music has always been a big influence on my life," he says. "Today, I live and breathe music. I still practice every day. Some days all day. I'll do technical exercises, some bebop licks, perhaps a classical concerto. In a way, [practice] is a life jail sentence. You've got to keep that performance edge up."

In 1969, Solomon teamed up with a boyhood school friend, guitarist Myles Cohen, to form the folk-rock duo Myles & Lenny, which made its debut that year at the Mariposa Songwriters Contest. In 1972, while Solomon was still at McGill, the duo released the single "Time To Know Your Friends" on GRT Records of Canada. The record failed to catch on, and the two left the label. Solomon, however, was intrigued enough by pop music to drop out of McGill to pursue performing full-time with Cohen.

In 1975, Myles & Lenny signed with Columbia Records of Canada and recorded the album "Myles & Lenny." A mix of folk, country, and rock, the album contained two national hits, "Hold On Lovers" and "Can You Give It All To Me." Myles & Lenny toured extensively on their own and opened Canadian shows for Frank Zappa, Linda Ronstadt, Billy Joel, the Beach Boys, the Nitty Gritty Dirt Band, and Harry Chapin.

To adapt to performing Myles & Lenny's rock- and folk-styled music, Solomon moved away from his rigid classical training for inspiration. "I listened to guitar and wondered how I could do that on violin for pop music," he says.

"Then I listened to synthesizers and developed a vibrato style based on guitar and synthesizer. It's a quality of vibrato you hear in a lot of pop music, but it's absolutely the wrong way to vibrate and get tone in the classical world."

Solomon readily acknowledges the obstacles of musicians with classical backgrounds performing in other musical genres if they're not well-versed in the varied subtleties of what they're playing. "You can't have played and listened to classical music all your life and then swing if you're not aware of what it is to play [that music] or to listen to the bass," he says. "You have to listen to the feel and then hop on the merry-go-round. You have to get into the groove with the other musicians, play along, and let [the music] go round and round."

Around the time he was performing in Myles & Lenny, Solomon became involved in local jingle session work, which, he says, considerably broadened his musical perspective. "For 15 or 20 years, the music scene here was commercial driven. I'd go to McLearn Place studio for a country session, then to Manta Sound to play classical, and then to Sounds Interchange and play bebop. It was a great environment to broaden my musical spectrum."

In 1976, despite winning a Juno Award for most promising group and having a strong follow-up album with "It Isn't The Same," Myles & Lenny parted ways. After the split, Solomon put together the Lenny Solomon Band, which toured nationally for several years. Next, he co-founded the classical ensemble Quintessence, which recorded the album "Quintessence" for Duke Street Records in 1985. In 1990, Solomon left the group to put together his jazz trio and to record the album "After You've Gone," released independently in Canada and by Bay Cities in the U.S.

Last year, Solomon's trio toured nationally across Canada and completed an eight-city U.S. concert tour. After the U.S. release next February of "The Gershwin Sessions" on Jazz Inspiration, distributed by Independent National Distributors Inc., the trio will embark on a 15-date U.S. tour. The album is also being released in Holland by Jazz Inspiration via a distribution agreement with Kelsey's Distribution.

MAPLE BRIEFS

JIM CAMPBELL has been appointed VP of artist and international marketing at BMG Music Canada; Samantha Miller has been named director of promotion and publicity at Mercury/Polydor.

AMONG THE Canadian artists signing on to appear at the 1995 Much Music Video Awards on Sept. 28 in Toronto are Sarah McLachlan, Moist, the Odds, Treble Charger, the Dream Warriors, Raggadeath, Kevin Parent, and Charlene Smith. Also joining the three-hour broadcast will be Alanis Morissette from a studio in Helsinki and Jann Arden from a studio in Strasbourg, France.

AUSTRALIA



THE BILLBOARD SPOTLIGHT

THE NEW GUARD RISES FROM DOWN UNDER

The Australian music industry buzzed with excitement earlier this year as a high-profile meeting was held for the first time with the national government officials in the capital city of Canberra. It tackled such problems as the country's ailing live-music scene, radio's minimal support for new acts and the competition that the music business faces from other forms of entertainment.

But some young entrepreneurs and media commentators were skeptical of the Contemporary Music Industry Summit in March. Seeking government aid, they said, was symptomatic of the old guard panicking in the face of its decreasing influence rather than creatively embracing changing trends.

CHANGING WITH THE TIMES

Australian music has been in the throes of change for some time. But 1995 was the year when—led by the phenomenal success of the teenage grunge act silverchair and their U.S. hit album, "Frogstomp"—the new guard took charge.

The national, non-commercial, youth radio network JJJ (commonly known as Triple J) championed new music from home and abroad, set trends and broke ratings records. Four-year-old indie Srock scored its first No. 1 single and album and became a major player. The Lollapalooza-influenced annual Big Day Out grew from a single-city event to a national tour incorporating New Zealand. The five-year-old, independent Mushroom

Aussie phenom silverchair



BY CHRISTIE ELIEZER

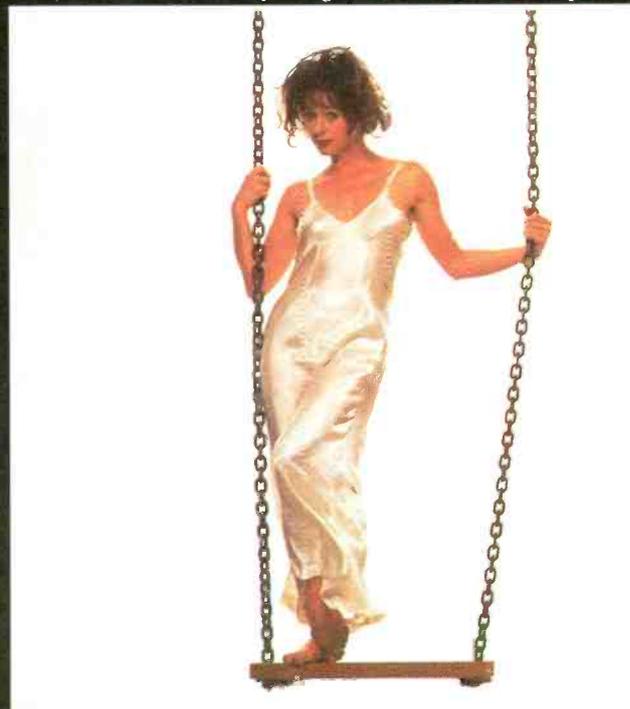
Distribution Service (MDS) reported a 70% increase in sales.

Music fans in Australia were signaling loud and clear: No more recycling.

Significantly, it was a year that big blasts of the '80s remained on the outer edge of the action. Midnight Oil, Crowded House, John Farnham and INXS took sabbaticals, and Jimmy Barnes relocated to France.

A pre-Summit press statement by Midnight Oil manager Garry Morris criticized radio's reliance on classic hits and the prevalent influence of American culture for stifling homegrown music. But his pronouncement inadvertently sent out the wrong message. "Every three-legged dog has its day," quipped Wendy Boyes-Hunter, manager of The Cruel Sea, commenting on the changing of the guard in

Newcomer Max Sharam may swing through the U.S. and Europe.



Australian music (while slyly offering a plug for the title of The Cruel Sea's new album, "Three Legged Dog").

Australia's new acts claim no problems with consumer attitudes or radio playlists. Within the first four months of 1995, domestic albums by silverchair, The Cruel Sea and You Am I each debuted at No. 1. To put that in context, the four previous Aussie acts to debut at No. 1 on the album chart—INXS, Ratcat, the Oils and AC/DC—achieved that only over the course of a decade. In July, Tumbleweed's "Galactaphonic" debuted at No. 6.

"These bands have given the industry confidence again," says Kim Frankiewicz, managing director of MMA Music Publishing and rooArt. This was quite a change from 1994, when only three domestic acts appeared in the year-end chart: Jimmy Barnes, John Farnham and INXS.

"[Last year] was a particularly slow year for Australian music," observes Ian Wallace, chart manager for the Australian Record Industry Association (ARIA), "but I wouldn't go so far as to call it a slump."

New players, many scarcely out of their teens, rose to the challenges of minimal venues and radio support. "Without expectations and demands to tailor their music, musicians looked at the positive and allowed their creativity full rein,"

Continued on page 66

Dave Graney 'N' The Coral Snakes have that "Soft 'n' Sexy Sound."



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PHOTOGRAPH: DAVID ANDERSON

AUSTRALIA

THE ARIA AWARDS: THE NOMINEES ARE...

The ninth annual ARIA Awards will be presented Oct. 2 by the Australian Record Industry Association. Here is a look at the nominees in key categories.

BEST ALBUM

Christine Anu, "Stylin' Up" (White/Mushroom)
Tina Arena, "Don't Ask" (Sony)
The Cruel Sea, "Three Legged Dog" (Redeye/Polydor)
silverchair, "Frogstomp" (Murmur/Sony)
You Am I, "Hi-Fi Way" (rooArt/Warner)

BEST SINGLE

Tina Arena, "Chains" (Sony)
Merril Bainbridge, "Mouth" (Gotham/BMG)
Nick Cave & The Bad Seeds, "Do You Love Me" (Mute/Liberation)
Max Sharam, "Coma" (EastWest/Warner)
silverchair, "Tomorrow" (Murmur/Sony)

BEST GROUP

Nick Cave & The Bad Seeds
(Mute/Liberation)
Crowded House (EMI)
The Cruel Sea (Redeye/Polydor)
silverchair (Murmur/Sony)
You Am I (rooArt/Warner)

BEST FEMALE ARTIST

Christine Anu (White/Mushroom)
Tina Arena (Sony)
Merril Bainbridge (Gotham/BMG)
Kylie Minogue (Mushroom)
Max Sharam (EastWest/Warner)



Tina Arena

BEST MALE ARTIST

Diesel (EMI)
Paul Kelly (White/Mushroom)
Ed Kuepper (Hot)
Rick Price (Sony)
Chris Wilson (White/Mushroom)



Ed Kuepper

BEST NEW TALENT

Merril Bainbridge (Gotham/BMG)
Magic Dirt (Au Go Go/Shock)
Max Sharam (EastWest/Warner)
silverchair (Murmur/Sony)
The Truth (Mushroom)

SONG OF THE YEAR

Tina Arena, "Chains," Tina Arena (Sony)
Merril Bainbridge, "Mouth," Merrill Bainbridge (Gotham/BMG)
Daniel Johns/Ben Gillies, "Tomorrow," silverchair (Murmur/Sony)
Neil Murray, "Island Home," Christine Anu (White/Mushroom)
Max Sharam, "Coma," Max Sharam (EastWest/Warner)

BEST ABORIGINAL/ISLANDER RELEASE

Christine Anu, "Stylin' Up" (White/Mushroom)
Kev Carmody, "On The Wire" (Festival)
Ruby Hunter, "Thoughts Within" (White/Mushroom)
Tiddas, "Changing Times" (Id/Mercury)
Yothu Yindi & Neil Finn, "Dots On The Shells" (Mushroom)

BEST INDEPENDENT RELEASE

Def FX, "Ritual Eternal" (MDS)
Ed Kuepper, "Character Assassination" (Hot)
Magic Dirt, "Life Was Better" (Au Go Go/Shock)
Single Gun Theory, "Flow Rivers Of My Soul" (Volition)
T.I.S.M., "Machiavelli And The Four Seasons" (Shock)

AUSSIE ARTISTS ATTRACTING ATTENTION

SILVERCHAIR

Artist: SILVERCHAIR
Album: "FROGSTOMP"
Label: MURMUR/SONY
Management: JOHN WATSON MANAGEMENT
Publisher: SILVERCHAIR MUSIC
Booking Agent: TRADING POST AGENCY (AUS), ICM (U.S.), WASTED TALENT/FAIR WARNING (U.K., EUROPE)



Described by Sony's street-oriented imprint Murmur as "loud, obnoxious, intelligent, beguiling, dynamic and totally accessible," silverchair turned Oz rock on its ear and sent it spinning in a welcome new direction. The three underage rockers from the industrial city of Newcastle—who beat 800 other acts in a national demo competition and were adopted by the JJJ radio network—came storming out of nowhere in 1994 with two No. 1 singles, "Tomorrow" and "Pure Massacre." After causing near-riots at this year's Big Day Out festival and touring between school commitments, Daniel Johns, Ben Gillies and Chris Joannou recorded a debut album, "Frogstomp," in nine days, and it went straight to the top of the ARIA album chart. With radio reaction and sales also registering strongly through Epic Records in the U.S. and tour dates in Europe, silverchair can do no wrong in the home market. Its sound, seemingly pitched between Black Sabbath and '90s grunge, has been adopted simultaneously by the teen, alternative and pub-rock markets. Australia is, Murmur label manager John O'Donnell says, "hungry for their stink." —Glenn A. Baker

DIESEL

Artist: DIESEL
Album: "SOLID STATE RHYME"
Label: EMI
Management: MICHAEL GUDINSKI MANAGEMENT
Publisher: EMI MUSIC
Booking Agent: PREMIER HARBOUR AGENCY



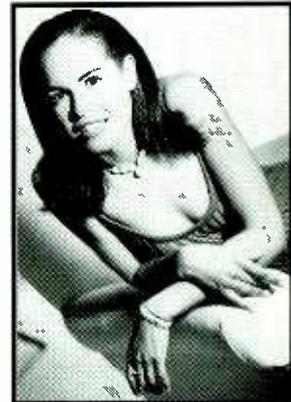
After winning kudos as guitarist and songwriter on earlier albums, U.S.-born Mark Lizotte—aka Diesel—established his credentials as a producer of note with his third solo album, "Solid State Rhyme," which debuted in the Top 10 last November. Recorded in Diesel's home studio in Sydney with Diesel playing more than half the instruments, the album mixed his deep-rooted love for '60s soul and Motown with multicultural textures. "I wanted a real album, not just a bunch of hit singles," he explains. "I guess I was also striving for it to sound like my own favorite albums. I paid attention to the way things sounded." Singles "All Come Together" and "15 Feet Of Snow" went Top 20, and the album went gold (35,000 units). Airplay in Germany and Denmark led to a summer tour through Europe with Diesel's brother-in-law, Mushroom artist Jimmy Barnes. —Christie Eliezer

CHRISTINE ANU

Artist: CHRISTINE ANU
Album: "STYLIN' UP"
Label: WHITE/FESTIVAL
Management: ROBERT BARNHAM MANAGEMENT
Publisher: MUSHROOM MUSIC
Booking Agent: PREMIER HARBOUR AGENCY

The sensual, physically striking Christine Anu is a Torres Strait Island native, now hailing from Sydney, who trained and graduated as a teacher at the Aboriginal And Islander Dance Theatre school and toured the world with the Bangarra Dance Theatre.

Mushroom Records' White Label paired her with producer David Bridie for the recording of her Top 20 debut album, "Stylin' Up," a blend of indigenous Australian, funk, rap, hip-hop, soul and reggae. "Hopefully, I bring elements of my training in theater to what I do with my music," says 24-year-old Anu. "I feel really privileged to have two forms of expression, through dance and music." Anu's music has enjoyed an exceptionally broad and enthusiastic acceptance. *Juice* magazine described "Stylin' Up" as "one of the most exquisite cross-cultural hybrids to be produced in this country. Anu has created one of the most sublime and stylish reflections of Australia's cultural melting pot ever to be recorded." —G.A.B.



DAVE GRANNEY 'N' THE CORAL SNAKES

Artist: DAVE GRANNEY 'N' THE CORAL SNAKES
Album: "THE SOFT'N'SEXY SOUND"
Label: ID/MERCURY
Management: CORAL SNAKES AFFAIRS
Publisher: POLYGRAM
Booking Agent: PREMIER ARTISTS



Ballads inspired by the sultry sexiness of Curtis Mayfield and Isaac Hayes, Jim Morrison hiding out as the singer of a Melbourne Doors tribute band, a KGB agent sent as a rock star to undermine Western values, a bush poem vindicating extramarital relationships—these are just some of the elements in "The Soft'n'Sexy Sound." The second Top 10 album from Dave Granney 'N' The Coral Snakes, which follows last year's "You Wanna Be There But You Don't Wanna Travel," confirms the act's place as one of the most intelligent and articulate in the country. "All the pieces fell together," observes manager Mick Geyer of the band's widening popularity. If negotiations for the U.K. release of the album prove successful, later this year the band will tour Europe, where several members achieved cult attention in the '80s as members of the Moodists. —C.E.

MERRIL BAINBRIDGE

Artist: MERRIL BAINBRIDGE
Album: "THE GARDEN"
Label: GOTHAM/BMG
Management: 001 PRODUCTIONS
Publisher: SAPPHIRE MUSIC
Booking Agent: PREMIER HARBOUR AGENCY



Melbourne singer/songwriter, Merrill Bainbridge achieved two records when her debut single, "Mouth," reached No. 1 on the ARIA charts. It was the first time an Australian female performer topped the charts with a self-written debut, and the six-week stay for "Mouth" at the top was also the longest run at that position for a female Australian artist. The single's success was a triumph for Kyoko Mashita of Sapphire Music, who discovered Bainbridge and pitched a three-track demo to Ross Fraser of Gotham Records. The acoustic artist—who taught herself piano and lists Tori Amos, Juliana Hatfield and Karen Carpenter as influences—attracted attention for her unique vocals: "I don't think about why it's different," says

Continued on page 56

AUSTRALIA

THE VIEW FROM THE PACIFIC RIM

Asian Execs Discuss The Chances For Music Made In Australia

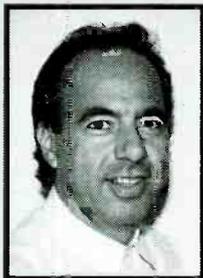
The Australian music industry in recent years has increasingly set its sights on breaking artists in neighboring markets in the Asia Pacific region. What perspective can executives in Asia offer to their counterparts Down Under? Billboard Far East bureau chief Mike Levin reports.

ANDY YAVASIS, Sony director of marketing, Asia

"I don't think that Australian music fits into Asia any better than other Western music. Here, all that matters is the song. If an Australian like Tina Arena can produce a ballad that catches Asians, then it isn't much different than Mariah Carey.

"We've had lots of success with Rick Price over the years, because his ballads can be aimed at this market. Also, Price has made the effort to come to the region often on promotion and concert tours. It also comes down to getting the support of the labels' offices in each country, which means getting to know how they feel about the music.

"I really don't think that the Australian music industry has made a huge effort to understand what Asian tastes are. That doesn't mean they haven't studied the market; I just don't think it's a top priority."



CALVIN WONG, EMI regional marketing manager for international repertoire

"It's hard to break Australian music from the ground up because it doesn't usually show up in the Billboard charts and you have to create a buzz. I think [Australian music promoters] have come to rely on [affiliates in the region] to point them in the right direction for promotion and marketing.

"Australians are starting to understand the need for long-term commitment when breaking a band in Asia. It takes two or three albums to get in and get the band well-known enough to sell. There is much less brand—or band—loyalty here, and the strategies are quite different from what they are used to. Of course, none of this matters if the songs aren't right for the region.

"Our A&R policy is based a great deal on crossover appeal and not just following the format in the home market. A band like Crowded House can easily sell because it is known around the world. But we are working one rock group called Chocolate Starfish—a niche band in Australia—that we are trying to promote to a broader audience [here]."

LEVEN LO, former MCA regional marketing manager for international repertoire

"I find Australians do well because generally they are more available to travel out here and therefore maintain a high level of visibility. This is very important in a market where few people know Western music. It also allows them to project a friendlier image.

"On average, Australian music is not really considered any different from all other Western music. But I do find [Australians] to be more cooperative, more willing to do what it takes to sell music here, like having the artists do vocals to backing tracks [during promotions]. They also cost less [than U.S. artists]."



AUSSIE ARTISTS Continued from page 55

Banbridge. "Maybe it's because I don't eat before a session because it changes my vocal tones." Her debut album, "The Garden," was released in July in Australia and has been picked up through BMG for release in South Africa, as well as territories in Europe and Asia. —C.E.

MAX SHARAM

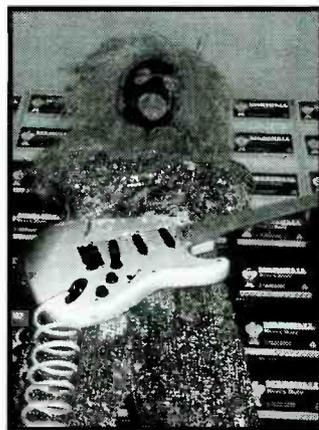
Artist: MAX SHARAM
Album: "MILLION YEAR GIRL"
Label: EASTWEST (AUS), WARNER (OTHER TERRITORIES)
Management: MANAGEMENT ONLY
Publisher: EMI MUSIC
Booking Agent: PREMIER HARBOUR AGENCY



Wonderfully left-of-center Max Sharam is a 21st-century diva who went straight to the top of the charts with the singles "Coma" and "Be Firm" and enjoyed Top 10 status this year with her album "Million Year Girl." It is an arresting work, well-stocked with infectious pop hooks, sweeping orchestration, lovingly crafted poetic pieces, captivating electric toning, operatic flourishes, an evocative weave of bittersweet tunes of love and life, solid dance beats—and a fine remake of Melanie's "Lay Down." The starkly individual Sharam crafted her musical vignettes after working internationally for three years, including a year in Japan and a European jaunt, during which she took the lead in an Italian rock opera and earned acclaim at the Cole Porter Festival in Geneva. "I always felt something was missing in Australia," she says, "and it was hard to break rules here in the '80s. Europe confirmed that you are allowed to be passionate, expressive, romantic, sexual—to be yourself." Sharam's career is guided by former INXS co-manager Gary Grant. —G.A.B.

T.I.S.M.

Artist: T.I.S.M.
Album: "MACHIAVELLI AND THE FOUR SEASONS"
Label: SHOCK
Management: SMARTARTISTS MANAGEMENT
Publisher: POLYGRAM MUSIC
Booking Agent: SMARTARTISTS MANAGEMENT



Despite being a huge draw on the indie live circuit for 10 years and cutting a series of college-radio hits like "Delectate On My Face" and "All Homeboys Are Dickheads," members of the satirical act T.I.S.M. (This Is Serious, Mum) remain deliberately unknown. They appear onstage in ski masks and other disguises and conduct interviews only by phone or fax. With the album "Machiavelli And The Four Seasons" breaking T.I.S.M. into the Top 10, member Ron Hitler-Barassi insists the band's appeal has always been populist despite the theatrics. "Go to any suburban railway station, pick six commuters worrying more about getting to work

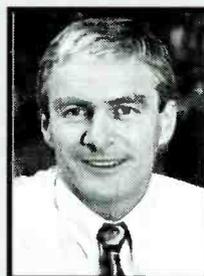
"They do have a disadvantage because Australian charts do not concern Asia and do not have the status of the U.S. charts. But maybe this is also a small advantage because there are fewer [pre-conceived notions] among Asian consumers.

"We put a lot of marketing emphasis on Indecent Obsession and were able to sell more than 160,000 records because we were able to start from the bottom and push their melodious ballads."

MICHAEL SMELLIE, BMG senior VP and Asia-Pacific regional director

"There has been a trend in recent years for Australian artists to focus more on Asia because of the natural geographic advantages. Promotion tours and concerts are proving to be highly successful because they provide a better appreciation of how the industry works. In this sense, they are doing a better job than the U.S. artists.

"If you look at a group like the Southern Sons, you can see that they sell well because their manager understands many of the [Asian] idiosyncrasies. Right now, Tina Arena is everywhere. I



by 7:30 than the drag of existential creativity, put them in a balaclava and you get T.I.S.M. We sell ourselves as trashy pop disco, because we're the window of popular culture." —C.E.

OUR HOUSE

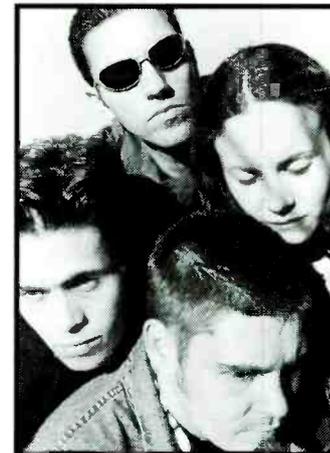
Artist: OUR HOUSE
Single: "OUR HOUSE"
Label: DANCENET/MDS
Management: MDS
Publisher: MUSHROOM MUSIC
Booking Agent: MDS

"There's not enough quality house music coming out of Australia, and that's something we wanted to investigate, since we both have a lot of house influences," explains Sean Quinn on why he formed Our House with fellow Melbourne DJ/producer KCee Taylor, who is also a member of the dance act Submerge. Our House's reputation as remixers for domestic acts—including Quench, Bextea and Loka—widened when the duo's eponymous debut single became a white-label club hit months before its official release in late July. A European release of the "Our House" single, through Foreign Policy/Mushroom, coincided with an invitation to the duo to remix a track for the U.K. act Diss-Cuss. Quinn had already achieved overseas recognition with his other band, Quench, on the Australian dance label Sirius. Quench followed Top 10 success with "Dreams" last year in Spain and France, by striking deals with Edel (Scandinavia), Active/Panic Music (France) and DanceStreet (GSA region) for its current single, "Be Good To Me." —C.E.



SOUTHEND

Artist: SOUTHEND
Album: "FANATICALLY REMIXED"
Label: VOLITION PRODUCTIONS
Publisher: SONY MUSIC PUBLISHING
Booking Agent: VOLITION MANAGEMENT



Formed in 1992, the Sydney techno outfit Southend quickly established itself on the domestic dance scene, first on a late-'92 dance compilation called "High" and then a year later with the mini-album "Fanatical." A dance-party draw in Sydney and Brisbane, the four-piece crossed over last year, when the club anthem "The Winner Is..." went Top 10 on the ARIA pop singles chart. Following the single, the band hit the road playing to pop audiences. "They're the epitome of Australian dance acts because they can play live, which is not necessarily the case overseas," says Andrew Penhallow, manager of Volition Records. "A lot of local audiences who got burned by touring acts who couldn't reproduce their records were in effect brought back to dance." A follow-up single, "If You Believe," continued Southend's domestic crossover success and was released in Europe mid-August on Sensoria/Edel. The band continues to tour, with an album due early next year. —C.E.

don't know how that has translated into sales, but the promotion of her image has worked extremely well.

"But there is still a long way to go, because Asia is changing all the time and you have to pay very close attention to be part of it."

JEFF MURRAY, Channel V director of music and artist relations

"The only push I've seen has been by Sony and Warner for their Australian artists. It seems to have worked for two reasons: One is a good understanding of what it takes to be in Asia, and the other is a real commitment by artist managers.

"I have to admit I've never felt an Australian music vibe in Asia, probably because Asia doesn't really care if Australia is part of the region or not. But Australians tend to be keener listeners than the U.S. or U.K., and that helps.

"But I think the real advantage is that Australians are more in tune with their heritage in their music than other Western artists are. This promotes identity and originality, and this style really appeals to Asian sensibilities." ■



AUSTRALIA

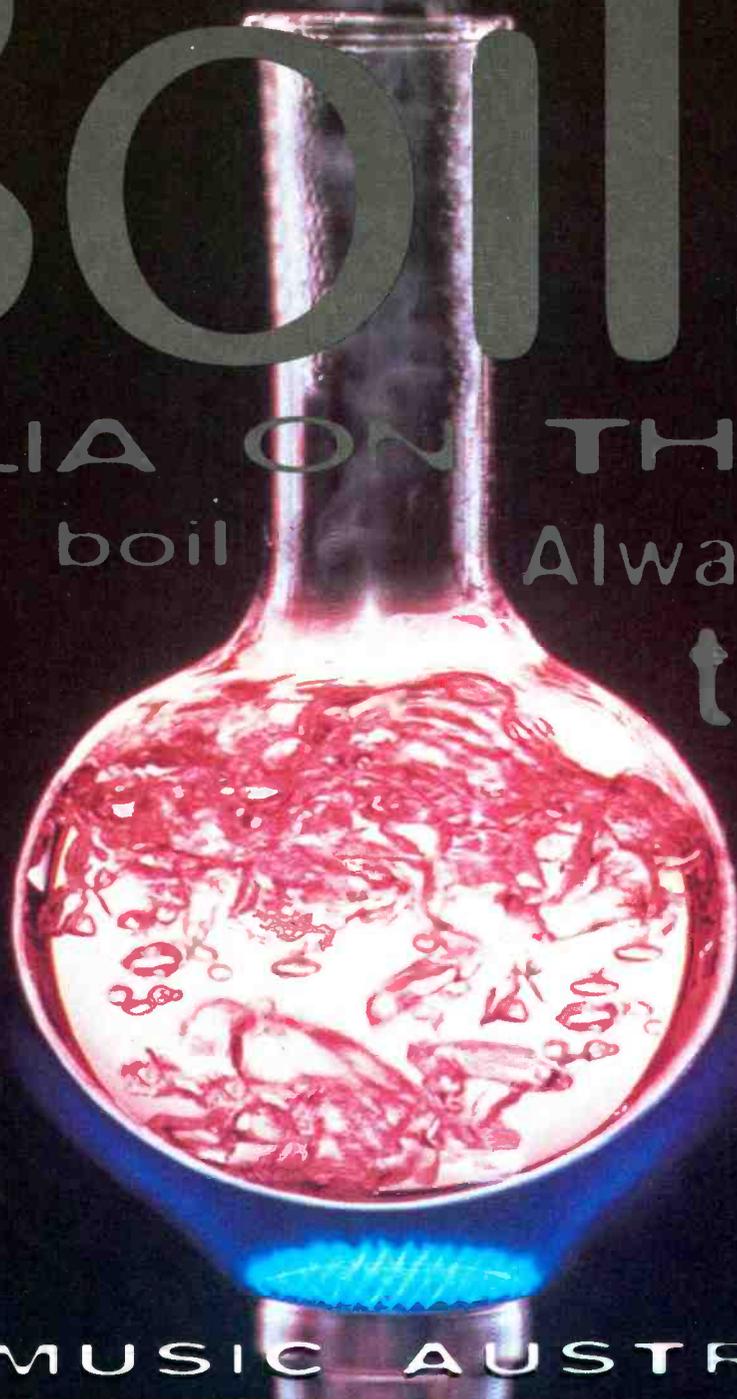
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AUSTRALIA

IN THE OZ NEWS

EXPORT MUSIC AUSTRALIA and Austrade are currently showcasing three acts—Christine Anu, PTP and Tommy Emmanuel—through Singapore, Malaysia and Hong Kong. A similar venture next year will visit India for the first time. Ausmusic is finalizing plans to promote Aborigine music through the region, with four-city tours next March and October.

ALBERT PRODUCTIONS, one of Australia's earliest indie record companies—whose roster has included AC/DC, the Easybeats, the Angels, John Paul Young, Flash & The Pan and Rose Tattoo—has opened a new London operation headed by Robbie Williams, with Barry Andres named A&R manager in Sydney. "We are probably the first record production/publishing house/studio to be digitally linked across the world," says general manager Fifa Riccobono.

TINA ARENA, signed to Sony Music Australia, has seen major success in Europe in the past year with the hit "Chains" from her debut album, "Don't Ask." The breakthrough for Arena came following a presentation to the European labels late last year by Sony Australia CEO and managing director Denis Handlin. A follow-up single, "Heaven Help My Hit," has gone Top 10 on the Music Monitor Hot 100 in the U.K.

THE AUSTRALIAN MUSIC RETAILERS Association holds its inaugural convention at the Sydney Exhibition And Convention Centre, Sept. 30 to



Mental As Anything

Oct. 2. While retailers, wholesalers and record companies attend the exhibition and workshops, AMRA chairman Barry Bull hopes its seminars and discussions will effectively deal with retail's pressing problems. AMRA '95 coincides with ARIA Week and the Australian International Music Show, which features 150 exhibitors, and keynote speeches by Pamela Horovitz, executive VP of NARM, and Michael Lee, Australia's minister for communications and the arts.

POLYGRAM MUSIC PUBLISHING this year signed Mental As Anything (including their catalog), Cameron Allan, the Hard-Ons catalog and Fellaheen act Ben Lee. Direct sub-publishing deals included Primus,

Bill Laswell, Kitano and Ace Of Base. Joint ventures were made with MMA Music for administration of acts including You Am I and Screaming Jet; with the Central Australian Aboriginal Music Association (CAAMA) to develop Aboriginal artists; and with Music Laundry to develop country music writers, including hot country property Beccie Cole. The company's Mutiny label (established with Tokyo's Kitty Records) continued to release and promote local acts Falling Joys, Ripe, Swirl and the Fireballs in Japan, while another initiative, Eternity Records, set up last year to showcase unknown original artists, found success domestically with Rebecca's Empire, Atlas Strings, Charlotte Grace and Blue Million Miles.

MUSHROOM MUSIC GROUP chairman Michael Gudinski has been appointed to the Board of the Victorian Arts Centre Trust, as part of its move into contemporary music. Gudinski says he was interested in bringing regular rock concerts to Art Centre venues, including the 15,000-capacity Myer Music Bowl, and hopes to resuscitate the Melbourne Music Festival, which was abandoned after the Victorian Rock Foundation collapsed with debts of \$150,000.

AFTER \$3 MILLION worth of Australian sales and a Top 30 album in America, silverchair decided it was high time they got a manager. They didn't have to look too far, despite tempting offers from big names here and overseas. Their choice was Sony's director of international marketing, John Watson, who, along with Murrumbidgee's John O'Donnell, discovered and signed silverchair and helped the 15-year-olds' parents guide their career to date.

FOLLOWING SHOCK RECORDS' success with its Hello Mr. Wilson publishing in Japan and the act Bodyjar, the company has made further inroads with the Pearly Gatecrashers. The act, which first surfaced in Japan on last Christmas' Trattoria/Polystar compilation "The World Shines Brightly," issued its "Spectacular!" album through King Records and signed a publishing deal with Fujipacific. The band also had two tracks on a compilation titled "Music Couture" through Singapore's Valentine Music Productions. Another Shock act, Ripe, issued "The Plastic Hassle" in Japan on Mutiny/Kitty.

EMI'S UPCOMING domestic releases include the Finn Brothers (Neil and Tim of Crowded House/Split Enz fame), indie popsters the Mutton Birds, jazz/blues stylist Vince Jones and country-rock performer James Blundell; the latter two have strong bases in Germany and Canada, respectively. Coming up in the first quarter of '96 is Diesel's next solo album and a release for ex-Seekers singer Judith Durham, while country veteran Slim Dusty will celebrate his 50th year of recording with his 89th—yes, 89th—album for EMI. Virgin is launching pop/dance male performer Christian and Chocolate Starfish's second album, "BOX," next month. Starfish's arduous touring schedule (450 gigs in 18 months) no doubt helped its platinum debut find success in Europe, Asia and Latin America.



Chocolate Starfish

MCA MUSIC PUBLISHING has extended its Australian and New Zealand deal with guitar maestro Tommy Emmanuel—now based in San Francisco at the request of his U.S. label Epic—for the rest of the world. Peter Hebbes, Sydney-based managing director of Asia-Pacific operations, predicts greater acquisition of local writers and international catalogs in the coming year, in the wake of management changes in the U.S.

TWO DIRECTORIES recently published provide a comprehensive contact list for the local industry. *The Australian Music Industry Directory*, now in its sixth year and available on Apple's eWorld, retails for US\$40 from Immedia! (3 Rose St., Chippendale, NSW 2008). *Connections Contacts*, from the publishers of the monthly technology magazine *Connections*, retails for AU\$9 from Connections Publishing (PO Box 439, Epping, NSW 2121).

FESTIVAL MUSIC publishing expanded its local country catalog with agreements with Glen Ford, Michael Gent, Keith Glass, Roger Ansell, Peter Tiller and Colin McCall, as well as pop writers Rob Strom and Alex Harding. The company renewed deals with Olivia Newton-John, Don McLean and Janis Ian; gained representation of Canada's The Music Publisher, France's Rive Droite and USA's Fricon Entertainment Company, Enemy Music and M&G Music; and acquired catalogs by Anita Baker, Ron Wood, Gordon Lightfoot and Arrow. ■

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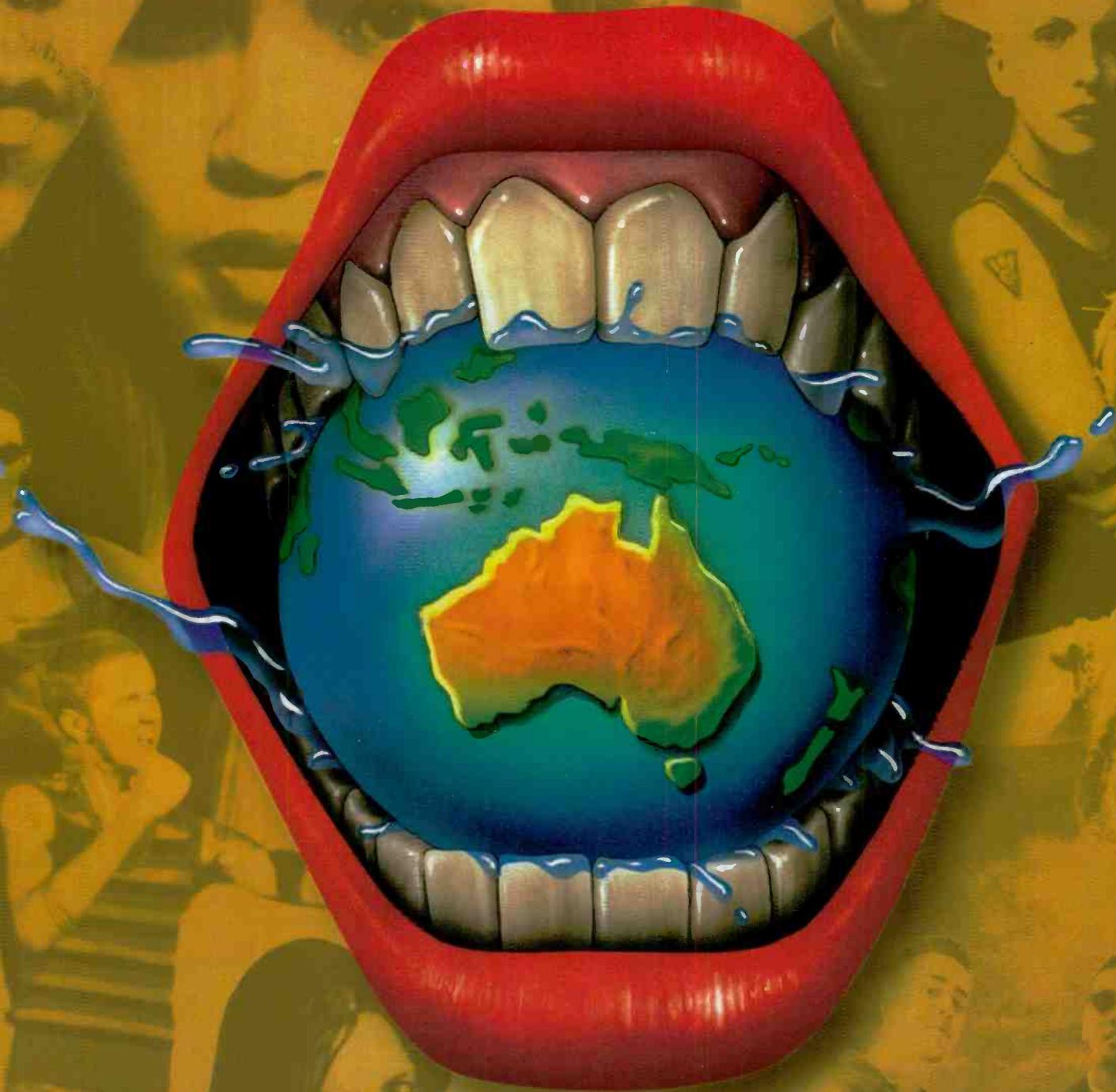
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AUSTRALIA

CONCERT BUSINESS IS BOOMING. PROMOTERS SEEK TO ADD ASIAN DATES

BY NICK S. MARVIN

While the traditional pub circuit for Australian acts may be depressed in some areas, the country's concert circuit is booming—with every style of music, and acts of every level. Ticker prices have crept past the \$100 (U.S. \$72) mark for the best seats at some outdoor shows and around \$30 to \$40 for theaters and 1,000-capacity clubs. With shrewder marketing and closer alliances with record companies, promoters are ensuring any losses are minimal.

GETTING WHAT THEY PAY FOR

"Some ticket prices were high, but people will pay to see their favorite acts," observes Adrian Bohm, who adds that Australia is proving to be a market where an act's live audience can be three times as large as its record-sales base. In the first six months of the year, Adrian Bohm Presents doubled its 1994 promotion tally with a dozen tours, including Indigo Girls, Joe Jackson, Zap Mama, Luka Bloom, Graham Parker and the Fureys.

Michael Coppel Presents also promoted 12 acts in the same period, from Janet Jackson, Sheryl Crow and the Cranberries to club-orientated Jamiroquai, M People, Ice-T and Spearhead to heavy rockers Live and Machine Head.

The Rolling Stones' first visit in 22 years drew 110,000 fans for the Paul Dainty Corporation. The Frontier Touring Company's presentations included R.E.M., Pearl Jam, Kiss, Roachford, Dionne Farris, Chris Isaak and 20 overseas acts for its rain-drenched Alternate Nation tour.

The Big Day Out festival shows, promoted by Creative Entertainment through Australia and New Zealand, featured 10 international acts.

As competition heats up (a bidding war has begun for Barbra Streisand, Bette Midler and Michael Jackson next year), promoters increasingly are looking north toward the growing markets of the Asia Pacific region to extend their business and promotion alliances. Frontier Touring, for example, has been active in the region for some time, as have others.

ASIAN ALLIANCES

"If we are talking to management about an act coming to Australia, it makes sense in a marketing sense, from the word go, to co-promote their Asia activities," says Peter Lyster-Todd, VP of the Paul Dainty Corporation Europe, who coordinates that company's Asia tours. Dainty is helping to stage upcoming tours in the region by Take That and the Highwaymen. Lyster-Todd notes that Paul Dainty has formed alliances with Lushington Entertainments of Singapore to help promote regional tours.

"Asia has opened up to the sort of artists we tour here," says Garry Van Egmond of GVE Enterprises. "Acts that never would have thought of playing that region are going there. Bon Jovi played to something like 70,000 in Jakarta and 60,000 in Kuala Lumpur. You've got to realize Perth is closer to Singapore than to Sydney."

Van Egmond, who believes Australia should be viewed as part of Asia, has struck a deal with Asian promoters whereby international acts coming to Australia and New Zealand will extend their tour north. It's more cost-effective, he says, and more alluring for a Western act to play 15

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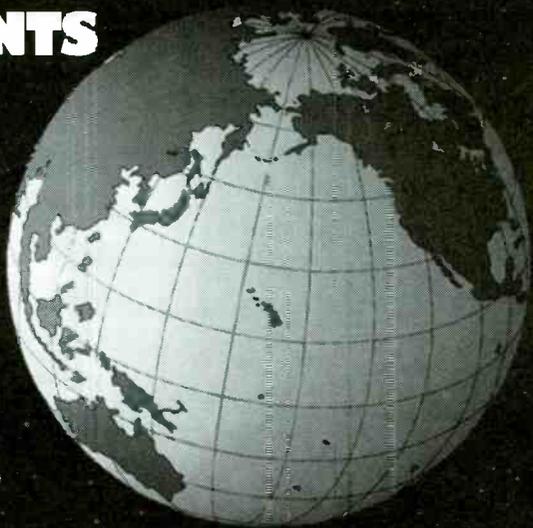


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AUSTRALIA

CONCERT BUSINESS

Continued from page 60

gigs in the region rather than eight.

Duet Productions, which presented/promoted Elton John and Kenny G in the region, has an office in Hong Kong. It booked Oz acts PTP, Christine Anu and Margaret Urlich at the Hard Rock Cafe there last month. Frontier Touring co-promoted R.E.M. and Pearl Jam through their Southeast Asian spring dates, and Plant and Page, in conjunction with Singapore's Victor Susu, later in the year.

But varying production and ticketing standards, and the diverse cultures of the Asian region, provide additional problems for concert promoters. Hair length, lyrical content, threat of expulsion for bad behavior, bureaucratic corruption and red tape, currency restrictions and political instability may be factors for international tours in Asia, depending on the territory.

Lyster-Todd says promoters can help advise managers of Western acts in these areas. "You need people who are *au fait* with what is required to achieve your ends," he says.

Glenn Wheatley of International Management Group agrees that the potential for promoters is enormous but adds, "We have a way to go. Anyone dazzled by China's population and thinking they can just walk in are in for a shock. The bureaucracy is a nightmare." Wheatley says he "struggled through the jungle" when he booked his star client John Farnham for four shows in China just before the Tiananmen Square massacre in 1989 and says it's not something he'd do again in a hurry. "India's a far better option," he says, "because it's at least got the gov-

ernment structure to get business done."

Harley Medcalf of Duet Productions suggests the trick is to realize that "they have such varying musical tastes that you have to view Asia not as a market but as a collection of markets." If you have the infrastructure in place, he adds, there's no difference between touring an act through Singapore or New Zealand.

DEALING DIRECT

Others, like Michael Coppel, argue that as Asian promoters develop the resources and contacts to approach Western acts directly, there is less need for Australians to play a coordinating role. Distance compromises their understanding of the market that makes them major players at home. "There was some opportunity for us [some years back] to package tours and take them there, but all that is changing," says Coppel, who promoted tours by U2 four times there. "It's becoming more unusual for Australian promoters to take acts in there. I think, in the long term, the local Asian promoters will become established players. They're based there; they know their market; they know the culture; they know where the appeal of each group lies."



Pearl Jam visited the Asian frontier.

Bohm, who successfully promoted tours by Stephane Grappelli through Asia some years ago ("I involved local people whom I knew and trusted and had no problems"), says he will repeat the exercise only "if the situation arose. I have enough to keep me going in Australia, and it's hard enough keeping on top of everything here."

The trend is to establish co-promotion relationships with Asian counterparts who'd know which pitfalls to avoid.

While some, like Ken West at Creative Entertainment, are cautious about such moves, believing that "adding 20% to the cost by being a middle agent is dis-

respectful to the act," the decision has probably already been made for Australian promoters.

Western acts, aware of Asia's market potential, are themselves insisting tours extend further in the Pacific region than Australia and New Zealand. Says Peter Noble, who has presented the likes of Buddy Guy and Albert King, "A major blues act that I am currently negotiating with will only come to Australia if Asia is included in the tour, and that's happening across the board." ■

(Additional reporting by Christie Eliezer and Thom Duffy)

TRIPLE J LEADS A RADIO REVOLUTION

Alternative Station Wins Fans And Influences Labels

BY KATHERINE TULICH

When radio station 2JJ began broadcasting in Sydney on Jan. 19, 1975, it turned the city's radio scene on its ear.

Part of the government-run Australian Broadcasting Corporation network, 2JJ was to provide an alternate service for the youth market. By launching with Skyhooks' "You Just Like Me 'Cause I'm Good In Bed," a song banned elsewhere, the station signaled its groundbreaking attitude and strong commitment to Australian music.

The arrival of commercial FM radio to Australia five years later saw ratings for 2JJ plunge as listeners flocked to new FM outlets.

DOMINANT RETURN

But when managing director Barry Chapman initiated the national launch of the station in 1989, JJJ—or Triple J, as it is now commonly called—became an ongoing success story, grabbing 30% of the 18-to-24 audience in Brisbane, Adelaide and Perth, and a considerable slice of the Sydney and Melbourne markets.

By January 1995, the Triple J network had moved into 18 regional centers, building its audience to over 2 million. By the end of 1996, that could rise to 3 million, as its signal extends into 27 other areas of the country.

"The revolution for the station really began when Barry Chapman stepped in," says Michael Gudinski, chairman of the Mushroom Group. "[It] was running too wild. Chapman was someone with commercial radio experience, and he saw the potential of being the only non-commercial national station. He smoothed the rough edges and made it more appealing to a lot of youth."



Continued on page 64

Ammonia, Tina Arena, Bluebottle Kiss, Monique Brumby, CDB, Daryl Braithwaite, Tommy Emmanuel, Slava Grigoryan, Knievel, Midnight Oil, The Poor, Rick Price, Marina Prior, Skunkhour, silverchair, Strawpeople, Jon Stevens, Things of Stone & Wood, Margaret Urlich.

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AUSTRALIA

TRIPLE-J
Continued from page 63

Wearing the alternative tag, Triple J's broad playlist—from heavy metal to indie to dance, with the occasional Top 20 song mixed in—tapped an audience disenfranchised with commercial classic-rock formats. Last year, Triple J announced it had drawn 80,000 new listeners over a two-month period, a 16% growth. It is seen as a major tastemaker, having championed such bands as Nirvana and Pearl Jam long before its rivals.

"We've been accused of being more commercial [since the national launch], but our music tastes have changed very little over the years," says Stuart Matchett, the station's acting general manager. "It's more a case of commercial radio now playing bands we've been playing all along. They've moved closer to us rather than the other way around."

POSITION OF INFLUENCE

The network's national influence has made a significant impact on record companies. "If we get a track on Triple J, it gives us the seal of approval," observes Michael Manos, director of marketing and operations at Virgin. "When we walk in [to commercial stations], they ask us if Triple J is playing it."

Adds Matchett, "Triple J can now influence the charts, and that has made the record companies really take notice. They feel if we add it, it will chart—and commercial stations who generally go by the charts are more likely to play it."

Paul Dickson, managing director of Polydor Records, acknowledges that the company's current A&R policy is pitched at the Triple J market for this reason. "We decided we would travel the indie route [rather] than make a [costly] assault on commercial radio," he says.

Becoming core artists for Triple J heightened the profiles of Red Eye/Polydor acts the Clouds and The Cruel Sea, to such an extent the latter made a major breakthrough in 1993, with its album "The Honeymoon Is Over" surpassing double platinum (150,000 units) and winning five ARIA Awards. "That kind of success would never have happened if Triple J hadn't laid the groundwork," Dickson points out.

Mark Pope, Warner's A&R director, also sees Triple J's audience as an important target. "Listeners at other stations may not necessarily go out and buy the records they hear," says Pope. "Triple J's listeners buy a lot of music." This, combined with the network's high local-music quota (35% to 40% of its playlist) and very little back catalog, is highly advantageous for new domestic artists. Warner's new acts Kulchah, Max Sharam and Regurgitator were first heard on Triple J. "It gives us a vital inroad," Pope says.

The network was instrumental in the country's greatest success story of late—silverchair—airing the Newcastle grunge trio's demo long before it signed to Sony's street-oriented imprint Murrum. Denis Handlin, managing director and CEO of Sony Australia, describes as "crucial" Triple J's role in the growth of the Murrum label. "Triple J continues to prove there is a large audience out there for this music," he says.

Even bands considered cult acts have suddenly found a new audience through the network. T.I.S.M., formed in Melbourne in 1985, celebrated its first Top 40 hit this year when Triple J aired "(He'll Never Be An) Ol' Man River" from the album "Machiavelli And The Four Seasons," forcing Shock Records to issue the track as a single.

While a T.I.S.M. album previously would have sold 6,000 to 10,000 copies, its latest disc is "well on its way to gold (35,000 units)," says David Williams, co-managing director of Shock Records. "That's the difference Triple J can make."

When Barry Chapman was appointed CEO for the commercial MMM network in May this year, the move was seen as acknowledgement from the commercial radio sector of Triple J's influence. The poorly rated MMM station in Sydney changed format. "Initially, we moved away from Triple J, but now we are moving closer to it by giving the station a more contemporary sound," admits Duncan Campbell, MMM's national programming director. "Those changes have been a result of Barry's arrival at the station."

"Chapman's move to MMM," says Virgin's Manos, "is a fair indication that the classic-rock format is now dead and buried in Australia." ■



Triple J was first to play Regurgitator.

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AUSTRALIA

THE NEW GUARD

Continued from page 53

says Steven Hindes of The Big Backyard radio show. "In a way, the end of the pub-rock tradition freed the music."

MORE DIVERSE THAN EVER

The result has been a greater diversity of styles within Australian music than ever. A proliferation of specialist fanzines and college radio shows has provided sympathetic exposure. Clubs showcasing these energetic guitar bands, hip-hop acts and jazz-fusion combos became packed again. A&R executives launched bidding wars.

Warner placed its bets on Max Sharam, Kulchah, Regurgitator and iNsuRge. Sony signed Yummy Fur and Fahrenheit, while its street imprint, Murrur, won the six-label bidding battle for Melbourne's Automatic and also signed Ammonia and Bluebottle Kiss.

PolyGram's Mercury and Polydor labels—either directly or through indie associates Redeye, Half A Cow, Eternity and Id—wooed Spiderbait, Cranky, the Fauves, Magnetic, Rebecca's Empire and Drop City. MDS picked up Blackeyed Susans, Rubher, Paintstripper, Killjoys, Loka, Our House and Nemo.

Mushroom's roster widened with the Jaynes and Swoop. Its White Records signed the Mavis's, Rail and Dollop, while the development label Bark worked with Header, Polyanna, Burning Orphans, Presto, Manic Suede and Dirty Birds. Shock's roster additions included Bodyjar, Pearly Gatecrashers, Shreen, Glide and Alchemists.

BMG took in Anti-Anti, Suicidity and Boots Collective (and highlighted many more newcomers on the AC/DC tribute project "Fuse Box"), while its Gotham City subsidiary released discs by singer/songwriters Merrill Bainbridge, Nick Howard and Richard Pleasance.

The role of A&R has shifted, from finding short-term hit-makers to long-term commitment. "We're after marathon runners, not sprinters," agrees Sony CEO Denis Handlin. "It's a partnership between acts, labels and management, not an 'us vs. them' situation."

The wave of consumer excitement extended to the dance scene, which

has grown 150% in the last two years, according to MDS managing director Scott Murphy. Club DJs now have the power to break records. Severed Heads, Boxcar, Itch-E & Scratch-E, Single Gun Theory and Southend, after being forced to create alternate marketing in the face of minimal mainstream support, finally cracked the Top 40. Domestic acts like Pendulum and Quench found success in Europe.

STREETWISE VALUES

The attitude of the young acts and industry entrepreneurs is marked by a suspicion of '80s corporate practices and a reliance on streetwise, do-it-yourself values. The young turks are certainly more financially savvy.

"Gone is that '80s belief that you had to spend a fortune on records and videos to get airplay, and get into debt to tour overseas," says Roger Grierson, managing director of PolyGram Publishing.

Adds Cameron Adams, music editor of *Beat* magazine, "Obviously they want hits, but not at the expense of artistic integrity and longevity. They're cautious. Some turn down tempting offers in order to continue recording on independent labels until they're in a stronger position to dictate terms. They'll only sign for Australia and will seek their own deals abroad."

Mark Pope, head of A&R at Warners, says, "They're less inclined to let the record company make their success; they put in the work themselves."

Andrew Penhallow, manager of dance label Volition, applauds their "brashness and [attitude] that they'll one day take on the world—and rightfully so. Boxcar and Severed Heads initially found greater success in North America and Europe."

Bands with cult followings in Australia also have found international champions and supporters. Henry Rollins produced Adelaide's Mark Of Cain and released the album in the U.S. on his own label. Pavement enlisted The Dirty Three for a U.S. spring tour. The Beastie Boys recruited 17-year-old guitarist Ben Lee of Sydney's Noise Addicts to their Grand Royale label. Californian power-punkers All worked on the debut album by Melbourne's Bodyjar, which generated enough sales in Japan for a tour there in October. Autohaze, D.I.G., Pray TV, Regurgitator, Powderfinger, UTE (from Adelaide, now London-based), Max Sharam, Blackeyed Susans and Kim Salmon & The Surrealists are undertaking visits to the U.S. and/or Europe this year. Sine, Skunkhour, the Vercs and Nine Inch Richard have attracted indie label interest abroad. Melbourne guitar band Magic Dirt and country singer Keith Urban signed direct deals with Warner Bros. in the U.S.

International success is still a goal but a more realistic one, particularly as lower marketing and recording costs allow a quicker return. "The Cruel Sea, Tiddas and Dave Graney 'N' The Coral Snakes can survive financially in this country because their record deals allow them to easily recoup costs," explains Grierson. "In that situation, overseas success becomes a bonus, not an urgent goal. When you have an audience that has wider tastes, thanks mainly to Triple J, bands no longer feel the urge to go overseas—as Birthday Party did [in the late '70s], claiming they weren't understood at home."

Where once the Australian market could only sustain three or four top acts selling 300,000 units each, it now has 10 mid-level acts moving 300,000. The shift of power and wealth allows musicians greater control, which in turn facilitates the creation of a unique music unhampered by market research, budget limitations and outdated marketing attitudes—a uniqueness, suggests Midnight Oil's Rob Hirst, that "will increase as more musicians find freedom through marketing themselves on the Internet."

EXCITEMENT AHEAD

"There's no one mainstream dictated by corporate forces, just a whole lot of tribes creating an awesome energy," says Peter Faman of Boom Crash Opera, who is not the only musician predicting "the most exciting period of Australian rock since the '60s."



You Am I debuted at No. 1.

With audiences clearly behind the new music, radio exposed acts who were unknowns a year before. It made stars out of Christine Anu, Merrill Bainbridge, The Truth, Kulchah and Max Sharam, and acknowledged Autohaze, Cranky, Temple Gods, Rail and Magnetic, among others. The MMM network poached Triple J's Barty Chapman to head its contemporary direction. Radio is responding partly to listener demands and partly to government warnings that perceived lack of support for new Aussie music would forfeit chances of buying future radio licenses.

Adds Warners' Pope, "The Anglo-Saxon image from the pub-rock circuit has been replaced by an acknowledgement of the multicultural face of this country."

Major labels hire club DJs and rock journalists to oversee A&R and marketing, and look externally for fresh approaches. "Record companies are getting wise to the dangers of recycling old faces," says Lisa Treen, manager of the head-hunting company Music Staff. "We're asked to tap from other areas—like TV, advertising and films—especially for marketing. But, the music industry is behind the eight ball when it comes to remuneration [in relation to the workload], and many newcomers tend to leave after a year."

LEARNING INDIE LESSONS

The majors are taking lessons from the indies, including the irrelevance of expensive videos and records, the importance of the independent retail network and the urgency of fresh marketing ploys.

"They had to come to terms with the fact that patience and commitment were very much virtues," says John Foy, who set up Redeye Records in Sydney 10 years ago to champion the "underground" music that is now mainstream.

Overall, there is an appreciation that budgets have to be tailored for a population of only 18 million, and that marketing budgets no longer equate with display of commitment.

Sony's new Melbourne label, Tri-Star, markets left-of-center records and non-English-language repertoire through fanzines and ethnic radio. EMI feeds some acts through indie distributors MDS to use its alternative retail and media contacts. It is expected that rooArt's marketing strategy of eschewing videos for TV/cinema campaigns and touring will be widely adopted.

The indie sector feels no threat from the majors, confident its strength comes from the ever-expanding non-Top 40 market that it understands best. Nevertheless, there is a determination to maintain a separate identity.

Frank Falvo of Shock commends the cultural changes in the majors but adds, "The best music in Australia has always come from the independents. The majors are, by their nature, less able to change as quickly."

Adds Sebastian Chase of the long-running indie Phantom label, "We brought in the concepts of one-album deals and A&R'ing in regional areas; let's see if the majors have that similar commitment to young musicians."

The fact that rooArt broke ties with Warner this year, and that performers like Don Walker and Ed Kuepper stay with indie labels after brief major-label status, confirms that skepticism of the majors is not uncommon.

Has Aussie music gone through a sea change or just a self-cleansing which occurs every five years? Chris M. Murphy, founder of rooArt and former manager of INXS, thinks "it's a cycle."

"INXS and Midnight Oil replaced big acts in their time," he says, "and the new chart makers will in their time also be replaced."

The continuing appeal of acts like Diesel, Divinyls, Dragon, Mental As Anything and Boom Crash Opera suggests audiences aren't so much buying into the Baby Boomer Vs. Slacker Generation argument as supporting music that says something about their lives and times.

More importantly, with the triumph of silverchair in America, international markets are once more looking closely at Australia's domestic music scene. And all signs are that the country has shed the generational, cultural and economic attitudes that failed to secure more global success for its acts in the past. ■

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Spec's Ups The Ante In Florida With Pair Of Miami Superstores

■ BY SANDRA SCHULMAN

MIAMI—Spec's Music, facing exceedingly tougher competition from consumer electronics and book chains carrying music, has turned to the superstore format to help maintain its dominant position in Florida.

With Best Buy this year joining Circuit City in Florida and bookstores like Borders and Barnes & Noble adding



Albita, avant classical violinist Vanessa-Mae, and several local bands signed to independent labels carried by Spec's.

The South Beach store, the largest free-standing music store in Miami Beach, contains a large cafe and a wide selection of pop and dance music. A full-time DJ plays continuous music. There are 150 listening stations throughout the store.

In addition, the store has a full-time promotions director, Kristi Borges, who has been hired to book weekly live entertainment and handle cross-event pro-

(Continued on page 69)



The Spec's Music superstore in bustling Coconut Grove, Fla., is bilevel and takes in 23,000 square feet.

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music, cafes, and newsstands, Spec's president Ann Liefiff says she knew she had to react.



LIEFF

"The way I saw we could succeed in this marketplace was to be more entertainment oriented," says Liefiff. "We had close to 60 stores in Florida and Puerto Rico by 1993, but they averaged

6,000 to 10,000 square feet each and we needed larger stores with larger selection of CDs, games, magazines, videos, CD-ROMs, accessories—all that takes up a lot of space. We had to make it a real destination store for all ages—kids, teens, working people, and older adults."

Thus, the Spec's superstore idea was born. Two Miami-area locations became available: one in the small but bustling community of Coconut Grove, and the other a block away from the Atlantic Ocean in tourist- and celebrity-clogged South Beach, about a 20-minute drive away. For each store, Spec's took over bilevel properties of 23,000 square feet.

Spec's Music chairman and founder Martin Spector enjoys the company at the opening of the chain's new superstore in Miami's South Beach area.

When the sites opened this summer they became the two largest music stores in the state, each carrying more than 70,000 titles. Both stores are in highly commercial, visible areas, but each caters to a slightly different market. Liefiff calls them "billboard stores."

"The idea was to design them like a department store," says Liefiff, "with boutiques, specialized sections for different tastes. This is driven by available space and obviously we can't do this with every store, but we are looking at two more locations in Fort Lauderdale and Orlando. We can't open too many in one city, and it will really depend on the market as they are hard to get. Expansion is planned for some of our smaller stores, but not on this big a level."

The Coconut Grove store opened in late July with a weekend of live music from Crescent Moon's new Latin singer

IPOs Fuel Growth Of Video Chains Public Firms Are Gobbling Up Smaller Retailers

■ BY SETH GOLDSTEIN

NEW YORK—Initial public offerings are remaking the face of home-video retailing.

In the past 2½ years, four regional chains have raised more than \$500 million via IPOs and subsequent stock sales to finance the acquisition of other independents and the building of new stores. Each member of the quartet—Hollywood Entertainment, Movie Gallery, Video Update, and Moovies—has taken first steps toward establishing a national presence rivaling Blockbuster's. Combined, they own and operate close to 1,000 outlets, with more on the way.

Encouraged by Wall Street's response, other retailers desire the same friendly embrace. The latest developments:

- Home Vision Entertainment in Brunswick, Maine, is reportedly ready to launch a \$30 million IPO, underwritten by Prudential Bache. The proceeds will be used to con-

clude acquisitions already struck and to initiate others.

- Giant Video in Marion, Ohio, merged with West Coast Entertainment earlier this year and hopes to go public in the first quarter of 1996.

Whether it does depends in large part on how many of West Coast's 500 or so franchisees participate.

- Roadrunner Video in Louisville, Ky., has just concluded a stock swap with Business Data Group, a shell corporation that already trades in the over-the-counter market. The new entity, Roadrunner Video Entertainment, has applied for a Nasdaq listing, eventually leading to a private placement to fund several planned acquisitions.

One other publicly traded company is on the outside looking in: Choices Entertainment in Morrisville, Pa., was to have been the ac-

quisition vehicle of JD Store Equipment, but the merger fell apart earlier this month and, with it, an elaborate acquisition scheme involving several hundred independent outlets (Billboard, Sept. 23).

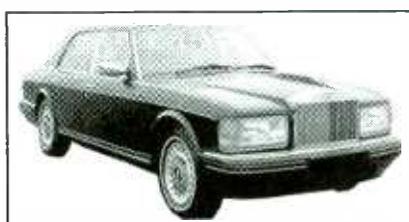
Thus far, the gobble-'em-up

MOVIE GALLERY

strategies of Hollywood Entertainment, Movie Gallery, Video Update, and Moovies in a retail environment that is downright unfriendly to individual entrepreneurs appears to be paying off, notes analyst Curt Alexander of Media Group Research in Providence, R.I. The banner headline on his July 7 industry report said it all: "Public capital fuels home video growth."

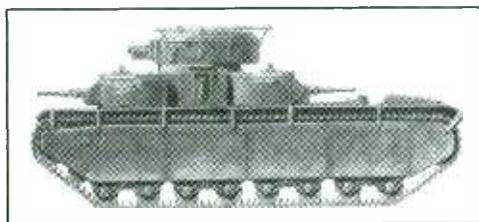
According to Alexander, each of the four was generating cash flow three to four times the rate of its ac-

(Continued on page 85)



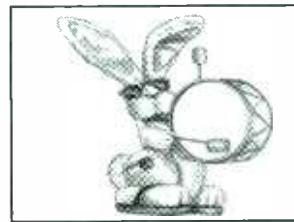
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Audiobooks Take Flight With Airline Deals Two Campaigns Target Travelers As Ideal Demo

BY TRUDI MILLER ROSENBLUM

NEW YORK—Audiobooks are taking to the sky, thanks to two innovative programs that will promote the products on airplanes.

On Nov. 1, Delta Airlines will launch "Sounds Like A Good Book," a program that will feature audiobooks as part of the airline's in-flight entertainment. The program was created by Don Edwards, president of Toronto-based marketing firm Don Edwards & Associates, who last year launched a similar program, "Heard A Good Book Lately?," on Canadian airlines Air Canada and Sunquest Sky Service. "Sounds Like A Good Book" will be featured on all 7,500 Delta flights each month that have audio entertainment, reaching a potential 1.5 million passengers per month.

"If you look at the demographics of the kind of people who are flying, to a great extent, they match those of the audiobook buyer," says

BIBLIOTECH

Edwards. "They are business people of the appropriate age range, they're highly mobile, and they're busy people. This way, they can sample the product before they buy it."

The 60-minute program will feature eight five- to seven-minute excerpts, with a program host introducing each, to put the scene in context, and mentioning the title, author, reader, and publisher. The excerpts will be changed every two months.

The program will also mention the toll-free number of the Audio Book Club, run by the Herrick Co., and Delta's in-flight Sky Magazine will run the program listings next to an ad inviting passengers to join the Audio Book Club.

The November/December program will feature excerpts from

Random House's "My American Journey" by Colin Powell and "The Lost World" by Michael Crichton; BDD Audio's "The Horse Whisperer" by Nicholas Evans, "Coming Home" by Rosamunde Pilcher, and "Winnie-The-Pooh And The House At Pooh Corner" presented by BBC Radio; Simon & Schuster's "Politically Correct Holiday Stories" by James Finn Garner and "Gump & Co." by Winston Groom; and Highbridge Audio's "A Prairie Home Christmas" by Garrison Keillor.

Meanwhile, in another part of the sky, Earful of Books has contracted with the In-Flight Phone Corp. of Oakbrook, Ill., to market audiobooks on Continental, USAir, and America West flights beginning in October.

The In-Flight Phone Corp. installs small computer screens, joysticks, and phone receivers on the back of the participating airlines' seats. Passengers can use computer screens to browse through In-Flight's collection of participating retailers, which includes Land's End, 1-800 Flowers, and Sky Mall, in addition to Earful of Books.

Currently, the system is available on five flights each day, with 145 seats per flight. In-Flight's target is 600 equipped planes by the end of 1996.

When Earful of Books' screen comes up, passengers see five categories with approximately 20 titles in each, for a total of 100 audiobook titles. The passenger can look at the book jackets and read a synopsis of the book written by Earful's staff. (In-Flight is working on an audio component whereby customers can hear excerpts of the books, but that's in the future.) The customer can then pick up the phone receiver and order the titles by swiping his or her credit card.

Earful and In-Flight are also getting ready to test on-board rentals of audiobooks, says Tony Zavaleta, executive VP of Earful of Books.

Audiobooks are "a natural" for airplane travelers, he says. "People are sitting for hours, and audiobooks are an entertaining way to pass the time."



Delta Airlines' "Sounds Like A Good Book" in-flight program will allow travelers to hear excerpts from audiobooks, including the BDD and Simon & Schuster titles shown. Also included, but not pictured, will be Colin Powell's "My American Journey" and Michael Crichton's "The Lost World," both from Random House, and Garrison Keillor's "A Prairie Home Christmas" from Highbridge.

newsline...

READER'S DIGEST ASSN., the worldwide publisher and direct marketer, reports that revenues from books and home entertainment products (music and home video) reached \$2.1 billion for the fiscal year that ended June 30, 10% higher than last year on a comparable basis. Comparable operating profit rose 11%. Video outperformed other product lines, the company says, with a 26% rise in revenues, which reflected "higher unit sales in the company's three geographic areas [U.S., Europe, and other]." Overall annual sales were \$3.07 billion.



RHINO RECORDS, the Los Angeles-based reissue label, plans to release a limited-edition vinyl version of "The Heavyweight Champion: The Complete Atlantic Recordings Of John Coltrane" on Nov. 21. The box will contain 12 LPs and carry a suggested list price of \$179.98. The CD boxed set was released in August. The label plans to manufacture only 3,000 numbered copies of the vinyl edition.

REPUBLIC PICTURES HOME VIDEO says it has sold about 50,000 units of Stephen King's "The Langoliers," which represents a successful transition from a TV movie to home video rental title. The company offered retailers one free videocassette with the purchase of five units. Republic has sold 100,000 units of King's "The Stand."

PRISM ENTERTAINMENT CORP., an independent film and home video production company, says sales for the second quarter, which ended July 31, jumped 37.8% to \$5.4 million from \$3.9 million in the same period last year. The Los Angeles-based company posts a quarterly net profit of \$66,000, compared with a loss of \$556,000 a year ago. For six months this year, Prism reports net income of \$499,000 on sales of \$11.3 million, compared with a loss of \$593,000 on sales of \$8.9 million a year ago. The company attributes the increases to a new sell-through video program of 38 titles priced at \$9.98, distributed by Turner Home Entertainment, which resulted in sales of more than \$1 million.



ACCLAIM ENTERTAINMENT, a video game developer and marketer, reports that its first titles for the new Sony PlayStation video game system, "NBA Jam: Tournament Edition" and "Street Fighter: The Movie," have sold out at retail stores nationwide. The Glen Cove, N.Y.-based company will introduce four more titles for the PlayStation.



TRIBORO ENTERTAINMENT GROUP, a New York-based film studio and distributor, announces a co-financing and distributing motion picture joint venture with Playboy Entertainment Group's Mystique Films subsidiary. The first film from this deal, "Lap Dancing," will be released domestically on home video in December. Triboro will handle video distribution in the U.S. and Canada and Playboy will handle international.

EXECUTIVE TURNTABLE

DISTRIBUTION: BMG Distribution in New York promotes **Amy Basler** to manager, market research, and **Patricia Schreiber** to manager, label liaison. They were, respectively, executive assistant and executive assistant/convention planner.

RETAIL: Camelot Music in North Canton, Ohio, names **Vincent E. Osborne** VP of marketing and **Charles Marsh** VP of information systems. They were, respectively, VP of marketing for the Sports Authority and VP and director of systems development for Edison Brothers Stores Inc.

HOME VIDEO: Twentieth Century Fox Home Entertainment International in Los Angeles appoints **Joseph Ken-**



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KENDRA



RENTZ



CASTRO



GITLES

dra VP of marketing, **Susan Rentz** VP of publicity and promotions, **Julian Montoya** director of marketing, and **Ann Murphy** director of creative services. They were, respectively, senior director of marketing at Pizza Hut Inc., managing director at Ryan Partnership, director of international marketing and sales for FoxVideo, and senior manager of packaging design for Mattel Toys.

Saban Home Entertainment in Burbank, Calif., names **Larry Castro** director of sales and **Sharon Gitles** marketing director. They were, respectively, marketing manager for Disney Interactive and marketing manager for Turner Home Entertainment.

Best Film & Video Corp. in Beverly Hills, Calif., appoints **George Rogers** senior VP of sales and mar-

keting, **Susan Valienzi Johnson** Western regional sales manager in Beverly Hills, **Gary Davis** Northeastern regional sales manager in New York, **Sam Romirowsky** Midwestern sales manager in Chicago, and **Richard Seiden** Southeastern regional sales manager in New York. Rogers was VP of marketing and planning and VP of product acquisition for Warehouse Entertainment.

Valienzi Johnson was West Coast regional sales manager for Academy Home Video. Davis was TV and video marketing manager for CSI International Exports. Romirowsky was an independent sales representative, and Seiden was national sales manager at VIEW Video.

Dan Capone is appointed director of marketing, sell-through, for Turner Home Entertainment in Atlanta. He was director of multimedia marketing.

Jim Pollan is promoted to senior VP/GM of video at ETD in Houston. He was VP of products and systems.

The National Captioning Institute in Vienna, Va., names **Leslie D. Sherman** VP of marketing. She was director of business development for COMSAT Video Enterprises.

SPEC'S UPS THE ANTE IN FLORIDA WITH PAIR OF MIAMI SUPERSTORES

(Continued from page 67)

motions with local theaters and cultural organizations. Befitting South Beach's nightlife reputation, Borges put together an opening night with drag queens lip-syncing in the windows, go-go girls dancing on the counters, and strolling models wearing music-themed outfits. On hand to sign autographs were celebrity impersonators of Rod Stewart, Hulk Hogan, and Gloria Estefan. Close to 2,000 members of the South Florida entertainment and business industry attended.

The two stores came together in 18 months and share many features. They both have well-stocked newsstands and book areas. Spec's management says it has hired employees who are also musicians or music lovers so that they bring a genuine interest and energy to the job. They can recommend product and answer questions, not just ring up sales, management says.

The design of the stores was aimed at making all departments bright and attractive with lots of merchandise visible. The same color scheme of bright blue, magenta, and yellow permeates the stores with tiled support columns and staircase floor tiles patterned after black and white piano keys. Music notes are etched in the glass staircase walls. Cafes offer live music along with fla-



Spec's Music's Florida stores in Coconut Grove and South Beach have cafes that offer live music along with flavored coffee drinks, rich desserts, and frozen treats. Pictured above is the cafe at the Coconut Grove store.

vored coffee drinks and desserts.

In the children's departments, kids can sample cassettes at listening stations and CD-ROMs can be played on the Spec's computer robot. These departments feature playfully painted furniture shaped like animals, video and arcade games for older kids, and racks built low so toddlers can browse. A giant screen plays animated movies, and there are activities every weekend with

singers, performers, balloon makers, and clowns. Sticker books, coloring books, T-shirts, and hats round out the selections.

"Mothers with children don't usually go to record stores," says consultant Linda Morgenstern Robbins. "But now that videos and accompanying books and tapes are such a huge portion of the children's market, it gave us an opportunity to create a section that could



The first floor of the Spec's Music store in Coconut Grove, Fla., is well-stocked.

bring in kids and parents together. It's a safer environment than a mall, and parents can shop for their own CDs or retreat to our cafe for coffee and cake without worrying about the kids."

While both stores carry all formats of music, the Coconut Grove store is located in a strong retailing area, surrounded by high-end merchants. Consequently, that store caters to an older demographic, featuring, for example, a strong classical department in a sepa-

rate room decorated with murals of Mozart and Beethoven. The South Beach store is surrounded by nightclubs and is slanted toward younger customers. Dance music is well-represented in the product mix. Spec's works hard to tailor the inventory to each store accordingly.

Lieff says that in-store appearances by recording artists are bolstering the two superstores.

The Coconut Grove store attracts fa-

(Continued on page 84)

Spec's Miami Superstores Kid-Friendly

BY MOIRA McCORMICK

As a major part of a plan to position its two new Miami-area superstores as destination centers, Spec's Music has created multimedia children's departments.

In each of the 23,000-square-foot stores in Miami Beach and Coconut Grove, (see story on page 67), a 700-square-foot "interactive playground" contains a hands-on CD-ROM unit and listening area, hundreds of music, video, and CD-ROM titles, and music-related merchandise—all displayed with the needs and shopping habits of children in mind.

"We have a tag line: 'An amusement park for your ears,'" says Linda Morgenstern-Robbins, the consultant hired by Spec's Music to develop the interactive playgrounds. Morgenstern-Robbins, who was the head of the former Sony Kids' Music (now Sony Wonder), is president of Morningstar Media, a Deerfield Beach, Fla., marketing and production company for children's media.

"We've always considered ourselves a family store, and we've always carried kids' product," says Ann Lieff, president/CEO of Miami-based Spec's Music, a 47-year-old chain with more than 60 stores. What the company found, though, was that its 5,000- to 10,000-square-foot stores did merely OK business with children's titles.

"It's difficult to do well with that genre in a smaller store; you have to have space," says Lieff. "With the two new superstores, we allocated considerably more space, planned special events—and it's working. Kids are coming with their parents, and they're buying."

The children's supersections in both the Coconut Grove location (which opened July 21) and the South Beach site (which opened Aug. 18) carry a



Children's audio star Joanie Bartels frolics with youngsters in the children's department at a new Spec's superstore in Miami's Coconut Grove.

three-to-one ratio of video to audio, as well as 50-75 (of the stores' total 300) CD-ROM titles. They also stock ancillary merchandise, such as T-shirts, caps, activity and coloring books, read-alongs, and storybooks, says Morgenstern-Robbins, as well as numerous gift sets.

She says the interactive playgrounds are "clearly demarcated: There's a blowup photo of two children on a sign that says 'Kids'; there's also a very visible Disney sign. We have an arcade crane with flashing lights and another nonviolent arcade game. The message is, 'This is a place to play.'" A major attraction, she adds, is Spec the Robot, who has CDs for eyes and a CD-ROM monitor for a mouth. "Kids can sit down and use a robot, programs by Broderbund, Disney, Humongous, Knowledge Adventure, and others." The robot, she notes, is "strategically placed next to the adult CD-ROM section. Many adults will likely get into CD-ROM via their kids."

Noah's Ark-themed tables and chairs (child-sized, of course) form the listening area. A pair of cassette players fastened to each of the two tables, some with headphones, are stocked with music and story titles.

Morgenstern-Robbins says that two

major factors are necessary for successful merchandising of kids' product; both are incorporated into Spec's setup. One is that even very young children can recognize logos and will pick what they want themselves. With this in mind, shelving was arranged with toddler product on the bottom, "machines and movers" titles the next level up, superheroes and TV-based product above that, then book-based titles, and, on top, product considered "parents' buys," such as deluxe gift items. The second merchandising factor is that titles move better when arranged categorically. Spec's uses such categories as Public TV, Friends, and Superheroes.

Saturdays are event days for the Spec's Miami-area superstores, which have featured appearances by artists, as well as costumed characters. One such event, billed as "Spec*tacle For Kids," featured popular artists, face painters, stilt walkers, jugglers, and clowns; another week, it was the Mighty Morphin Power Rangers.

In connection with Classical Music Month, an actor costumed as Beethoven was scheduled to appear, playing the maestro's music on piano and talking to the audience about his life. Featured product was Susan Hammond's Classical Kids line, from the Children's Group (based in Pickering, Ontario, and distributed by BMG). The Classical Kids video "Beethoven Lives Upstairs" was to be screened as well.

Morgenstern-Robbins says that the interactive playgrounds at Spec's are "a wonderful way to attract the disenfranchised woman customer. She can bring the kids and let them play while she has a cup of coffee in our cafe or browses—all the while being able to keep an eye on the children, due to the purposely low fixtures adjacent to the kids' area. It's also a great place for dads to bring their kids on a Saturday afternoon."



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Navarre Nears Purchase Of Intersound; Singly Twain

LET'S MAKE A DEAL: Navarre Corp., the New Hope, Minn.-based music and computer-software wholesaler, has signed a letter of intent to acquire Intersound, the Roswell, Ga.-based label, according to sources.

If completed, the deal would solidify Navarre's move into becoming an originator of material for entertainment software. Navarre owns Digital Entertainment, which develops and publishes CD-ROM titles focusing on music and entertainment.

Terms of the deal couldn't be determined, as Navarre executives declined to comment and Intersound execs did not return calls for comment. Even though a letter of intent has been signed, many elements of the deal remain to be negotiated, which some sources suggest could mean both sides are having second thoughts.

Intersound, a privately held company, has sales of about \$30 million. The label, which sells directly to music-retail accounts, has a strong classical music budget line in the Classical Heritage series, as well as a growing presence in the gospel and country genres. The label also has diversified into jazz, new age, urban, and rock music. Its artists include Kansas, the Guess Who, the Gatlin Brothers, the Bellamy Brothers, Peter Nero, Al Hirt, and Doc Severinson.

Navarre derives revenues from three different businesses. It has a national distribution company, which handles some 50 labels on an exclusive basis. It also operates as a one-stop/distributor, supplying wholesale clubs and other discount merchants with product from the six majors and various indie labels.

Navarre posted sales of \$119.5 million in the year that ended March 31. Of that, Billboard estimates that slightly less than half came from music, with the majority coming from computer software. And of the company's music business, Billboard estimates that its independent distribution company generated about \$40 million in sales. Its shares closed at \$10.125 on Sept. 18.

The pending acquisition of Intersound would give Navarre a higher-margin business than distribution, which generally works on 16%-25% profit margins. But some independent music label owners perceive it as a conflict of interest when an independent distributor owns and distributes a label. In those instances, there is a worry that the distributor will favor its own label over the other labels it distributes.

In order to defuse that concern, some wholesalers, like Alliance Entertainment Corp. and the Handleman Co., have acquired catalog labels, leaving the highly competitive new-release business for their distributed labels. Intersound derives 60% of its revenue from catalog product, according to sources.

In addition to higher margins, the acquisition of Intersound would enhance Navarre's already widely diverse customer base with yet another distribution channel, Christian bookstores.

THE SINGLES LIFE: It's been a while since the age-old question of whether singles sales impact album sales has had any play in this column. Recently at the PGD convention (Billboard, Sept. 23), Retail Track ran into Luke Lewis, president of Mercury Nashville. Lewis, who used to oversee audio distribution for Uni Distribution, is no stranger to this debate, and he has landed firmly in the camp of those who believe that singles sales do not cannibalize album sales.

For the first single from Shania Twain's "The Woman In Me" album, Mercury Nashville released a double-A-sided single, "Any Man Of Mine" and "Whose Bed Have Your Boots Been Under." The former recently hit the top spot on Billboard's Hot Country chart,

and the single currently holds down the No. 3 spot in the Top Country Singles Sales chart.

When the vinyl single went away, country labels began de-emphasizing

singles sales and mainly relied on airplay to promote albums. But the overwhelming success of "Achy Breaky Heart" in 1992 put Nashville back in the singles business, and now some country labels see singles as profit centers, not merely as marketing tools to promote albums.

In the case of Twain's double-A-sided single, Lewis has let the single sell past the 500,000-unit mark before cutting it off in order to avoid returns, not because of a fear of lost album sales. The songs on the singles have peaked in airplay, he explains.

"Any Man Of Mine" is the only gold single to come out of Nashville this year, according to Mercury Nashville's VP of sales John Grady. Armed with a gold single from an album that has already shipped more than 2 million units, Lewis says, "I am getting fearless on the cannibalization issue. I have released the third and fourth single." That cassette single contains the album's title track and "If You're Not In It For Love."

ALL ABOARD: A&M Records is joining the growing list of labels that are beefing up their field sales staff. In addition to its regional marketing staff of four representatives, A&M is adding four local reps. In explaining the move, Ritchie Gallo, A&M's senior VP of sales and distribution, says, "The additional bodies will allow us to micromarket better and bring more focus on baby bands. We are bringing people in to supplement [PGD's] efforts in the best way possible. It will give us more presence, and it will improve our execution of engineering records through the marketplace."

Gallo declines to provide the markets where the reps will be located. But he says the local reps will help the label to decide "which records are real and which are not. It's not always about when you move forward with a project."

Assistance in preparing this column was provided by Frank DiCostanza.

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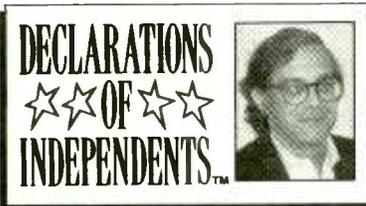
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Required Reading For The Indie School Of Hard Knocks

GETTING DOWN TO BASICS: As many on the indie side of the record business learn from hard experience, there's no such thing as beginner's luck. Anybody who decides to attempt to make a living by running a label or playing in a working band had better go into the game armed with lots of knowledge, for the School of Hard Knocks can be one tough institution of higher learning.



by Chris Morris

We're constantly amazed by the number of neophytes who contact us at Billboard in their attempt to make a go of it with just the haziest notion of how the game is played. So we were cheered by the arrival of a pair of new books by savvy indie-music veterans that supply a wealth of essential knowledge for the start-up mogul.

Many readers are probably familiar with Gary Hustwit's "Releasing An Independent Record." The book, published by Hustwit's own company, Rockpress, in San Diego, has just gone into its fifth edition. Its subtitle, "How To Successfully Start And Run Your Own Record Label In The 1990s," tells the tale.

Hustwit, a former member of the SST Records staff and organizer of San Diego's annual Independent Music Seminar, lays down the basics about preparing an indie record, be it a 7-inch single or full-length CD. His tome includes handy directories of manufacturers, music publishers, press, wholesalers, retail stores, radio stations, booking agents, and labels. He also includes helpful specimens of press releases, ads, and contracts. For the labelmeister of tomorrow, this is the perfect place to start getting the facts.

The independent musician looking for a similar dose of reality is directed to Rockpress' "Book Your Own Tour." The volume was written by Liz Garo, who wears publicity and A&R hats at Restless Records in L.A. Garo is a practiced indie-band road warrior ("We've done some time in vans, we've spent a few

hours at sound checks, in our time," she says), and she supplies a handy road map for touring acts in her book.

The fundamentals of gigging are laid out in crisp form, and Garo offers a handy state-by-state directory of venues, press, radio, record stores, and music stores. There are also many helpful hints about the basic tour tool, the van (all should cock an ear to Mike Watt's words of the road), and some amusing opinion pieces. Vets will crack a smile at ex-Braindead Sound Machine member Cole Coonce's screed, which bears the self-explanatory title "Touring Is Bullshit."

If you're with an indie label or band taking its first steps, we suggest you check out these books before proceeding to Point B; players may also want to consult "The Musicians Guide To Tour And Promotion," a product of Billboard sister publication Musician.

"Releasing An Independent Record" and "Book Your Own Tour" are distributed exclusively by Mix Bookshelf.

QUICK HITS: Gary Chappell, longtime executive VP of Real Music in Sausalito, Calif., has exited the label to start his own company, Boulevard Entertainment, in San Anselmo, Calif. The new imprint will target the adult record buyer and will issue contemporary instrumental, adult contemporary, and easy-listening product. Chappell can be contacted at 415-459-4039... Dutch roots and world-music label Munich Records will be distributed in the U.S.

by Distribution North America. The firm has also established a U.S. marketing and promotion office in Austin, Texas, headed by veteran producer/manager Mike Stewart. Munich's first U.S. releases, due Oct. 3, include albums by Rory Block and the late Albert Collins.

Heavy metal act Iron Maiden has joined the indie ranks with a deal with CMC International in Zebulon, N.C. The label will issue the band's new album, "The X Factor." Iron Maiden's 11-album catalog will now be available through New York-based Castle Records; the Alliance Entertainment-distributed imprint will rerelease the titles in October with bonus CDs containing B-sides and extra tracks.

FLAG WAVING: Candye Kane relates a conversation that she had recently with singer/songwriter Dave Alvin that says much about the commercial frustration that comes from being able to do a lot well.

"We said we're doomed to the idea that [our music] won't fit in with what people think it's supposed to be," Kane says.

The San Diego-based vocalist has been grappling with people's expectations for much of her career: A decade ago, the ample Kane had a career in the adult film business. "A lot of people said, 'If you lost some weight and renounced your evil past, you'd do great,'" she says.

Kane has done none of that, and, with her second Antone's album, "Knockout," she continues to mess with people's notions of what she should sing.

Working with veteran producer Val Garay, who cut some Kane demos for CBS in the mid-'80s, the singer moves beyond her blues and country roots, es-saying material by Jack Tempchin, Bob Dylan, Rickie Lee Jones, Kostas, and Lowell George and Van Dyke Parks.

Kane, who admits she made some concessions in recording the album, also confesses, "I was petrified that it would come out a pop record. But it didn't."

In fact, it merely highlights the near-effortless versatility of a powerful performer who never over-sings to put her material across.

Kane, who points admiringly to singers who work in a variety of genres,

such as Linda Ronstadt, says, "I'd like to see really great singers doing records in a lot of different styles. Why can't it be done?"

She receives nice support from a studio band that includes such L.A. familiars as guitarist Will Ray and pedal steel player Greg Leisz. Her husband,

bassist Tom Yearsley of the Paladins, also lends a hand.

Kane, who balances her own touring schedule with that of the hard-working Paladins, will strike out for a tour of Northern California, the Pacific Northwest, and the Canadian coast on Sept. 26.



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(Continued from page 18)

blur."

Many of the cartoon themes may have been overlooked at the time, because they "were not written from the traditional rock critic perspective," Sall adds. "Most of them were churned out in a Brill Building style at a time in history when the best rock'n'roll was happening, between 1968 and 1972."

To record the artists on the album, Sall traveled the globe, making stops in Australia to record Frente!, in Atlanta for Collective Soul, and in Texas for Toadies, Tripping Daisy, and the Butthole Surfers.

Most of the cartoon themes are relatively short, so Sall was able to cram nearly 20 cuts on the album. "It has an overabundance of riches on it, because I have the fans' mentality," he says. "If a kid goes into a store and sees what's on it, he'll see that it is a good value."

Though the album is generally alternative rock, Sall says the artist lineup gives the set some diversity: "Face To Face, Wax, the Ramones, Toadies, and Sublime all have punk underpinnings, while Liz Phair and Matthew Sweet represent the pop side."

At press time, MCA was still deciding on a single, which it plans to ship to mod-

ern and rock radio on Oct. 16.

According to MCA executive VP/GM of marketing Randy Miller, the label will work the album at modern rock, album rock, and hard rock stations.

It's also possible that the Cartoon Network TV special will be released on home video in 1996. "After our exclusive window with the Cartoon Network runs its course, we will exploit it on other cable channels as well," Miller says.

The special comic book will be packaged with the CD for a limited edition in December. "Marvel will help us distribute it to comic book stores, and we will tie in the comic book with the release of the record," Miller says.

MCA will also release a special limited-edition version of the album on glow-in-the-dark vinyl.

The label will advertise the album in a consumer ad campaign that will include alternative music magazines and Saturday morning TV programming.

MCA also plans to hit the comic book convention circuit. "We will have direct sales at comic book conventions all over the country," Miller says. "We have a whole list of the conventions, and we will be at as many as we can with our college marketing staff."

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 5 weeks at No. 1	148
2	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	217
3	3	JIMMY BUFFETT ▲ ² MCA 56333* (7.98/11.98)	SONGS YOU KNOW BY HEART	225
4	4	GRATEFUL DEAD ▲ ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	118
5	5	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	106
6	6	VAN MORRISON ▲ ² POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	18
7	8	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	21
8	7	ELTON JOHN ▲ ¹² ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	216
9	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	228
10	14	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	228
11	11	BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	43
12	10	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	12
13	15	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	223
14	12	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	44
15	17	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	226
16	16	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	133
17	21	JOURNEY ▲ ⁵ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	228
18	19	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	204
19	13	JANIS JOPLIN ▲ ² COLUMBIA 3216B (5.98 EQ/9.98)	GREATEST HITS	177
20	18	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	211
21	20	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	25
22	22	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	214
23	23	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	225
24	25	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	216
25	31	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	20
26	26	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	28
27	33	U2 ▲ ¹⁰ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	181
28	27	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	195
29	28	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	46
30	24	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	6
31	29	SEAL ● SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	33
32	34	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	32
33	30	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	72
34	36	EAGLES ▲ ²² ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	228
35	35	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	27
36	38	WHITE ZOMBIE ▲ GEPHEN 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	21
37	32	AEROSMITH ▲ ⁸ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	215
38	48	EAGLES ▲ ¹⁴ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	131
39	—	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	20
40	39	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	195
41	42	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	205
42	44	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	122
43	41	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	204
44	47	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	191
45	40	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	61
46	37	THE BEATLES ▲ ⁶ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	105
47	46	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	191
48	50	EARTH, WIND & FIRE ▲ ⁴ ARC 35647/COLUMBIA (7.98 EQ/11.98)	BEST OF EARTH, WIND & FIRE VOLUME 1	8
49	49	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	95
50	43	GLORIA ESTEFAN ▲ ² EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	12

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Execs Gather At WEA Marketing Confab

BURBANK, Calif. —The WEA Marketing Managers Convention brought together executives from the Warner Bros. Records group of labels, Elektra Entertainment, and the Atlantic Group, as well as subsidiaries and distributed labels. Attendees enjoyed performances from Interscope's

Pure Soul, Warner Bros.' Jennifer Trynin, 143 Records' the Corrs, and Warner Nashville's the Foreman; attended a reception hosted by Qwest Records CEO Quincy Jones; and heard a speech by James Carville, senior political adviser to President Clinton.



Members of Reprise group the Foreman socialize backstage following their performance. Shown, from left, are Andy Corwin, the Foreman; Michael Fuchs, chairman, Warner Music Group; Doug Whitney, the Foreman; Howie Klein, president, Reprise; Kenny Rhodes, the Foreman; Jim Ed Norman, president, Warner Nashville; Jeannine Frank, the band's manager; and Roy Zimmerman, the Foreman.



WEA sales reps get ready to deliver the news on fall releases from Warner, Elektra, and Atlantic. In front row, from left, are Roger Helms, Nashville; Cory Connery, Los Angeles; Jack Klotz, Atlanta; Dale Hill, Cleveland; Bill Brown, Seattle; and Warren Pujdak, New York. In back row are Fred Barsuglia, Philadelphia; Tony Niemczyk, director of national sales; Lisa Crawford, Los Angeles; Ron Hewlett, Detroit; Renee Fuhrman, San Francisco; Cathie Inman, Miami; Fran Aliberte, senior VP of sales, WEA; Mak Kelly, Baltimore/Washington, D.C.; Clare Korbly, Chicago; Jim McAuliffe, Dallas; and Dann Cotter, Boston.



Fran Aliberte, senior VP of sales of WEA, center, congratulates Pure Soul on its single "We Must Be In Love." Pure Soul's new album is due out in October on University Releases/StepSun Music/Interscope. Shown with Aliberte, from left, are Shawn, Kirsten, Keitha and Heather.

Atlantic Group marketing experts are ready for action. Shown, from left, are Pete Anderson, senior VP of sales, Atlantic Records; Rick Froio, VP of sales, Atlantic Records; Jason Flom, president, Lava Records and senior VP, Atlantic Records; Ahmet Ertegun, chairman/CEO, Atlantic Group; Val Azzoli, president, Atlantic Group; Dave Mount, president/CEO, WEA; Ron Shapiro, senior VP/GM, Atlantic Records; Karen Colamussi, senior VP of marketing, Atlantic Records; Vicky Germaise, senior VP of product development, Atlantic Records; Rick Blackburn, president, Atlantic Nashville; and Kevin Copps, senior VP/GM, Atlantic Classics.



New Qwest recording artist Tamia, center, is welcomed to the WEA fold by Fran Aliberte, senior VP of sales, WEA, left, and George Rossi, executive VP of marketing, WEA.



143 Records group the Corrs entertain the crowd with songs from their label debut, "Forgiven, Not Forgotten," which was produced by David Foster.



Demonstrating WEA's sense of unity, from left, are Dave Mount, president/CEO, WEA; producer Quincy Jones, CEO, Qwest Records; Michael Fuchs, chairman, Warner Music Group; and Russ Thyret, chairman, Warner Records. At the convention, Jones previewed his new album, "Q's Jook Joint" on Qwest.

The Retooling Of Retail

A MERCHANTS & MARKETING EXPANDED SECTION

This is the final of four special sections inaugurating Billboard's new Merchants & Marketing department.

Distribution

Drop-Ships And EDI Offer Answers To Quick-Replenishment Challenges, But Retailers Ask "How Much?" And "How Soon?"

BY DON JEFFREY

Many music retailers and distributors believe the time has come for "quick response" product replenishment.

Big discount chains like Wal-mart have had great success in using this system with many of their suppliers. "This is how they're able to sell their products cheaper to the customer," says Ann Lief, president of Spec's

Music.

With quick response, the manufacturer of a product—whether jeans or CDs—would be responsible for automatically replenishing inventory for their retail accounts, basing their decisions on fast-moving computerized data on recent and historical sales trends.

Many music-industry observers say that if this system were widely in place it could result in considerable savings for retailers on the costs of keeping and transporting inventory. More impor-

tant, it could get the product into the stores and onto the shelves faster and more often, where it could be turned into higher sales.

Joe McFadden, senior VP of sales and marketing for Cema Distribution, says of quick-response, "It hasn't really happened yet. But it's imminent. With one or two [retailers], it's a very high priority." He expects to see some serious movement on the issue in the next six months.

DELAY OR PAY

Many retailers have been slow to embrace quick-response because their investments in warehouses have been much greater than in the electronic systems and the software necessary to make fast-replenishment systems work.

Gerald Weber, president of Blockbuster Music, notes "a lack of desire" on the part of retailers who "have invested a lot of dollars in the distribution arena."

But now, with cutthroat competition on record prices, merchants cannot afford to delay much longer. As one music-distribution executive points out, "It all changed when gross profits dropped."

While the industry awaits the slow implementation of quick-response, retailers and suppliers are discussing and negotiating other issues involving the movement of inventory.

TUNE IN, DROP-SHIP

Many retailers would like to see more product shipped directly to stores (drop-shipping), bypassing their warehouses and distribution centers (D.C.).

Some insiders point out that retailers' distribution centers often become clogged with product and that it can take from eight to 10 days in some cases to get new product into stores.

And retailers who want more frequent drop-shipping say that the millions of dollars invested in inventory in warehouses could be freed up for building and renovating stores.

"We're really concerned with inventory levels," says Spec's Lief. "We carry less in our warehouses and use more outside sources to drop-ship in."

Another retail executive, who spoke on condition of anonymity, says, "As retailers, we want vendors to do more to replenish quickly. The reality and the economics of what's happening is that we cannot afford our D.C. and our inventory. We have to find ways to buy product cheaply and get it quickly. The vendors do not want to do that. They're interested in selling in bulk to the D.C., and then you have the headache."

Nevertheless, there are those who say the costs of frequent drop-shipping to stores would be too high and that

record companies would be unlikely to bear them. Thus, the benefits of getting quicker inventory would have to be balanced against the higher shipping expenses.

"They shouldn't charge," opines one retail executive. "The vendors never charged us for shipping. If we make the minimums [orders], they shouldn't. If you control the way you order, and meet the minimums, you don't incur the cost."

MEETING MINIMUMS

The trend of opening large superstores may favor more direct shipping

of product. Lief says, "If you're building bigger stores with higher volumes, then you can meet the [ordering] minimums."

Moreover, as Weber points out, "If [drop-shipping] does the business, it actually may be cheaper, if ordinarily you wouldn't have sold the product."

At present, the percentage of total product that is drop-shipped ranges from 0 (for chains like Circuit City) to nearly 100% (Tower Records, where each store does its own buying). Blockbuster's Weber estimates that 25% to 30% of his chain's product is shipped

(Continued on page 74)



From concept to reality: PolyGram's Fishers, Ind. distribution center, completed in 1993.

International German Phononet System Allows Retailers To Hold Minimal Stock And Get 24-Hour Delivery

BY WOLFGANG SPAHR

HAMBURG—In the past few years, German record-retailing has undergone dramatic structural changes—and the development of new distribution methods has been part of that evolution. Where there were 15,000 retail outlets in Germany in 1985, this figure has since shrunk to 8,000. Market observers go as far as to claim that 80% of all retail record sales are currently accounted for by a mere 10% of the outlets. Major names include Karstadt, WOM, Mediamarkt and Saturn, with TMI and TVG operating as rack jobbers.

Udo Lauen, distribution director at WEA Musik in Hamburg, says the distribution service provided to retailers by the record industry has reached an optimum standard. In some cases, 24-hour delivery service is available. Thus, retailers hold minimum stocks and are able to offer almost the entire range of products in their stores.

ORDERING DIRECT

"Our excellent inventory-management systems allow the retailer to monitor sales and therefore place his order in good time," says Lauen. Thanks to Phononet, an electronic-

Where there were 15,000 retail outlets in Germany in 1985, this figure has since shrunk to 8,000. Market observers go as far as to claim that 80% of all retail record sales are currently accounted for by a mere 10% of the outlets.

data transfer system similar to the U.K.'s Electronic Record Ordering System (EROS), retailers can now place orders directly with record companies.

Over 400 stores are already making use of these facilities, with a total of nearly 700 outlets linked to Phononet. Twice a week, Phononet automatic-

(Continued on page 76)

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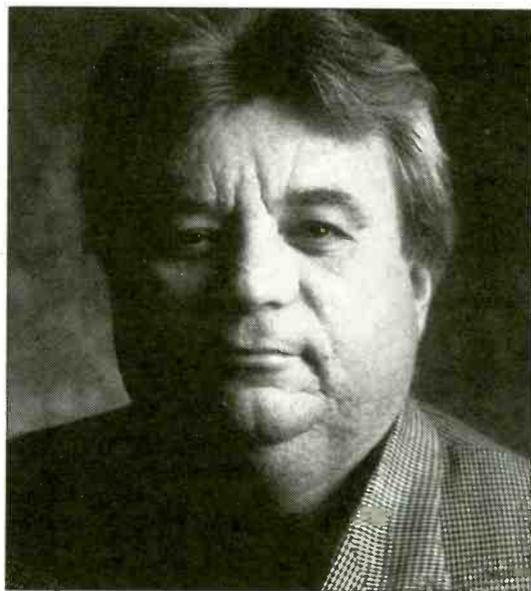
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QUICK-REPLENISHMENT

(Continued from page 73)

Many retailers have been slow to embrace quick-response because their investments in warehouses have been much greater than in the electronic systems and the software necessary to make fast-replenishment systems work.



Cema's Joe McFadden

Joe Bressi, recently retired senior VP at Camelot Music, is not putting pressure on the majors. "Our analysis was that it was much cheaper for us handling it through our own D.C." He adds that it takes too much time and money to process product in the individual stores.

SAME-DAY SHIPPING VIA EDI

The key to fast replenishment is EDI, or Electronic Data Interchange. Through EDI, the vendor and retailer communicate by electronic mailboxes on computer networks. A customer calls up the



PolyGram's Nick Johnson

directly to stores.

Almost all chains now have initial shipments of new releases drop-shipped, usually through United Parcel Service.

Paul Reese, VP of operations for Cema Distribution, points out that retailers "also want faster and more direct shipments of catalog past the warehouses, in order to expose customers to different kinds of product without having to inflate their inventory."

But some retailers are not calling for more frequent direct shipments.

service and places orders in the mailbox. The distributor calls up the mailbox, processes the orders, and has it shipped to the stores or D.C.s. Then an invoice or advance shipping form is transmitted back to the account which can be used to check the product when received.

Nick Johnson, director of returns, systems and procedures for PolyGram's distribution center in Fishers, Ind., says, "If we get an order in early today, we can ship it today. They'll get it tomorrow."

(Continued on page 76)

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The Retooling Of Retail

A M E R C H A N T S & M A R K E T I N G E X P A N D E D S E C T I O N

GERMAN SYSTEM

(Continued from page 73)

ly sends out up-to-the-minute details of the participating recording companies' new releases, cancellations and amendments automatically to the stores. This involves a product catalog comprising over 100,000 order numbers, from which the retailer then orders what he needs to cover his requirements of catalog titles or current best-sellers.

By the end of the year, Lauen expects Phononet to be handling 40%

of total order volumes. "In this way," he explains, "our external sales force can concentrate on what they're supposed to be doing, i.e. providing product information, consulting and marketing. One-hundred-fifty retailers already have electronic cash-register systems, which allow all sales to be monitored and also provide chart data."

JOBBER WORK AT NIGHT

Rack jobbers in Germany have very close ties with retailers. For example, sales data is transferred to the central warehouse by computer at night. The

computer then calculates the quantities required to replenish stocks in the individual stores and sends the relevant orders on-line to the distributors.

German distributors have adopted drastic measures to put an end to retailer imports. According to WEA's Lauen, retailers importing stocks must expect a marked deterioration in the terms and conditions granted to them by German distributors. "We invest considerable funds in sales promotion and marketing and can therefore not allow importers to take the pick of the crop at the expense of others," he remarks. ■

QUICK-REPLENISHMENT

(Continued from page 74)

Not all retail chains are ready to reap the benefits of EDI. Spec's, for instance, is not on line yet with all the majors. And some chains, like Trans

our reps great leeway in assisting our buyers."

The sheer size of the market has made that necessary. Bressi says, "There are too many releases in too many markets for our buyers to manage. We've needed the reps to micro-manage, especially with lower-level

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

World, struggled for some years to get inventory-management systems working.

No matter what systems are in place, it is probably unrealistic to think that distribution centers and warehouses will be eliminated entirely.

"We will never be able to be out of the distribution business," says Weber (Blockbuster Music has one D.C. in Dallas). "But we can reduce the amount of handling we do and handle more and more product direct."

Blockbuster's D.C., he notes, "functions much like a one-stop: we quickly replenish hit product."

releases and with breaking releases."

Implementation of quick-response would, of course, require a unique relationship between vendor and retailer, an honor system of sorts. "You would only replenish what's needed," says one sales executive. "You never sell anything you don't need."

"It requires that there be a great deal of trust in the partnership," says Cena's Reese. "On both sides."

Johnson estimates that it takes just over two years to get a payback on the investment in quick-response. Retailers who have used the systems have seen increases in sales ranging from

At present, the percentage of total product that is drop-shipped ranges from 0 (for chains like Circuit City) to about 100% (Tower Records, where each store does its own buying.)

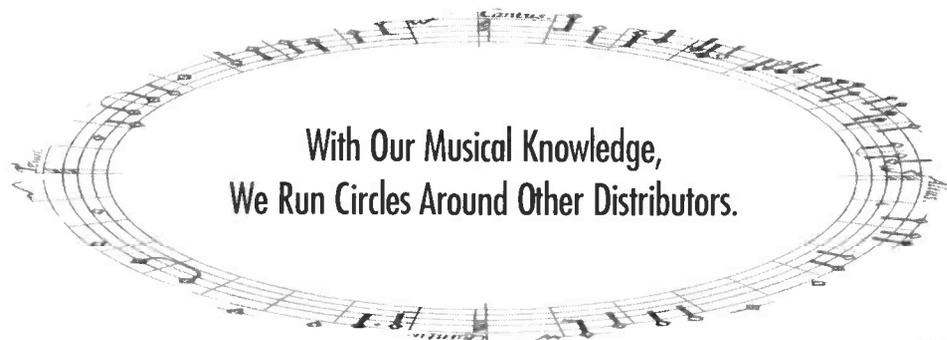
RETAIL'S RESPONSE TIME

Although music retailers have not yet instituted quick-response systems, they have taken some steps taken toward it.

Many merchants now make their computerized sales data available to label-distribution sales representatives. Bressi says, "We basically give our major reps that access now. We allow

4% to 9%, he says.

Johnson adds that quick response will be a boon for the distributor as well as the retailer. "It levels our workload at our D.C.," he explains. "You automatically get orders for 30 pieces or 60 pieces in a regular flow. You're not getting 700 orders from a chain on EDI." In addition, he says, it would be easier to forecast labor requirements. ■



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Indie Distributions Find Success And Opportunities In A Consolidating, Cost-Cutting World

■ BY DON JEFFREY

Consolidation has shaken up independent music-distribution in recent years, making the biggest players more like the major music distributors while creating new opportunities for the smaller players.

Some say the mergers and acquisitions in independent distribution are the direct result of the same trend in music retail in the past few years, as big chains bought up smaller ones and many independent merchants went out of business.

Retail consolidation and intense price competition among music merchants have put pressure on distributors to offer their products quickly and efficiently and at the lowest possible prices. In a traditionally low-margin business, that has meant a great need for cost-cutting. With consolidation come layoffs and closings of facilities.

But a more important means of cutting costs for independent distributors has been the increasing use of computer technology and quick-delivery systems.

"Profit is in pennies. You've got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can."—John Salstone, M.S. Distributing

John Salstone, co-owner of independent M.S. Distributing, says, "To be competitive, you have to be very professional at what you do. Profit is in pennies. You've got to use all the technology available to cut costs. We are moving quickly towards as much automation as we can."

Eric Paulson, chairman/CEO of

independent Navarre, says his technology has helped reduce retailers' operational and inventory costs. Navarre's new 100,000-square-foot distribution center is fully computerized. The company distributes 40 labels nationally on an exclusive basis and owns two.

ORDERING 90% THROUGH EDI

Advances in technology and expedited freight services such as UPS have enabled indie distributors to drop-ship more frequently to retailers (sending product directly to stores rather than through warehouses). Paulson says 90% of his orders come through EDI (electronic data interchange) and that shipments are made within 24 hours.

Another favorable trend has been the growth of music superstores, which typically have a commitment to deep catalog. "We benefit probably more than anybody else," says Tony Dalesandro, co-owner of M.S. "A lot of our product never got into stores [before]."

Non-superstore retailers, however, have seen profit margins shrink, which has made them conservative in



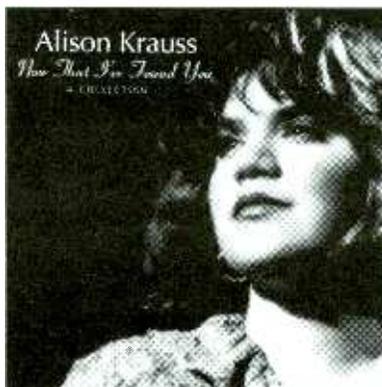
Kinky Friedman: AEC will cross-promote his new album in bookstores selling his new novel.

Advances in technology and expedited freight services such as UPS have enabled indie distributors to drop-ship more frequently to retailers. Navarre's Paulson says 90% of his orders come through EDI [electronic data interchange] and that shipments are made within 24 hours.

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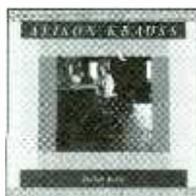


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their buying, not as willing to take chances on music that is not widely known or heavily marketed.

And the profitability problems of some retailers have meant that indie distributors, who are often farther down the creditors list, have not been paid promptly.

MERCHANDISING A PROBLEM

Merchandising at retail remains a problem for indies, who have to compete with the better-financed majors for space and position. Front-end racks, listening stations and window displays go to the suppliers who can afford what the retailers charge for such positioning.

But the indie distributors report success and opportunities in a changing market.

AEC Music Distribution acting president Jocelyn Bloomfield notes the marketing potential of bookstores becoming a fixture on the music landscape. AEC can cross-promote a new album by Ripe And Ready artist Kinky Friedman along with his new book, which comes out at the same time.

Jay Baney, president of independent Twinbrook Music, points out that after jazz artist Riyu Kawasaki did an in-store at a Coconuts, which is not generally known for genres other than pop and rock, he became the store's top-selling jazz artist.

Duncan Browne, president/CEO of Distribution North America, notes that DNA offers discount programs every month on different genres of music. DNA distributes more than 300 labels and owns about 25.

TARGETING WITH SOUNDSCAN

Some indie executives say that SoundScan's surveys of music-retail sales have helped their business because their releases are now showing up prominently on the national sales charts. SoundScan's market-by-market reports have also made it easier for the indies to focus their marketing efforts.

"We're trying to become increasingly specific in targeting ads to different demographics," says Paul Del Campo, director of marketing for AEC Distribution.

But distributors have room for improvement. DNA's Browne acknowledges that indies need to perform at the same level as the majors, providing timely and reliable product catalogs and shipment schedules, for example. The independents "need better quality operation systems and better quality sales delivery," he says. When the consolidation trend cools down, the distributors will likely concentrate more on internal systems.

ALLIANCE ACQUISITIONS

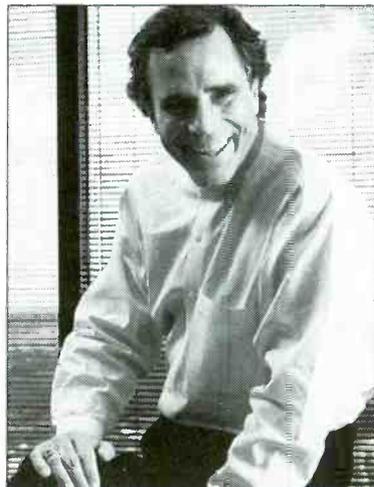
The biggest force in independent consolidation has been Alliance Entertainment, whose most recent acquisition was Independent National Distributors (INDI). Officials of AEC, which distributes 250 labels nationally, 52 exclusively, say the two distributors will operate separately and that each has different strengths.

Other consolidation deals have failed to occur. M.S. tried to acquire Select-O-Hits, but the deal apparently fell apart over price. "We're a mom-and-pop distributor," says Johnny Phillips, VP of Select-O-Hits. "We want a lot for our company."

Twinbrook Music was also an acquisition target, but no deal was made.

ALTERNATIVES TO BUYOUTS

Twinbrook, though, has been involved in an alternative to the buyout trend. Along with three other regional distributors, it formed a joint venture, Mutual Music, that distributes indie product to Tower



Navarre's Paulson



M.S.'s Anthony Dalesandro



Jazz guitarist Ryo Kawasaki

Records. This came about in response to Tower's demand that it be serviced by national distributors only.

Twinbrook's Jay Baney says the venture has given him opportunities to pick up labels and to reduce costs. One way is using a single returns depot instead of four. Twinbrook, based in Memphis, distributes 150 labels, 75 exclusively.

"If it works well with Tower," says Baney, "we have an opening with virtually every major retailer and one-stop in the country. The idea is to get

the best national distribution and keep the best of independent distribution."

ON A PAR WITH MAJORS

For some, the "independent" tag is questionable. With SoundScan showing that indies have the second largest market share this year, independent distributors maintain that they are on a par with the six majors. Navarre's Paulson says, "We're no different from Cema. The product we own we distribute on a national basis exclusively."

Many independent distributors, concerned about tight margins, believe the best formula for financial success is to acquire labels and catalogs, because proprietary content yields greater margins and profits. Alliance has done this with Concord Jazz and other labels. Select-O-Hits plans to pursue such opportunities. Navarre has started its own labels.

EXPANDING ELECTRONICALLY

Meanwhile, some indies are taking steps to expand their business electronically. M.S. says it has been

Ironically, one unintended side effect of consolidation might be the loss of some labels by the bigger distributors. These labels could choose to self-distribute their titles, possibly through such alternative channels as the Internet, gift shops and new-age stores.

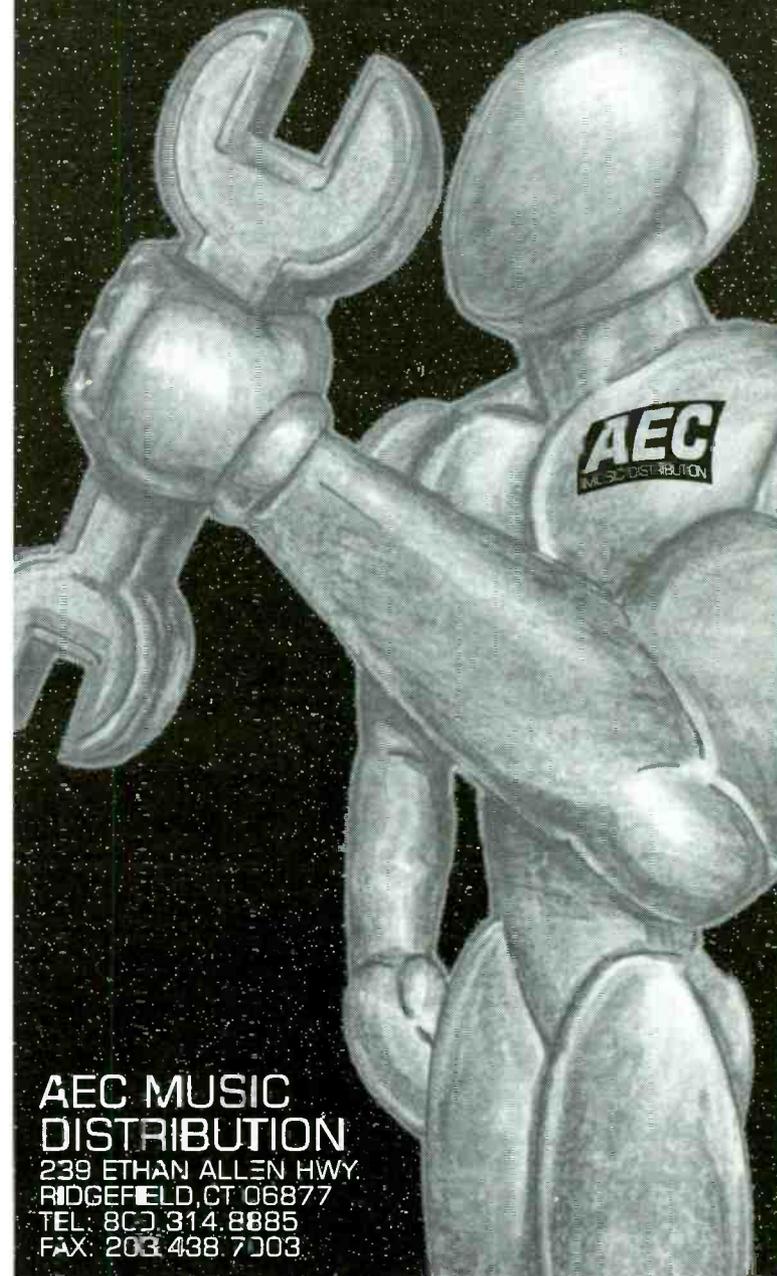
approached by labels that advertise on the Internet about acting as a fulfillment center for orders. AEC will work with some labels in setting up World Wide Web sites. And Navarre plans to implement a sampling system for new releases on the Internet in early 1996.

Ironically, one unintended side effect of consolidation might be the loss of some labels by the bigger distributors. These labels could decide that their chances of breaking through the clutter of product are slim when they are part of a colossus that distributes hundreds of labels. These companies could choose to self-distribute their titles, possibly through the alternative channels of distribution such as the Internet and non-traditional retailers like gift shops and new-age stores. Or they could form small regional distribution companies with particular niches. Thus the cycle continues. ■

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The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

High-Quality, Real-Time Music A Reality

BY MARILYN A. GILLEN

LOS ANGELES—Remember “download time”? In less than a year, the computer phrase has been shoved toward obsolescence, at least as far as audio is concerned, thanks to a fast-breaking series of online innovations aimed at delivering sound in an approximation of “real time.”

The latest company to posit its own technological solution to the problem of making good-quality music easily and instantly accessible to consumers online is Northvale, N.J.-based VocalTec, which this week will unveil “Internet Wave,” a real-time audio-streaming system that promises to deliver close to FM-quality sound (16 kilohertz) to home-computer users through 28.8 modems.

The more common 14.4 modem (which delivers data at 14,400 kilo-

bytes per second) will deliver audio on a par with AM radio, according to VocalTec VP of marketing Daniel Nissan, who pegs the sound at 8 kHz. “We’ve designed this for both voice and music,” Nissan says, “and to expect people to use it for that, you have to have higher quality.”

Sony Music and Virgin Interactive Entertainment are among the companies planning to make use of the technology within their online areas, Nissan says.

VocalTec, which previously developed the real-time voice communication computer software “Internet Phone,” follows in the footsteps of trailblazer Progressive Networks, the Seattle company that unveiled its proprietary RealAudio system earlier this year, and Arroyo Grande, Calif.-based Xing Technology, whose more recently unveiled StreamWorks enables

live audio feeds of FM quality over 28.8 modems, as well as video feeds over higher-end lines (Billboard, Sept. 2).

RealAudio and Xing have found their earliest strong supporters in the radio world (RealAudio counts Capital Cities/ABC and NPR among its users, while Xing has EZ Communications’ string of radio stations), and this is a market that VocalTec also aims to tap. Its target user base extends much wider, though.

“Anyone from a radio station to a record label to an individual at home can use this to broadcast music, shows, even college lectures to students,” says Nissan. “Everyone with a PC at home can use it to create and broadcast their own individual radio station. And anyone at home can use it to access those broadcasts.”

VocalTec is making the technology

available free of charge, Nissan says, including the encoder portion of the system.

It’s not just good intentions, Nissan says of his company’s decision to offer free access; it’s good business. “By keeping this technology proprietary or by charging thousands of dollars for it, we limit the number of people who can use it and therefore limit its growth,” he says. “We believe, as a long-term investment, that the relationships that we have with the end users will warrant our doing this now.”

Once the technology has caught on, VocalTec will introduce new applications and upgrades “that will take advantage of the installed base,” Nissan says, for which the company will charge.

“We plan to make this the de facto standard for streaming audio online,” he adds. “But for that to happen, we have to put it out there and let the market decide.”

The Internet Wave, or IWave, system has two main components: a server package, which includes an encoder and works in conjunction with standard World Wide Web servers, and an IWave Windows-compatible “helper” application.

The encoder compresses recorded audio data using VocalTec’s compression algorithms, and that compressed data is then stored on a Web server for retrieval. Live audio sources will require a special encoder, for which VocalTec will levy a charge.

On the user end, the “helper application” supports any existing Web browser, the company says, and can be downloaded from a Web site.

The server package, helper application, samples, and instructions are available as of Monday (25) for free download from VocalTec’s Web site at <http://www.vocaltec.com>.

Two Companies Producing Films For CD-ROM Computer Format Seen As Complement To Laserdisc

BY MARILYN A. GILLEN

LOS ANGELES—Two laserdisc leaders are teaming up to bring multimedia-enhanced movies to CD-ROM.

Chatsworth, Calif.-based Image Entertainment and New York-based Voyager Co. are forming a new venture to jointly develop, publish, and distribute movies and “other entertainment programming” on CD-ROM for their respective channels. The debut title in the venture is expected by the first of next year, with three or four due within the first quarter of 1996.

Initial titles slated for development include “Robocop,” “The Princess Bride,” “King Kong,” and “Citizen Kane.” Pricing has not yet been set.

Video will be presented in the QuickTime format and will fill approximately three-quarters of a computer screen, according to an Image executive. That is in sharp contrast to Image’s earlier planned foray into CD-ROM films, since aborted, when the company demonstrated titles in which video filled only about one quarter of the screen.

“Last year we announced our intention to enter the CD-ROM publishing arena, but we were not satisfied with the sophistication of software programming available to us at the time,” says Martin Greenwald, Image’s president. “The opportunity to partner with the Voyager Co. and utilize their exceptional skills and resources in computer-software development is the best way for us to enter the CD-ROM market.”

Image will provide most of the financing for the title development and “in most instances, the applicable rights,” says Cheryl Lee, Image’s chief administrative officer. “And then they definitely bring to the table the software programming and creative expertise.”

Each company will also bring its own unique strengths to distribution, Lee says.

Voyager, which produces the acclaimed Criterion Collection line of la-

serdisc programming, already publishes entertainment CD-ROMs, including the mock rockumentary “This Is Spinal Tap,” “The Complete Maus,” “Laurie Anderson’s Puppet Motel,” and the Residents’ “Freak Show.”

“They’ll be able to tap that CD-ROM channel, while we can go into our traditional customer base initially, while also working to expand that,” Lee says.

Neither company sees this venture as a replacement for films on laserdisc, but rather as a complement designed to tap a different user base.

“If you just want to watch a movie, then doing so on your computer would obviously not be the first choice for

most consumers,” says Garrett Lee, Image’s director of marketing. “But what Voyager has done so well with things like ‘Spinal Tap’ is to show how you can make the computer experience a completely different thing than just watching a movie. The film itself becomes almost secondary.”

Supplemental material, search features, bonus interviews, and biographical information are some of the features Lee envisions being added to the CD-ROM-based films.

“I could definitely see this complementing a laserdisc version,” he says. “And I think our [retail] base will see it that way, too.”

Enhanced CD Merchandising Examined

LOS ANGELES—The unique challenges of the enhanced CD are the focus of a new Digital Entertainment retail program designed to ease label entree into software outlets and entertainment superstores.

The Minneapolis-based subsidiary of Navarre Corp. unveiled its program at the recent RetailVision show in Laguna Niguel, Calif., to “overwhelming response,” according to Wim Stocks, VP/GM of Digital Entertainment.

“Software retailers are looking at this enhanced CD business as an opportunity for them to appeal to a wholly new set of consumers,” says Stocks. “They love the idea of having a product category that will bring that wide music-buying public into their stores.”

What they don’t necessarily love, Stocks says, is the jewel box.

“The single biggest hurdle is proper merchandising,” Stocks says. “While it’s conceivable that they could just place CDs on shelves next to the big CD-ROM boxes we affectionately call ‘airboxes,’ it doesn’t work well from a merchandising viewpoint, and it

doesn’t work well for the consumer who goes into those kinds of stores expecting to see multimedia product in boxes. When they see a lone CD on a shelf, they get confused.”



Digital Entertainment’s new enhanced-CD retail program includes an in-store display to house jewel-boxed titles.

Digital’s program takes a two-tier approach to solving the merchandising dilemma: it offers software retailers the choice of an airbox on most titles and a special “display,” or standee, to house jewel-boxed titles.

The standee holds 12 enhanced CD titles, stocked four deep, Stocks says. Retailers can take the display and replenish as needed, he says.

Many retailers aren’t making an either/or decision, though, Stocks says.

“We’re finding that many are using this to allow titles to be dual-merchandised,” he says, with a boxed title on shelves and a jewel-boxed one within the special display. “I expect in time they’ll decide which works best for them.”

Digital Entertainment currently distributes 16 enhanced CD titles exclusively, along with a number of other major-label titles on a nonexclusive basis, Stocks says. Among artists distributed are the Cranberries, Kitaro, Sarah McLachlan, Todd Rundgren, and Bahu Baru.

Stocks expects to have displays in 1,000 stores by the fourth quarter.

MARILYN A. GILLEN

Sega Goes PC; Ace On CD-ROM

SEGA OF AMERICA is rolling out its new PC line of video games this fall. That’s right—Sega.

The company’s Sega PC brand will debut “before Thanksgiving” with three ported-over versions of current Sega Genesis and Sega CD titles: “Comix Zone,” “Ecco The Dolphin,” and “Tomcat Alley.” The CD-ROMs will carry a suggested price of \$39.95, according to Sega, and will be sold via traditional Sega game channels, as well as in such computer software outlets as CompUSA and Computer City.

Titles are designed for Pentium-based PCs running Windows ’95 software, the company says. “The increased power of Pentium-based PCs allows us to port our high-end arcade and dedicated gaming-platform games to PC and maintain the integrity of the Sega gaming experience,” says Tom Kalinske, Sega of America president/CEO.

Sega will also bundle a PC version of its arcade and Sega Saturn game “Virtua Fighter Remix” with Diamond Multimedia’s Edge 3D multimedia accelerator add-in board, which ships in October.

In addition to translating existing titles, the company also plans to work with outside partners to create original content for the platform.

“ACE VENTURA: PET DETECTIVE” is about to be unleashed on the interactive world. Morgan Creek is teaming with software publisher 7th Level for production of a series of interactive CD-ROMs based on the film’s lead character, portrayed on screen by Jim Carrey. The first title in the joint venture, set for an August 1996 release, will be an animated action-adventure game. An educational CD-ROM title, also starring the animated character, is planned as well. Development likely will also extend to next-generation game platforms (such as the Sony PlayStation and Sega Saturn).

AT&T, IBM, Microsoft, and Netscape are among the 22 software companies, online service companies, and publishers that have joined to develop a technical standard for labeling online information. The group is working to head off criticism—and possible government action against—online material deemed unsuitable for children. Plans are to implement a method that will allow information creators to rate their products individually or permit independent rating by an outside review board. The move builds on an effort previously announced by Microsoft, Netscape, and Progressive Networks.

ECKHARD PFEIFFER, president/CEO of Compaq Computer Corp., will deliver the keynote address at the 1996 Winter Consumer Electronics Show, slated for Jan. 5-8 in Las Vegas. Pfeiffer is expected to talk about the future of personal computing, and what that will mean to consumers, computer companies, and the consumer electronics industry.

Got something to share? E-mail the Enter*Active File with quibbles and news bits at MGillenbb@AOL.com.

Home Video

MERCHANTS & MARKETING



About That Shower Scene . . . Janet Leigh shares a moment with Patricia Hitchcock O'Connell, daughter of director Alfred Hitchcock, and actress Tippi Hedren at a reception celebrating the release of Leigh's new book, "Psycho: Behind The Scenes Of A Classic Thriller," the 35th anniversary of the movie's theatrical release, and MCA/Universal Home Video's \$14.98 reissue. The old friends met—where else?—at the Bates Motel on Universal Studios' back lot.

Tie-Ins, Product Partners Push Vids Hits Aided By Effective Merchandising

■ BY STEVE TRAIMAN

NEW YORK—This year's burgeoning sell-through market is having a spill-over effect. It's not only the latest hits that will get the consumer's attention.

Retailers can take advantage of cross-merchandising tie-ins with related titles from most labels. Add to the mix a high-powered list of brand-product partners and the impact of several billion consumer impressions, and you've got the likelihood of another record-breaking fourth quarter.

A closer look at six of the season's releases should give dealers better insight into more effective merchandising.

Included are "The Swan Princess" from Turner Home Entertainment, a repriced "Stargate" from LIVE Home Video, "Cinderella" and "The Santa Clause" from Buena Vista Home Video, "Casper" from MCA/Universal Home Video, and "Free Willy 2" from Warner Home Video.

One of the biggest consumer—and retailer—complaints has been the mail-in process for rebates on both advertised movie and tie-in titles. Buena Vista has simplified things for "Cinderella" and "The Santa Clause," says promotions VP Max Goldberg.

"The opportunities for retailers are unprecedented," he says, "and with \$15 in rebates for 'Cinderella,' the \$16.99 minimum advertised price can be netted down to \$1.99." Buena Vista has arranged with Kodak to offer instantly redeemable coupons on 26 million film packs tagged with "Cinderella."

Finally, says Goldberg, General Mills is making the title part of its biggest promotion of the year, "Salute To Savings," with a \$5 rebate on 11 brands, including Cheerios, Betty Crocker, and Pop Secret popcorn. He adds, "Our own \$5 mail-in rebate is good on any other Masterpiece Collection tape, including 'The Lion King.' We're helping retailers merchandise to sell with 48- and 96-piece 'Cinderella' and Masterpiece Collection mixed floor displays."

Buena Vista's "The Santa Clause" is linked to live-action family titles, with a \$5 rebate for new hits and old classics. Retailers can order 50- and 64-piece displays with "Clause" and a mix of titles, such as "Escape To Witch Mountain" and "Old Yeller." There's also a \$5

rebate from General Mills on cereals and desserts.

At Warner, says marketing director Alex Carlross, "The whole campaign for 'Free Willy 2' is to maximize the net sell-off for retailers of both the video and our related Family Entertainment product." With the help of AIM Promotions, he says, "We've tried to cherry-pick partners who are strong in key re-

(Continued on next page)

'Cupboard' For Sell-Through

■ BY EILEEN FITZPATRICK

LOS ANGELES—Suppliers love to play up kid appeal, and Columbia TriStar Home Video has a campaign that directly targets that all-important demographic.

As previously announced, Columbia will release "The Indian In The Cupboard" under its new family label on Jan. 16, priced at \$22.95.

The title, Columbia's first direct-to-sell-through release since 1993, will feature something different in addition to the traditional slip sleeve. The packaging features a cardboard insert, which, when folded around the clamshell, makes it look like the magic cupboard in the movie.

(Continued on next page)

Will DVD Share The Fate Of Betamax?; Kmart Is Sticking With Sell-Through

ONLY YESTERDAY: Sony must have been reading its corporate history. The timing of its agreement on a single digital videodisc standard comes 20 years to the month after the U.S. introduction of the first VCR, the Sony Betamax.

We all know what happened just a few years later: Betamax was overcome by VHS, a latecomer to the market. Regarding DVD, Sony figured it was better to join forces than be forced to join, as when it began selling VHS units.

But Beta was quite the thing in its time. I was at the Bloomingdale's White Plains, N.Y., store in September 1975 checking out the \$2,200 TV/VCR console displayed in the consumer electronics department. In answer to my question—"What does it do?"—a Bloomingdale's salesman said that you could tape up to an hour of TV, or you can play back an hourlong prerecorded cassette. "And what might those be?" I asked. He responded that Sony would soon be offering a selection of programs.

Well, the salesman was only a few years ahead of his time. Sony did get into the prerecorded business by the early '80s and then, of course, bought Columbia Pictures, in part to fully reap the VCR's playback benefits. Beta had largely disappeared at that juncture. (Anyone interested in a circa 1978 model with piano-key functions and no timer, now R.I.P. in my basement?)

A lot has changed in 20 years. The Hollywood crowd that either hated the VCR (MCA) or just wished it would go away (everyone else) conceded the early profits in prerecorded videos to the pirates, the porn artists, and the sellers of public domain (often one and the same).

Again, this reporter remembers attending a press conference held during Billboard's first music video seminar in 1979, when MCA's Sid Sheinberg announced that the studio would—reluctantly—release titles on cassette. Better we should reap the revenues than the pirates, Sheinberg remarked. He was among the last of the studio chiefs to make that concession. Many billions later, no one could say they were wrong.

Some things, though, haven't changed. Those who followed cable thought that home video would never survive a delicate infancy. Pay TV and, in particular, pay-per-view, were considered fatal to the prospects of consumers venturing into stores to rent or buy tapes.

PPV is still here, and occasionally some cable executive is rash enough to make the same pronouncement. Unlike

Sony, he or she has not read the history. Eric Frankel, Warner Bros. executive VP of marketing for cable and network features, set the record straight at a recent video-on-demand seminar in New York.

PPV revenues from a \$100 million theatrical grosser might top \$2 million, he reminded the audience; home video is worth \$30 million at a minimum. So you could say the past 20 years have been well spent.

Incidentally, I'll have more of Frankel's comments on PPV next week, as well as coverage of a direct-satellite conference on the same day at the same New York hotel. It pays to track the competition.

DUMPING DUMPS? Kmart is streamlining its floor displays, but the changes won't affect home video, says spokesman Dennis Wigent. Trade sources had hinted otherwise.

Wigent maintains that there's no program to reduce the square footage devoted to sell-through. For example, Kmart will continue the practice of stocking one \$5.99 video promotion near the checkout counters and two in the supercenters.

The mass merchant, however, is plagued by a surfeit of store layouts that now exceeds "a couple of hundred," Wigent says. "That's too hard to manage. We're trying to reduce the number significantly. The goal: less than a dozen. Will video shrink in prominence, if not space?" Wigent says. "I don't think the customer will notice anything."

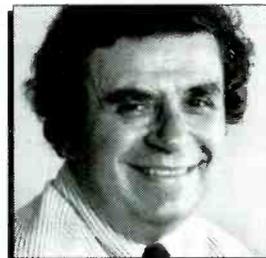
PEOPLE POWER: New York-based Lightyear Entertainment may have the feel-good title of the season. It's the fully animated "People," a celebration of cultural diversity based on Peter Spier's book of the same name.

The hourlong cassette, in cardboard sleeve and vinyl clamshell, arrives Nov. 14 at \$12.95 suggested list, following the program's Oct. 24 debut on the Disney Channel. WarnerVision is distributing through WEA.

Disney and Lightyear hosted a well-attended screening Sept. 18 at the United Nations, which has embraced "People" as part of its 50th anniversary celebration. The audience, the kids especially, liked what they saw and heard—the soundtrack features 13 performers, including Peabo Bryson and Lea Salonga, who entertained the audience with a duet.

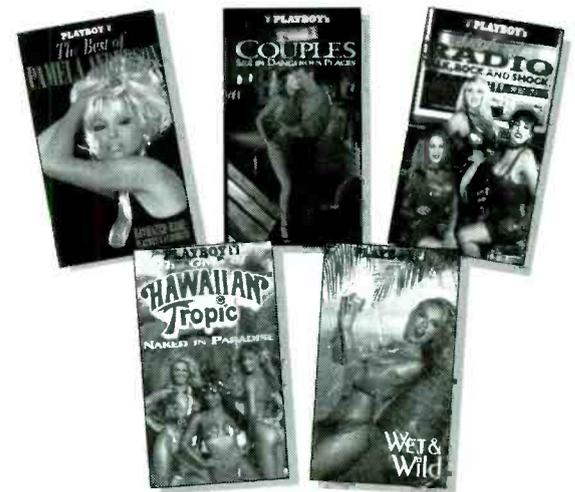
Lightyear expects big things of the CD. The video, without theatrical help, could be a harder sell.

PICTURE THIS



by Seth Goldstein

HIGH FIVE.



For Playboy Home Video and our loyal retailers, it's time to celebrate with a high five — five hits in the top 20 on Billboard's sales chart. While **Pamela Anderson** holds tight at #1 for the ninth straight week, even more titles are soaring up the chart.



PLAYBOY HOME VIDEO

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VSDA Taps Committee Members

The Video Software Dealers Assn. has made its committee assignments for 1995-96. They are:

Budget and compensation, chaired by VSDA chairman Jeff Pedersen of Michigan Video Inc. Members include Greg Boudreau, Video Villa Ltd./Super Video; Mark Fisher, Stop & Shop; Mitch Lowe, Video Droid; Gary Ross, Suncoast Motion Picture Co.

1996 Hollywood convention, chaired by Wayne Mogel of Star Video Entertainment. Members include James Bryson, Truro Home Video; Matthew Feinstein, Marbles Music & Video; William Garcia, Music Revolution; Mitch Lowe, Video Droid; Frank Lucca, Flagship Entertainment; John Nucifora, Chimney's Video; Gary Ross, Suncoast Motion Picture Co.; Mark Vreiling, Rain City Video; Tom Warren, Video Hut; and Monty Winters, Club Vid Movie Superstore.

Education, chaired by Susan Engelmann of Scarborough Video. Members include Steve Apple, West Coast Entertainment; Herman Junkerman, Movie Man Video; Peggy Lake, Country Home Video; Richard Soly, Le Superclub Videotron; Dave Stewart, Star Time Video; Bob Tollini, Major Video Concepts; and Harvey Walker, Walker Video.

Election review, chaired by Richard Rostenberg of Hollywood at Home. Members include David Amster, Video Studio; Harold Chamberlain, That's Entertainment; Rick Veingrad, Video Connection; and Harvey Walker, Walker Video.

Government affairs, also chaired by Rostenberg. Members include Cindy Crittendon, Video Visions; Rita Hogan, Bijou Video Palace; Tom Hull, Trilogy; Jim Loperfido, Emerald City Video; and Jerry Skillman, Center Stage.

1996 Homer Awards nominations, chaired by Ken Dorrance of the Video Station. Members include Bruce Apar, Video Business magazine; Preeti Bali, Video Entertainment; Cindy Crittendon, Video Visions; Paul Fishbein, Adult Video News; Bob Geitsman, Ingram Entertainment; Lee Gimble, Video Store Services; Mitch Lowe, Video Droid; Victor Seyden, Planet Video; Rich Thorward, Home Video Plus; and one representative from Hollywood Video.

Loss prevention, chaired by Mark

Fisher of Stop & Shop. Members include Bob Edwards, the Movie Man; Allan Ferraro, Palmer Video; Jim Loperfido, Emerald City Video; Jerry Skillman, Center Stage; Richard Walton, Wilderness Video; O. Keith Wanke, Musicland; Monty Winters, Club Vid Superstore; and Sheila Zbosnik, Home Video.

Marketing, chaired by Peter Balner of Palmer Video. Members include Jim Anas, Jumbo Video Entertainment; Ron Berger, Rentrak; Brad Burnside, Video Adventure; Gerry Geddis, Blockbuster Video; Joe Jennigas, Hollywood Video; Marty Jorgensen, Video Products Distribution Inc.; Mitch Lowe, Video Droid; Joe Malugen, Movie Gallery; and Mark Vreiling, Rain City Video.

Membership and chapter development, chaired by Tom Warren of Video Hut. Members include Greg Boudreau, Video Villa; Kay Bradford, Video Place;

Barry Freilich, West Coast Multimedia; Kerby Funk, Super Video—TVS; Mitch Lowe, Video Droid; Phyllis Millar, Baker & Taylor; Oley Patterson, Wax-Works/VideoWorks; and Rich Thorward, Home Video Plus.

New technology, chaired by Brad Burnside of Video Adventure. Members include Steve Apple, West Coast Entertainment; Kevin Bigelow, Shamrock Home Video; Bob Geitsman, Ingram Entertainment; Vivian Kaplan, Plaza Video; Jim Lahm, J. Lahm Consultants; Ron Maslowski, Take 1 Video; Jack Messer, Gemstone Entertainment; Harold Rosenbaum, Video Video; and Mark Vreiling, Rain City Video.

Scholarship, chaired by Ken Palmer of Handleman. Members include Shirley Bacigalupo, Video Plus; Debi Bernish, the Lyons Group; Ronnie Maslowski, Take 1 Video; and Betty Rota, Latest & Greatest.

TIE-INS, PRODUCT PARTNERS PUSH VIDS

(Continued from preceding page)

tail channels. Bumblebee is strong in supermarkets, and we've got a \$5 mail-in rebate for its products."

Carlross landed Act II popcorn, a big mass-merchant item, for another \$5 refund and struck a deal with restaurant chain Long John Silver to place "Free Willy 2" on the back of 12 million coupon booklets packed with each tape. The \$10 discount pack is redeemable at 1,400 outlets. Each partner will drop a 50 million-circulation newspaper insert during the holiday season.

Warner, meanwhile, has assembled a 48-count Family Entertainment display of "Free Willy 2," "Free Willy," "Black Beauty," and "Little Giants," among others. "We intend to do everything possible to keep sales going on 'Willy 2' and our other Family Entertainment titles into the new year," Carlross says.

MCA has equally ambitious plans for "Casper," notes sell-through marketing executive director Madeline DiNonno. "Our long relationship with Pepsi dates back to 'E.T.,' and their involvement with the theatrical release this summer is carrying over to the video," she says.

Consumers get a free 12-pack with the purchase of "Casper" and one of six other MCA family titles. MCA, DiNonno continues, is exploring combina-

tion prepacks of "Casper" and "Beethoven," "Beethoven's 2nd," "The Flintstones," and "We're Back! A Dinosaur's Story," each \$14.98; "The Land Before Time II" at \$19.98; and "The Little Rascals" at \$24.98.

Another major partner is ice-cream dispenser Baskin-Robbins, which is turning its 2,400 U.S. stores into "Casper" headquarters in October, garnering 600,000 weekly consumer impressions. Baskin-Robbins associate promotions manager Judy Karlin says "Red, White & Boo" will be the flavor of the month and "Casper" ice-cream cakes will be featured. There is also a 47 million-circulation newspaper insert that hits Oct. 22.

DiNonno says game manufacturer Interplay is hosting a Ghoul School Sweepstakes, with the winner having the choice of a "Casper" party for his or her school or a trip to MCA Universal Studios in Hollywood, Calif.

At LIVE Home Video, "we wanted to provide as much value-added incentive for consumers on 'Stargate' as possible," says sales and distribution senior VP Jeff Fink. "We've got more than \$30 worth of coupons packed in each video, including an 'instant rebate' for \$1.50 off any Subway sandwich."

For its tie-in repromotion of the original "Terminator" and its sequel, LIVE has \$1-off coupons for any of five offers, including the new letterbox versions of both titles. It's also providing prepacks for the two-title offers. Fink thinks that LIVE will overcome the double bogie of limited shelf space and tight open-to-buy budgets.

Turner is taking several major steps to insure consumer attention through the holidays, says marketing VP Richard Pinson. "We'll be spending over and above the \$20 million previously committed to our biggest campaign ever," he says.

Pinson adds, "We're finalizing our fourth-quarter media plans and expect to hold our space at retail. We're also tailoring specific major in-store specialty retail promotions, which should be completed by early October."

Turner, while focusing on supermarkets, expects to continue selling in all retail channels into early 1996.

'CUPBOARD' FOR SELL-THROUGH

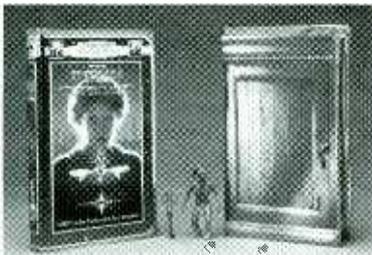
(Continued from preceding page)

Columbia will also include on-pack a toy figure of Little Bear, the Indian who comes to life in the movie.

The studio has carried over the cupboard design to a retail floor display with twinkling lights, available in configurations of 27, 36, or 60 units. "Indian," the debut title from the Columbia TriStar Home Video Family Collection, will also come with a \$5 rebate mail-in offer.

Consumers receive the rebate with purchase of "Indian" and either "Annie," "Annie: A Royal Adventure," "The Adventures Of Milo And Otis," or "Little Women."

A \$10 million marketing campaign has been slated for "Indian," including extensive TV advertising. Columbia says the campaign will create more than 100 million impressions, reaching



its target market of 6- to 11-year-olds a minimum of five times. Their parents will be reached at least six times.

The media plan includes spots on "The Nanny," "America's Funniest Home Videos," "Jeopardy!," "Oprah Winfrey," "Live With Regis And Kathie Lee," and such cable networks as Nickelodeon and Cartoon Express.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	1	6	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
2	2	7	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
3	4	5	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
4	3	5	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
5	5	4	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell
6	NEW ▶		KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
7	6	8	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
8	7	13	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
9	9	5	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
10	8	13	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
11	15	2	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
12	23	2	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
13	10	8	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
14	12	9	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
15	14	5	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
16	11	9	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
17	13	7	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
18	19	13	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
19	24	2	THE HUNTED (R)	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone
20	16	8	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
21	18	3	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan
22	21	9	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
23	17	23	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
24	20	9	STAR TREK GENERATIONS (PG)	Paramount Home Video 32988	William Shatner Patrick Stewart
25	32	3	TOM & VIV (PG-13)	Miramax Home Entertainment Buena Vista Home Video 4441	Willem DaFoe Miranda Richardson
26	27	15	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
27	30	4	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
28	22	11	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
29	28	9	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
30	31	15	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
31	34	8	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
32	25	7	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
33	29	6	BYE BYE LOVE (PG-13)	FoxVideo 8751	Matthew Modine Randy Quaid
34	NEW ▶		PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
35	26	7	IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
36	38	8	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy
37	33	7	MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
38	35	4	TOP DOG (PG-13)	Live Home Video 69998	Chuck Norris
39	36	4	TANK GIRL (R)	MGM/UA Home Video 105118	Lori Petty Malcolm McDowell
40	NEW ▶		FEDERAL HILL (R)	Vidmark Entertainment	Nicholas Turturro

◆ 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.

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
				★ ★ ★ No. 1 ★ ★ ★				
1	1	12	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	4	107	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
3	11	2	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
4	3	3	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
5	2	28	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
6	7	49	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
7	6	39	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
8	5	6	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
9	9	4	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
10	8	20	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
11	10	5	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
12	12	5	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
13	16	15	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
14	13	5	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
15	14	14	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
16	15	29	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
17	22	3	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
18	NEW ►		ED WOOD	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau	1994	R	19.99
19	19	18	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
20	21	4	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
21	RE-ENTRY		SCHINDLER'S LIST ◊	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
22	18	18	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
23	26	17	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
24	17	8	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
25	29	20	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
26	33	16	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
27	NEW ►		WINNIE THE POOH: FRANKENPOOH	Walt Disney Home Video Buena Vista Home Video 3944	Animated	1995	NR	14.99
28	25	13	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
29	31	18	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
30	RE-ENTRY		THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95
31	28	10	BARAKA	MPI Home Video 7060	Various Artists	1995	NR	29.98
32	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
33	32	54	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	NEW ►		GRATEFUL DEAD: DEAD AHEAD	Monterey Home Video 31131	Grateful Dead	1990	NR	24.95
35	RE-ENTRY		PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
36	23	2	FREDDIE THE FROG	MCA/Universal Home Video Uni Dist. Corp. 82368	Animated	1995	G	19.98
37	38	10	THE JERKY BOYS: DON'T HANG UP	MTV Music Television Sony Music Video 49682	The Jerky Boys	1995	NR	14.98
38	40	5	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95
39	NEW ►		DORF GOES FISHING	Victory 9395	Tim Conway	1995	NR	19.95
40	36	8	LITTLE RASCALS COLL.: VOL. 13	Cabin Fever Entertainment 134	The Little Rascals	1995	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

'Annie' Finally Gets Its Very Own Sequel Sibling

THERE'S ALWAYS tomorrow: It's never too late for a sequel, especially when there's a well-known franchise involved.

More than 10 years after the theatrical release of "Annie," Columbia TriStar Home Video and TriStar Television have teamed up for "Annie: A Royal Adventure!," the sequel to the 1975 film and Broadway hit.

The video division plans a Nov. 25 release, which is also when "Adventure" will air on ABC-TV as a prime-time special. The tape will be priced at \$14.95.

"'Annie' is one of our top 10-selling catalog titles," says executive VP Paul Culberg. "That's what motivated us to make the sequel."

Culberg says TriStar Television approached ABC, which agreed that "Annie" had some life left in it. "The TV division ensured us the window, and with the proper research, we came up with the product," Culberg says.

Although it hasn't been completed, Culberg says an ad alerting consumers to the video's availability will probably run at the end of the show.

If the feature receives good ratings and moves at retail, Culberg says the two divisions will collaborate on other projects.

Steady direct-to-sell-through releases would continue to raise Columbia TriStar's profile; within the last month the company also announced a \$22.95 price for "The Indian In The Cupboard." It's the supplier's first direct-to-sell-through release since "Hook" in 1993.

But Culberg says the studio isn't playing catch-up. "We're at seven figures for 'The Three Stooges,' which was released in March," he says. "We're working on other things in our library, but we're having trouble with music clearances and other things."

He also points to the success of "Sleepless In Seattle," which has sold in excess of 1 million units since being repriced from rental.

"Everyone gave us a hard time about that title," Culberg says. "But selling 500,000 units at rental and then 1 million-plus at sell-through proves it was definitely worthwhile."

PRACTICE MAKES PERFECT: Playboy Home Video has recruited Dr. Ruth Westheimer to guide couples through the emotional minefield of love and sex in the '90s.

The good doctor will host "Arousal, Foreplay, & Orgasm," the debut title in a new series for couples called "Making Love."

The 60-minute video uses erotic

footage to demonstrate different techniques and features discussions with couples on how to communicate better with their partners.

Dr. Ruth has hosted other video programs, but this will be her first with Playboy. "Arousal, Foreplay, & Orgasm" arrives in stores Oct. 24, priced at \$19.95.

GOOD DEAL: GoodTimes Home Video has picked up distribution rights to three Cannell Entertainment TV shows from New World Entertainment. Individual episodes

of "Silk Stalkings," "Hawkeye," and "Renegade" will be released at \$12.98 beginning in January.

Formerly an independent

producer, Cannell was acquired by New World in July.

"Silk Stalkings," entering its fifth season on the USA Network, stars Rob Estes and Mitzi Kapture as homicide detectives.

GoodTimes will initially release five titles, including three from the outdoor-adventure series "Hawkeye," which stars Lynda Carter and Lee Horsley.

SPECIALTY SALES: Retailers are excited about the lineup of big box-office titles heading to sell-through this fall, but some low-priced specialty releases are also coming their way.

Not quite year-old Hallmark Home Entertainment will release its first sell-through product in November. Prices range from \$9.98 for the Filmation animated "A Snow White Christmas" to \$29.98 for the Samuel Goldwyn drama "Desert Hearts."

Also included is the World War II documentary "Liberation," priced at \$14.98, "The Loneliness Of The Long Distance Runner," priced at \$14.98, and "The Entertainer," starring Laurence Olivier, priced at \$9.98.

Other titles include "A Taste Of Honey" and "April Morning" with Tommy Lee Jones.

Street date for all titles is Nov. 28, except for "A Snow White Christmas," which arrives in stores Nov. 7.

ABC Video will release the Academy Award-nominated documentary "A Great Day In Harlem" on Nov. 7.

Priced at \$19.95, the film was inspired by the Art Kane group photo of 58 musicians assembled for Esquire magazine. The ensemble was brought together for the January 1959 issue, devoted to jazz.

Narrated by Quincy Jones, "Great Day" includes interviews with surviving musicians, archival footage, and film of the photo shoot taken by one of the musician's wives.

SHELF TALK

by Eileen Fitzpatrick



Selling Series: From Magic School Buses To Happy Haunts

VISION-ARY: KidVision's busy fourth-quarter release slate is being spurred along by sweepstakes, in-store appearances, and cross-promotions. To wit:

On Sept. 16, a national promotion involving KidVision's superlative series "Scholastic's The Magic School Bus" kicked off at Bloomingdale's in New York. Costumed characters from the Magic School Bus and its science teacher driver, Ms. Frizzle (who's voiced by Lily Tomlin on the animated PBS series), appeared. Also on hand was a "Magic School Bus Boutique" featuring a variety of licensed merchandise, including KidVision's six videos. Seven hundred fans received tickets to a premiere screening of the series' second-season kickoff episode, "Scholastic's The Magic School Bus Blows Its Top." The promotion is continuing at all Bloomingdale's stores across the country. Recently, in conjunction with Family Life magazine, KidVision concluded a "Magic School Bus" sweepstakes that sent the winning child (chosen from more than 3,500) on a trip for two to a U.S. space camp.

The new toddler/preschool series "Baby Goes..." is involved in a cross-promotion with Atlantic Classics' Erato Records. Inaugural volumes "Songs To Take Along" and "Songs For The Season" are being highlighted in press and

sales materials distributed by Erato to a target audience of 2,700 day-care facilities. In turn, the "Baby Goes..." videos will include a trailer advertising Erato's children's album "Baby Dance: A Toddler's Jump On The Classics."

Other new KidVision releases include its "Thinking Kids" series, which according to a company representative is "designed to satisfy children's insatiable curiosity about the interesting things they encounter on a regular basis." First two titles are "Making Money" (a visit to the national mint) and "Making Candy" (a trip to a chocolate factory). The series is hosted by Dave Hood, also host of KidVision's popular "Real Wheels" series, along with parrot and chimpanzee sidekicks.

HOLIDAZE: Buena Vista Home Video has gotten in the spirit of Halloween with its 14-title "Disney's House Of Happy Haunts Halloween Collection."

It includes four new titles: "Winnie The Pooh: Frankenpooh," "Alvin And The Chipmunks: Trick Or Treason," "Alvin And The Chipmunks: Robomunk," and the director's cut of "Attack Of The Killer Tomatoes." Other titles include "Hocus-Pocus" and "Tim Burton's The Nightmare Before Christmas." Consumers can receive a rebate of up to \$2 on any Halloween candy package with purchase of any



by Moira McCormick

"Happy Haunts" title, through Nov. 30.

Jingle bells-wise, Walt Disney Home Video is set to release its "Home For The Holidays Video Shop" on Oct. 4. The 12-title collection includes three new ones: "Spot's Magical Christmas," "Muppet Family Christmas," and "Alvin And The Chipmunks: A Chipmunk Celebration." A 6-foot gingerbread house display features an array of Disney characters; a \$3 consumer rebate program involves purchasing a pair of two eligible Disney holiday videos. A national TV ad campaign runs from late November through mid-December.

ABC Video's own five-title "Holiday Classics Collection" includes an animated "The Velveteen Rabbit" and "A Christmas Carol," as well as the live action "Young Pioneers Christmas," all now available. MCA/Universal will release the Angela Lansbury-narrated "The Christmas Witch," the latest in the award-winning animated series "Shelley Duvall's Bedtime Stories," on Oct. 10. And "Waiting For Santa," the 1990 Barney the Dinosaur title, will be rereleased by the Lyons Group for the last time Tuesday (26), after which it goes on moratorium.

KIDBITS: The newest Barney title, "Riding In Barney's Car," also hits stores Tuesday (26) ... "You Can Fly

SPEC'S UPS THE ANTE

(Continued from page 69)

families through a comfortable, fun environment. "The same families are coming back to the Grove store every weekend for the different entertainment," says Lieff. "We're also doing crossover promos in the store, like bringing coffee samples to parents in the kids department—we have all the departments working together so customers get a sample of the whole store."

The two stores have a similar pricing structure with new releases on sale from \$11.99-\$14.99; some may be higher. Cassettes start around \$10.

Lieff acknowledges that some competitors may have lower CD prices, but that those chains can't match Spec's service or department-store atmosphere in its superstores. "Our Beach store is open until 2 a.m. for the late-night crowds," Lieff says. "Our feedback has been immediate and positive from customers. We have second- and third-generation customers that shop here, now they can all come together."

Martin Spector, the 90-year-old founder and chairman of Spec's, says the chain's philosophy is unchanged. "I still want this to be customer-oriented," he says, "the way I started the business years ago. We put a lot of everything on display, there's great selection and customers get treated like a guest in our home."

A Kite," from Blackboard Entertainment in San Francisco, includes an intriguing history of kites ... Behind-the-scenes program "The Zoo Crew," just out from Big Kids Productions in Austin, Texas, includes a song by the delightful Chicago-based kids' artist Joel Frankel ... Paramount Home Video will bow Moonbeam Entertainment's PG-rated "Magic Island," starring "Home Improvement's" Zachery Ty Bryan, on Nov. 14 (order cutoff is Oct. 24) ... Walt Disney Home Video has moved 1.3 million copies of its newest "Sing-Along Songs" video, "Pocahontas: Colors Of The Wind." With purchase, consumers can send for a free T-shirt featuring the endearing

raccoon Meeko ... Family Home Entertainment releases "A Connecticut Yankee In King Arthur's Court," a modern take on Mark Twain's classic, on Oct. 17.

PolyGram Video's kickoff releases in its new series "ReBoot," taken from the popular animated ABC-TV show, feature free in-pack trading cards ... A new "Jay Jay The Jet Plane" title takes off Oct. 3 from KidQuest in Dallas; it's called "Tracy's Handy Hideout & Three Other Stories" ... Dr. Steve Butler, "kids' rock'n'roll dentist," has released his first home video, "Musical Family Fun With Dr. Steve Butler Live!," from Sharp Tooth Productions in Fort Wayne, Ind.

Billboard®

FOR WEEK ENDING SEPTEMBER 30, 1995

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					Year of Release	Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number			
*** No. 1 ***						
1	1	9	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995	12.99	
2	3	5	THE SWAN PRINCESS Turner Home Entertainment 8021	1995	24.98	
3	2	29	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99	
4	NEW		MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	14.98	
5	NEW		A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99	
6	NEW		FREDDIE THE FROG MCA/Universal Home Video/Uni Dist. Corp. 82368	1995	19.98	
7	5	3	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995	22.98	
8	4	37	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99	
9	9	5	BARNEY: MAKING NEW FRIENDS Barney Home Video/The Lyons Group 2006	1995	14.95	
10	NEW		THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE Kidvision/WarnerVision Entertainment 51232-3	1995	12.95	
11	6	17	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ♦ MTV Music Television/Sony Music Video 49658	1995	14.98	
12	14	13	THE ADVENTURES OF BATMAN: THE RIDDLER Warner Home Video 13898	1995	9.95	
13	11	103	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99	
14	NEW		WINNIE THE POOH: FRANKENPOOH Walt Disney Home Video/Buena Vista Home Video 3944	1995	14.99	
15	10	5	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95	
16	12	5	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95	
17	7	23	MARY-KATE & ASHLEY: SEA WORLD ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98	
18	8	5	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95	
19	NEW		MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95	
20	13	47	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99	
21	17	13	THE ADVENTURES OF BATMAN: ROBIN Warner Home Video 13901	1995	9.95	
22	18	13	THE ADVENTURES OF BATMAN: TWO-FACE Warner Home Video 13899	1995	9.95	
23	16	23	MARY-KATE & ASHLEY: MYSTERY CRUISE ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98	
24	24	37	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98	
25	20	31	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◇ MTV Music Television/Sony Music Video 49616	1995	14.98	

♦ 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.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition & Spring '96 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each. (Fall and Spring \$119—order Spring edition now & save more than 40%—mails in March '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. SALE International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. \$80 \$40

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IPOs FUEL GROWTH OF VIDEO CHAINS

(Continued from page 67)

quisition outlays—and his numbers haven't changed since. The newly public companies are the sign of a "growing business, rather than a consolidating business," Alexander

says. Essentially, the public chains are sweeping up smaller retailers that would be stymied except as part of an organization with deeper pock-

ets. Stock prices have reflected the new reality. Beaverton, Ore.-based Hollywood Entertainment shares doubled after the July 1993 IPO,

then split, then doubled and split again, allowing management to complete three secondary offerings that raised more than \$200 million to fuel new store development.

Movie Gallery in Dothan, Ala., has followed a similar scenario; its secondary offering in April provided cash for the purchase of 131 stores by early summer. It expects to raise another \$125 million next month. "And the funny thing is, the video industry is flat," says Alexander.

The flatness is in rentals, the turf staked out by video specialty stores, which have always left the more dynamic, lower-margin sell-through sector to mass merchants and record chains. Rental volume, gauged by the number of cassettes delivered into stores, has stagnated at about 50 million units annually since the early '90s.

However, each cassette can generate revenues far beyond its cost,



time soon," says Alexander.

Finally, the publics have safeguarded themselves against the accusation that once plagued Blockbuster: Its inventory was overvalued because cassettes weren't being depreciated in accordance with accounting rules. Blockbuster changed and has set "the industry practice" matched by these chains, says Alexander, who calls their almost identical policies "totally reasonable."

Currently, the biggest difference among the four chains is store location. Hollywood Entertainment aims, like Blockbuster, at "bigger, more urban markets," Alexander points out. Its newly built outlets, which have more space devoted to sell-through, cost approximately \$400,000, as compared to \$225,000 for the suburban and rural locations erected by Video Update, based in St. Paul, Minn., and Moovies, based in Taylors, S.C.

A Hollywood Entertainment store is considered mature when annual revenues top \$1 million, roughly twice the Video Update and Moovies benchmarks.

In a Sept. 8 report, Alexander says that Moovies, which went public in August, may have a hard time matching the profit margins of Movie Gallery and Hollywood Entertainment, which are 21.5% and 18.6%, respectively. If these margins drift much lower, Moovies' stock price could follow suit, affecting future offerings. "The good news," writes Alexander, "is that most of these issues will be addressed by year end"—after six months of operating experience.

He's bullish regarding Moovies and video chains in general.

"In the current environment," Alexander believes, "public video companies are able to sustain incredible growth rates," despite the attention paid to sell-through and to the new media.

Billboard

FOR WEEK ENDING SEPTEMBER 30, 1995

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	2	17	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
2	6	49	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL ◆ PolyGram Video 8006319053	19.95
3	1	91	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	4	119	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
5	9	65	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
6	3	7	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
7	5	33	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
8	7	23	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
9	20	3	THE OFFICIAL 1995 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8271	19.98
10	11	33	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
11	12	288	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98
12	8	79	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
13	10	7	OFFICIAL 1995 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 6779	19.98
14	14	207	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
15	13	51	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
16	17	37	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
17	18	19	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98
18	NEW	▶	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
19	15	59	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
20	NEW	▶	NFL'S GREATEST EVER: VOL. 2 PolyGram Video 8006353733	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	3	7	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3	19.95
2	2	13	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
3	1	11	KAREN VOIGHT: STRONG & SMOOTH MOVES ABC Video 44038	19.95
4	4	35	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
5	8	7	KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3	19.95
6	12	3	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
7	6	43	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
8	7	75	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
9	10	133	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
10	13	179	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
11	11	163	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
12	5	89	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
13	RE-ENTRY		STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
14	15	55	JANE FONDA'S YOGA EXERCISE WORKOUT ◆ WarnerVision Entertainment 55021-3	19.98
15	NEW	▶	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
16	RE-ENTRY		REEBOK AEROSTEP PolyGram Video 8006330553	19.95
17	9	51	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
18	RE-ENTRY		MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
19	RE-ENTRY		T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98
20	17	27	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95

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the fundament of the business that the public chains believe is underexploited. In keeping with the times, Alexander says, the chains are also eschewing sell-through, concentrating instead on carving themselves ever bigger slices of a stagnant rental business.

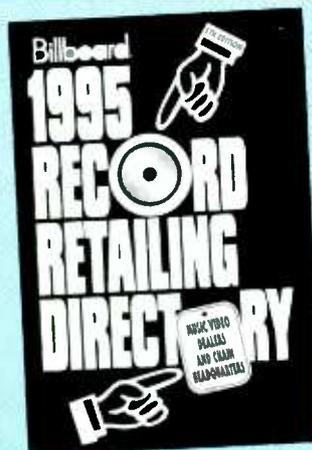
Alexander sees nothing but blue skies ahead for the publics, for several reasons. First, contrary to the accepted wisdom of several years ago, home video is expected to thrive for at least another decade, while information carriers sweat through the construction of the information superhighway—still without knowing what entertainment services the consumer will buy.

Second, according to Alexander, there are plenty of stores left to purchase, and although buyout prices are rising, the increased payments in stock and cash aren't crowding projected cash flow. When will the buying stop? "No

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ THE FABULOUS THUNDERBIRDS

Roll Of The Dice
 PRODUCER: Danny Kortchmar
 Private Music 0100582130
 With a revamped lineup behind him and the production and co-writing talents of Danny Kortchmar as his guide, T-Birds co-founder and front man Kim Wilson makes an impressive label debut in the wake of guitarist Jimmie Vaughan's exit. New album features a mixture of well-penned, passionately executed rock/blues nuggets and such choice covers as Van Morrison's "Here Comes The Night" and blues staple "Zip A Dee Do Dah." Of the originals, the title track and Cajun-spiced "Do As I Say" are among the strongest candidates for triple-A and album rock spins. An old horse with new blood.

★ SWALES

What's His Name
 PRODUCER: Gene Holder
 Bar/None 61
 After some personnel changes, these astute New Jersey rockers return with a strong second album of well-wrought tunes. Highlights of a catchy set include the punchy jangle of "One More Mistake," the slashing changes of "Cross To Bear," the infectious groove of "Teach You To Drive," and the enjoyably bleary-eyed barroom sagas of "Night Life" and "Tanqueray Tango." Also includes an intriguing remake of "On Your Side," which appeared on the first Swales album.

★ THE MINUS 5

Old Liquidator
 PRODUCER: Conrad Uno
 East Side Digital 80802
 The Minus 5 is composed, somewhat vexingly, of four musicians: Ken Stringfellow and Jon Auer of the Posies, Peter Buck of R.E.M., and leader/songwriter Scott McCaughey of the Young Fresh Fellows. The major plus of the -5 project is its catchy alterna-pop and deep penchant for aural weirdness, especially the dreamy acoustic lilt of "Winter Goes Away," the oddball rock groove of "Find A Finger," the inscrutable catchiness of "Algerian Hook," the loose sing-along ambience of "When It Comes My Way," and the poignant, head-on folk-meets-noise of "Basing Street."

MICHAEL FEINSTEIN
 Sings The Hugh Martin Songbook
 PRODUCER: Michael Feinstein
 Nonesuch 79314

Hugh Martin is not a household name as a lyricist/composer, but how many wouldn't recognize the strains or words of "Have Yourself A Merry Little Christmas," "The Trolley Song," or "The Boy Next Door"—songs he wrote with Ralph Blane for Judy Garland's film musical classic "Meet Me In St. Louis"? Feinstein, continuing a series of collaborations with theater/film writers (others being Burton Lane, Jule Styne, and Jerry Herman) leaves the keyboards to Martin and handles vocals himself, on two songs in duets. Other Martin-associated gems here include "Pass That Peace Pipe," "Ev'ry Time," and "Love." There is even a Martin creation published this year, "I Have Something To Say To You," a tender beauty in the vein of early Rodgers & Hart.

SPOTLIGHT



VARIOUS ARTISTS
 Music From The Miramax Motion Picture *Blue In The Face*
 EXECUTIVE PRODUCERS: David Byrne & Yale Evelev
 Luaka Bop/Warner Bros. 45921
 Soundtrack from latest Miramax vehicle is an ultra-hip, diverse collection of new music from the likes of David Byrne (in duets with the late Selena and Indian star Vijaya Anand), Lou Reed, John Lurie, Paula Cole, Soul Couching, Da Bush Babees, Geggy Tah, La Casa, and Spearhead with Zap Mama—plus a recent Astor Piazzolla tango. In league with such flawless soundtracks as "Until The End Of The World" and "Pulp Fiction," album has it all: street credibility, sales potential across a wide spectrum of formats, and—most importantly—great music from beginning to end.

R & B

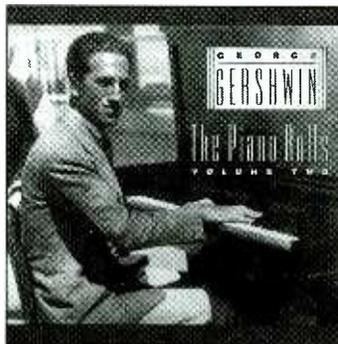
▶ **MAYSA**
 PRODUCERS: Various
 Blue Thumb/GRP 70001
 Former female lead singer for U.K. acid-jazz collective Incognito delivers a flavorful, mostly midtempo set containing soulful vocal stylings and harmonious melodies. The album draws its strength from the diversity of sounds heard on such tracks as "Can We Change The World?," catchy first single "What About Our Love?," the syncopated "Goodbye Manhattan," and the classically arranged ballad "Sexy."

JAZZ

▶ **MCCOY TYNER TRIO FEATURING MICHAEL BRECKER**
 Infinity
 PRODUCER: Michael Cuscuna
 GRP/Impulse! 171
 McCoy Tyner, whose fame grew as an Impulse! leader and sideman in the '60s, returns to the reactivated label for this quartet date that joins his rhythm section of Avery Sharpe and Aaron Scott with intrepid tenor man Michael Brecker. Highlights of a reinvigorating set include the ebullient, shimmering tones of "Changes," the funky, flashy swing of "Happy Days," and the smooth grooves of "Flying High." "Good Morning, Heartache" earns loving solo piano treatment, and the band also tackles Monk's "I Mean You" and Coltrane's "Impressions," requiring Brecker to fill some rather legendary shoes.

▶ **JOSHUA REDMAN QUARTET**
 Spirit Of The Moment Live At The Village Vanguard
 PRODUCER: Matt Pierson
 Warner Bros. 45923
 Those who suspect that young tenor

SPOTLIGHT



GEORGE GERSHWIN
 The Piano Rolls, Vol. 2
 PRODUCER: Max Wilcox
 Nonesuch 79370
 Last year's first volume of Gershwin piano-roll performances, a big left-field success, single-handedly spurred new interest in what earlier in this century was a center of home entertainment. Using digital technology, pianist/scholar Artis Wodehouse has once again assembled a collection of 16 pop tunes of the day (1916-20), including several by Gershwin himself, which sparkle with nostalgia. There is always sales magic in the Gershwin name, especially with creative assistance from such fellow songwriters as Jerome Kern, Irving Berlin, and—sadly forgotten—Con Conrad, Maceo Pinkard, and Lewis Silvers.

titan Joshua Redman's glowing reputation exceeds his chops will be silenced by this double-CD live quartet date. Recorded at the Vanguard, cradle of many an illustrious concert album, Redman's best originals include the irresistible funk of "Jig-A-Jug," the muscular swing of "Herbs And Roots," and the smoky, downtempo emanations of "Neverend." He edges over into freedom with the rhythmic obstacle course "Count Me Out" and Coltranean soundscape "Lyric." Standards include a playful take on "Just In Time" and Rollins classic "St. Thomas," rendered with a Sonny-outlook solo sax intro.

SPOTLIGHT



LARNELLE HARRIS
 Unbelievable Love
 PRODUCERS: Bill Cuomo, Robert White Johnson, and Larl Goss
 Benson 84418-4195
 For more than two decades, Harris has been topping religious music charts and touching hearts, and his latest finds him at the peak of his form. With one of the era's greatest and most versatile voices, he seamlessly welds a variety of influences into music all his own. From the Motown-flavored "I Look To You" to quiet-fire R&B gem "As Long As The Heart Breaks," and from the rock-steady "Cross The Line" and "I Look To You" to trademark celestial ballads, such as "No Wonder" and "He Loved Me With A Cross," Harris demonstrates that, year after year, he only gets better.

NEW AGE

CHRISTOPH FRANKE
 Klemania
 PRODUCER: Christoph Franke
 Sonic Images 8504
 A member of Tangerine Dream during the group's glory years in the '70s and '80s, Christoph Franke has taken the pioneering trio's space music sound directly into the '90s with a dynamic, compelling electronic spacescape. The centerpiece is the multipart "Scattered Thoughts Of A Canyon Flight." It's a riveting, sequencer-propelled bungee jump into infinity. Roaring techno-influenced rhythms morph into floating atmospheres and inventive, careening samples. Named for a Dutch electronic music festival, "Klemania" was

VITAL REISSUES™

AL GREEN
 Greatest Hits
 REISSUE PRODUCER: Tom Carwright
 Hi/The Right Stuff 30800
 Tokyo . . . Live
 REISSUE PRODUCER: Tom Carwright
 Hi/The Right Stuff 31975
 These Al Green reissues form an intensive course in the understated and irresistible craft of the '70s soul master. Neophytes intrigued by Green's recent induction to the Rock Hall should turn to "Greatest Hits," culled from his Hi Records sides and featuring songs that made the pop top 40 12 times and the R&B top 10 13 times. Old-time Green fans will enjoy the addition of five new tracks (including "Belle") to this newly expanded 15-song set that includes "Let's Stay Together," "I'm Still In Love With You," and "Here I Am (Come And Take Me)." More than half of the tunes on long sought-after import album "Tokyo . . . Live" also appear on "Greatest Hits," making it a kind of 1978 in-concert best-of, which also features a

cover of the Bee Gees' "How Can You Mend A Broken Heart?"

VARIOUS ARTISTS
 Secret Museum Of Mankind Volumes 1 & 2
 SERIES EDITOR: Pat Coote
 Yazoo/Shanachie 7004/7005
 This fascinating, separately packaged two-part compilation of international recordings is an archival trip to the roots of present-day world music. Culled from 78s recorded between 1925 and 1948, "Secret Museum" offers a rare peek into a musical history that, in many cases, has already been swept away by this rapidly changing century. While some pieces are religiously based, most are folk themes that world music fans will recognize as embryonic versions of popular international styles. Played on an astounding array of indigenous instruments, the sources of this musical league of nations are as far-flung as Romania, Japan, Jamaica, South Africa, Morocco, Tahiti, and many others.

originally a limited edition, but has now been given wider release. Contact: 213-650-1000.

LATIN

▶ **ABRIENDO PUERTAS**
 PRODUCERS: Emilio Estefan Jr., Kike Santander
 Epic/Sony 67284
 Uplifting, holiday-laced album sports an appetizing potpourri of Afro-Caribbean grooves anchored by Colombian vallenato and cumbia rhythms. Jubilant title track is bound for the top 10 of Hot Latin Tracks, but album's indisputable smash is charming seasonal ballad "Más Allá."

▶ FORAJIDO

Lo Que Siento Por Ti
 PRODUCER: none listed
 Rodven 3194
 With its clean good looks, angelic harmonies, and emotive romantic paeans, this upstart ballad/cumbia group from Mexico seems poised to break in a big way. Hit singles are in abundance, be they spirited cumbias ("Ay Amor," "Nadie Es Perfecto") or misty-eyed laments ("Y Te Perdi," "Dos Corazones").

COUNTRY

THE CACTUS BROTHERS
 24 Hrs., 7 Days A Week
 PRODUCER: Randy Scruggs
 Capitol Nashville 32467
 This is as close as these wild and crazy guys will ever come to making a radio album, and it mostly works well. The album is an eclectic mix of varied but good songs, from "Highway Patrol" to the Lucinda Williams/Betty Elders composition "He Never Got Enough Love." Lead singer Paul Kirby co-writes with some interesting people: Danny Tate, Gary Scruggs, and Randy Scruggs, to name three. The result: not a ditty here, and great musicianship to boot.

CONTEMPORARY CHRISTIAN

▶ **PETRA**
 No Doubt
 PRODUCERS: John & Dino Elefante, Bob Hartman
 Word 67302
 This veteran band of Christian rockers just gets better. Principal songwriter and founding member Bob Hartman says the group took its time on this album, and it shows. Petra's signature sound is intact for longtime devotees, but there are a few new twists that should garner new fans as well. Lead vocalist John Schlitt delivers each tune with passion and panache. Among the album's best cuts are "No Doubt," "Right Place," "Heart Of A Hero" and "For All You're Worth."

CLASSICAL

▶ **MONTEVERDI: ORFEO**
 Jeffrey Thomas, Dana Hanchard, Jennifer Lane, Paul Shipper, others; Artek, Gwendolyn Toth, director
 PRODUCER: Dongsok Shin
 Lyrichour Early Music Series 9002 (two CDs)
 A luminous account of this magical opera in its first American recording. Toth's fine period-instrument ensemble lets the music dance and breathe, yet her expansive, almost Romantic conception of the piece sacrifices no emotional detail. Six singers share all 16 name parts and serve as the chorus. Tenor Jeffrey Thomas inhabits the central role; mezzo-soprano Jennifer Lane is especially touching as the Messenger and Hope. The resonance of the church where it was recorded meshes beautifully with Toth's open, flexible sound.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► **MEAT LOAF** *I'd Lie For You (And That's The Truth)* (4:21)
 PRODUCER: Ron Neivison
 WRITER: D. Warren
 PUBLISHER: RealSongs, ASCAP
MCA 3548 (c/o Uni) (cassette single)

Meat Loaf previews his imminent opus, "Escape From Hell (Welcome To The Neighborhood)," with a wildly dramatic rock ballad that seems to pick up where "I'd Do Anything For You (But I Won't Do That)" left off. Loaf's faux-operatic style is matched by appropriately grand piano lines and soaring choir backing vocals. The sprawling, six-minute-plus album version has been deftly pruned down to a manageable time—not that anything would stop pop programmers from instantly jumping on this future smash.

► **SALT-N-PEPA** *Ain't Nuthin' But A She Thing* (4:27)
 PRODUCER: Cheryl "Salt" James
 WRITER: C. James
 PUBLISHER: Bed Of Nails, ASCAP
 REMIXER: Hurby "Luvbug" Azor
London 7041 (cassette single)

The lead single from the all-female compilation of the same name is a wickedly infectious, revolutionary pop/hip-hop anthem that outlines the various strengths and trials of womanhood. The act's rhymes are reliably clever and as confrontational as the track's hard-edged percussion—which is framed by air-punching gang-chants at the chorus. Politically right-on jam is ripe for picking at a slew of radio formats. Jam on it.

► **SIMPLY RED** *Faerground* (no timing listed)
 PRODUCERS: Mick Hucknall, Stewart Levine
 WRITER: M. Hucknall
 PUBLISHERS: EMI/So What
 REMIXERS: Rollo, Sister Bliss, Cziz Hall, Steve Christian, John Graham, Soulshock & Karlin
EastWest 9360 (c/o Elektra) (cassette single)

Singer/tunesmith Mick Hucknall and cohorts preview their forthcoming album, "Life," with an expectedly romantic soul tune. Fueled by his now instantly familiar voice, the track combines old-school warmth with street-smart percussion that is largely derived from samples of "Give It Up" by the Goodmen. At the core are wonderfully soothing lyrics and a melody that permanently sticks to the brain upon impact. A fine choice for programmers at top 40, AC, R&B, and even dance formats.

► **REAL MCCOY** *Automatic Lover (Call For Love)* (3:47)
 PRODUCERS: J. Wind, Quickmix, O-Jay, the Berman Brothers
 WRITERS: J. Wind, Quickmix, O. Jeglitza
 PUBLISHER: Maximum Songs
 REMIXERS: Lenny Bertoldo, the Berman Brothers
Arista 2876 (c/o BMG) (cassette single)

Look for this Euro-NRG trio to once again steamroll toward the upper regions of the Hot 100 with this catchy dance/pop ditty. The formula is solidly in place: Throaty Romeo-style male rapping is balanced by charming female vamping during the chorus and underscored with frenetic, butt-shaking beats. The hook is as sticky as they come, and a handful of trend-conscious remixes are included to keep the track fresh and accessible to a widespread audience. A no-brainer hit.

JAMIE WALTERS *Perfect World* (4:15)
 PRODUCER: Steve Tyrell
 WRITERS: S. Tyrell, K. Savigar, S. Tyrell
 PUBLISHERS: Tyrell/EMI-Blackwood, BMI; Kevin Savigar/Almo, ASCAP
Atlantic 6447 (cassette single)

"Beverly Hills 90210" teen heartthrob follows "Why" with a brooding power ballad that makes the most of his breathy, romantic vocal style. Producer Steve Tyrell's nicely textured arrangement is highlighted by a careful blend of rock-ish guitars and melancholy piano lines. The

result is a wistful single that's downright irresistible.

TEARS FOR FEARS *God's Mistake* (3:47)
 PRODUCERS: Tim Palmer, Roland Orzabal, Alan Griffiths
 WRITERS: R. Orzabal, A. Griffiths
 PUBLISHERS: EMI-Virgin/Chrysalis, ASCAP
Epic 7283 (c/o Sony) (cassette single)

Roland Orzabal brings his venerable modern pop outfit and its new album, "Raoul And The Kings Of Spain," to Epic, previewing the project with this familiar-sounding pop tune. Orzabal's typically introspective, intelligent lyrics are sharply modeled to fit the song's concise, contagious melody, which flourishes into a chorus that should prove appetizing to both top 40 and rock radio tastemakers.

THE SHAMEN *Destination Eschaton* (no timing listed)
 PRODUCERS: The Shamen
 WRITERS: CGA, R. West
 PUBLISHERS: Warner/Chappell, PRS; WB, ASCAP
 REMIXERS: the Beatmasters, the Basement Boys
One Little Indian/Epic 7307 (c/o Sony) (CD single)

Pop radio's ongoing interest in Euro-NRG dance music bodes well for the future of this melodic twirler, which far surpasses its competition in production quality and song structure. Also, the fluffy musical context is countered with soulful male vocals that help this song stand out from the pack. Club DJs have already embraced this single, which comes in the requisite variety of remix personalities. Of them, the Beatmasters' Tight mix would sound best over radio airwaves. Programmers should jump on it ASAP.

R & B

★ **STEVIE WONDER** *Treat Myself* (4:09)
 PRODUCER: Stevie Wonder
 WRITERS: S. Wonder, S. Andrews
 PUBLISHERS: Steveland Morris, ASCAP; Mor-Lovabull, BMI
Motown 1363 (c/o PGD) (cassette single)

Latest shot from "Conversation Peace" is more thoughtful fare from Wonder's ever-fertile, optimistic mind. His voice remains an earnest, smooth musical tool, and it sounds quite comfortable within this track's setting of hip-hop-fashioned grooves and lightly jazzy keyboards. Although mature minds will be among the first to embrace this gem, it's certainly accessible to kids who could do with a little education about an artist whom such current faves as Babyface clearly grew up listening to.

CLUB NOUVEAU *Let It Go* (4:30)
 PRODUCER: Tony Oofat
 WRITERS: T. Dofat, V. Watson, J. King, W. Phillips, E. Velasquez
 PUBLISHERS: Tony Oofat/Warner-Tamerlane/Everonlyn/Jay King IV/Music Of The Year, BMI; Blانش, ASCAP
Rip-It 6004 (CD single)

Vocal group that once scored a multiformat hit with "Lean On Me," among several others, returns with an appealing funk shuffler that cashes in on its stylish phrasing. Producer Tony Dofat supports the song with a sleek groove that is reminiscent classic Chic fare—but with enough '90s jeep urgency to fly with young listeners of R&B, pop, and crossover radio. Contact: 407-898-2009.

COUNTRY

► **GEORGE STRAIT** *Check Yes Or Not* (3:20)
 PRODUCERS: George Strait, Tony Brown
 WRITERS: D.A. Wells, D.H. Oglesby
 PUBLISHERS: John Juan, BMI; Victoria Kay, ASCAP
MCA 55127 (c/o Uni) (7-inch single)

From George Strait's forthcoming boxed

retrospective, this is yet another winner from country music's most consistent hit maker. Strait delivers this ode to a lover with his usual warmth and charm, as well as with an upbeat melody tailor-made for country radio. This cut sits comfortably alongside all the classics in the Strait collection and looks sure to join their ranks as a bonafide hit.

► **PAM TILLIS** *Deep Down* (3:20)
 PRODUCER: Pam Tillis
 WRITERS: J. Jarrard, W. Aldridge
 PUBLISHERS: Rick Hall/Watertown/Alabama Band/Wild Country/Miss Blyss, ASCAP
Arista 2878 (c/o BMG) (7-inch single)

The first cut from Tillis' upcoming self-produced album is a well-written, beautifully performed tune that shows why Tillis is the Country Music Assn.'s reigning female vocalist. She delivers the lyric with passion and conviction riding along on the driving melody. The track is full and inventive, but never too busy. Another fine outing from one of country's finest female voices.

► **JEFF CARSON** *The Car* (3:31)
 PRODUCER: Chuck Howard
 WRITERS: C.M. Spriggs, G. Heyde
 PUBLISHERS: Diamond Storm/EMI-Tower/EMI-Blackwood, BMI
MCG Curb 1171 (7-inch single)

Carson went to No. 1 with his previous release, "Not On Your Love," and this one will very likely follow its predecessor to the top of Billboard's Hot Country Singles & Tracks chart. This is quite simply one of the most powerfully moving songs released this year—we are talking tears here. Carson has a warm, affecting voice, and he delivers this tender ballad about a father and son's relationship with heartfelt emotion. One of the best country songs this year. Carson's star continues to rise.

BOBBIE CRYNER *I Just Can't Stand To Be Happy* (3:38)
 PRODUCERS: Barry Beckett, Tony Brown
 WRITER: H. Prestwood
 PUBLISHER: Careers-BMG/Hugh Prestwood, BMI
MCA 55099 (c/o Uni) (7-inch single)

Lightning did not strike for Cryner in the past, but it's just a matter of time before it happens for this unique vocal stylist. As a matter of fact, it could happen with this single. It has all the earmarks of a hit—outstanding vocal and innovative production wrapped around a Hugh Prestwood song. It doesn't get any better than this.

BRETT JAMES *If I Could See Love* (3:02)
 PRODUCER: Steve Bogard
 WRITERS: S. Bogard, B. James
 PUBLISHERS: Warner-Tamerlane/Rancho Belita/Longitude/August Wind/Coyote Moon/Brett James, BMI
Career 2869 (7-inch single)

A strong song and solid performance make James' second Career single a contender for country radio airplay. The production has just the right amount of drama and tension, and James' voice carries the lyric well without seeming over the top.

TERRY MIKE JEFFREY *His Latest Flame* (2:50)
 PRODUCERS: Terry Mike Jeffrey, George Cumbie
 WRITERS: O. Pomus, M. Shuma
 PUBLISHER: Elvis Presley
Shadow 001 (7-inch single)

Jeffrey brings new life to this '60s classic. The production is crisp, the musicianship is sharp, and Jeffrey's vocal is packed with spark and personality. This is the title cut and first single from Jeffrey's impressive independent album. A former regular on

TNN's "Music City Tonight," Jeffrey displays a penchant for solid songs and an immensely likable voice. Definitely deserves a listen.

DANCE

► **BLONDIE** *Union City Blue* (8:23)
 PRODUCER: Mike Chapman
 WRITERS: D. Harry, N. Harrison
 PUBLISHERS: Chrysalis/Monster Island, ASCAP; Chrysalis Songs, BMI
 REMIXERS: Vinny Vero, Diddy, OPM, Burger Queen
Chrysalis/EMI 58474 (c/o Cema) (CD single)

The defunct new wave band's "Remixed Remade Remodeled" set gets another boost from this updating of a song first heard on the album "Eat To The Beat." The Phil Spector-esque industrial pop sound of the original is largely forsaken for aggressive state-of-the-floors grooves that complement Deborah Harry's performance. The CD features a live recording of the band covering Donna Summer's "I Feel Love."

★ **PEPPER MASHAY** *Something To Feel* (9:16)
 PRODUCER: Tony Moran
 WRITER: J. McClain
 PUBLISHER: Freckle Bandit, BMI
 REMIXERS: Tony Moran, Pete Arden, Guido Osorio, Tom Moulton
G-Zone 110012 (c/o Gee Street) (12-inch single)

Pepper Mashay conjures up images of First Choice diva Rochelle Flemming on this delightfully retro pop/house twirler. As a songwriter, Mashay has quite a way with hooks, and Tony Moran drives the point home with production that fleshes out her ideas with vibrant keyboards and friendly backing vocals. A single that deserves to rise from the confines of clubland and find a home at crossover radio.

AC

► **LINDA RONSTADT** *A Dream Is A Wish Your Heart Makes* (no timing listed)
 PRODUCERS: Allen Sides, David Pack
 WRITERS: M. David, A. Hoffman, J. Livingston, O. Pack
 PUBLISHER: Walt Disney, ASCAP
Walt Disney 22600 (CD single)

Ronstadt's distinctive soprano voice is utilized to glorious effect on this tune from Walt Disney's soundtrack to "Cinderella." Activity surrounding the home video release of the animated film classic promises to unlock countless doors at AC and pop radio for this sweetly orchestrated recording. In fact, expect to be hearing this well into the holiday season.

★ **DUSTY SPRINGFIELD** *Roll Away* (4:12)
 PRODUCER: Tom Shapiro
 WRITERS: W. Jennings, M. Lebow
 PUBLISHERS: MPH Too/Blue Sky Rider/Irving, BMI
Columbia 7334 (c/o Sony) (CD promo)

Springfield's current album, "A Very Fine Love," deserves far more attention than it has received up to this point. The gospel-spiced pop ballad could change all that, thanks largely to the empathy that the singer brings to its philosophical observations. After all these years, Springfield continues to be a peerless vocalist whose work should never be less than heralded in the muck-filled world of AC radio. Get with it, folks!

ROCK TRACKS

► **BLUR** *Country House* (3:57)
 PRODUCER: Stephen Street
 WRITERS: Albarn, Coxon, James, Rowntree
 PUBLISHER: Music Corporation Of America, BMI
Food/Virgin 11023 (c/o Cema) (CD single)

On this preview of "The Great Escape," Blur's first record under the Virgin umbrella, the U.K. alterna-rock outfit has clearly not lost its creative vision or edge. Surly vocals and clever lyrics form a guilty pop pleasure with substance, style, and an abundance of attitude. Modern rock radio programmers should move in immediately before this single draws rightful praise from popsters.

★ **SPAIN** *Untitled #1* (3:38)
 PRODUCERS: Norman Kerner, Josh Haden
 WRITER: J. Haden
 PUBLISHER: Angel Heurtebise
Restless 77 (CD single)

This absorbing track uses somber, slow-

moving melodies to suck in the listener. There is no escaping its hypnotic hook, which casually caresses the ear with a gentle vocal delivery and simple acoustic guitar-created song structure. Worth a visit.

VAN MORRISON *Perfect Fit* (4:33)
 PRODUCER: Van Morrison
 WRITER: V. Morrison
 PUBLISHERS: Exile/Songs Of PolyGram, BMI
Polydor 779 (CD promo)

Van Morrison delivers another winner that should fit perfectly into the album rock format. Playful harmonies merge with snazzy horns, melodic harmonica, and a loose vocal arrangement. From the album "Days Like This."

DEFTONES *7 Words* (3:43)
 PRODUCERS: Terry Date, Deftones
 WRITERS: Moreno, Carpenter, Cunningham, Cheng
 PUBLISHER: not listed
Maverick 7772 (c/o Warner Bros.) (CD promo)

Radio may not want to touch some of the "seven words" heard in this undeniably angry song—which include all the words your mother taught you to avoid. For some strange reason, the "clean album" version contains as many expletives as the album mix. For those who prefer their rock on the foul-mouthed side, the Deftones deliver. The band's solid style crosses the rawness of the Red Hot Chili Peppers with the cheeky vocal of British poppers EMF. From the album "Adrenaline."

URGE OVERKILL *The Break* (3:25)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Geffen 4780 (c/o Uni) (CD single)

Urge Overkill returns with an antsy retro-rocker that will satisfy both modern and album rock programmers. Quick guitar rock riffs race over a nervous vocal and catchy chorus. This is the first peek into the group's new album, "Exit The Dragon."

THE NIXONS *Happy Song (Make It Rain)* (4:03)
 PRODUCERS: Mark Dodson, The Nixons
 WRITERS: J. Humphrey, J. Davis, R. Brooks, Z. Maloy
 PUBLISHER: not listed
MCA 3535 (c/o Uni) (CD single)

The song title may promise happy tidings, but the lyrics reveal a more diverse range of emotions. Erratic vocals tiptoe between a jaded and elated delivery, while an accompanying harmonic hook will induce involuntary humming. From the album "Foma."

G. LOVE & SPECIAL SAUCE *Kiss And Tell* (3:14)
 PRODUCERS: Jim Dickinson, Special Sauce
 WRITER: G. Love
 PUBLISHER: Chicken Platters, BMI
Epic 7263 (c/o Sony) (CD promo)

Grass-roots rock lovers will favor this well-seasoned serving of Sauce, which is peppered with blues-inspired guitar riffs and a raspy rock vocal. Foot-tappin' fun from the album "Coast To Coast Motel."

RAP

MR. KU *Born Threat* (no timing listed)
 PRODUCER: Kusta
 WRITER: Y. Allen
 PUBLISHER: BMI
D.R.E.W. B.M.K. 297 (cassette single)

Gangsta rap act straddles a laid-back rhythm base with hardcore lyrics. Some radio stations may shy away from the street-tough content, which displays plenty of mental anger and glorified gunplay, but purists will likely dig its forceful flavor upon impact. Contact: 404-297-4020.

TASTE THE FLAVA *Soulism* (4:23)
 PRODUCER: Mike Buckholtz
 WRITER: not listed
 PUBLISHER: Burgundy Bros., BMI
Wall Street 8401 (CD single)

It is difficult to not take note of a track that contains the remarkably memorable hook "Stick out your tongue and taste the flavor/Savor the flavor and tell a neighbor." Well... it certainly ain't Shakespeare, is it? Despite the silly lyrics, there are some funky rhythms worth exploring here. Have a lick. Contact: P.O. Box 331, Birmingham, Mich. 48012.

NEW & NOTEWORTHY

3T *Anything* (3:58)
 PRODUCERS: 3T
 WRITERS: T. Jackson, T. Jackson, T. Jackson
 PUBLISHER: To The Tee, BMI
 REMIXERS: Gerald B. Mark C. Rooney
MJJ/550 Music 7063 (c/o Sony) (cassette single)

Could this be the start of a '90s-era Jackson 5? The three adolescent sons of Tito Jackson make a convincing bid to conjure up a similar magic with this debut release, a sweet and harmonious

R&B groove ballad. Taryll, T.J., and Taj Jackson exude considerable chemistry and charisma to go with their respectable vocal skills. A pair of well-structured remixes is equipped to suit the needs of top 40 and R&B radio formats, with the smoldering Cool Out version featuring savvy use of samples from Bobby Caldwell's "What You Won't Do For Love." A smash in the offing.

Reviews & Previews



MUSIC

BLUES SUMMIT CONCERT

MCA Home Video
45 minutes, \$19.95.
Leave it to B.B. King to amass what could only be described as a summit of fellow blues and R&B artists in the only place such an event could take place—Memphis. Inspired by the Grammy-winning album of the same name, this concert of royalty, which took place earlier this year in King's Beale Street club, featured a who's who of the blues, including Ruth Brown, Robert Cray, Buddy Guy, Koko Taylor, Irma Thomas, and the late Albert Collins in the final filmed performance before his death. The video, which premieres this month on the A&E Network, documents the night of music along with brief commentary from King and other participants. Although it's been said that you can't take it with you, this video performance comes darn close.

CHILDREN'S

JAY JAY THE JET PLANE: TRACEY'S HANDY HIDEOUT

KidQuest
32 minutes, \$12.95.
The third episode in the preschool-primed "Jay Jay" series comprises four short tales (in the same vein as the "Thomas The Tank Engine" line) featuring the curious Jay Jay and his hangar-ful of aircraft pals. The emphasis is on such positive virtues as teamwork, friendship, and self-confidence. The production techniques—which include bare-bones animation set against live-action and animated backdrops (also a bow to "Thomas" and friends)—are mediocre, but the program's heart is clearly in the right place, and the characters are delightful. (Contact: 214-503-6200.)

MUSICAL FAMILY FUN WITH DR. STEVE BUTLER

Sharp Tooth Studio
53 minutes, \$12.98.
A 9-5 dentist with a real knack for creating smiles, Dr. Butler has been churning out children's entertainment for several years and reaches another high with this latest variety show filmed during a live performance. The multiple musical numbers here, which take their inspiration from pop-along pop, jazz, and R&B, touch on lots of subjects that are close to the kids' hearts, including an ode to the often forbidden and mysterious living room and a salute to the art of making weird faces. Colorful costumes, lots of child participation, and an overriding joie de vivre render this video a big, toothy mouthful of fun. (Contact: 800-580-2229.)

RIDING IN BARNEY'S CAR

The Lyons Group
30 minutes, \$14.95
If it's a new season, it must be time for a new video from Barney and friends. This latest program examines the joys—and safety rules—of the road trip as the purple one and his pals buckle up and make their sojourns to a restaurant, the library, and some other local haunts. As expected, there are plenty of sing-songs for children, some of them emanating from Barney's car radio. The Lyons Group also is releasing Barney's evergreen "Waiting For Santa" for the last time this season—retailers might want to get it while they can.

HEALTH/FITNESS

THE POWER STEP

Independent Creative Artists
54 minutes, \$19.95.
A relatively obscure name on the fitness circuit, Michael Carson, the 1995 captain of the American Eco-Challenge team, provides a no-frills aerobic and body-toning regimen that succeeds tremendously at working out the body and keeping the mind nourished with an interesting format and fitness tips. Providing a little free advertising for the Reebok Step and workout gear along the way, Carson leads an intimate onscreen class. Following along is a role model for beginners, intermediate-level, and fitness heavyweights, respectively. (Contact: 800-310-1266.)

LA COSTA SPA SECRETS: TOTAL BODY RENEWAL

WarnerVision
40 minutes, \$14.95
For those who have wanted to visit Southern California's world-famous La Costa Resort and Spa but have yet to make the sojourn, this video serves as a tempting appetizer. For those who've been there, it is a chance to revisit a unique experience. Filmed on location at La Costa with the spa's own current faculty, the program puts at-home participants on the fast track to releasing tension via an amalgam of short explorations into yoga, nutrition education (including tips on how to eat healthy in a fast-food restaurant), relaxing baths, and massage and aromatherapy. Also available is "Total Fitness," a more workout-intensive video.

DOCUMENTARY

SUPERSTARS OF ACTION

ABC Video
30 minutes each, \$9.95 each.
ABC is billing this new series as "big names at a small price," and with the

likes of Sean Connery, Harrison Ford, Steve McQueen, Eddie Murray, Paul Newman, and Sylvester Stallone to get things moving—plus a low price—these videos will likely blow out of stores as classic impulse buys. There is something here for action fans of all ages and attitudes, as ABC dips back into the studio classics to pull out some truly memorable footage. The programs then put them into context with rare past and current interviews with the men who made the scenes, so to speak. Future episodes will include Tom Cruise, Robert De Niro, and Arnold Schwarzenegger, among others.

COMEDY

ANDREW DICE CLAY & HIS GANG IN THE VALENTINE'S DAY MASSACRE

MPI Home Video
105 minutes, \$19.98
He may have cleaned up his act for his new CBS sitcom "Bless This House," but for fans who prefer the more dicey Clay, this comedy special from the good old days will serve as a blessing of another sort. Selecting as the theme one of his favorite targets, the chain-smoking, smirk-bearing Clay takes aim and fires a barrage of insults and other wisecracks at love, romance, and the institution of marriage. The performance also features a mouthful from Dice protégés John Mulrooney and Paul Mooney. For fans who like it down and dirty, this one's a winner. For those who don't, it's no Dice.

SPORTS

NFL TURF TALK: 100 GREATEST SOUND BITES

PolyGram Video
50 minutes, \$19.95
Any diehard football fan knows there's more to the sport than just the visual

experience on the field. The "sound bites" that go along with the sport—courtesy of those intense team huddles, sideline sidekicks, and especially the pre- and post-game locker-room banter—put all of the action in stereo. With footage from some of the most colorful players and coaches, there's plenty of bark for the bite here. Also new from PolyGram and NFL Films is the "Greatest Ever" series, with videos featuring some of football's most notable plays, players, and games.

NATURE

GREAT SOUTH LAND: THE MOODS OF AUSTRALIA

Small World Music Inc.
53 minutes, \$24.95.
The same film team that brought viewers a whimsical journey to the Great Barrier Reef now uncovers flora and fauna of all types from around Australia. Backed by an exotic instrumental soundtrack that features some of Australia's noted traditional musicians, the cameras travel by land, sea, and air across a continent that is literally brimming with natural wonders. Packaged with the video is a map of Australia that shows highlights from eight regions that are visited in the program. (Contact: 800-757-2277.)



MADELINE AND THE MAGNIFICENT PUPPET SHOW

Creative Wonders PC CD-ROM, expected retail \$39.95
Can you define "synergy"? The bright, young Madeline surely could, in multiple languages, and so can Creative

Wonders, the ABC/EA joint venture that launched this delightful new title in conjunction with the ABC-TV premiere of Madeline's Saturday-morning animated show this month. Both new projects themselves are based on the more-than-half-century-old beloved series of illustrated children's books. The CD-ROM story, narrated by actor Christopher Plummer and featuring voices from the TV cast, follows Madeline in her quest to stage a puppet show to raise money for a neighbor facing eviction. In addition to compassion, lessons learned along the way include vocabulary (in English, French, and Spanish), spelling, and problem-solving. Aimed at youngsters ages 5 and up, the title, with its feisty, fun lead character, will hold special appeal for girls.

R.A. MONTGOMERY'S COMIC CREATOR

Hearst New Media and Technology
Separate PC/Macintosh CD-ROMs, estimated retail \$39.95
Anyone who has ever thrilled over comics will swoon for this new CD-ROM, which puts the creative power (blam!) right in their hands. Users can script a story by first choosing among 18 original Super Heroes and Super Villains (including Raptor and Sharktooth) and placing them in any of 100 different backgrounds, ranging from space-age cities to jungles and ancient lands, while adding in any number of oddball props. Then write the dialog (lotsa exclamation points, please) and place it in text bubbles, and you're set. A printout feature (in black and white or color) allows users to make their own comic books, while a built-in Netscape browser (included in the PC version only) lets creators post their work on the Internet. Sound effects (pow!) add to the appeal of a knockout disc that kids will love, and parents will covet.

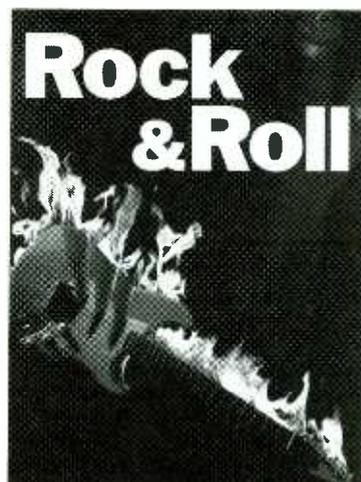
ON THE TUBE

ROCK & ROLL
Produced by WGBH Boston and the BBC
Premiers Sept. 24 on PBS

rarely has as much fun as the topic it chronicles, is shockingly selective in the ground it covers. How else to describe a marathon rockumentary that manages to avoid any musical discussion of Bill Haley & His Comets, Buddy Holly, the Everly Brothers, the Who, the Kinks, Roy Orbison,

York City Bowery bands, American rock from 1975 to 1995 is virtually ignored, dismissed in one or two sentences.)

Yes, "Rock & Roll" deserves credit for not simply dashing about for 10 hours, frantically recalling every musical fad. (See last spring's "History Of Rock'n'Roll" by Time Life.) Rather, the series smartly opts to stop and dwell on some major players; to explore their roots, as well as their musical and social contributions. The problem though, arises with the selections that are made.



For instance, in the blues-absorbed "Rock & Roll," a Delta-loving band such as the Yardbirds captures as much screen time as Elvis Presley. Were the Coasters really more important than Stevie Wonder? Motown's choreographer more influential than Al Green and his music? (With three of the first four episodes devoted to black music, some viewers may wonder if they've stumbled upon a history of R&B.)

"Rock & Roll" is superb filmmaking that rarely drags; quite an accomplishment for a 10-part series. And tackling a topic as vast as contemporary music inevitably leaves holes. But in order for the series to qualify as definitive, its makers need to broaden their scope, as well as acknowledge the importance of current events.

ERIC BOEHLERT



THE PATH TO POWER

By Margaret Thatcher
Read by the author
Harper Audio
6 hours (abridged), \$25.00
In this insightful autobiography, the former prime minister of Great Britain describes her childhood, early political career, and rise to power in the world of British politics, along with her personal and family life and her outspoken opinions on controversial world issues. As with most autobiographies, this one benefits from the author's own voice—Thatcher's personality comes through strongly in her reading. An enlightening look into the forces and principles that shaped the "Iron Lady."

DRAGONFLY IN AMBER

By Diana Gabaldon
Read by Geraldine James
BDD Audio
6 hours (abridged), \$22.00
In last year's "Outlander," World War II nurse Clare Randall was mystically transported to 1743 Scotland, where she found her emotions torn between a Scotsman of the 18th century and the English husband she left behind in the 20th. In "Dragonfly," Clare gets involved in 18th-century political intrigue and danger, and faces awkward complications when she returns to her own time. Like its predecessor, this second part of the trilogy is a magical blend of time travel, well-researched historical fiction, romance, and fantasy. Once again, reader Geraldine James brings each character vividly to life, deftly evoking a wide range of emotions, personalities, and accents. Music (which is rarely used in audiobooks) adds greatly to the atmosphere here.

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(Continued on next page)

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

SEPTEMBER

Sept. 29, **Music Industry Management Symposium**, presented by the Manitoba Cultural Industries Development Office in conjunction with the **All-Indie Weekend** festival and conference presented Sept. 28-Oct. 1 by the Manitoba Audio Recording Industry Assn., Winnipeg Art Gallery, Winnipeg, Manitoba, Canada. 204-947-2040.

Sept. 30, **BMI Country Awards Dinner**, BMI Building, Nashville. 212-586-2000.

OCTOBER

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

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

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

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

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

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

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

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

Oct. 7-8, **Third Annual Michael Bolton Foundation Celebrity Tennis Classic, Softball Game, And Black Tie Gala**, benefiting the Michael Bolton Foundation to assist women and children at risk from the effects of poverty and abuse, various locations, Stamford, Conn. 203-483-6463.

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

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 16, **13th Annual Academy Of Country**

Music Bill Boyd Golf Classic, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 16, **A&R Panel and Workshop**, sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-1121.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

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

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

Oct. 20-25, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

Oct. 21, **"How To Start And Grow Your Own Record Label Or Music Production Company,"** seminar sponsored by Music Business File, Holiday Inn-Brookline/Boston, Boston. 508-526-7983.

Oct. 21, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, the New Yorker Hotel, New York. 212-688-3504.

Oct. 22-24, **European Dance Music Convention**, Jolly Hotel Carlton, Amsterdam. 011-44-31-2154-25187.

Oct. 23-Nov. 3, **Museum Of Television & Radio First Annual Radio Festival**, an eight-week series of seminars and broadcasts, Museum of Television & Radio, New York. 212-621-6709.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700, x124.

Oct. 24-26, **REPLtech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

Oct. 25-28, **Philadelphia Music Conference**, Penn Tower Hotel, Philadelphia. 215-426-4109.

Oct. 26, **Fourth Annual Salute To Excellence Awards Dinner**, in recognition of Black Radio Month, honoring Radio One CEO/owner Cathy Hughes, New York Sheraton Hotel & Towers, New York. 212-222-9400.

Oct. 26, **"Dance Music: Who's The Real Star?,"** seminar presented by the New York chapter of NARAS, location to be announced, New York. 212-245-5440.

Oct. 27-29, **Songwriters Expo 18**, presented by the Los Angeles Songwriters Showcase and the National Academy of Songwriters in conjunction with the **Creativity In America '95 Expo**, Universal City Hilton, Universal City, Calif. 213-467-7823.

Oct. 30-31, **"Creating Interactive Entertainment: The Second Annual East Coast Developers Conference,"** presented by Alexander & Associates, Rihga Royal Hotel, New York. 212-684-2333.

NOVEMBER

Nov. 1, **"Spirit Of Life" Award Gala**, honoring Allen J. Grubman of Grubman, Indursky, Schindler & Goldstein, presented by the Music and Entertainment Industry Chapter of the City of Hope, Century Plaza Hotel, Los Angeles. Scott Goldman, 213-626-4611 x6540.

Nov. 2, **The Second Annual T.J. Martell Wine And Music Aficionado Dinner**, Burden Mansion, New York. Terry Ellis, 212-246-6644.

Nov. 2, **ITA Seventh Annual Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 7, **10th Annual Washington Area Music Awards**, Washington Hilton Ballroom, Washington, D.C. 703-237-9500.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.



A Carling Performance. Underworld/Capitol Records artist Jesse is thanked following his performance at the opening of the Caring Place at Loyola, a Ronald McDonald House serving the western suburbs of Chicago. The facility provides families with housing and emotional support while their children are being treated for serious illnesses at nearby hospitals. Jesse's debut album, "Never Let You Go," features the single "When U Cry, I Cry," which hit the top 40 of Billboard's Hot R&B Singles chart. His upcoming single is "Baby, Baby, Baby," and he is featured on the upcoming "Dead Presidents" soundtrack. Shown, from left, are Jesse; Susan Sullivan, president, Caring Place at Loyola; Ronald McDonald; and Dr. Craig Anderson, chairman of pediatrics and of the board of directors, Caring Place at Loyola.

LIFELINES

BIRTHS

Boy, Zachery, to **Becky Marcus**, Aug. 22 in Laurel, Md. Mother is co-owner of independent distributor Liaison Records Inc.

Girl, Kellie Marie, to **Michael and Sandy Gillespie**, Aug. 25 in Chicago. Father is mid-central sales manager for Relativity Recordings.

Girl, Jessica Nicole, to **Mark and Marianne Rizzo**, Sept. 7 in New York. Father is VP of AC promotion at Arista Records.

Boy, Ryan Anthony, to **Bill and Andrea Edwards**, Sept. 3 on Long Island, N.Y. Father is GM of WALK Long Island.

Boy, Marcus Eugene, to **Stanley and Fae Clark**, Sept. 9 in Livingston, N.J. Father is store manager of Sam Goody No. 4630 in Springfield, N.J.

MARRIAGES

Jeff DeYoung to **Connie Barry**, Aug. 19 in Reno, Nev. He is West Coast regional sales manager for GRP Recording.

Steve Backer to **Pamela Wick**, Sept. 15 in Los Angeles. He is GM of Giant Records.

DEATHS

George Alexander, 87, of natural causes, Aug. 2 in Switzerland. Alexander worked for EMI for more than four decades. For much of that time, he held senior positions in Sweden, Argentina, Spain, Italy, and Switzerland. He began his career in 1929, when he became a management trainee at the Gramophone Co. in London, which became EMI two years later. In 1935, he was transferred to Stockholm. During World War II, he was responsible for keeping HMV running and went on to set up a successful record manufacturing plant in an abandoned cheese factory. He later spent several years working for EMI in Argentina and then in England. In 1962, Alexander was posted to Barcelona as managing director. In Spain, he helped shift the emphasis from sales of local artists to that of international artists. He persuaded Luis Aguile to record "Juanita Banana," which had the highest sales ever reached by a single in Spain up to that time. After a brief stint in Milan, Alexander moved to Zurich in 1968. There he was involved in the recording of "Grueziwohl Frau Stirnimaa," one of Switzerland's biggest hits. In 1972 he returned to England and spent a year as an adviser on recording and licensing agreements before leaving EMI and moving to Switzerland with his wife, Gerda.

R.B. Hudmon, 41, of cancer, Aug. 25 in West Point, Ga. Hudmon was a songwriter and recording artist best known for his version of "How Can I Be A Witness." He is survived by his mother, Evelyn.

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

GOOD WORKS

BIG BEAT, BIG CHECK: VH1 president **John Sykes** and Ticketmaster president/CEO **Fred Rosen** presented a check for \$500,000 Sept. 12 to LIFEbeat at the cable channel's New York offices. The money was raised through multiple airings of "The LIFEbeat Benefit Concert—The Beat Goes On 2" on VH1, which featured live performances by **Gloria Estefan**, **Chris Isaak**, **the Dave Matthews Band**, **Sarah McLachlan**, and **Isaac Hayes**. LIFEbeat mobilizes music industry talent to provide grants to community-based AIDS service organizations, among other AIDS projects. Special fund-raising segments featured throughout the concert gave VH1 viewers the opportunity to call a toll-free number, established by Ticketmaster. For each contribution of \$39.95 or more, viewers received a set of CDs donated by the performers, as well as the official special commemorative T-shirt designed by **Todd Oldham**. Contact: **Alexis Hunter** at 818-505-7856 or **Scott**

Acord at 818-505-7852.

BACK TO SCHOOL: As part of the Grammy Sessions Outreach Program, **Tito Puente** and **Celia Cruz** will be featured in a free concert Thursday (28) for the students of Roosevelt High School in East Los Angeles, Calif. Grammy Sessions includes a series of free performances nationwide in schools and such public venues as parks, music centers, and libraries that are designed to provide students and community residents with access to live music and an environment that promotes cultural diversity. Contact: **Maureen O'Connor** or **Monica Alexander** at 310-201-8846, **Delia Orozco** at 818-753-9766, or **John Wojas** at 619-233-8400.

SCHOOL FUND BENEFIT: Sedona, Ariz.-based Verde Valley School will host its sixth annual Music Festival in support of the school's Native American Scholarship Fund

on Oct. 7. This year's talent includes **Jackson Browne**, who founded the festival in 1990, **Bruce Cockburn**, **Shawn Colvin**, and **Lyle Lovett**. The fund helps Native American students who show outstanding leadership qualities prepare for college by providing knowledge and skills they will need to further their education and return that knowledge to their communities. Since its inception, the festival has raised more than \$300,000. Contact: **Sally Adkins** at 602-784-4890.

TTR IS NATIONWIDE: In the Sept. 23 issue's reference to the Warner Music Group's involvement in Time Warner's literacy program, Time To Read (TTR), it should have been noted that the program is nationwide in scope, involving more than 380 tutors and 600 students. According to WMG, TTR sites will begin operations in Nashville and Burbank, Calif., next spring. Contact: **Fiona McRobert** at 212-704-4458.

FOR THE RECORD

In the Sept. 23 article about **Rickie Lee Jones**, one of her songs was improperly identified. The song "Stewart's Coat" first appeared on the Geffen album "Traffic From Paradise."

The label for R&B trio **MoKenStef** was misstated in a Sept. 23 photo caption. "Azz Izz" is on *Outburst/RAL/Island*.

In the Sept. 16 issue, an article on **Simply Red** improperly identified the group's platinum-selling debut album. The debut album was "Picture Book," released by Elektra in 1986; the album "A New Flame" appeared in 1989.

Billboard Online introduces Associate Editor

LARRY FLICK



Billboard Online has recruited one of the music industry's premier journalists, Larry Flick to pioneer a number of exciting new enhancements starting October 2. By expanding our scope, we're making sure that users are kept absolutely up to date with what's new and happening in the music and home entertainment industry.

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On the Road/In the Stores - A selective list of new records in stores and acts on the road.

Countdown to Billboard Events - A weekly posting of developments in Billboard-sponsored events, including the Billboard Awards show airing on December 6th.

Ask the Experts - Everything you wanted to know and more...From managers to label heads, various industry leaders answer questions on specific topics.

Trivia - Putting your knowledge on industry-related topics to the test, this feature draws on Billboard and Monitor information in a creative way.

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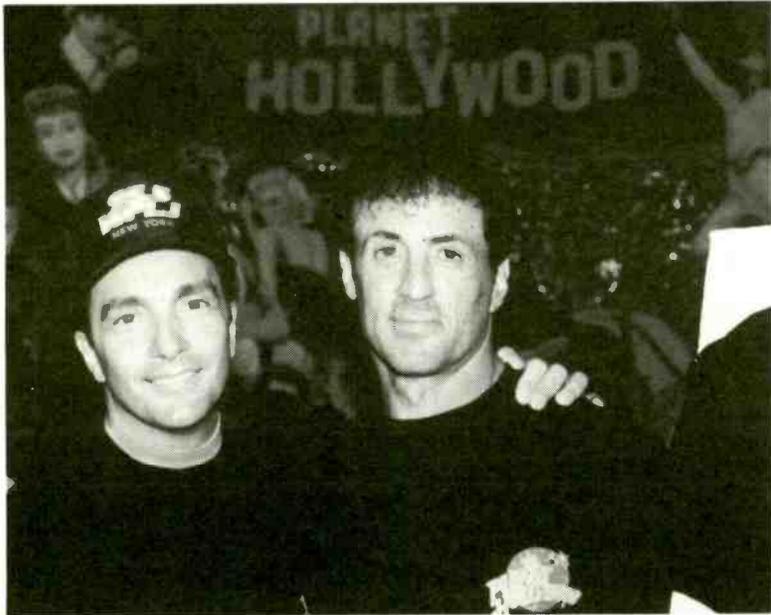
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Old Friends. WPLJ New York's Al Bandiero, left, hangs with Sylvester Stallone at Planet Hollywood. Bandiero played a ring announcer in Stallone's "Rocky IV."

Will U.K. Get Full-Time Modern Rocker? Xfm Lands Backers In Its Bid For A License

■ BY MIKE MCGEEVER

It may be hard for some to fathom, but English new-music fans are painfully aware the country does not have a single full-time modern rock station. But now, thanks to support from major broadcasters, labels, and artists, that may finally change.

London's Xfm, which has had a restricted (or temporary) license in the past, recently acquired backing from some British broadcasting big guns—media group CLT as well as investors Enterprise Radio—and hopes the partnership will help the station land an eight-year license for London next year.

The news comes as Xfm is preparing to launch its fifth, monthlong

restricted service in three years, from Oct. 2-29. (Without a full-time license, at the end of that one month Xfm must go off the air and wait for its next temporary license.)

According to Xfm managing director (and the Cure manager) Chris Parry, the station has twice been unsuccessful in securing a London license. The last time was last year, when, amid uproar from Xfm boosters, the new 105.8 FM frequency was granted by the government's Radio Authority to Richard Branson's Virgin Radio.

Parry speculates that a lack of resources and expertise may have been the determining factor in Xfm's failing to get a green light. In the U.K., with only a limited number of frequencies

available, broadcasters must apply for licenses. Also, an applicant must show the Radio Authority that it can financially sustain a license for the life of its eight-year term. However, the regulatory body is not obliged to disclose why an applicant failed to secure a license.

Parry remains confident that having radio players with a proven track record will increase the odds of winning a license. "In terms of contributing to the application, CLT and Enterprise Radio bring known ability to the table," he says. "They are experienced in launching stations. They can answer practical questions [from the Radio Authority] on such things as salary structures, staffing levels, and sales." He adds, "They can give a quick picture."

The Oct. 2 launch of the station will coincide with the national release of an Xfm album, "104.9." It will be distributed to major chains and independents through Pinnacle.

The album contains exclusive recordings from acts grateful for Xfm's exposure, such as the Boo Radleys, China Drum, Compulsion, the Cure, Drugstore, Fundamental, Garbage, Goya Dress, the Jesus & Mary Chain, Leftfield, Marion, Oasis, Sebadoh, Stereolab, Tindersticks, Transglobal Underground, and U2. Over the past three years, many of the artists have been outspoken in their support of Xfm's sporadic, 30-day efforts.

The U.K. music industry is also backing Xfm's attempt for a "real" license. Calling Xfm a "serious rock station," Sony Music U.K. chairman/CEO Paul Burger urged Parry and his team to "sound professional, so we can lobby the Radio Authority on your behalf."

Burger made his comment during the company's recent sales conference in southern England.

Given that there are no modern rock stations in the country, Parry contends that Xfm can make a substantial contribution to the U.K. music industry. "We can make quite a considerable

(Continued on next page)

Network Survey Shows Dip in 12-Plus Listenership

■ BY CARRIE BORZILLO

LOS ANGELES—The good news for network radio from the RADAR 50 listener survey certainly didn't last long.

The newly released RADAR 51 survey, conducted by Statistical Research, shows a 4.2% dip among all networks with listeners in the 12-plus demographic.

RADAR 50, on the other hand, showed an overall increase of 1.7%—the first increase in several surveys (Billboard, March 25).

Out of the 14 networks, 10 showed decreases in this demo this time around. The opposite was true in RADAR 50.

Adult networks didn't fare well, with a 6.1% decrease. Young-adult networks, however, posted a 2.6% jump.

In RADAR 50, adult networks and young-adult networks were up 1.3% and 2.9%, respectively.

ABC Radio Networks' Excel once again posted the highest gain with

listeners 12-plus, with an impressive 24.4% increase. Excel was also the big winner in RADAR 50, posting a 19.3% gain in that survey.

The runner-up in RADAR 51 was American Urban Radio Networks, which saw a 21% increase with listeners 12-plus. The only other networks to experience increases in this demo were Westwood One's Source, which posted a 6.1% increase, and CBS Radio Networks, which posted a 4.9% increase.

All other networks dipped between a mere 1.8% (ABC's Genesis) and an astounding 21.7% (WW1's Country).

Jerry Lopes, president of programs, operations, and affiliations at AURN, says he attributes the network's success in RADAR 51 to "the increase in the number of major stations in major markets joining the network, such as KJLH in Los Angeles and WEJM in Chicago. That and the hard work on the part of our affiliate relations and operations departments con-

tributed to this success."

Glenn Bryant, director of affiliate relations at AURN, says the increase can also be attributed to the fact that many of its affiliates, such as WKKV Milwaukee, are doing better in the Arbitron ratings.

Bill McClenaghan, senior VP of research and development at ABC Radio Networks, says ABC fared well for the same reason as AURN.

"We've just been encouraging stations to live up to their clearance agreements, and we have been affiliating strong stations," he says.

Paul Bronstein, VP of research at CBS Radio Networks, says that in addition to strong stations, the stability of its affiliate count made an impact on its ratings.

As far as network radio's overall picture, McClenaghan didn't seem too concerned. "RADAR gives and RADAR takes away," he says. "It's no surprise to see it go up or down."

In the key 25-54 demo, listening

was down 6.6% among all networks. The last survey saw a 3.1% increase in this demo.

In this demo, ABC's Excel naturally posted the highest gain (31.9%) among all networks. CBS followed, with an 8.7% gain with listeners in the 25-54 demo among all networks. Posting more modest gains with listeners in this demo were CBS's Spectrum (.3%) and WW1's Source (3.1%).

The biggest losers in the 25-54 demo were WW1's Variety and WW1's Country, which fell 20.1% and 19.7%, respectively.

Jeff Lawenda, who joined WW1 in April as president of Westwood One Radio Networks, declined to be interviewed about the company's rankings in RADAR 51.

However, Lawenda did release a statement that says, "The book is the book, reflecting listenership as far back as April '94. We're excited about what's been going on here in affiliate relations that bodes well

(Continued on next page)

October 12 - 14, The New York Marriott Marquis

SPECIAL ATTRACTIONS

- Opening Reception with Live Performance by EMI Artist JOSHUA RADISON
- Annual Awards Show with Live Performances by ELEKTRA Artists SIMPLY RED & SILK.
- Panels & Discussion Groups

OTHER ATTRACTIONS TO BE ANNOUNCED — WATCH FOR DETAILS.

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PROGRAMMING

Classical, Motown Specials On Tap McCartney Shows His Non-Rock Roots With 'Leaf'

BY CARRIE BORZILLO

LOS ANGELES—Two intriguing radio specials are about to be rolled out this week—Concert Music Network's "Classical Paul McCartney," featuring the U.S. debut of his classical piece "A Leaf," and United Stations Radio Networks' "The Golden Years Of Motown."

The two-hour "Classical Paul McCartney," produced by G.W. Laehn Productions and sponsored by Chrysler-Plymouth, will air domestically on 30 classical radio outlets the week beginning Monday (25). Affiliates include WQXR New York, KKGO-FM Los Angeles, and WCRB Boston. Laehn also hosts part of the show, however, it is mostly narrated by McCartney.

Meanwhile, the three-hour "Golden Years Of Motown," hosted by Norm N. Nite, evening air personality at oldies WCBS New York and produced by dick clark productions, will air on approximately 127 solid gold, AC, and R&B oldies stations the weekend of Sept. 22-Sunday (24). Affiliates include WCBS, WQSR Baltimore, and WMJI Cleveland.

"Classical Paul McCartney" marks the American debut of McCartney's "A Leaf," which the former Beatle premiered for Prince Charles during "An Evening With Paul McCartney & Friends" at St. James' Palace in Eng-

NETWORKS & SYNDICATION

land on March 23. That concert was a fund-raiser for the Royal College of Music.

"A Leaf," a 10-minute piece that McCartney wrote for solo piano and was performed by Russian prodigy Anya Alexeyev, is McCartney's first classical work since "The Liverpool Oratorio" was performed in 1991.

In addition to these two pieces, the radio special will feature performances by soprano Kiri Te Kanawa, tenor Jerry Hadley, and the Royal Liverpool Philharmonic Orchestra conducted by Carl Davis. McCartney will also talk about his love of classical music during the special.

"This is a way to showcase Paul's classical music career, as well as his love for the music," says Bill Porricelli, director of promotion at McCartney's music publishing company, MPL Communications Inc. "This is the best medium to get Paul's interest and love for classical music across America."

The special is the second radio special by the former Beatle. The first was the 13-part multigenre "Oobu Joobu," which ran from Memorial Day to Labor Day via Westwood One (Billboard, April 29).

While "A Leaf" has been released commercially on EMI Classics overseas, Porricelli says the U.S. release for the entire St. James' concert is

being planned. The concert will likely be released domestically on Angel/EMI before the holidays, according to Porricelli.

The St. James show also featured Elvis Costello, the Brodsky Quartet, opera star Willard White, soprano Sally Burgess, and McCartney singing such Beatles songs as "Eleanor Rigby" and "Yesterday" backed by a string quartet.

Roy Lindau, VP/GM of Concert Music Network, says the program was a great way to do something special for "Classical Music Month." The U.S. pre-



miere of "A Leaf," which is already critically acclaimed around the world, has attracted the attention of major classical stations in the U.S., says Lindau.

On a different musical tip, United Stations Radio Networks has decided to celebrate Motown's most important era—the '60s.

"The Golden Years Of Motown" was created to air in September to capitalize on the excitement surrounding the opening of the Motown Cafe in New York, the opening of the Rock And Roll Hall of Fame in Cleveland, and the recent release of Berry Gordy's book "To Be Loved: The Music, The Magic, The Memories Of Motown."

The network will delve deep into its archives for music and interviews from artists of Motown's "golden years" who recorded for the Motown, Tamla, Gordy, and Soul labels throughout the '60s.

Artists featured in the special include Diana Ross & the Supremes, the Temptations, the Four Tops, Stevie Wonder, Marvin Gaye, Smokey Robinson & the Miracles, and the Jackson 5.

"There is a vibe about the '60s stuff and we're finding that a lot of oldies stations are fragmenting to '60s or '70s," says United Stations Radio Networks VP of programming Andy Denemark, "so we wanted to find something special for that format."

RADAR 51

(Continued from preceding page)

for current and future listenership."

In the top program survey of RADAR 51, ABC once again dominated as the syndicator of 16 of the top 20 programs.

Paul Harvey's morning and noon newscasts held down the top two positions. Only two non-ABC programs ranked in the top 20: CBS' "Osgood File," which, in three of its time slots, ranked eighth, tied for 14th with two ABC newscasts, and ranked 19th; and CBS' morning news, which clocked in at No. 12.

Hot Adult Contemporary

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS.	WKS. ON.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	14	KISS FROM A ROSE ZTT/SIRE 17995/WARNER BROS.	◆ SEAL 5 weeks at No. 1
2	3	3	19	AS I LAY ME DOWN	◆ SOPHIE B. HAWKINS
3	2	2	17	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
4	5	7	11	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
5	4	5	17	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
6	6	4	15	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
7	7	6	19	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
8	14	18	6	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
9	9	11	6	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
10	8	8	22	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
11	13	14	8	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
12	10	13	12	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
13	11	9	24	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
14	15	12	34	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
15	12	10	26	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
16	20	22	4	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
17	16	16	10	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
18	19	20	5	RUNAWAY A&M 1194	◆ JANET JACKSON
19	21	21	7	ROLL TO ME A&M 1114	◆ DEL AMITRI
20	17	15	44	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
21	22	19	13	KEEPER OF THE FLAME MERCURY 6862	◆ MARTIN PAGE
22	23	23	7	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
23	28	32	4	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
24	24	27	9	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
25	27	28	7	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
26	32	30	4	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
27	31	31	5	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
28	26	25	10	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
29	25	26	19	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
30	33	34	4	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
31	29	24	13	MADE IN ENGLAND ROCKET 2092/ISLAND	◆ ELTON JOHN
32	30	29	16	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
33	34	—	28	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
34	35	38	3	THIS WARNER BROS. 17854	◆ ROD STEWART
35	37	37	12	SOMEONE TO LOVE YAB YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
36	36	36	18	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
37	38	35	20	LEARN TO BE STILL Geffen Album Cut	◆ EAGLES
38	39	33	16	THIS AIN'T A LOVE SONG MERCURY 6824	◆ BON JOVI
39	RE-ENTRY	10	—	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
40	40	40	25	CAN'T STOP MY HEART FROM LOVING YOU A&M 1038	◆ AARON NEVILLE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
2	1	1	5	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	2	2	3	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
4	4	4	5	TAKE A BOW MAVERICK/SIRE 1800Q/WARNER BROS.	◆ MADONNA
5	3	3	4	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
6	6	5	29	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
7	5	10	14	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
8	7	7	26	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME/SHELL NDEGECELLO
9	10	8	24	IF YOU GO SBK 58165/EMI	◆ JON SECADA
10	8	9	12	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

WILL U.K. GET FULL-TIME MODERN ROCKER?

(Continued from preceding page)

impact, judging by the impact of the commercial alternative stations in the [United] States," he says. "In this country, we would provide the music industry with a nonfiltered way to present new artists and music direct to the audience."

Parry has been paying plenty of attention to the rise of American modern rock radio. He and his staff have researched stateside college radio, as well as such commercial stalwarts as WBCN Boston and KROQ Los Angeles.

For now, hope for British modern rock lies with the arrival of CLT and Enterprise Radio to Xfm's team.

CLT U.K. managing director Travis Baxter says the group is willing to support Xfm's effort, because "it is a great proposition, and the people of the company [Xfm] are promising the most exuberant format that I've ever seen in my life."

He adds, "There is a myriad of formats which this country still doesn't have on offer." (Although the deal between CLT and Xfm has yet to be finalized, "it is an agreement in principle. The details are being worked out," Baxter says.)

CLT is the parent company of Country 1035/London and Irish-based U.K. national broadcaster Atlantic 252 and has holding interests in groups vying for other licenses. Enterprise Radio is involved in a number of stations and is a majority shareholder in Swansea Sound in Wales.

The two groups will hold a combined 35% stake in Xfm. The remaining hold-

ings will be distributed among minority shareholders. Sources claim that stake may increase if and when Xfm is awarded an eight-year license. In the U.K. an incumbent license holder must competitively reapply before the expiration of its license. Currently, there are legislative moves to extend the license to 10 years or allow it to roll over if the franchise has been successful.

Xfm's Parry insists that along with more impressive financial backing to show the Radio Authority, the station has matured since its inaugural month-long run. "We've realized that we have to give things more attention. For example, spending more time and money in pre-marketing the station." He adds, "I'd like to think the sound of the station has improved."

Meanwhile, according to sources, the Radio Authority has been quietly sounding out other broadcasters on their opinions about Xfm entering the London market and the industry.

Those broadcasters, including potential competitors, say the outlet would be a welcome addition to the capital's radio landscape. Says Virgin Radio PD Mark Story, "The joy of something like Xfm is that it is not just some sort of advertising-driven radio station. It will have club and concert promotions, which makes it more interesting to London."

As for potential competition, Story notes, "We [Virgin] are an adult music station. But there is a whole other genre of bands which should have an outlet, and that outlet is Xfm. And they should have bloody access [to a license]. We would welcome them to the format."

Even for hardcore vagabonds, such as the members of New York City's CIV, the power of pop is sometimes too much to ignore. The sweet beat drives "Can't Wait One Minute More," No. 35 on the Modern Rock chart.

"It was actually the first song that we wrote for this band," says group namesake and singer CIV. "Just through kicking around and practicing, someone just wrote a riff and it got written... We were like, 'Wow, this [song] is good,' and then when everyone heard the song and liked it, it was definitely encouraging."

"It's kind of an inspirational type of [song]. We're not trying to win a Nobel Prize with our songs or trying to trick anyone like, 'Check us out, we're rocket scientists.' It's just simple, everyday things. Stuff that helps us get through the day, and we figure most peo-

ple have the same kinds of problems and haven't really thought, 'Wow, everybody feels the same way.' It's just about getting up everyday and trying to make the most of it."

The pop sensation, in the form of the tribal drums,



'It kind of came from an Adam & the Ants type of feel'
—CIV

comes courtesy of '80s new wave. "That kind of came from an Adam & the Ants type of feel. [The single] let the drums come through like that, and we just went

with that. It's the standout for the song. I think that as much as we could on the record, we tried to give it a little bit more of a pop feel. Because that's what we grew up listening to for a certain time. Things like Soft Cell and even Devo. We all listened to metal and punk and stuff and hip-hop, just everything growing up. But '80s new wave: It was always there, but we never explored it. So it just seemed like a good thing to do."

Not that CIV has traded in anthems for ditties. "Half the songs [on the record] are very hard. And when you play live, you need to get that out there. But I think when you're 14 or 15, you need every song to be like that. But like right now, a lot of those bridges we had to cross have been dealt with. So we can free ourselves up to have an easier time with things. Not everything has to be like a gut-screaming freak-out session."

Billboard® FOR WEEK ENDING SEPTEMBER 30, 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	2	13	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
2	8	—	2	HARD AS A ROCK BALLBREAKER	AC/DC EASTWEST/EEG
3	2	1	14	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
4	6	6	8	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
5	4	5	5	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
6	3	3	9	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
7	5	4	8	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
8	7	7	10	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
9	10	13	3	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
10	9	9	7	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
11	14	19	6	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
12	12	15	9	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
13	15	16	5	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
14	11	10	13	IMMORTALITY VITALITY	PEARL JAM EPIC
15	21	28	4	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
16	17	14	17	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
17	13	11	24	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
18	16	8	18	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
19	18	12	17	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
				★★★ AIRPOWER ★★★	
20	28	33	3	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
				★★★ AIRPOWER ★★★	
21	24	24	11	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
22	20	20	8	CRUSH WITH EYELINER MONSTER	R.E.M. WARNER BROS.
23	23	21	21	RUN-AROUND FOUR	BLUES TRAVELER A&M
24	19	17	11	A HIGHER PLACE WILDFLOWERS	TOM PETTY WARNER BROS.
25	26	23	25	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
26	22	22	8	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
27	25	18	13	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
28	35	39	3	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
29	27	25	7	GALAXIE SOUP	BLIND MELON CAPITOL
30	31	34	4	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	WHITE ZOMBIE Geffen
31	36	35	4	SOLITUDE HONOR AMONG THIEVES	EDWIN MCCAIN LAVA/ATLANTIC
32	30	27	22	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
33	NEW ▶	1	1	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
34	38	—	2	PEACE AND LOVE MIRROR BALL	NEIL YOUNG REPRISE
35	32	31	24	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE Geffen
36	NEW ▶	1	1	HOOK FOUR	BLUES TRAVELER A&M
37	29	30	9	NOT ENOUGH BALANCE	VAN HALEN WARNER BROS.
38	34	29	17	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
39	40	36	19	MISERY LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
40	37	—	24	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA

Billboard® FOR WEEK ENDING SEPTEMBER 30, 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	1	2	11	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
2	3	6	8	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	4	7	7	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
4	2	1	15	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
5	7	11	6	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
6	8	4	15	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
7	6	5	9	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
8	9	9	5	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
9	5	3	10	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
10	14	18	6	A GIRL LIKE YOU GORGEOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
11	10	10	8	GALAXIE SOUP	BLIND MELON CAPITOL
12	16	25	5	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
13	13	19	6	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
14	11	12	5	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
15	15	20	3	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
16	18	22	5	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
17	12	8	16	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
18	17	14	16	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
19	20	17	9	AWAKE WHOLESALE MEATS AND FISH	LETTERS TO CLEO GIANT
20	24	27	4	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
				★★★ AIRPOWER ★★★	
21	26	34	3	THE HEARTS FILTHY LESSON OUTSIDE	DAVID BOWIE VIRGIN
				★★★ AIRPOWER ★★★	
22	32	—	2	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
23	19	15	9	WEIRD-OUT OYSLEXICON	DANDELION RUFFHOUSE/COLUMBIA
24	27	26	14	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
25	30	—	2	QUEER GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
26	22	16	17	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
27	21	21	10	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
28	23	23	7	JUDY STARING AT THE SUN HAPPY DAYS	CATHERINE WHEEL MERCURY
29	34	35	3	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES Geffen
30	28	28	21	MOLLY ROTTING PINATA	SPONGE WORK
31	29	30	22	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
32	25	13	13	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
33	NEW ▶	1	1	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
34	NEW ▶	1	1	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
35	37	—	2	CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS	CIV LAVA/ATLANTIC
36	31	24	15	I GOT A GIRL I AM AN ELASTIC FIRECRACKER	TRIPPING DAISY ISLAND
37	NEW ▶	1	1	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
38	36	32	23	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
39	38	33	4	BRIGHT AS YELLOW GLOW	THE INNOCENCE MISSION A&M
40	33	29	13	STUTTER ELASTICA	ELASTICA DGC/GEFFEN

HITS! IN TOKIO

Week of September 10, 1995

- ① Scatman / Scatman John
- ② Rock And Roll Is Dead / Lenny Kravitz
- ③ I'll Be There For You / The Rembrandts
- ④ Could It Be I'm Fallin' In Love / Regina Belle
- ⑤ What's All This About / Linda Lewis
- ⑥ Waterfalls / TLC
- ⑦ Rough 'N' Smooth / C. J. Lewis
- ⑧ Shy Guy / Diana King
- ⑨ Hey! Get Out Of My Way / Cardigans
- ⑩ Caribbean Blue / Big Mountain
- ⑪ Love Love Love / Dreams Come True
- ⑫ Lucy's Eyes / Papermoon
- ⑬ You Are Not Alone / Michael Jackson
- ⑭ Affection / Jody Watley
- ⑮ To Deserve You / Bette Midler
- ⑯ Love Enuff / Soul II Soul
- ⑰ Jealousy / Charles & Eddie
- ⑱ Power To Move Ya / Ziggy Marley And The Melodymakers
- ⑲ You Dughta Know / Alanis Morissette
- ⑳ Pull Up To The Bumper / Patra
- ㉑ Come Into My Life / Gerry DeVeaux
- ㉒ Ground On Down / Ben Harper
- ㉓ Oh Baby / Great 3
- ㉔ Comin Atcha / Stone Grove
- ㉕ Checking In, Checking Out / High Llamas
- ㉖ Fantasy / Mariah Carey
- ㉗ Brown Sugar / D'Angelo
- ㉘ Agua De Beber / XXL
- ㉙ Scatman's World / Scatman John
- ㉚ Strength / Tohko Furuchi
- ㉛ Seesaw Game / Mr. Children
- ㉜ Kiss Of Life / Danny Brown featuring J.C. Lodge
- ㉝ Ain't No Body / Diana King
- ㉞ In The Summertime / Shaggy
- ㉟ Stereotypes / Blur
- ㊱ I Hear Your Name / Incognito
- ㊲ Warped / Red Hot Chili Peppers
- ㊳ Crimson And Clover / SF Spanish Fly
- ㊴ Walk In The Sun / Bruce Hornsby
- ㊵ Do You Sleep? / Lisa Loeb & Nine Stories
- ㊶ Psychedelico / Reminiscence Quartet
- ㊷ All The Way / Lady Lynett And The Spokesmen
- ㊸ Baby Come Back / Player
- ㊹ Hello, Again / My Little Lover
- ㊺ Bali Run / Fourplay
- ㊻ Dime La Verdad / Marta Sanchez
- ㊼ Don't Take It Personal (Just One Of Dem Days) / Monica
- ㊽ Kurayamide Kiss - Kiss In The Darkness / Flying Kids
- ㊾ Forget Me Nots / Randy Crawford
- ㊿ Anokoronatsuni Bokuraha / Hooper

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations and 62 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 800 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Powell Slams Loss Of Minority Rules; Atlanta's WHTA Scores With Hip-Hop

A HIGH-PROFILE voice weighed in on radio's minority-ownership issue, as newly published author and possible presidential candidate retired Gen. Colin Powell lashed out against the recent abolition of the minority tax certificate in an interview with *The New Yorker*. Powell is a partner in a Buffalo, N.Y., TV station acquired under previous FCC minority rules.

"But it's black-owned. If you got a bunch of white guys with a brother fronting for them, get rid of it. That doesn't serve any purpose for us," Powell tells the magazine. "What is troubling now is that we have essentially said that the principle of lowering bootstraps for people to step up is bad."

Also complaining about FCC policy, but from a very different perspective, is the National Assn. of Broadcasters, which claims that three completed studies it commissioned prove what the NAB already knew: Satellite-delivered digital audio radio systems pose a serious threat to local terrestrial radio service and local diversity.

Studies by Strategic Policy Research, Kagan Media Appraisals Inc., and Miller, Kaplan, Arase & Co. conclude that DARS would severely harm the economic well-being of local radio stations and threaten communities with the loss of local service and diversity of programming.

The Arbitred that everyone's talking about came out of Atlanta, with new, younger-skewing R&B (read hip-hop) outlet WHTA bolting .7-3.0. Among teens, the numbers are even more eye-popping—2.3-12.2.

PROGRAMMING: PAREIGIS MOVES

KYCY San Francisco PD Larry Pareigis exits for promotion duties at the new Garth Fundis-headed Almo Sounds label. No replacement yet in San Francisco. T&Rs to GM Tom Matheson.

Steve Brill moves from WAXQ Syracuse, N.Y., to PD at KSD St. Louis, replacing Rick Balis.

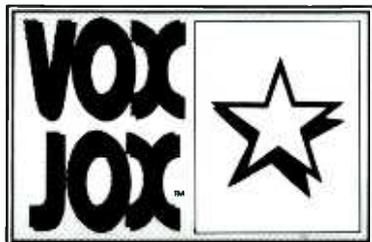
PD Tommy Nyce exits following the change from country to modern rock at WXR (Rebel 104.7) Pittsburgh.

Across town, WDVE music director Cris Winter has been named PD at the other new modern rock player, WDVE sister station WWKS (the X).

Adult top 40 WTMX (Mix 102) Chicago drops its rhythmic and pop format for a rock-leaning AC approach

billied as "Chicago's Soft Rock," apparently along the lines of what rival WPNT (FM100) was doing several years ago. No personnel changes are involved.

Meanwhile, KYSR (Star 98.7) Los Angeles moves from adult top 40 to modern rock top 40.



by Eric Boehlert
with reporting by Douglas Reece

Midday host Sammi Gonzales has been named PD at KCYT (Kick FM) Dallas.

KUJJ Salt Lake City flips to gold-based country KBKK (K-Buck) under a sales agreement with rival KKAT. KUJJ's previous country format is set to move to another local frequency but has not yet done so.

The new PD of WJBE Augusta, Ga., the R&B adult outlet owned by James Brown, knows how to do the Camel Walk, the Boogaloo, and all the other soul steps—Brown himself is programming the station.

Len Thomas is GM/PD for the new KBKK/KAXT Monterey, Calif., as owner/GM Ken Dennis adds GM duties for crosstown country/triple-A hybrid KPIG, following the closing of that station's sale to KAXT. Assistant PD Sharon Bonds is upped to PD at KAXT, replacing Tony Valera. Cory Michaels now handles mornings.

Davis Broadcasting has closed its purchase of WCCJ Charlotte, N.C. Group PD James Alexander is overseeing the station's SW Networks jazz format. WOKE/WFXE Columbus, Ga., GM Greg Davis is now overseeing WCCJ. Former WQOK Raleigh, N.C., GM John Broomfield is now GM at WFXE.

KTEG Albuquerque, N.M., PD Scott Struber joins XETRA-FM (91X) San Diego; Sandy Horowitz from WWDX Lansing, Mich., is his replacement.

PEOPLE: KSN MORNINGS

KSN San Francisco moves afternoon jock Glenn Boychuk to mornings, where he joins Jo Thomas and Frank Terry. Boychuk replaces Charlie Wilde. Night jock Tim Anthony moves to afternoons. Jason Dean, night jock at sister WWWW Detroit, moves to KSN for that shift.

Stacy West joins the morning show at KPLX Dallas. She previously was morning co-host at WCFB Daytona Beach, Fla.

Longtime KPLX morning man Scott Evans resurfaces as the morning anchor at WCUZ-FM Grand Rapids, Mich. He replaces Andy Rent and Dennis Sutton. Evans will remain half of the "Harmon & Evans" syndicated countdown program with his former KPLX partner, Steve Harmon, through the miracle of digital technology.

At WEDR (99 Jamz) Miami, P/T Yolanda Neely joins James Thomas on the morning team, as does former Miami Dolphins wide receiver Nat Moore. Also, sister station WRBD, which had been testing at 50,000 watts during the day, is now official at that power.

Chris Evans, former morning man at WKCI (KC101) New Haven, Conn., takes over mornings at WEBE Bridgeport, Conn., replacing Jimmy Gray, now at WCTK Providence, R.I. Also, Peter Bush, from WEFX Norwalk, Conn., arrives as WEBE's afternoon jock, replacing Eddie Holiday, who moves to weekends.

Longtime WBZZ (B94) Pittsburgh midday man/production director Ron Chavis exits. No replacement has been named. Across town at top 40/adult WHTX (Variety 96.1), p.m. driver Bumper Morgan is out.

WGRD Grand Rapids shakes up the market this week by nabbing the morning show of album rock competitor WKLQ. The former "Q-Zoo" of Rick Beckett, Darla Jaye, and Scott Winners replaces WGRD's former syndicated morning man Kevin Matthews, who had changed shifts at his home station WLUP Chicago.

WWKX Providence PD Joe Dawson inks Bill Keeler from WKLL/WRCK Utica, N.Y., and will team him with morning newscaster B.B. Goode, who's currently covering the show solo.

Following last week's format flips at WJBT/WHJX Jacksonville, several jocks have moved, too. WJBT MD K.J. switches to MD/middays on R&B adult WHJX. New WJBT PD Paco Lopez will handle music for now. Also, while nothing is confirmed yet, look for Tom Joyner's morning show to also move from WJBT to WHJX, with Lopez handling mornings on WJBT. On the WJBT side, Deja and Hitman Hayes from WHJX join for middays and afternoons, respectively. And former WHJX general sales manager Mark Tyree resurfaces as GSM of AC WLRS Louisville, Ky.

WGTZ (Z93) Dayton, Ohio, morning man Jeff Wicker exits after nearly four years. PD Louis Kaplan now needs both night and morning talent. Send your package today.

WYXR (Star 104.5) Philadelphia night jock Kevin Seal picks up weekends at WPLJ New York.

WXYV (V103) Baltimore midday host Lauren Thompson exits. Across town, WERQ (92Q) morning producer/sidekick Madeline Woods is out.

For WKLB Boston's Christy, The Music Comes First

Country radio prides itself on being a close-knit community, and most programmers are eager to be a part of it. Bob Christy is not one of them. As operations director for Fairbanks Communications' WKLB Boston, Christy is passionate about music but chooses to distance himself from what he sees as the political end of the business.

"There is so much work to do at the station level if you're going to have a good radio station, and to spend time politicking and all the things it takes to get in the loop... was never a priority for me," he says. "I've never been oriented that way. I like to put my life into radio."

Most programmers believe that personal contact with artists and label reps actually enhances their on-air product. Christy, however, says that "most of it is such an empty experience. I'd rather go home and read a book."

"Nobody in radio spends more time playing around with music and going to shows than I do," Christy adds. "But I don't have a burning desire to go backstage and talk to somebody's guitar player."

WKLB is unique in its internal division of responsibilities. Although morning man Loren Owens serves as PD, Owens is not part of music meetings with Christy and music director David Williams. Christy explains, "Loren is not in the music meetings because I'd rather have him home sleeping."

Christy is even vague about his own job duties, claiming that "what goes over the speaker is somehow my responsibility." That broad definition may stem from Christy's background, which includes stints as corporate PD, GM, and owner in such places as Fargo, N.D., Indianapolis, Bend, Ore., Minneapolis, and Spokane, Wash., during his 26-year radio career.

In Boston, he is responsible for half of an intense rivalry with Greater Media's WBCS. The two stations have been virtually neck and neck in the ratings since WKLB signed on in May 1993, just three months after WBCS' debut. Christy says that most people outside of New England don't appreciate just how intense a battle it is. "These are two really good country stations in every way, shape, and form," he says. "It's not a battle where somebody's winning with marketing."

WBCS GM Peter Smyth made headlines earlier this year with a \$1 million pledge that the station would not change format. Nevertheless, Christy believes that eventually one of the stations will have to blink, and he insists it's not going to be his under the current ownership. "Economically, long haul, there is only room for one," he says. "The real battle is between the sales departments, and

that's a battle that we've consistently won."

After some back and forth experimenting with a "hot, new" country approach and a broad-based mainstream format, both stations are now very similar musically, although, Christy says, WBCS plays a few more currents than WKLB, which bills itself as "Boston's Country Club."

While many other country stations are slashing their playlists now, Christy's was already tight at about 31 records. But the current controversy reminds Christy of the flack he took from the industry when his station debuted. "We were trashed pretty handily when we signed on, because we had a short playlist in the 27-34 range," he says. Asked if he feels vindicated now that the rest of the industry is following suit, Christy's answer is typically prickly: "No, I don't care."

Despite his professed lack of interest in what the rest of the industry is doing, Christy has a few theories about why so many stations are cutting their lists. The crux of the problem, he believes, is the sameness of the product, something he blames on the sharing of top producers. He recently compared the top 50 records on the Hot Country Singles & Tracks chart and the Hot 100 chart in a July issue of *Billboard* and came up with an interesting finding. In country, six producers had 25 of the top 50 records. On the Hot 100, only one producer had more than one top 50 record.

"I don't care how creative you are—you may be running out of juice if you have six or seven records out at the same time," he says. "It gets a little incestuous... It's always been the Nashville way, and it's probably been its greatest strength and its greatest weakness at the same time. Also, they pop those singles off so fast. Shania Twain is turning into the Whitney Houston of country. I think that's what starts to hurt [the format]."

"It's kind of amazing to walk down the hall at your station and have trouble identifying a specific artist [playing], and you know way more about the music than the listeners ever would," Christy continues. "That's kind of scary when that happens."

One way WKLB tries to differentiate itself is with a successful Sunday night show called "Edge Of Country," which features music and interviews with such artists as Linda Ronstadt, Kieran Kane, Steve Earle, and Tish Hinojosa. Beginning this fall, the show is being expanded from two to four hours on Sunday nights.

PHYLIS STARK

This profile originally appeared in Country Airplay Monitor.



newslines...

MICHAEL FROHM has been named GM at WWSW-AM-FM Pittsburgh. Frohm arrives from crosstown KDKA as general sales manager.

BOYD ARNOLD has been named GM of WHP/WRVV/WKBO Harrisburg, Pa., replacing Terry Kile. Arnold was last executive VP of WHCN Hartford, Conn.

STATION SALES: KQUE/KNUZ Houston, from Texas Coast Broadcasters to SFX, owner of crosstown KODA, for \$38 million; WNTQ/WNDR Syracuse, N.Y., from Osborn Communications to Pilot Communications, owner of crosstown WAQX-FM (95X), for \$12.5 million. KACY/KSMB Lafayette, La., from Media Properties to Sonace Communications, for \$5.1 million; WTRJ Dayton, Ohio, from Vernon Baldwin Broadcasting to Hawes-Saunders Broadcasting, owner of crosstown WROU, for \$1.1 million.

Music Video

PROGRAMMING

Music Link An All-Purpose Provider Denver Co. Offers Labels Live Video, Audio

BY DOUGLAS REECE

LOS ANGELES—Music video program "Music Link" and its parent production company, Music Link Productions, are tapping into new business opportunities with several major labels to provide live video and audio for music videos, CD-ROMs, and even conventional CDs.

Music Link has provided content for a variety of recent high-profile projects, including Bush's "Little Things" enhanced CD for Trauma/Interscope, Wilco's "Casino Queen" and "I Must Be High" clips for Reprise, and audio tracks for Afghan Whigs on Elektra.

Elektra, Geffen, Capitol, RCA, Virgin, Reprise, Interscope, Columbia, and Capricorn are among the labels that have used the Denver-based company for production services.

Mike Drumm, who has been shooting live concert footage since 1982, also has a strong following for his local UHF show "Music Link," which airs videos and artist interviews.

His first major success, however, came after filming the 1990 Telluride Bluegrass Festival, which after airing on A&E was nominated for a cable Ace Award in the special category of best director for a music series.

"At that point, I had to figure out a way to do more of this kind of work," says Drumm.

He began approaching record companies, offering to sell footage of artist performances he was shooting for the regional show.

"Most of the bands we shoot sparkle in a live environment, and

if they have it together and the video crew is accurate and fast-paced, it does help tell the band's story," says Drumm. "That's what we can do. Give the marketing and promotion teams the tools they need to do their jobs."



Drumm says the company is thriving despite the fact that it is located away from the industry's centers.

"It's a bit harder to get record executives to take notice when we are 'out of the loop' in Denver," says Drumm. "But we have slowly proved that we can deliver."

To further expand the audience for his show, Drumm struck a deal with modern rock station KTCL-FM Denver to simulcast "Music Link" from local venues during concert events. The "KTCL Live Music Link" series has already aired more than 100 shows.

Linda Ingrisano, VP of visual marketing at Capitol, says Drumm has become a significant presence in the Denver area. "It's hard to think about Denver and not think about Mike Drumm and 'Music Link,'" says Ingrisano. "He's really carved out a niche for himself, and he's very good at what he does."

Capitol employed Music Link to

shoot a Denver club performance of the label's modern rock acts Bonepony and Everclear.

Many cite Drumm's ability to deliver affordable, hassle-free video production as a key incentive to working with Music Link Productions. Lou Robinson, RCA's national director of video promotion, says Music Link offers low-cost concert footage that the label can use to promote its developing acts. "Mike's just realistic about what he charges, and he's much better off because of it. For what we paid, we're thrilled with the finished product," says Robinson.

RCA most recently used Music Link footage of the rock act From Good Homes in the band's promotional electronic press kit.

On the audio side, Elektra was so pleased with Drumm's sound mixing on an Afghan Whigs videotaped concert that it eventually released four of the tracks on the band's "What Jail Is Like" EP.

Bush, one of the bands shot for Drumm's show, also placed Music Link's footage on its "Little Things" enhanced CD.

Drumm says he expects the footage he shoots to be used in more enhanced-CD projects as more titles in the emerging genre are produced. "For smaller production companies and music video shows, the enhanced CD is a new business opportunity," he says. "We can provide the content at a low cost to the labels. Bush is just the beginning."

PRODUCTION NOTES

LOS ANGELES

Tyler Collins' "Never Alone" clip was directed by Jesse Vaughan. Stephen J. Hens produced, while Giorgio Scalli directed photography. Vaughan is also the eye behind Monteco's "Call It What You Want." John Malina produced the clip for the A+R Group.

Darren Lavett directed Buffalo Tom's "Tangerine" clip for Squeak Pictures. Eric Escott and Catherine Finkenstaedt produced, while Scott Hendricksen directed photography.

Lavett also directed the Fledgling's "Solomon's Crown" clip, while Escott and Finkenstaedt produced.

Firehouse's "Here For You" and Martin Page's "Keeper Of The Flame" were directed by Nigel Dick.

Nick Egan directed Catherine Wheel's "Judy Staring At The Sun" clip. Mark Fetterman produced, while Martin Coppin directed photography.

NEW YORK CITY

Sean "Puffy" Combs directed the clip for Junior M.A.F.I.A.'s "Making

Moves With Puff." Lara M. Schwartz produced for Bad Boy Films, while Martin Coppin directed photography.

Sa-Duce's "Don't Waste My Time" clip was directed by Frank Gatson.

Director Marc Klasfeld of MKSR Films Inc. recently completed the video for Kaotic Style's "Get In Where You Fit In." Sean Ramjerdi directed photography.

Director G. Stubbs is the eye behind Lord Finesse's "Hip 2 Da Game." Themba Sibeko produced.

OTHER CITIES

Cracker's "Shake Some Action" clip was directed by Carlos Grasso, while Dawn Rose produced the Charlotte, N.C., shoot. Grasso also is the eye behind Zuccero's "Pane E Sale" clip, which was shot in Italy. Scott Shapiro produced.

Oleta Adams' "Never Knew Love" was directed by Dick Buckley, while Jim Glander produced the White Sands, N.M., shoot.

BET On DirecTV's 'Bird'; 'Real World' Cast Clash

BET GOES DBS: Black Entertainment Television instantly upped its potential audience by more than 780,000 viewers Sept. 13. The cable channel, which contains the clip show "Video Soul" and other music video programming, was added to the direct broadcast satellite service DirecTV, which beams digital-quality programming to homes that are equipped with a minisatellite dish.

"We conducted a viewer survey of channels that we were considering adding, and there were several requests for it," says Larry Chapman, DirecTV senior VP of programming.

"There were other channels with broader appeal, but we found a real passion for this channel from people that were familiar with it."

DirecTV also carries the Canadian music video channel MuchMusic, while MTV and VH1 are available on the direct-broadcast satellite service USSB.

The impact of the rapidly growing DBS audience will be discussed as part of the "The New Avenues" panel at the Billboard Music Video Conference, which will be held Nov. 8-10 at the Loews Hotel in Santa Monica, Calif.

WINDOWS 95: The Rolling Stones aren't

the only music act getting exposure from Windows 95. Weezer's "Buddy Holly" and Edie Brickell's "Good Times" videos appear on the CD-ROM program. The clips are used to demonstrate the video capabilities of the new operating system software, which is estimated to reach 20 million homes over the next year.

SURREAL WORLD: Cast members from all four seasons of MTV's *cinéma vérité*-style series "The Real World" reunited Sept. 16 for an upcoming special, scheduled to air in early 1996 on the music video network. The New York, Los Angeles, San Francisco, and London casts assembled on a sound stage in Universal Studios to discuss the impact of the show on their lives.

However, the three-hour-plus taping went haywire when third-season regular Puck Rainey began to verbally assault many of his former cast mates. Tension built on the set as Puck stood up to confront Mohammed Bilal with a fighting stance and a string of expletives.

Host Alison Stewart managed to regain control of the program for a brief, but touching tribute to the show's Pedro Zamora, who passed away from complications due to AIDS last year. However, a second fight broke out shortly afterward between Puck and cast member

Judd Winick over comments made by Puck about the late cast member. It ended when Puck stormed off the set in the middle of taping.

Another controversial part of the program, which may well end up on the cutting room floor, involved the "outing" of a prominent talk show host. He dated an openly gay cast member, who goes simply by the name Norman, during the first season. The talk show host, who has since refused to discuss the issue publicly, was shown on several dates with Norman, who is from the New York "Real World" cast, in episodes of the show before landing his own nationwide talk show. MTV plans to edit the show down to an hourlong length, but a spokeswoman for the channel said she was uncertain whether the network would leave in either incident in the final edit.

DEAD HEAD: Music from the Grateful Dead's album "Infrared Roses" merges with psychedelic cybergraphics for the new longform music video "Infrared Sightings." It has just been released on Trigon Home Video.

The late Jerry Garcia teamed with longtime associates Len Dell'Amico and Larry Lachman for the video, which was

inspired by many of the visuals that accompanied the band on its tour from 1987 to 1991.

"Jerry was always interested in expanding the language of music video," says Lachman. "He sat in on the original brainstorming session and discussed his vision for this project as a trip through various layers of consciousness. Then, he just let us loose and gave us total creative control."

The project was completed in 1993, but has only been released on laserdisc this month. An epilogue tribute to Garcia has been added to the home video release.

BOWIE AND BING: Oglio Records has unearthed footage of David Bowie and Bing Crosby performing together on the 1977 TV special "Bing Crosby's Merrie Olde Christmas" for an enhanced CD single, due in stores in October.

At the beginning of the clip, Crosby asks Bowie, "Do you go in for the traditional things in the Bowie household at Christmastime?"

Bowie responds: "Oh yeah. Most of 'em, really. Presents. Tree decorations. Agents sliding down the chimney."

A confused Crosby laughs, then the odd pairing proceeds to sing an impressive medley of "Peace On Earth" and "Little Drummer Boy."

THE EYE



by Brett Atwood



Visions Of Victory. Actor Harland Williams, who stars in the Warner Bros. TV series "Simon," presents the Visions of U.S. Award to Jamie Sonderman, who won first prize in the music video category for his clip "The Empty Chair." The Visions of U.S. competition acknowledges aspiring video makers and is administered by the American Film Institute.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Janet Jackson, Runaway
- 2 Mariah Carey, Fantasy
- 3 Mokenstef, He's Mine
- 4 Coolio Feat. L.V., Gangsta's Paradise
- 5 Mary J. Blige, You Bring Me Joy
- 6 Solo, Heaven
- 7 Faith Evans, You Used To Love Me
- 8 Xscape, Who Can I Run To
- 9 Brandy, Brokenhearted
- 10 Guru, Watch What You Say
- 11 Blackstreet, Tonight's The Night
- 12 Patra, Pull Up To The Bumper
- 13 Brian McKnight, On The Down Low
- 14 Monica, Like This And Like That
- 15 Michael Jackson, You Are Not Alone
- 16 Skee-Lo, I Wish
- 17 D'Angelo, Brown Sugar
- 18 Groove Theory, Tell Me
- 19 After 7, 'til You Do Me Right
- 20 New Power Generation, Count The Days
- 21 Montell Jordan, Somethin' 4 Da Honeyz
- 22 TLC, Waterfalls
- 23 Jodeci, Freak 'n You
- 24 Janet Jackson, Love Ambition
- 25 Aaron Hall, Curiosity
- 26 Pebbles, Are You Ready?
- 27 Shaggy, SummerTime(Shaggy)
- 28 Brandy, Best Friend
- 29 Soul For Real, If You Want It
- 30 Shaggy, Boombastic

*** NEW ONS ***

- Gerald & Eddie Levert, Sr., Already Missing...
Shai, Come With Me
Regina Belle, Love T.K.O.
Jon Secada & Shanice, If I Never Knew You
J. Quest, Anything
J. Spencer, U Should Be Mine
Corona, Try Me Out



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Wade Hayes, Don't Stop
- 2 Sawyer Brown, (This Thing Called) Wantin'...
- 3 Junior Brown, Highway Patrol
- 4 Terri Clark, Better Things To Do
- 5 Collin Raye, One Boy, One Girl
- 6 Blackhawk, I'm Not Strong Enough To Say
- 7 Clint Black, One Emotion
- 8 Ty England, Should've Asked Her Faster
- 9 Alison Krauss, Baby, Now That I've ...
- 10 Jeff Foxworthy, Party All Night

- 11 Mark Chesnutt, Trouble
- 12 Toby Keith, Big Ol' Truck
- 13 Faith Hill, Let's Go To Vegas
- 14 Tim McGraw, I Like It, I Love It
- 15 John Michael Montgomery, No Man's Land
- 16 James House, Anything For Love
- 17 Rhett Akins, That Ain't My Truck
- 18 Shelby Lynne, I'm Not The One
- 19 Perfect Stranger, I'm A Stranger Here My...
- 20 Reba McEntire, On My Own
- 21 Kim Richey, Those Words We Said
- 22 Bobbie Cryer, Just Can't Stand To Be...
- 23 Kenny Chesney, All I Need To Know
- 24 Tracy Byrd, Love Lessons
- 25 Brett James, If I Could See Love
- 26 Vince Gill, Go Rest High On That Mountain
- 27 Clay Walker, Who Needs You Baby?
- 28 Little Texas, Life Goes On
- 29 Ty Herndon, I Want My Goodbye Back
- 30 Shania Twain, The Woman In Me
- 31 Daryle Singletary, I Let Her Lie
- 32 Jeff Copley, Evergreen
- 33 Confederate Railroad, Bill's Laundromat...
- 34 Mark Collie, Three Words, Two Hearts...
- 35 Tracy Lawrence, If The World Had A Front
- 36 Billy Montana, Rain Through The Roof
- 37 The Mavericks, Here Comes The Rain
- 38 Lee Roy Parnell, When A Woman Loves...
- 39 Aaron Tippin, That's As Close As I'll Get...
- 40 Sammy Kershaw, Your Tattoo
- 41 Wesley Dennis, Who's Counting
- 42 Rob Crosby, The Trouble With...
- 43 Don Williams, Fever
- 44 Billy Ray Cyrus, The Fastest Horse In A...
- 45 Emilio, It's Not The End Of The World
- 46 Travis Tritt, Sometimes She Forgets
- 47 George Ducas, Kisses Don't Lie
- 48 Martina McBride, Safe In The Arms Of...
- 49 Ron Wallace, I'm Listening Now
- 50 Baker & Myers, These Arms

† Indicates Hot Shots

*** NEW ONS ***

- Doug Supernaw, Not Enough Hours In The Night
Jeff Carson, The Car
Ken Mellons, Rub-A-Dubbin'
Rhett Akins, She Said Yes
The Hutchens, Knock, Knock



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Janet Jackson, Runaway
- 3 Silverchair, Tomorrow
- 4 Red Hot Chili Peppers, Warped
- 5 Foo Fighters, I'll Stick Around
- 6 Mariah Carey, Fantasy
- 7 Bush, Come Down
- 8 Michael Jackson, You Are Not Alone
- 9 Rod Stewart, This
- 10 Goo Goo Dolls, Name
- 11 Hootie & The Blowfish, Only Wanna Be Wit
- 12 D'Angelo, Brown Sugar
- 13 Shaggy, Boombastic

- 14 Bone Thugs-N-Harmony, 1st Of The Month
- 15 Soul Asylum, Just Like Anyone
- 16 Gin Blossoms, Til I Hear It From You
- 17 Rancid, Time Bomb
- 18 Lenny Kravitz, Rock And Roll Is Dead
- 19 David Bowie, The Hearts Filthy Lesson
- 20 Alanis Morissette, You Oughta Know
- 21 Dave Matthews Band, Ants Marching
- 22 Presidents Of The United State, Lump
- 23 Blues Traveler, Run Around
- 24 Skee-Lo, I Wish
- 25 CIV, Can't Wait One Minute More
- 26 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 27 Seal, Kiss From A Rose
- 28 Brandy, Brokenhearted
- 29 Bon Jovi, Something For The Pain
- 30 Take That, Back For Good
- 31 Toadies, Possum Kingdom
- 32 White Zombie, Electric Head Pt. 2
- 33 P.M. Dawn, Downtown Venus
- 34 TLC, Waterfalls
- 35 Natalie Merchant, Carnival
- 36 R.E.M., Tongue
- 37 Collective Soul, December
- 38 Lisa Loeb & Nine Stories, Do You Sleep?
- 39 Montell Jordan, Somethin' 4 Da Honeyz
- 40 Blind Melon, Galaxie
- 41 Rusted Root, Send Me On My Way
- 42 Naughty By Nature, Feel Me Flow
- 43 Bjork, It's Oh So Quiet
- 44 Live, White, Discussion
- 45 Korn, Blind
- 46 Jill Sobule, Supermodel
- 47 Filter, Dose
- 48 AC/DC, Hard As A Rock
- 49 Dr. Dre, Keep Their Heads Ringin'
- 50 Naughty By Nature, Clap Yo Hands

*** NEW ONS ***

- Green Day, Geek Stink Breath
Oasis, Morning Glory
Flaming Lips, Bad Days
Blur, Country House
Morrissey, The Boy Racer
Supergrass, Alright
Biovac, Cynic
Toenut, Mouthful Of Pennies



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

- 1 Junior Brown, Highway Patrol
- 2 George Jones & Tammy Wynette, One
- 3 Vince Gill, Go Rest High On That Mountain
- 4 Clint Black, One Emotion
- 5 Bryan White, Someone Else's Star
- 6 Ty England, Should've Asked Her Faster
- 7 Ty Herndon, I Want My Goodbye Back
- 8 Mark Collie, Three Words, Two Hearts...
- 9 Wade Hayes, Don't Stop
- 10 Terri Clark, Better Things To Do
- 11 Sawyer Brown, (This Thing Called) Wantin'...
- 12 Toby Keith, Big Ol' Truck

- 13 Tracy Lawrence, If The World Had A Front...
- 14 Collin Raye, One Boy, One Girl
- 15 Blackhawk, I'm Not Strong Enough To Say
- 16 Faith Hill, Let's Go To Vegas
- 17 Tim McGraw, I Like It, I Love It
- 18 Billy Ray Cyrus, The Fastest Horse In A...
- 19 John Michael Montgomery, No Man's Land
- 20 Shania Twain, The Woman In Me
- 21 Kenny Chesney, All I Need To Know
- 22 Martina McBride, Safe In The Arms Of...
- 23 Shenandoah, Heaven Bound
- 24 Kevin Welch, I Feel Fine Today
- 25 Lee Roy Parnell, When A Woman Loves...
- 26 Travis Tritt, Sometimes She Forgets
- 27 Aaron Tippin, That's As Close As I'll Get...
- 28 Sammy Kershaw, Your Tattoo
- 29 Tracy Byrd, Love Lessons
- 30 Wesley Dennis, Who's Counting

*** NEW ONS ***

- Mark Chesnutt, Trouble
Bobbie Cryer, I Just Can't Stand To Be...
Reba McEntire, On My Own



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Michael Jackson, You Are Not Alone
- 2 Janet Jackson, Runaway
- 3 Hootie & The Blowfish, Only Wanna Be ...
- 4 Seal, Kiss From A Rose
- 5 Blues Traveler, Run Around
- 6 Mariah Carey, Fantasy
- 7 TLC, Waterfalls
- 8 Collective Soul, December
- 9 Natalie Merchant, Carnival
- 10 Sophie B. Hawkins, As I Lay Me Down
- 11 Sheryl Crow, Can't Cry Anymore
- 12 Paula Abdul, Crazy Cool
- 13 Gin Blossoms, Til I Hear It From You
- 14 Michael Bolton, Can I Touch You...There?
- 15 Del Amitri, Roll To Me
- 16 Vanessa Williams, Colors Of The Wind
- 17 Brian Adams, Have You Ever Really Loved
- 18 Bruce Hornsby, Walk In The Sun
- 19 Take That, Back For Good
- 20 Blessed Union Of Souls, Let Me Be The On
- 21 Selena, I Could Fall In Love
- 22 Michael Jackson, Billie Jean
- 23 Hootie & The Blowfish, Let Her Cry
- 24 Annie Lennox, A Whiter Shade Of Pale
- 25 Elton John, Believe
- 26 Michael Jackson, Rock With You
- 27 Mariah Carey, Emotions
- 28 Rod Stewart, Forever Young
- 29 Des'ree, You Gotta Be
- 30 Police, Every Breath You Take

*** NEW ONS ***

- The Coors, Runaway
Goo Goo Dolls, Name
Heather Nova, Walk This World
Chris Isaak, Go Walking Down There

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 30, 1995.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Mokenstef, He's Mine (Remix)

BOX TOPS

- Mystikal, Y'all Ain't Ready Yet
Mariah Carey, Fantasy
Coolio Feat. L.V., Gangsta's Paradise
Bone Thugs-N-Harmony, 1st Of The Month
B.G. Knocc Out & Dretha, D.P.G./Killa
2Pac, Temptations
Michael Jackson, You Are Not Alone
Junior M.A.F.I.A., Player's Anthem
Brandy, Brokenhearted
Masta Ace, Sittin' On Chrome
AZ, Sugar Hill
Jodeci, Freak'n You
Pure Soul, We Must Be In Love
Scatman John, Scatman
Insane Clown Posse, Chicken Huntin'
Mack 10, On Them Thangs
Luniz, I Got 5 On It
Janet Jackson, Runaway
Deborah Cox, Sentimental
Immature, Feel The Funk
Deep Blue Something, Breakfast At Tiffany's
Raekwon, Criminology
Kool G. Rap, It's A Shame
Adina Howard, My Up And Down
Xavier, Purlie Sexual
Xscape, Feels So Good
Redman/Method Man, How High
W.C./Maad Circle, West Up
Los Del Mar, Macarena

NEW

- Boyz II Men, Vibin' (Remix)
Cypress Hill, Throw Your Set In The Air
Foo Fighters, I'll Stick Around
Green Day, Geek, Stink, Breath
Little Shawn, Dom Perignon
Mary J. Blige, Natural Woman

- Raekwon, Ice Cream
Salt-N-Pepa, Ain't Nuthin' But A She Thing



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

- Michael Bolton, Can I Touch You...There
Vince Gill, Go Rest High...
Shelby Lynne, I'm Not The One
John Michael Montgomery, No Man's Land
Jon Secada/Shanice, If I Never Knew You
Eagles, Learn To Be Still
Michael Jackson, History
Hootie & The Blowfish, Only Wanna Be ...
Pavarotti/Adams, Ole Sole Mio
Terri Clark, Better Things To Do
Deep Forest, Marta's Song
George Jones/Tammy Wynette, One
Natalie Merchant, Carnival
Selena, I Could Fall In Love
All-4-One, I Can Love You Like That
Walter Beasley, Private Time
Blues Traveler, Run-Around
Gloria Estefan, It's Too Late
Bruce Hornsby, Walk In The Sun
Rod Stewart, This



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Salt-N-Pepa, Ain't Nuthin' But A... (new)
Suzanne Little, Tragic Flaw (new)
Tom Cochrane, Wish You Well (new)
Rancid, Time Bomb (new)
Method Man, The Riddler (new)
Joan Osborne, One Of Us (new)
Filter, Dose (new)
P.M. Dawn, Downtown Venus (new)
Candlebox, Simple Lesson (new)
Patra, Pull Up To The Bumper (new)
Coolio Feat. L.V., Gangsta's Paradise
Shaggy, Boombastic
Lenny Kravitz, Rock And Roll Is Dead

- Neil Young, Downtown
Gin Blossoms, Til I Hear It From You
Skee-Lo, I Wish
Brother Cane, And Fools Shine On
Hootie & The Blowfish, Only Wanna Be ...
Monica, Don't Take It Personal
Skydiggers, What Do You See



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- La Ley, El Duelo
Los Tres, La Espada Y La Pared
Sheryl Crow, Can't Cry Anymore
Shaggy, In The Summertime
Seal, Kiss From A Rose
Charly Garcia, Rezo Por Vos
Mana, No Ha Parado...
Aleks Syntek La Gente Normal, La Fe De Antes
Michael Jackson, You Are Not Alone
Pet Shop Boys, Paninaro '95
Carlos Vives, La Tierra Fel Olvido
Take That, Back For Good
Victimas Del Dr. Cerebro, Ya Tus Amigos
Elton John, Made In England
Alanis Morissette, You Oughta Know
Lenny Kravitz, Rock & Roll...
Real McCoy, Come And Get Your Love
The Ramones, I Don't Wanna Grow Up
Wet Wet Wet, Don't Want To Forgive Me
Diana King, Shy Guy



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

- Mylon Lefevre, Shower The People
Al Green, Everything
Margaret Becker, Streets Of Innocence
Jars Of Clay, Flood
Brian Duncan, When It Comes To
Midnight Oil, Outbreak Of Love
John Schlitt, Show Me The Way
DC Talk, Jesus Is Just
Hammer, Pray

- Freedom Of Soul, This Is Love
The Winans, It's Time
ETW, Stay Together
Johnny Q. Public, Body Be
Steve Taylor, Lifeboat
Steve Taylor, On The Fritz



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

- R.E.M., Tongue
Groove Theory, Tell Me
David Bowie, The Hearts...
Vanessa Daou, Near The...
Radiohead, Just
Charlatans U.K., Just Looking
Marilyn Manson, Dope Hat
AC/DC, Hard As A Rock
Hole, Softer, Softest
Ash, Jack Names The Planets
Diana Ross, Take Me Higher
PM Dawn, Downtown Venus
Alison Moyet, Solid Wood
Bruce Hornsby, Walk In The Sun
Deborah Cox, Sentimental
Janet Jackson, Runaway
Eve's Plum, Jesus Loves You
Boyz Of Paradise, Shining Star
Onyx, Live
Pennywise, Same Old Story



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

- Mariah Carey, Fantasy
Brandy, Best Friend
Coolio Feat. L.V., Gangsta's Paradise
Faith, You Use To Love Me
Janet Jackson, Runaway
Groove Theory, Tell Me
Bone Thugs-N-Harmony, 1st Of The Month
Super Cat, Girls Town
Xscape, Who Can I Run To?
D'Angelo, Brown Sugar

SURPRISE SALES OF 'MORTAL KOMBAT'

(Continued from page 13)

KMFDM's "Juke Joint Jezebel" was sent to modern rock and top 40 radio. The label also serviced "The Invisible" from Geezer Butler's new band, G//Z/R, to album and hard rock radio; Sister Machine Gun's "Burn" to modern rock radio; and Traci Lords' "Control" to dance clubs.

"I'm proud of what this means for TVT," says Gottlieb. "We are unique in that we have our own in-house distribution system. For us to be able to do this instantaneously shows that our label can compete with the majors."

After EMI passed on releasing the soundtrack, New Line pitched it to several other major labels, including Columbia, which was the last label to pass on the project before it went to TVT.

A Columbia representative says the label did not release the album because "the producers would not have been able to meet deadlines in order for the album to come out upon release of the movie. It would have been impossible for a major label to turn it around as quickly as they needed it."

Boyle says TVT was the natural choice, since the label had already been pitching music for the movie to New Line. In addition, TVT has a history with techno and industrial music.

With several music slots left to fill, Boyle and Patricia Joseph, director of A&R at TVT, went to work rounding out the soundtrack.

Joseph placed the KMFDM track and Gravity Kills' "Goodbye" in the movie and on the record. Gravity Kills is on TVT, while KMFDM is on the TVT-distributed Wax Trax! label.

She also supplemented the soundtrack with songs by Psykosonik (Wax Trax!), G//Z/R (TVT), Sister Machine Gun (Wax Trax!), Bile (Energy), and Type O Negative (Roadrunner), none of which are featured in the film.

"I added tracks I felt somehow correlated with the imagery and concept and had synchronicity with the film," says Joseph, who is credited as executive producer of the soundtrack. "We literally stayed here until midnight, finishing this up."

Boyle says the choice of techno and industrial music for the film was an obvious one.

"The filmmakers originally were on an orchestral music track," she says, "but it became quickly apparent that techno worked with this audience more."

Boyle chose tracks by Lords (Radioactive/MCA), Orbital (Internal/London International), Utah Saints (London), Fear Factory (Roadrunner), and Napalm Death (Earache).

Rounding out the soundtrack are three orchestral pieces, plus tracks by Mutha's Day Out (Chrysalis) and the Immortals (Vernon Yard/Virgin).

Vernon Yard/Virgin also released the Immortals' "Mortal Kombat" album of music inspired by the video game in May 1994. The album, which contains music inspired by the game, is No. 26 on Heatseekers this week.

"If we had more time, we would've worked more of the songs now on the soundtrack into the underscore of the movie," Boyle says. "But our main task was to just complete the music for the film, so even less work was put into building a super sound-

track, let alone setting it up or setting up a single for it. TVT did a great job turning this around so quickly. I don't know any major label that could've turned it around so fast."

Few at retail expected the soundtrack to sell as well as it has. The label presold only 60,000 units.

"Where did this come from?" says John Artale, purchasing manager of the 143-store National Record Mart chain based in Carnegie, Pa. "Given the history of other game-based soundtracks, like 'Super Mario Brothers' and 'Street Fighter,' which didn't do well, we figured this was a moot issue. We did our pass-out allocation, and it was like, 'Whoops.' It took us by surprise."

TVT is aiming to cross-promote the soundtrack with the new version of the game, "Mortal Kombat 3," due Oct. 13 via Williams Entertainment, and with the Mortal Kombat CD-ROM, "The Ultimate Guide To Mortal Kombat," due Oct. 24 from Threshold Entertainment.

Paul Burgess, director of sales and marketing at TVT, says the label hopes to do a retail promotion with Best Buy stores, in which the soundtrack and "Mortal Kombat 3" will be racked together and sale priced. Consumers who purchase the game but not the soundtrack will be given a cassette sampler with snippets of eight songs from the set.

With the CD-ROM, TVT plans to have a bounce-back card with an order form for the soundtrack placed in the package.

Beginning the first week of October, 60-second spots promoting the soundtrack will air on MTV and the Sci-Fi Channel for three weeks, tagging retailers in each market.

At press time, MTV passed on the video of "Juke Joint Jezebel." The Box, however, has been airing a clip of the song that was serviced in May. The song is also on the band's album, "Nihil," which was released in May.

At radio, TVT has been working with top 40 outlets for CD giveaways. Also, in conjunction with KMFDM's tour, which runs from Sept. 24-Nov. 5, TVT will buy radio spots on top 40 and modern rock stations.

In addition, a 16-market "club party tour" starts the second week of October. At various clubs, one night will be designated "Mortal Kombat Night," for which the venue will be decorated with Mortal Kombat posters. Mortal Kombat frisbees and caps and TVT product will be given away.

The soundtrack is sale-priced during the 250-market "Mortal Kombat Live" tour, which began Sept. 14. This tour is a live-action show and does not involve the soundtrack artists.

On Oct. 3, TVT will release the score of the film, "Mortal Kombat: Original Score Soundtrack," composed by George S. Clinton (not to be confused with Parliament's George Clinton).

Burgess says that to promote the score, the label will focus on co-op advertising with retailers. Since the score and techno audiences are separate entities, Burgess says that cross-promotions involving the two releases are unlikely.

Upcoming projects from TVT include the soundtrack to the Brad Pitt movie "Seven," due Tuesday (26).

CARRIE BORZILLO

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

STRAIGHT TO THE TOP: Exploding onto the Hot 100 at No. 1 is "Fantasy" by **Mariah Carey** (Columbia). Its debut at the top of the chart can be attributed to a combination of solid airplay (it is No. 2 on the Hot 100 Airplay chart) and phenomenal first-week single sales. "Fantasy" sold close to 229,000 units within the first seven days of its commercial release. This surpasses the mark reached a few weeks back, when "Gangsta's Paradise" by **Coolio Featuring L.V.** (MCA) sold more than 211,000 units. The last time a single sold as many units as "Fantasy" in one week was January 1993, when "I Will Always Love You" by **Whitney Houston** sold more than 300,000 units. This week's astounding No. 1 debut pushes "Gangsta's Paradise" to No. 2, despite the fact that it continues to gain airplay and has been selling more than 177,000 units per week. On an average week, a single selling 75,000 units would most likely be guaranteed the No. 1 position. Given this fact, even this week's No. 3 single, "You Are Not Alone" by **Michael Jackson** (Epic), which sold more than 85,000 units, is selling better than an average No. 1 single.

THE HOT SHOT DEBUT at No. 1 of "Fantasy" is not the only interesting new entry on this week's chart. Debuting at No. 18 is "I'll Be There For You"/"This House Is Not A Home" by **the Rembrandts** (EastWest/EEG). "I'll Be There For You," a former No. 1 Hot 100 Airplay track, is finally eligible to chart because it has been released commercially as the B-side of the group's follow-up, "House." Although "I'll Be There" is officially the B-side, it is listed first on this week's chart because Billboard's policy is to list the track with more airplay first.

Two Los Angeles-based acts make their first appearances on the Hot 100 this week. Debuting at No. 69 is "A Mover La Colita" by local DJ **Artie The 1 Man Party** (Scotti Bros.), and entering at No. 93 is "West Up!" by rap group **WC & the Maad Circle** (Payday/London/Island). Both singles are breaking out of KPWR (Power 106) Los Angeles. "La Colita" is Power 106's most-played song, while "West Up!" is No. 8. Also making its first chart appearance, at No. 100, is Chicago-based act **the Outhere Brothers**, with "Boom Boom Boom" (Aureus). This dance single was No. 1 throughout Europe and is just beginning to develop in the U.S.

GREATEST GAINERS: "I Hate U" by the artist formerly known as **Prince** (NPG/Warner Bros.) is the biggest overall point gainer on this week's chart. It jumps 56-13, while debuting at No. 9 on the Hot 100 Singles Sales chart. Close to 75% of "Hate's" chart points are from sales. The single is picking up steam at radio and is already No. 2 at WPGC Washington, D.C. The second-biggest overall gainer, moving 37-23, is "Tell Me" by **Groove Theory** (Epic). It captures both the Greatest Gainer/Airplay and Greatest Gainer/Sales awards this week. "Tell Me" moves 28-20 on the sales chart and 45-35 on the airplay chart. It is top 10 at eight monitored stations, including No. 1 at KMEL San Francisco. Holding steady at No. 5 is the third-biggest overall gainer on the chart, "Runaway" by **Janet Jackson** (A&M). It continues to show solid increases in both airplay and sales and should maintain some upward movement in the weeks to come. Because of the extremely high debuts of the singles by **Mariah Carey** and **the Rembrandts**, as well as the huge jump by Prince's single, many titles with solid point gains are unable to move up in rank this week.

Death Row Execs, Artists Sued By Rapp Central Breach-Of-Contract Suit Focuses On Dogg Pound Deal

■ BY J.R. REYNOLDS

LOS ANGELES—The legal activity surrounding the controversial rap label Death Row and its distributor, Interscope Records, continues.

In the latest development, the two companies have been named co-conspirators in a lawsuit filed by Lamont and Ken Brumfield of Rapp Central Productions.

Also named in the suit, filed Sept. 15 in Los Angeles Superior Court, is Tha Dogg Pound's Ricardo E. Brown, whose stage name is Krupt.

Among the others identified as conspirators in the suit are Death Row CEO Marion "Suge" Knight; label artists Andre "Dr. Dre" Young and

Calvin "Snoop Doggy Dogg" Broadus; Knightlife Management and its owner, Sharitha Knight; Suge Publishing; and Suge Music.

The suit alleges that Knight, Broadus, and Young conspired to persuade Brown to breach his management, recording, and publishing contracts with the Brumfields to enter into similar agreements with Knight's own companies.

The suit comes while Death Row and Interscope are involved in two other legal battles. On Aug. 15, Interscope filed suit against gangsta rap critic C. DeLores Tucker, chairwoman of the National Political Congress of Black Women in Washington, D.C. The suit alleges that Tucker was attempting to

steal hardcore rap label Death Row from Interscope (Billboard, Aug. 26). On Aug. 17, Death Row filed a similar suit against Tucker, alleging that she orchestrated a smear campaign against the labels in an attempt to induce action through political pressure (Billboard, Sept. 2).

In the latest legal fracas, the Brumfields claim they obtained parental consent to begin managing Brown in 1990, when he was still a minor. Later that year, the suit says, Brown was kicked out of his family's home and was provided room, board, and other living expenses by the Brumfields for about four years.

A similar deal was closed when Brown turned 18.

The Brumfields maintain that they introduced Brown to Knight in 1992, which led to Brown recording on a series of Death Row albums, including Dr. Dre's "The Chronic" in 1992 and Snoop Doggy Dogg's "Doggystyle" and "Murder Was The Case" in 1993 and 1994, respectively. Brown also performed a track on the Interscope soundtrack "Above The Rim" in 1994.

The suit says that in 1994, Brown advised the Brumfields that he could no longer be bound by the terms of the recording and publishing agreements he signed with them because of a deal he inked with Knight, Death Row, and Interscope for the release of future albums under the name Tha Dogg Pound.

The Brumfields are seeking compensatory damages totaling \$20 million and an undetermined amount in punitive damages.

Says the Brumfields' attorney, Michael Miller of the Beverly Hills, Calif.-based firm Sherman, Nathanson & Miller, "We believe that we can prove a course of conduct by both Death Row and Interscope in the nature of antitrust violations whereby artists engaged by Death Row and Interscope are coerced into entering into personal-management agreements with Knightlife Management—owned by the wife of "Suge" Knight—so that enterprises controlled by said labels monopolize the compensation flowing from artists, which should go to the artists."

However, Miller says the plaintiffs do not intend to take any action to block the release of "Dogg Food" at this time.

David E. Kenner, attorney for Death Row and Knight, says he does not see any basis for the Brumfields' complaint. "They're just somebody trying to get some money off an album that's coming out," he says.

"Dogg Food" is tentatively scheduled for release in October.

"Brown denies the validity of the claim that they have, and Death Row is not aware of any contract that exists," says Kenner.

DAVID LEE MURPHY MAKES HIS BIG 'BANG'

(Continued from page 13)

in 1994.

"I'm glad they first passed on me in '85," says Murphy, who describes his music as "Saturday night in a pickup truck with the windows rolled down, having a good time—party music."

"It gave me time—to improve," he adds. "My sound is much different now. My songs are better. We were too edgy for country radio at the time or, at least, too edgy to get a deal."

Brown says, "When I first heard him, I liked his songs, and I liked him, but it wasn't quite refined. He was writing more songs in the folk-rock vein, and I just wasn't sure if it would work." Brown says he loved what he heard the second time around. "His writing was more mature and more accessible," he says.

Before landing a record deal, Murphy had some success as a songwriter. His first song recorded by a major artist was "Red Roses Won't Work Now" by Reba McEntire on her 1985 MCA album "Have I Got A Deal For You." In addition, Doug Stone recorded Murphy's "High Weeds And Rust" on his self-titled Epic debut. The latter is also on "Out With A Bang."

Once Murphy was signed, his "Just Once" was featured on the MCA Nashville soundtrack to the Luke Perry flick "8 Seconds." The song peaked at No. 36 on the Hot Country Singles & Tracks chart on June 11, 1994.

The first single from his debut album was "Fish Ain't Bitin'." It reached No. 52 on Hot Country Singles & Tracks on Sept. 17, 1994.

Scott Borchetta, senior VP of promotion at MCA Nashville, says Murphy got off to a slow start simply because "Fish Ain't Bitin'" was "the wrong song at the wrong time."

"There were other similar-sounding records out at the time, and for whatever reasons it didn't get that opportunity or get the momentum it needed," he says.

MCA Nashville chairman Bruce Hinton says he never expected Murphy to be an overnight success.

"As a songwriter, there's nothing formula or cookie-cutter about his material," says Hinton. "He's really writing to his own muse. He's not a songwriter for Music Row. He's an artist who writes for himself."

MCA chose the upbeat "Party Crowd" as the next single, but because the song is a fun "summer" record, the label waited until spring 1995 to service the song to country radio.

The plan entailed initially servicing the song to dance clubs in December 1994. At that time, the label also hosted

"Party Crowd" parties in 30 markets, in which Murphy went to a radio station listener's home for a private show.

MCA shipped the single in January and serviced it to radio in February. The song debuted on Hot Country Singles & Tracks at No. 67 in March and peaked at No. 6 on Aug. 5.

"We tested 'Just Once' in early '94, and it did really well for us," says R.J. Curtis, operations manager at country KZLA Los Angeles, which was one of Murphy's earliest supporters. "'Fish Ain't Bitin'" didn't do as well. But 'Party Crowd' was really interesting for us. We played it for 20 weeks and got concerned that people would get tired of it. But it never showed any signs of burn."

The bulk of the marketing, including special retail pricing and positioning, cop advertising, and radio spots, was saved for when "Party Crowd" was at its peak this spring and summer, according to Dave Weigan, VP of sales and marketing at MCA Nashville.

In addition, while Murphy had showcased for radio programmers in fall 1994, his first paid dates were not until June and July. He has opened for the likes of John Michael Montgomery, Travis Tritt, and Lynyrd Skynyrd, and he was on the Wal-Mart tour.

John Artale, purchasing manager of the 143-store National Record Mart chain based in Carnegie, Pa., says album sales have benefited from the success of "Party Crowd" and the new single, "Dust On The Bottle."

"It sold in the beginning, but this is the best it's done, because of the radio airplay," says Artale.

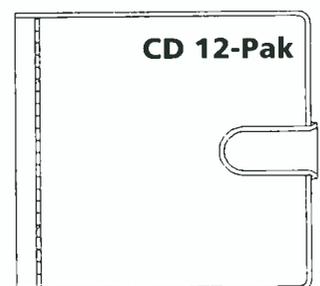
"Dust On The Bottle" moves from No. 17 to No. 13 with a bullet this week on Hot Country Singles & Tracks. To capitalize on the momentum, a consumer advertising campaign is planned for October, and the album is back on sale for that month as well.

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	8	7	GIRLSTOWN	SUPER CAT (COLUMBIA)	14	10	8	WHATZ UP, WHATZ UP	PLAYA PONCHO (SO SO DEF/COLUMBIA)
2	4	3	ROBI-ROB'S BORIQUA ANTHEM	C+C MUSIC FACTORY (COLUMBIA)	15	—	1	SET U FREE	PLANET SOUL (STRICTLY RHYTHM)
3	2	7	A WHITER SHADE OF PALE	ANNIE LENNOX (ARISTA)	16	9	8	PARTY ALL NIGHT	JEFF FOXWORTHY (WARNER BROS.)
4	—	1	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)	17	13	4	SOMEONE ELSE'S STAR	BRYAN WHITE (ASYLUM)
5	7	5	(I WANNA TAKE) FOREVER TONIGHT	PETER CETERA & CRYSTAL BERNARD (RIVER NORTH)	18	24	3	MORTAL KOMBAT	THE IMMORTALS (VIRGIN)
6	11	12	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)	19	21	3	THIS	ROD STEWART (WARNER BROS.)
7	3	6	SULTRY FUNK	M.C. HAMMER (GIANT)	20	—	1	RUNAWAY	THE CORRS (143/LAVA/ATLANTIC)
8	16	3	WHERE'S DA PARTY AT?	DOUG E. FRESH (GEE STREET/ISLAND)	21	20	8	1, 2 PASS IT	THE D&D PROJECT (ARISTA STREET/ARISTA)
9	22	5	MAGIC CARPET RIDE	THE MIGHTY DUB KATS (S.M.: E)	22	14	3	WHAT YOU WANNA DO?	KAUSION (LENCH MOB/PRIORITY)
10	15	2	CLAP YO HANDS	NAUGHTY BY NATURE (TOMMY BOY)	23	—	1	Y'ALL AIN'T READY YET	MYSTIKAL (BIG BOY/JIVE)
11	12	3	I'M NOT STRONG ENOUGH TO SAY NO	BLACKHAWK (ARISTA)	24	—	1	ON THEM THINGS	MACK 10 (PRIORITY)
12	—	1	HOOK	BLUES TRAVELER (A&M)	25	—	1	TAKE ME HIGHER	DIANA ROSS (MOTOWN)
13	6	5	MACARENA	LOS DEL MAR (CRITIQUE)					

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

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 229 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.) 8 Wks at No. 1
2	3	4	FANTASY	MARIAH CAREY (COLUMBIA)
3	2	12	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
4	5	13	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
5	4	30	WATERFALLS	TLC (LAFACE/ARISTA)
6	7	18	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
7	8	6	RUNAWAY	JANET JACKSON (A&M)
8	6	25	RUN-AROUND	BLUES TRAVELER (A&M)
9	9	6	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)
10	11	12	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
11	10	9	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
12	15	17	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
13	16	11	ROLL TO ME	DEL AMITRI (A&M)
14	14	16	YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
15	13	13	I COULD FALL IN LOVE	SELENA (EMI LATIN/EMI)
16	12	20	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
17	17	36	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
18	18	22	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
19	20	7	HAND IN MY POCKET	ALANIS MORISSETTE (MAVERICK/WARNER BROS.)
20	19	14	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
21	31	7	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
22	23	23	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
23	21	21	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
24	28	8	BACK FOR GOOD	TAKE THAT (ARISTA)
25	24	24	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
26	22	25	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
27	25	15	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
28	29	11	TOMORROW	SILVERCHAIR (EPIC)
29	26	36	I KNOW	DIONNE FARRIS (COLUMBIA)
30	30	9	COME DOWN	BUSH (TRAUMA/INTERSCOPE)
31	34	7	LUMP	THE PRESIDENTS OF THE USA (COLUMBIA)
32	27	23	SHY GUY	DIANA KING (WORK)
33	38	6	BROKENHEARTED	BRANDY (ATLANTIC)
34	33	16	BOOMBASTIC	SHAGGY (VIRGIN)
35	45	5	TELL ME	GROOVE THEORY (EPIC)
36	41	9	ANTS MARCHING	DAVE MATTHEWS BAND (RCA)
37	47	3	DO YOU SLEEP?	LISA LOEB & NINE STORIES (Geffen)

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

HOT 100 RECURRENT AIRPLAY

1	1	2	I BELIEVE	BLESSID UNION OF SOULS (EMI)
2	—	1	HAVE YOU EVER REALLY LOVED A WOMAN?	BRYAN ADAMS (A&M)
3	2	3	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
4	3	8	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
5	5	13	ANOTHER NIGHT	REAL MCCOY (ARISTA)
6	8	4	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
7	4	3	WHEN I COME AROUND	GREEN DAY (REPRISE)
8	7	13	YOU GOTTA BE	DES FEE (550 MUSIC)
9	6	7	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
10	12	7	BETTER MAN	PEARL JAM (EPIC)
11	11	21	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
12	10	40	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
13	13	4	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
14	9	5	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)
15	15	14	CREEP	TLC (LAFACE/ARISTA)
16	14	29	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
17	16	12	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
18	23	26	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
19	19	28	ALL I WANNA DO	SHERYL CROW (A&M)
20	21	19	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
21	22	50	THE SIGN	ACE OF BASE (ARISTA)
22	20	111	TWO PRINCES	SPIN DOCTORS (EPIC)
23	—	3	NO MORE I "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)
24	18	42	MR. JONES	COUNTING CROWS (DGC/Geffen)
25	—	19	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	—	1	FANTASY	MARIAH CAREY (COLUMBIA) 1 wk at No. 1
2	1	7	GANGSTA'S PARADISE	COOLIO FEATURING L.V. (MCA)
3	2	5	YOU ARE NOT ALONE	MICHAEL JACKSON (EPIC)
4	5	3	RUNAWAY	JANET JACKSON (A&M)
5	4	17	I GOT 5 ON IT	LUNIZ (NOO TRYBE)
6	3	19	BOOMBASTIC IN THE SUMMERTIME	SHAGGY (VIRGIN)
7	6	17	WATERFALLS	TLC (LAFACE/ARISTA)
8	7	14	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
9	—	1	I HATE U	† (NPG/WARNER BROS.)
10	8	6	I LIKE IT, I LOVE IT	TIM MCGRAW (CURB)
11	10	5	1 ST OF THE MONTH	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
12	11	16	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
13	9	14	COLORS OF THE WIND	VANESSA WILLIAMS (HOLLYWOOD)
14	16	4	BROKENHEARTED	BRANDY (ATLANTIC)
15	17	12	SUGAR HILL	AZ (EMI)
16	12	5	HOW HIGH	REDMAN/METHOD MAN (DEF JAM/RAL)
17	13	15	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
18	14	10	PLAYER'S ANTHEM	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
19	15	15	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
20	28	5	TELL ME	GROOVE THEORY (EPIC)
21	22	13	'TIL YOU DO ME RIGHT	AFTER 7 (VIRGIN)
22	18	16	I CAN LOVE YOU LIKE THAT	ALL-4-ONE (BLITZZ/ATLANTIC)
23	21	16	BROWN SUGAR	D'ANGELO (EMI)
24	19	8	SOMETHIN' 4 DA HONEYZ	MONTELL JORDAN (PMP/RAL/ISLAND)
25	20	23	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
26	26	5	CAN I TOUCH YOU... THERE?	MICHAEL BOLTON (COLUMBIA)
27	24	7	HEAVEN	SOLO (PERSPECTIVE/A&M)
28	23	14	YOU USED TO LOVE ME	FAITH EVANS (BAD BOY/ARISTA)
29	27	7	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
30	29	5	BACK FOR GOOD	TAKE THAT (ARISTA)
31	25	16	FREEK'N YOU	JODECI (UPTOWN/MCA)
32	41	3	SENTIMENTAL	DEBORAH COX (ARISTA)
33	37	4	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
34	35	3	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (JIVE)
35	68	2	FEEL THE FUNK	IMMATURE (MCA)
36	30	15	FEELS SO GOOD	KSCAPE (SO SO DEF/COLUMBIA)
37	40	8	ON THE DOWN LOW	BRIAN MCKNIGHT (MERCURY)

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

38	38	8	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
39	33	16	SCREAM/CHILDHOOD	MICHAEL JACKSON & JANET JACKSON (EPIC)
40	36	10	WE MUST BE IN LOVE	PURE SOUL (STEP SUN/INTERSCOPE)
41	—	1	I'LL BE THERE...THIS HOUSE IS NOT...	THE REMBRANDTS (EASTWEST/EEG)
42	43	2	REAL HIP HOP	DAS EFX (EASTWEST/EEG)
43	44	6	SUMMERTIME IN THE LBC	THE DOVE SHACK (G FUNK/RAL/ISLAND)
44	31	16	COME AND GET YOUR LOVE	REAL MCCOY (ARISTA)
45	49	5	PRETTY GIRL	JON B. (Y&B YUM/550 MUSIC)
46	55	2	TONIGHT'S THE NIGHT	BLACKSTREET (INTERSCOPE)
47	39	10	YOU HAVE THE RIGHT TO REMAIN SILENT	PERFECT STRANGER (CURB)
48	51	6	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	SCATMAN JOHN (RCA)
49	50	5	VIBIN'	BOYZ II MEN (MOTOWN)
50	32	17	FEEL ME FLOW	NAUGHTY BY NATURE (TOMMY BOY)
51	42	17	THIS AIN'T A LOVE SONG	BON JOVI (MERCURY)
52	52	5	ONE BOY, ONE GIRL	COLLIN RAYE (EPIC)
53	—	1	DO YOU SLEEP?	LISA LOEB & NINE STORIES (Geffen)
54	—	1	TEMPTATIONS	2 PAC (INTERSCOPE)
55	34	21	ANY MAN OF MINE/WHOSE BED HAVE...	SHANIA TWAIN (MERCURY NASHVILLE)
56	47	10	I CAN'T TELL YOU WHY	BROWNSTONE (MJJ/EPIC)
57	60	3	COME WITH ME	SHAI (GASOLINE ALLEY/MCA)
58	48	9	PULL UP TO THE BUMPER	PATRA (550 MUSIC)
59	58	4	ROLL TO ME	DEL AMITRI (A&M)
60	46	20	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
61	45	21	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
62	54	15	HOLD ME, THRILL ME, KISS ME, KILL ME	U2 (ISLAND/ATLANTIC)
63	61	3	CARNIVAL	NATALIE MERCHANT (ELEKTRA/EEG)
64	53	12	SO MANY TEARS	2 PAC (INTERSCOPE)
65	57	23	SHY GUY	DIANA KING (WORK)
66	56	21	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
67	64	5	SULTRY FUNK	M.C. HAMMER (GIANT)
68	—	2	JEEPS, LEX COUPS, BIMAS & BENZ	LOST BOYZ (UPTOWN/MCA)
69	59	18	BEST FRIEND	BRANDY (ATLANTIC)
70	70	6	I WANNA B WITH U	FUN FACTORY (CURB EDEL)
71	—	1	I'M NOT STRONG ENOUGH TO SAY NO	BLACKHAWK (ARISTA)
72	69	15	HUMAN NATURE	MADONNA (MAVERICK/SIRE/WARNER BROS.)
73	67	14	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)
74	72	2	ROUND & ROUND	TWINZ (G FUNK/RAL/ISLAND)
75	62	34	FREAK LIKE ME	ADINA HOWARD (MECCA)

CRANBERRIES ARE THE PICK OF ISLAND'S INTERNATIONAL CROP

(Continued from page 1)

Why Can't We?," and 1994 follow-up "No Need To Argue" are estimated by the Cranberries' management, Left Bank Organization, at 15.5 million units. Both albums still are on the U.K. and U.S. charts, with "Everybody Else" logging its 116th week on The Billboard 200.

"It just builds and builds," says Island's London-based GM Nick Rowe. "No Need To Argue" was at 785,000 in the U.K. [as of Sept. 19], and this year, U.K. sales of that and the first album probably amount to more than 600,000."

In the U.S., the albums have sold more than 6 million units, according to SoundScan.

It's a long distance down a road on which the band's early steps were less than steady. Founded in Limerick, Ireland, by three teenagers in 1989, the group began inauspiciously as the Cranberry Saw Us, with singer Niall Quinn. A year later, the 18-year-old O'Riordan heard about the vocal vacancy from a friend at school. After the band's name change and a summer 1991 signing with Island, the debut EP, "Uncertain," was released in the U.K. in October of that year, to very modest response. It got worse when, in January 1992, initial sessions for the first album turned sour and were scrapped.

When Island released the Cranberries' debut album in March 1993, it managed just one week on the low rungs of the U.K. chart and did not reappear until a year later, after the U.S. had embraced the quartet via the ballad "Linger" and no fewer than three U.S. tours. But when the album did re-enter, it did so at No. 1, a rare chart feat and the signal for the band to begin its global ascent.

As manager Lewis Kovac says, after those initial hiccups, the Cranberries' climb to pre-eminence has been achieved with remarkable speed and dogged determination. "The Cranberries have been focused since day one," says Kovac. "They just wanted to tour, write, and perform, and they've done nothing but that for the past three years." And it doesn't stop. In November, the group will begin recording its third album, which Island hopes to release in March or April 1996.

Just less than a year after its release, "No Need To Argue" has reached gold or platinum status in 25 countries. Following the U.S. and U.K., sales by territory are led by Germany, with more than 1 million copies sold; France, with more than 600,000 copies; Canada, with nearly 500,000 copies; and Australia, with almost 400,000.

Outside the mainstream record markets, too, the figures are impressive: The two albums have accounted for sales of more than 200,000 units in Mexico, 170,000 in Indonesia, and nearly 150,000 in Malaysia.

"The latest place for this record to break is Latin America," says Kovac, adding that the band has yet to tour in there. "It's on the strength of the songs and the critical success everywhere else. I restricted this tour to Europe, America, Australia, and Japan because the band didn't have enough time. Everybody wanted them for promotion, so we consolidated and made the tour more efficient."

Up to seven of the songs for the next album have already had outings on the '94-'95 world tour, which hit North America in August of this

year. "The average attendance was 13,500," says Kovac, "which is fantastic when you remember that less than one year before that, they were doing theaters."

Island's Rowe says, "They're quite unusual, because they're almost in the Simply Red/Enya league of positioning to an older audience, but through their gigs they connect to quite a vibey audience as well."

Island product, including that of the Cranberries, was distributed in Europe (excluding France and the U.K.) by BMG until Dec. 31, 1994. Rights have since reverted to PolyGram, and Kovac says that the

changeover has been smooth.

Kovac also enthuses about the establishment of a new international department at Island in the U.S., headed by international product manager Faisal Durrani.

Kovac estimates that singles sales in Germany and France alone stand at approximately 1 million, adding that a key part of the "No Need To Argue" campaign in the U.S. was to release no commercial singles from the album there. In the U.K. and Europe, however, the project is already three singles deep.

Surprisingly, the Cranberries have yet to reach the top 10 with a U.K.

AUTHOR BOWLES' MUSIC CELEBRATED IN FESTIVAL

(Continued from page 14)

Working as a freelance composer in the '30s and '40s, Bowles wrote the bulk of his work for the theater, including incidental music for productions of Shakespeare's "Twelfth Night" and Tennessee Williams' "The Glass Menagerie."

Bowles also wrote an extensive body of songs, the texts of which were penned by him or by such notables as Williams, Gertrude Stein, and his wife, the late writer Jane Bowles. Bowles' concert music, including various orchestral suites and works for piano, incorporates influences from Tin Pan Alley, jazz, and such French composers as Debussy and Satie. Much of it also has a Latin American flavor, the inspiration for which he gleaned from his extensive travels in the region during the late '30s.

On Sept. 22-23, Sheffer was to di-

rect recording sessions of Bowles' music for an album scheduled for a spring release by BMG/Catalyst. According to Sheffer, the album will feature several of the vocal and instrumental compositions that were played by the Eos Ensemble and various soloists at the concerts, including "Secret Words," a suite of six songs newly orchestrated by Sheffer; Concerto for Two Pianos; Suite for Small Orchestra; "Pastorella," a ballet suite; "Mediodia," a set of Mexican dances; and "The Wind Remains," a zarzuela that was premiered by Leonard Bernstein in 1943.

Karen Chester, A&R and label manager for Catalyst and producer of the Bowles album, says the juxtaposition of textures and rhythms in Bowles' bright, percussive music makes it "a melting pot of sounds, and that makes

single; "Linger" and "Zombie" share the band's career-best position at No. 14.

A fourth single from "No Need To Argue," "Dreaming My Dreams," is due out in Britain in late November with newly available material, probably including an acoustic version of the song from the Cranberries' "Unplugged" show for MTV, taped in February and screened in April. Rowe expects this release will help push U.K. sales of the album past 1 million copies.

This summer, the band was even paid the backhanded compliment of a Eurodisco cover of "Zombie," the

lead song from "No Need To Argue," by A.D.A.M. featuring Amy. After reaching the top 10 in Italy on the Reflex label, the song was picked up by WEA's Eternal label in the U.K., landing in the top 20 during an 11-week chart run.

While Cranberries fans await next year's third album, they can delve into a discography, scrapbook, press clippings, backstage scenes (some shot by the band themselves), a song book, and other accessories on the "Doors And Windows" CD-ROM, which also has exclusive motion footage of the performance of "Zombie" at Woodstock '94.

it distinctively American. And it has tunes. It's not difficult music."

Sheffer—who worked for more than a year to collate Bowles' scores, most of which were in extreme disarray—says that unlike Bowles' dark, often violent literary themes, the composer's music was "written to delight and entertain. And that it does."

At the Sept. 19 concert, Bowles was introduced by actress Debra Winger, who starred in Bernardo Bertolucci's film version of "The Sheltering Sky." The near-capacity crowd at Alice Tully Hall gave the composer standing ovations after the introduction and at the end of the concert, which also featured music by Stravinsky, one of his favorite composers, and Aaron Copland, his early mentor in music.

Coinciding with the concerts and symposium, Eos Music published a

book titled "Paul Bowles: Music." The 160-page book features historical and critical essays on Bowles' music, as well as an interview with the artist and rare photos. Besides offering the book to attendees of the New York events, Eos has taken orders from Barnes & Noble and Borders Books & Music to sell it at retail nationwide. According to Sheffer, Barnes & Noble has ordered more than 1,000 copies of "Paul Bowles: Music."

Sheffer says he would like to see the book reprinted as a paperback and packaged for sale with the upcoming CD. BMG aims to get the CD into bookshops, such as Borders, that feature recorded music departments, according to Chester. She says that because Bowles' career as a composer is generally unknown and his music nearly unheard, the label plans to center its marketing of the album on his literary reputation.

After achieving success with the publication of "The Sheltering Sky" in 1949, Bowles gradually devoted himself to literature at the expense of music. Although he made expeditions to record North African music for the Library of Congress in the late '50s, Bowles more or less ceased composing in the early '60s. An icon for generations and fairly synonymous with expatriate Tangier, Bowles has written four novels, several short-story collections, travel essays, translations of Moroccan lore, and an autobiography. These and other works are published by Ecco Press, Black Sparrow Press, and Vintage.

BRIAN WILSON FILES SUIT AGAINST FORMER CONSERVATOR

(Continued from page 13)

let's negligence, Wilson "is entitled to complete and total indemnification . . . from any liability of any kind that has been imposed upon Wilson" resulting from a suit brought by Mike Love, the artist's cousin and a fellow member of the Beach Boys. Love won millions in a settlement of that case last year.

According to the action, Billet was appointed Wilson's conservator on March 9, 1992, after the singer was judged mentally incompetent by the L.A. Superior Court. Billet remained in that capacity until June 22 of this year, when Wilson's wife, Melinda, who married the musician in February, took over conservatorship.

Wilson's suit revolves around two related court cases involving Sea of Tunes, the Beach Boys' publishing company, which was sold to Irving Music in 1969.

In September 1989, Wilson filed suit against Irving Music and others, saying he was mentally incompetent at the time of the catalog's sale (Billboard, Sept. 30, 1989). In April 1992, the Sea of Tunes suit was settled out of court; Wilson received \$10 million from Irving in return for continuing rights to the song catalog (Billboard, May 2, 1992).

Four months after the settlement was announced, Love filed suit against Wilson and others, seeking songwriting credit and a share of Wilson's settlement from Irving (Billboard, Aug. 15, 1992). At trial, Love prevailed (Billboard, Dec. 24, 1994), and Wilson agreed to pay \$5 million to Love and to split future royalties on 35 songs co-written by the pair.

The alleged misconduct of Wilson's former attorneys, James P. Tierney

and James J. Little, was a central issue advanced by Love's side at the trial of his suit. Although Tierney and Little are neither named as defendants in Wilson's present suit nor mentioned by name in the suit, the purported conduct of "Wilson's former lawyers" is central to the musician's representations in the current case.

According to Wilson's suit, Billet, who participated in settlement discussions involving the Sea of Tunes case in 1992, "failed properly to investigate Wilson's former lawyers' conduct and advice" during both court cases.

Billet is accused of authorizing payment of more than \$4.45 million to Wilson's former attorneys for work on the Sea of Tunes suit, although Billet allegedly knew that Wilson's 1986 oral fee agreement and a 1989 written agreement could be voided, since Wilson was incompetent at the time.

Wilson also charges that Billet failed "to properly organize, supervise, or manage" Wilson's case in Love's court action.

Billet retained Tierney and Little in the Love case, although he allegedly knew that the lawyers would be key witnesses at trial and that they were "engaging in serious discovery misconduct, which ultimately led to several discovery sanctions, exclusions of 95 of Wilson's witnesses, and a contempt finding." (Wilson was ultimately represented by other counsel at the trial.)

Wilson maintains that Billet also failed to pursue a reasonable settlement to Love's claims before the case went to trial.

In one cause of action, Wilson alleges that Billet and Wilson's ex-attorneys "entered into a conspiracy to

breach their fiduciary duties to their mutual client." The alleged conspiracy included the concealment, suppression, and destruction of documents pertinent to the Love lawsuit, according to the complaint.

David Nelson, of the law firm of Loeb & Loeb, which represents Billet, says that while the former conservator has not yet been served with the suit, "Mr. Billet's integrity is above reproach . . . We're confident he's done nothing improper and will be vindicated when the judicial process has run its course."

MCA RECORDS LAUNCHES WAY COOL MUSIC

(Continued from page 10)

Sunset Beach, Calif., will have five full-time employees. Karen Holmes, formerly of the Album Network's sister publication, Virtually Alternative, will be head of marketing; Steve Masters, former music director/air personality at modern rock KITS (Live 105) San Francisco, will be West Coast senior VP of alternative music; Kristen Rolla, formerly with RED, will be head of retail marketing; Alex Leon, formerly of Noise Records, will be head of street marketing; and Tazy Phyllipz, host of KUCI Irvine, Calif.'s "The Ska Parade," will be head of publicity.

In addition, Wendy Naylor, who co-founded Mike Jacobs & Associates with Jacobs, was recently hired as VP of alternative music promotion for MCA (Billboard, Aug. 19). At the same time, MCA brought in Jack Fulmer, Todd Ahsman, and Ken Williams to work as regional alternative promotion representatives.

"Together, we have a total of 10 people strictly dedicated to alternative," Jacobs says.

Way Cool's first signings are the Phoenix-based Mr. Mirainga and Baton Rouge, La.-based Becky Sharp.

A Mr. Mirainga EP, titled "Fuck The Scene," was issued Sept. 19 through independent distributor Cargo. The band's "Burn Rubber All Over The World" will be released as a single in late October and will be featured on the soundtrack to the film "Ace Ventura: When Nature Calls," which is due Oct. 31 on MCA.

Jacobs says he will make it a point to give acts time to develop. "All of a sudden, we have a plethora of labels [at MCA] and a lot of these [alternative] bands," he says. "We have to make sure that these bands are developed to the point that we go to alternative radio just at the right moment with them, rather than just throwing them at radio."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
SEPTEMBER 30, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	2	2	62	HOOTIE & THE BLOWFISH ▲ ⁸ ATLANTIC 82613/AG (10.98/16.98) HS 8 weeks at No. 1	CRACKED REAR VIEW	1	
2	1	1	8	SOUNDTRACK ▲ ² MCA 11228* (10.98/17.98)	DANGEROUS MINDS	1	
3	3	3	14	ALANIS MORISSETTE ▲ ² MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	3	
				*** Hot Shot Debut ***			
4	NEW ▶	1	1	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4	
5	4	6	44	TLC ▲ ⁶ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3	
6	5	5	8	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1	
7	7	7	29	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6	
8	6	4	5	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4	
9	9	12	12	SILVERCHAIR ▲ ² EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9	
10	NEW ▶	1	1	LENNY KRAVITZ VIRGIN 40696 (10.98/16.98)	CIRCUS	10	
11	8	9	9	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8	
12	10	15	4	SOUNDTRACK TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10	
13	12	10	42	BLUES TRAVELER ▲ ⁴ A&M 540265 (9.98/15.98)	FOUR	8	
14	11	13	73	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1	
15	13	11	9	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1	
16	15	18	13	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13	
17	16	16	63	SEAL ▲ ² ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15	
18	14	14	50	DAVE MATTHEWS BAND ▲ ² RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11	
19	19	19	13	MICHAEL JACKSON ▲ ² EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1	
20	18	20	36	BUSH ▲ ² TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17	
21	NEW ▶	1	1	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21	
22	NEW ▶	1	1	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22	
23	17	8	3	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8	
24	22	23	16	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1	
25	20	17	15	SOUNDTRACK ▲ ² ATLANTIC 82759/AG (10.98/17.98)	BATMAN FOREVER	5	
26	23	26	40	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
27	24	27	23	WHITE ZOMBIE ▲ ² GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	
28	28	33	9	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25	
29	26	24	25	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5	
30	21	21	9	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2	
31	25	22	3	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22	
32	27	28	55	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1	
33	40	54	11	FOO FIGHTERS ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23	
34	30	34	8	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30	
35	NEW ▶	1	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	35	
36	29	25	7	JIMMY BUFFETT MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6	
37	32	31	6	BRIAN MCKNIGHT MERCURY 528280 (10.98/15.98)	I REMEMBER YOU	22	
38	31	29	4	MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16	
39	34	36	10	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34	
40	39	35	15	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27	
41	36	43	3	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36	
42	33	30	7	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4	
43	37	41	27	ANNIE LENNOX ▲ ² ARISTA 25717 (10.98/16.98)	MEDUSA	11	
44	35	32	27	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23	
45	38	37	11	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20	
46	42	45	11	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	42	
47	46	40	4	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40	
48	41	46	58	WEEZER ▲ ² DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16	
49	62	94	5	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES	49	
50	51	60	9	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36	
51	45	42	45	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
				*** Greatest Gainer ***			
52	76	80	49	SOUNDTRACK ▲ ² MCA 11103* (10.98/16.98)	PULP FICTION	21	
53	49	49	24	MONTELL JORDAN ▲ ² PMP/RAL 52717*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12	

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	43	38	50	THE CRANBERRIES ▲ ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6	
55	58	62	22	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	55	
56	44	39	24	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35	
57	47	44	32	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13	
58	54	61	4	RANCID EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES	45	
59	50	59	12	BON JOVI ▲ ² MERCURY 528181 (10.98/16.98)	THESE DAYS	9	
60	53	63	84	GREEN DAY ▲ ⁸ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2	
61	48	47	15	SOUL ASYLUM ▲ ² COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6	
62	73	72	12	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46	
63	NEW ▶	1	1	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	63	
64	59	55	12	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53	
65	55	52	81	SHERYL CROW ▲ ⁶ A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3	
66	NEW ▶	1	1	MORRISSEY REPRISE 45939/WARNER BROS. (10.98/15.98)	SOUTH PAW GRAMMAR	66	
67	60	64	9	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40	
68	68	73	4	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	68	
69	52	50	17	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31	
70	79	95	8	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	70	
71	56	53	4	SOUNDTRACK EPIC SOUNDTRAX 67294 (10.98 EQ/16.98)	DESPERADO	53	
72	NEW ▶	1	1	SOLO PERSPECTIVE 549017/A&M	SOLO	72	
73	66	68	58	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38	
				*** Pacesetter/Heatseeker Impact ***			
74	102	142	4	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	74	
75	90	79	9	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68	
76	57	48	17	THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)	LP	23	
77	77	86	3	SAWYER BROWN CURB 77785 (10.98/15.98)	WANTIN' AND HAVIN' IT ALL	77	
78	64	58	4	TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	36	
79	65	66	51	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20	
80	61	56	25	REAL MCCOY ▲ ² ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13	
81	67	65	23	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1	
82	63	57	15	PRIMUS ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8	
83	71	67	5	BLIND MELON CAPITOL 28732* (10.98/16.98)	SOUP	28	
84	96	100	6	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	84	
85	69	76	13	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	33	
86	83	87	78	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
87	94	102	3	HEART CAPITOL 30489 (10.98/15.98)	THE ROAD HOME	87	
88	74	71	70	OFFSPRING ▲ ² EPITAPH 86432* (8.98/14.98) HS	SMASH	4	
89	98	120	6	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	89	
90	101	118	4	FOURPLAY WARNER BROS. 45988 (10.98/16.98)	ELIXIR	90	
91	80	83	3	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	80	
92	88	75	47	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8	
93	81	70	15	PINK FLOYD ▲ ² COLUMBIA 67065 (10.98 EQ/34.98)	PULSE	1	
94	75	69	53	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15	
95	72	84	64	HOLE ▲ ² DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52	
96	78	74	27	2PAC ▲ ² INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1	
97	109	125	9	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYN...AND THEN SOME	81	
98	85	85	214	METALLICA ▲ ⁸ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1	
99	89	91	104	MELISSA ETHERIDGE ▲ ⁵ ISLAND 848660 (10.98/16.98)	YES I AM	15	
100	84	78	34	VAN HALEN ▲ ² WARNER BROS. 45760* (10.98/16.98)	BALANCE	1	
101	92	90	4	THE DOVE SHACK DEF JAM/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	68	
102	95	92	68	SOUNDTRACK ▲ ⁹ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1	
103	82	88	21	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59	
104	108	98	13	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33	
105	87	77	63	SOUNDTRACK ▲ ⁴ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	
106	100	81	10	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	68	
107	97	99	14	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32	
108	148	—	2	SOUNDTRACK MCA 11231 (10.98/17.98)	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR	108	
109	132	138	6	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	109	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	NEW		1	SOUNDTRACK	REPRISE 45960/WARNER BROS. (10.98/15.98)	ANGUS 110
111	103	101	80	NINE INCH NAILS	▲ ² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL 2
112	86	82	9	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
113	93	89	25	SOUL FOR REAL	▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN 23
114	NEW		1	JETHRO TULL	CHRYSALIS 35418/EMI (10.98/16.98)	ROOTS TO BRANCHES 114
115	112	111	46	TOM PETTY	▲ ³ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS 8
116	113	119	96	TOM PETTY & THE HEARTBREAKERS	▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS 5
117	91	97	4	PETRA	WORD 67302/EPIC (10.98 EQ/15.98) HS	NO DOUBT 91
118	99	117	4	VARIOUS ARTISTS	WORD 0604/EPIC (9.98/15.98)	MY UTMOST FOR HIS HIGHEST 99
119	NEW		1	M.C. HAMMER	GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT 119
120	117	106	9	TRACY BYRD	MCA 11242 (10.98/15.98)	LOVE LESSONS 44
121	106	112	14	PAULA ABDUL	CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS 18
122	111	122	26	ELTON JOHN	▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND 13
123	107	110	46	NIRVANA	▲ ³ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
124	123	—	2	REGINA BELLE	COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK 123
125	122	108	5	ALABAMA	RCA 66525 (10.98/15.98)	IN PICTURES 101
126	116	113	81	YANNI	▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
127	141	168	7	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 127
128	110	121	62	BONE THUGS-N-HARMONY	▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 12
129	115	104	11	TRIPPING DAISY	ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER 95
130	140	154	4	DEEP BLUE SOMETHING	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98) HS	HOME 130
131	126	129	148	KENNY G	▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS 2
132	119	124	196	PEARL JAM	▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN 2
133	118	116	43	PEARL JAM	▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY 1
134	133	146	51	R.E.M.	▲ ⁴ WARNER BROS. 45740* (10.98/16.98)	MONSTER 1
135	104	96	12	NEIL YOUNG	● REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL 5
136	NEW		1	VARIOUS ARTISTS	RCA 62641 (3.98 CD)	IDIOT'S GUIDE TO CLASSICAL MUSIC 136
137	155	180	3	TAKE THAT	ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE 137
138	131	141	45	SADE	▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9
139	NEW		1	VINCE NEIL	WARNER BROS. 45817 (10.98/15.98)	CARVED IN STONE 139
140	129	136	83	SARAH MCLACHLAN	▲ NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY 50
141	146	179	4	JOAN OSBORNE	BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH 141
142	120	127	7	BRYAN WHITE	ASYLUM 616122 (9.98/15.98) HS	BRYAN WHITE 120
143	174	196	61	VINCE GILL	▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
144	125	123	73	REBA MCENTIRE	▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND 2
145	114	105	51	BROOKS & DUNN	▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN 15
146	130	143	53	ABBA	▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD 63
147	137	131	67	TRACY BYRD	▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN 30
148	124	130	24	BLESSID UNION OF SOULS	EMI 31836 (10.98/15.98) HS	HOME 78
149	121	128	29	BRUCE SPRINGSTEEN	▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS 1
150	105	93	33	SPONGE	● WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA 58
151	154	164	5	EDWIN MCCAIN	LAVA 92609/AG (10.98/15.98) HS	HONOR AMONG THIEVES 107
152	161	145	17	JON B.	YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE 79
153	128	114	12	PHISH	ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE 18
154	127	109	16	NAUGHTY BY NATURE	TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE 3
155	142	133	116	THE CRANBERRIES	▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? 18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
156	145	137	42	MARY J. BLIGE	▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 7
157	135	107	16	NINE INCH NAILS	NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP) 23
158	151	150	79	BLACKHAWK	▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
159	172	167	24	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 95
160	149	135	15	ROD STEWART	● WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS 35
161	134	115	9	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES 67
162	136	126	22	SOUNDTRACK	A&M 540357 (10.98/16.98)	DON JUAN DEMARCO 61
163	153	157	239	ENIGMA	▲ ³ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
164	143	140	52	TRACY LAWRENCE	▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW 28
165	156	155	8	311	CAPRICORN 40241 (9.98/16.98)	311 56
166	138	—	2	STYX	A&M 540387 (10.98/15.98)	GREATEST HITS 138
167	164	153	291	ORIGINAL LONDON CAST	▲ ³ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
168	139	160	28	ERIC CLAPTON	POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON 80
169	165	165	157	QUEEN	▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS 11
170	147	134	36	BROWNSTONE	▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP 29
171	144	132	28	JOHN TESH	● GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS 54
172	150	139	5	TY ENGLAND	RCA 66522 (9.98/15.98)	TY ENGLAND 95
173	158	151	92	COUNTING CROWS	▲ ³ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER 4
174	160	161	48	BON JOVI	▲ ³ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD 8
175	169	193	21	GIPSY KINGS	NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS 105
176	152	156	47	MADONNA	▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES 3
177	159	147	27	ELASTICA	DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA 66
178	NEW		1	SAMMY KERSHAW	MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	HITS, CHAPTER ONE 178
179	170	158	97	CANDLEBOX	▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX 7
180	194	—	2	TERRI CLARK	MERCURY NASHVILLE 526991* (10.98 EQ/15.98) HS	TERRI CLARK 180
181	171	172	97	CELINE DION	▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
182	184	191	6	DEL AMITRI	A&M 311 (9.98/15.98)	TWISTED 170
183	166	152	202	NIRVANA	▲ ³ DGC 24425*/Geffen (10.98/16.98)	NEVERMIND 1
184	163	162	46	AEROSMITH	▲ ² GEFFEN 24716 (12.98/17.98)	BIG ONES 6
185	157	148	11	MOKENSTEF	OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ 117
186	162	144	64	ALAN JACKSON	▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM 5
187	167	149	29	SOUNDTRACK	ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE 17
188	178	171	9	GURU	CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY 71
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SHAWN COLVIN'S 'LIVE '88' ISSUED AT LAST

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are two tracks recorded Jan. 10, 1990, at the Birchmere in Alexandria, Va.: Paul Simon's "Kathy's Song" and David Ball's "Don't You Think I Feel It Too."

It is noted in the "Live '88" CD booklet that the recording was released "courtesy of" Columbia and Sony Music Entertainment Ltd. According to Ron Fierstein, Colvin's manager and partner in AGF with producer Steve Ad-dabbo, the Plump release emerges "through the good graces and generosity of Columbia, by special arrangement with them," at both Fierstein's and Colvin's request.

"It's not the kind of record they'd release in the normal course of their business," says Fierstein. "It's almost pirated—we're even aware of people trading fourth-generation copies of this tape! They're appreciative of the opportunity

to make it available to Shawn's fans."

Columbia and Plump are jointly sending out a letter with the album to Colvin's triple-A core radio format "as a courtesy more than anything else," says Fierstein. "We're not 'working it' as a radio record, but making it available to radio because it's been so supportive of Shawn in the past. We're sure her fans at radio may want to play it from time to time, but we're certainly not working a track in the normal way."

Triple-A KGSR Austin PD Jody Denberg, for one, is sure that he'll play "Live '88."

"Shawn's a core artist at KGSR and was before she even moved back to Austin," says Denberg. "It's great that [Columbia] was smart enough to allow her to rerelease ['Live '88'], be-

cause it can't hurt, and her hardcore fans definitely want to have it. Whether it breaks new ground for her, I don't know."

Fierstein, however, feels that if the reissue gets exposure as a "credible independent release," it may, expand Colvin's audience for existing Columbia catalog and for Colvin's forthcoming new spring release for Columbia.

"But the purpose of the record is really for her core audience, a lot of whom appreciate her work live and solo and enjoy hearing some of these songs in that format," he says.

Plump has hired indie marketing company Hard Core Marketing to coordinate a retail campaign generating retail awareness via posters, co-op ads, and in-store play. JLM Public Relations is handling press for the la-

bel.

"We've also done a lot of work on the Internet with a Plump home page, cross-referenced with other pages we contribute to the Shawn Colvin page that Sony operates," says Fierstein, who adds that Plump is taking out some consumer ads in specialty publications, such as Utne Reader, Performing Songwriter, Mother Jones, and Dirty Linen. "But we're relying on word-of-mouth with the fan base."

Such word so far seems to be heavy. Denberg has seen retail sales reports already in Austin, and Heidi Jaillet, a buyer at Newbury Comics in Boston, shows "strong out-of-the-box" activity.

"It charted in our top 50 the first week, which is great, and sales are still strong," says Jaillet. "This is probably the personal record we all wanted to hear from Shawn Colvin. They're the songs we always heard in the beginning from her, and here they are finally on CD the way they were in concert."

Colvin is aware of Jaillet's feelings.

"People write to me who have heard about the tape, or a friend has one and they want it," says Colvin. "I can sympathize with the fact that a lot of people are used to hearing me by myself—since that's primarily how I've toured—and the songs on the [Columbia] albums are produced versions. So it's great that they can hear the solo live versions if they want to, from that fun stage in my career when I carried a case of them with me in my luggage. It was the only time I ever made money off a record!"

SECADA'S FIRST LOVE, JAZZ, SURFACES

(Continued from page 13)

listening to all of the great balladeers," says Secada, who is currently starring in the Broadway musical "Grease." "In fact," he adds, "I started out wanting to be a jazz singer. My career has gone into a different direction—which I love—but doing a pop record like this has been a treat."

Though "Amor" is Secada's third Spanish-language album, the ballad package is his first Spanish-language record of original material. Both his previous Spanish-language sets—"Otro Día Más Sin Verte" and "Si Te Vas"—were Latino counterparts to his platinum-selling albums "Jon Secada" and "Heart, Soul & A Voice," respectively.

Secada recorded "Amor" with the Latin market in mind, but Stessel says the album could score big among non-Latino fans. "We believe that Jon has a large fan base that will buy his music whether he sings in English or in Spanish," he says.

In a bid to reach the mainstream market, Stessel is planning an across-the-board campaign that will target individual retail chains on a staggered basis.

"By promoting and marketing to various accounts over several months, we can stretch the promotion into the spring," says Stessel.

Several retailers contacted by Billboard are pleased to hear that Secada is sporting a different vocal personality.

"I'm glad Secada changed gears," says Spec's Music's Latin and international buyer, Carlos Suárez, "because he's showing his roots, and he's showing that he can really sing."

The mainstream retail push will be complemented by a Latino radio and retail campaign in the U.S. spearheaded by José Béhar, president of EMI Latin, the domestic Latin division of EMI.

On Tuesday (26), EMI will service Latino radio with the single "Si No Te

AGF Fattens Activities With Plump Label

NEW YORK—The newly formed Plump Records is the latest division of AGF Entertainment Ltd., an artist management and record production company headed by Ron Fierstein and Steve Ad-dabbo. AGF also operates the Shelter Island Sound recording studio.

Fierstein says that the label "represents an expansion of our business and complements our ongoing artist-development activities with the major labels."

The label will release titles by new and established artists, across a variety of genres.

"The one consistent element of our widely diverse releases, hopefully, will be quality and artistic merit," says Fierstein. "Plump Records has the opportunity to release records that require special attention and [therefore] may not be of interest to the traditional major labels."

Plump Records' scheduled releases through February 1996 are Shawn Colvin's "Live '88"; David Massengill's "The Return"; Harvey Fierstein's "This Is Not Going To Be Pretty"; Eric Andersen's "Ghosts Upon The Road"; a self-titled album by vitapup; and Howard Jones' "Live In L.A."



Clinton Supports Copyright Extension

BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration has thrown its support behind Senate copyright legislation that would extend the term of copyright from life plus 50 years to life plus

70 years.

Bruce Lehman, assistant secretary of commerce and commissioner of Patents and Trademarks, says the extended term is necessary for the U.S. to be able to compete with its European partners in international trade. Most European communities already have instituted the longer term or are planning to initiate it.

Lehman told members of the Senate Judiciary Committee on Sept. 20 that without the extra 20 years of protection offered by S. 483, the U.S. could lose valuable trade dollars.

Under the rules of the Berne Convention, which governs international copyright treatment, copyright protection is based on reciprocity and allows nations to adopt the "rule of the shorter term." Says bill sponsor Sen. Orrin Hatch, R-Utah, "This means that American works will fall into the public domain before those of our trading partners, undercutting our trading position and robbing our creators of two decades of income they might otherwise have."

Hatch notes that such standards as "Swanee" by Irving Caesar and George Gershwin have recently fallen

into the public domain, and that others, such as "Rhapsody In Blue" by Gershwin and "It Had To Be You" by Isham Jones and Gus Kahn, will soon follow if the bill is not enacted. Currently, songs enter the public domain on Jan. 1 of the year after their 75th year of life.

Bob Dylan, Don Henley, Stephen Sondheim, and Mike Stoller were among the songwriters who sent letters of support for the bill.

Critics of the longer term, while acknowledging the need for "harmonization" with European trading partners, object to the additional domestic income that would accrue. They also say the longer term will benefit music publishers and heirs of Tin Pan Alley composers over other authors' heirs who have let their copyrights lapse.

Lehman told Billboard he agrees with the administration for choosing to support "an economic incentive over a smaller authors-rights issue." He added that "in a capitalistic society, things can get a little rough sometimes," but that the "greater economic good" had to be considered.

The House companion bill, H.R. 989, is still in committee.

LIVE ROYALTIES

(Continued from page 10)

al fund to be distributed to all members under the old formula.

BMI, the other major song-licensing agency, says it still primarily uses radio airplay to determine royalty distributions for live performances.

But senior VP of performing right Del Bryant says BMI is considering changing its system, too. "There has been tremendous interest from people who are touring and from the writers of songs. We are going to make an attempt to do this in the most logical way."

Bryant adds, "We are looking at the possibility of making distributions for performances in the larger venues sometime in 1996."

GLOBAL PACIFIC'S REBBESOUL TIMED TO HOLY DAYS

(Continued from page 14)

world music markets at large," he continues. "After all, it's not just Irish people who listen to Celtic music. It wasn't just Catholics who bought 'Chant.' If the music is powerful and soulful, it touches you on a cellular level."

Although the album was released Aug. 15, the label has waited for the Jewish high holy days for its major promotion. The marketing campaign will target both Jewish and mainstream audiences. Navarre is handling the distribution.

Global Pacific VP of sales Tom Sapper (brother of Howard) arranged co-op advertising between Jewish publications and music retailers in 10 major markets. Tower is doing co-op campaigns with Jewish publications in San Francisco, New York, Seattle, and Los Angeles; Harmony House is doing one in Detroit; Best Buy is involved in Atlanta and Cleveland; Spec's has a campaign in Miami; and Strawberries has signed on in Boston. All of the ads are running in the Rosh Hashanah editions of the publications. This year, Rosh Hashanah begins the evening of Sunday (24) and ends the evening of Tuesday (26); Yom Kippur, the holiest day in the Jewish year, begins the evening of Oct. 2 and ends the

following evening.

Tower also plans to include the album in its listening-post program in October.

On the radio side, Global Pacific will target jazz/AC, new age, world music, and college stations, as well as National Public Radio, with the entire album, including the emphasis track, "A Narrow Bridge." The label has also brought in Betty Tim & Associates to market the album in metaphysical bookstores and new age shops, and is working on doing a shortform video for "A Narrow Bridge" that will be serviced to VH1 and other music video channels.

In addition, Burger and his Rebbesoul band will tour in late '95-early '96.

At jazz/AC KTWV Los Angeles, air personality Talaya Trigueros has been playing the acoustic version of "Avinu." "It's a very soft, quiet number, yet the listener response has been very strong and heartfelt," she says. "People are very touched and moved by it." Regarding the album, she says, "I find it a lovely and modern introduction to what's basically a traditional ethnic music. Bruce seems to make it graspable and listenable in the modern sense."

WNIJ Dekalb, Ill., is playing "A Narrow Bridge" and "Tum Balalaika."

"They're both ballads and both kind of bluesy in a way, and the guitar work is excellent in terms of feeling," says music director John Hill. "For our format, which is contemporary jazz, they flow quite nicely."

Burger's musical career prior to Rebbesoul included founding the fusion band Jazzburger (members included Dave Koz, Alex Acuna of Weather Report, and Cornelius Bumpus of the Doo-bie Brothers), a stint in the A&M band Anything Orange, and a variety of recordings as a session musician.

"I had played reggae [and] jazz, with this person and that person, and I was kind of searching for my own voice," recalls Burger. He found that voice at a Sabbath dinner at the home of Rabbi Shlomo Schwartz. "I was raised conservative, not orthodox at all, and I hadn't been to anything like that," says Burger. But listening to the traditional prayers, he says, "really touched me."

Instead of providing straight translations of the Hebrew prayers in the liner notes, Burger wrote a one-paragraph story for each track, in which he presents characters from different parts of the world and historical periods.

DVD STANDARD RAISES NEW ISSUES

(Continued from page 1)

two two-hour features per side.

Although DVD lacks the recording feature of VCRs, most observers say that this will have little impact with consumers. "If you look at the trend out there in VCR usage, you'll find that each year has seen less and less recording being applied," says Mike Fidler, senior VP of new technology and strategic planning for Pioneer Electronics. "The most dominant, and in a lot of cases exclusive, use of the product is for playback of rented or purchased videos."

Technology for recordable discs and hardware will be available sometime in 1997, says a Sony spokesman in Tokyo. "Actual product introduction depends not just on technology issues, but on marketing issues as well."

Future recordable DVD units will be backward-compatible, according to a U.S. source. However, first generation DVD players would require retrofitting in order to play discs made on a consumer DVD recorder.

Retailers and film studios are rapturous over the opportunities presented by the compromise, which ended an eight-month confrontation that threatened to get nastier as both sides got closer to their planned 1996 launches.

But key questions abound, including the date that DVD will actually arrive in stores, player prices, and what it will cost suppliers to establish a retail beachhead. Some answers, such as the format name and final specifications, are due soon. Others won't be known for a year or more.

Nevertheless, the studios can now concentrate on the more immediate task of selecting titles and price points for their first DVD releases, most of which will be aimed at the burgeoning sell-through trade. "We're approaching that stage," says Warner Home Video president Warren Lieberfarb, Toshiba/Time Warner's DVD spokesman, who had campaigned energetically for a single platform.

Five hundred features from Warner, Sony's Columbia Pictures unit, and MGM/UA have already been committed. More are expected from MCA and Paramount, both DVD supporters, and eventually from 20th Century Fox and Disney, which are both fence-sitting.

DVD players and movies, video games, and computer software are supposed to arrive in stores by the fourth quarter of 1996. Guy Johnson, VP of worldwide DVD for Thomson Multimedia, says that RCA-brand machines will be on sale as of Sept. 2, 1996.

Sony Electronics president Carl Yankowski is "absolutely" sure of a mid- to late-'96 debut. "Everyone would like to see [DVD] targeted for Christmas," he says, which means players have to be heading toward retailers by August or September.

However, the agreement that is bringing Sony/Philips and Toshiba/Time Warner together is no guarantee that this target will remain intact. Already there are decidedly different opinions about street dates. Philips NV may not have its unit out before early 1997, according to executive VP Henk Bodt.

It will be five years before DVD is established at retail, Bodt says. Toshiba says the agreement requires new computer chips and the integration of Sony/Philips' signal modulation technique, which could set back mid-1996 delivery.

Pricing is a bigger puzzle. Johnson is adamant that RCA stick to its \$499 suggested list, which is low enough to draw customers yet sufficient to enhance the margins of retailers who make "no profit from a \$99 VCR." Johnson adds,

"They can make money, and every retailer I've talked to embraces this wholeheartedly."

Thomson will be buying its players from Japanese companies.

A Toshiba spokesman agrees that \$500 was "one guideline, but at this moment we have not decided on any pricing strategy." Sony, which has never specified a price, backed away from the one being considered by Thomson. "The \$500 figure is aggressive based on cost," Yankowski says.

A higher price will dent acceptance, making Johnson's prediction of 2 million players sold in the first year of availability unlikely. Suggested list of \$499 "is almost essential if it's going to be successful," says Richard Wilkinson, president of Optical Disc Corp., which makes mastering equipment for replicators. "But I think it's going to be tough," he adds, unless hardware vendors are willing to absorb some of the wholesale cost.

COSTLY DISC MANUFACTURING

The same, Wilkinson says, is true for discs. Until retail volume exceeds 1,000 copies per title, replicators likely will need help. For the first two years, he estimates, the cost of a DVD master will be \$1,000, twice that of one used to press CDs; the manufacturing cost of a DVD disc could top \$2, three times a CD. If a title drops below 1,000 units, manufacturing costs are "out of sight," Wilkinson says.

Wide-Ranging Possibilities For DVD Products Manufacturers Plan Variety Of Hardware, Software

BY MARILYN A. GILLEN

LOS ANGELES—While those consumers who have heard of digital videodisc technology probably think of it as a next-generation VCR, the hardware and software companies already drawing up plans to exploit the underlying "high-density CD" technology have much bigger things in mind, ranging from TV set-top applications to computer-based products.

The possibilities could include a film, a spinoff PC game, and an audio soundtrack, all on a single disc. A live-action game that currently chews up seven CD-ROMs could be served on one platter—with a side of directors' notes and actors' bios, to boot.

These titles could play on a computer decked out with a new high-density CD-ROM drive or, potentially, on dedicated higher-end DVD units attached to TVs. Ditto "enhanced CDs," or multimedia albums, which will be supported by the newly embraced standard in whatever form it is implemented.

It is this wide-ranging potential that sparked a consortium of computer industry leaders to push the competing Time Warner/Toshiba and Sony/Philips alliances toward agreement on a single standard, something it saw as vital to making such scenarios possible.

"Given what is happening with the convergence of entertainment and computing, we recognized that this new product would have to serve the needs of the computer-based applications, as well as the TV-based applications," says Alan Bell, a research staff member at IBM's Almaden Research Center. Bell is also chairman of the computer industry's Technical Working Group, an ad hoc committee formed to address the computer industry's needs and desires for the new DVD format.

An underlying issue is "intercom-

Hollywood has no choice but to prime the pump. Wilkinson says the situation reminds him of the early days of laserdisc, when a few hundred copies of titles were pressed. "It's a Catch-22," he says. "You've got to make a lot of copies to get the price down, yet there's not demand for a lot of copies."

Also, retailers will need a wide selection to build substantial DVD ownership. Initially, "vendors are caught between a rock and a hard place," he says.

Yet Wilkinson envisions no shortage of replicators who want to cash in on DVD demand. Optical Disc has been contacted by 15-20 companies in the U.S. and "dozens" worldwide since the single-standard agreement, Wilkinson claims. "There was no way they were going to make an investment until there was light at the end of the tunnel." Two-thirds of the American inquiries dealt with DVD movies; the rest with computer applications.

Trade sources indicate that the two largest tape duplicators, Rank Video Service America and Technicolor Videocassette Services, are interested in DVD.

ENTHUSIASM, WITH CAUTION

The format hassle did serve to alert the American public to DVD. Kim Broadhurst, a market research analyst for Verity Group in Fullerton, Calif., says Verity's current survey of 1,000 consumers indicates that 44% are aware of DVD, well ahead of the aware-

ness for home satellite dishes, another hot product. Most respondents aren't quite sure what DVD does, but Broadhurst says the confusion level is about the same for CD-ROM, CD-i, and the Internet. "They all need to explain themselves better," she says.

That holds for retail as well. Video, music, and discount chains contacted by Billboard responded enthusiastically to the agreement. "It's the only logical choice for the industry," says Steven Apple, new business development VP for 500-store franchiser West Coast Entertainment. "Now we have the opportunity to get a spike in our industry, like the music industry had with CDs."

However, retailer reservations won't be eased until they see the level of commitment from hardware and software vendors. Co-op and market development funds to promote the format and support to reconfigure stores, built to house VHS, would help. "There's a lot more groundwork that needs to be covered on packaging, how many titles are coming out, and what are the tie-in promotions with the hardware," says Joe Pagano, video buyer for the 213-store Best Buy chain.

The Video Software Dealers Assn. has already suggested a DVD jewel box the size of a standard tape box and will meet with the studios again to hammer out a packaging standard.

Mike Dungan, of the 405-store Camelot chain, says his biggest concern is sluggish product flow. "My worst

patibility," according to Bell, meaning that any next-generation disc will potentially be playable on any set-top machine or computer. "That means more freedom for content creators and a wider market for their content," Bell says.

It is expected that initial products will skew in two distinct directions: "living room" units, keyed to the playback of movies, and external and built-in CD-ROM drives, keyed to the computer software industry's products.

Both types of hardware are expected to reach the market nearly simultaneously, with CD-ROM drive manufacturers citing launch dates by the end of 1996. No prices have been announced by the CD-ROM drive manufacturers, but Bell notes that one requirement on the computer industry's wish list is low cost of entry.

Each category will have its own subsets, manufacturers say. On the set-top side, Pioneer plans to introduce, in addition to a "discrete" unit, a combination unit that will play both DVDs and laserdiscs, says Mike Fidler, senior VP of new technology and strategic planning for Pioneer Electronics.

Philips Electronics plans a unit that will play CD-i titles, says Emiel Petrone, senior VP of acquisitions and of the Video CD Group for Philips Media. A range of other variations across a wide pricing spectrum can be expected from hardware companies, Petrone says, "as they assess what the marketplace wants and will pay for."

For the computer industry, a clear desire right now is for a larger storage medium for the increasingly complex consumer entertainment products being produced, which often include high-quality video.

While greater capacity is always a plus, there are some concerns within the software industry, says Rich Bowers, executive director of the Optical Publishing Assn. "The bottom line is, you are going to have to ask the consumer to acquire a different box," Bowers says. "And the last thing the publishing community wants to see is their recently established new customers out there, who have just gotten their CD-ROMs up and running—finally—feeling like, 'Whoops, well I screwed up again, and now I have to buy something else.'"

Glenn Ochsenreiter, VP of marketing for the Software Publishers Assn. and chairman of the Multimedia PC Working Group, an industrywide organization, notes that the software industry is ready to embrace the technology conceptually. "But what will motivate them to action is when they are convinced that there is a reasonable marketplace for their products," he says. "They are thrilled that a single format has been decided upon and happy with the potential it offers, but marketplace acceptance is a whole different thing."

Given that the coalition supporting high-density technology is positioning

Assistance in preparing this story was provided by Steve McClure in Tokyo and Marilyn Gillen in Los Angeles.

High-density discs will also offer the capability of storing several hours of music on a single disc, potentially revolutionizing the reissues market. Executives at catalog-oriented labels interviewed for this story say it is too early for them to comment on the implications of the technology, but they acknowledge that the format is bound to have a profound effect on their business.

Even if high-density discs spark another CD-reissues craze, consumers need not worry that their old CDs will become obsolete, according to Rick Marquardt Jr., VP of optical media preproduction operations at Specialty Records Corp., Warner Music Group's CD-manufacturing operation in Olyphant, Pa. It is understood that today's discs will play on tomorrow's high-density machines.

Furthermore, a proposed "hybrid disc" would ensure that old players can read the audio portion of high-density discs, guaranteeing continuity between the current CD and its likely successor. It will not be possible, however, for conventional CD players to exploit the interactive and storage-capacity potential of high-density discs.

"I know the Warner Music Group is interested in this as a music product," says Marquardt. "We're looking to a technology-working group in the music industry for advice on the music format. It's certainly been part of our technology discussions to date."

It is unclear at press time what impact the high-density CD would have on the nascent enhanced-CD format, which also promises interactivity between the audio and computer worlds.

Roynesdal says, "With enhanced CDs, you have a constant constraint of memory. But with [high density], we'll have virtually unlimited space. It's going to make our job a hell of a lot easier."

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Even if high-density discs spark another CD-reissues craze, consumers need not worry that their old CDs will become obsolete, according to Rick Marquardt Jr., VP of optical media preproduction operations at Specialty Records Corp., Warner Music Group's CD-manufacturing operation in Olyphant, Pa. It is understood that today's discs will play on tomorrow's high-density machines.

Furthermore, a proposed "hybrid disc" would ensure that old players can read the audio portion of high-density discs, guaranteeing continuity between the current CD and its likely successor. It will not be possible, however, for conventional CD players to exploit the interactive and storage-capacity potential of high-density discs.

"I know the Warner Music Group is interested in this as a music product," says Marquardt. "We're looking to a technology-working group in the music industry for advice on the music format. It's certainly been part of our technology discussions to date."

It is unclear at press time what impact the high-density CD would have on the nascent enhanced-CD format, which also promises interactivity between the audio and computer worlds.

Roynesdal says, "With enhanced CDs, you have a constant constraint of memory. But with [high density], we'll have virtually unlimited space. It's going to make our job a hell of a lot easier."

Given that the coalition supporting high-density technology is positioning

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PIRACY IN CHINA NOT DISSIPATING

(Continued from page 1)

the journey has left the world-music industry feeling that there is still a very long way to go.

This month, China completed the six-month anti-piracy enforcement period agreed upon in February with the U.S. Trade Representative (Billboard, March 11). However, both the American and European record industries say the results are "disappointing."

The USTR agreement with China was extended to include all nations trading with the country. During the enforcement period, the agreement stipulated that Chinese authorities were to take firm control of the country's CD plants and stop them from pressing unlicensed product.

Specifically, the authorities should have ensured that all plants were including Source Identification (SID) codes in their pressings. This code allows each disc to be traced back to its point of manufacture. In addition, it was intended that plants should press product only after being given approval to do so by the Chinese National Copyright Administration.

In a related provision, the Chinese promised to streamline censorship provisions and relax rules on Western companies establishing new marketing and distribution operations.

However, Nic Garnett, director general of international labels body IFPI, says, "I am concerned and disappointed in that we know there are plants operating without the SID code."

IFPI has been advising the National Copyright Administration on which titles could be cleared for manufacture, and Garnett says, "Except in one case, we have not been contacted to verify any titles. We draw the conclusion that nobody has set up a verification process at all, so none of these titles are being verified, as far as we know."

Jay Berman, chairman of the Recording Industry Assn. of America, adds, "All the plants are up and running again; what is it they're producing? If they're producing foreign repertoire, which is a good thing to guess, they're doing it without going through the verification procedure."

Garnett sums up the effectiveness of the enforcement period by saying, "In short, not much has happened at all. Indeed, what has happened so far didn't need an agreement of this magnitude to make it happen."

Nonetheless, Garnett says that the Chinese authorities are "still acting in good faith" but have had difficulty implementing the measures with provincial authorities.

"Whatever they agree in Beijing is extremely difficult to implement in the provinces," he says, "particularly when you haven't got the resources to do what has to be done."

Garnett says IFPI is not giving up on the policies and feels that the authorities in China are not trying to alter the objectives of the agreement.

To assist the enforcement process,

IFPI has allocated \$1.5 million. This will not only pay for expertise and the establishment of an anti-piracy task force, but will provide pressing plants with basic equipment, such as fax machines, for easier access to the copyright administration when clearing pressing orders.

Garnett says, "This is far and away the biggest contribution any industry has made to this problem. We have written to the Chinese authorities to tell them of our commitment."

The next step for the American and European industries is to keep up the momentum via their respective governments. Berman says he is telling the USTR that "a very critical moment" is being approached.

He says he is not suggesting that piracy should have been eradicated by now, but that "the process should be well under way, and we see that in a couple of very key areas it's not."

The European Union ambassador in Beijing has written to the Chinese government to reinforce the IFPI's concerns over piracy.

Of equal concern to both the IFPI and RIAA is the Chinese government's delay in publishing new regulations regarding joint-venture companies. At present, Western record companies are limited to production and manufacture. However, they are eager to gain direct access to the market by establishing joint-venture distribution and marketing operations with Chinese firms (Bill-

board, May 18).

The government has appeared reluctant to allow this to happen because it fears having diminished control on what product is presented to consumers.

At the signing of the agreement with USTR, the Chinese authorities said the new joint-venture law would be in place by the end of this month. Although this will not now happen, the government is expected to make an announcement on progress this week.

However, Garnett says there will be

no progress on that front until the beginning of next year.

Later this month, the authorities are expected to express a view on the possibility of dismantling the China National Publications Import & Export Corp., the organization with a monopoly on importing international repertoire.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., and Mike Levin in Hong Kong.



by Geoff Mayfield

YO-YO: Hootie & the Blowfish rise to No. 1; they get pushed back. The band reclaims No. 1, falls out again, rolls back into the top slot. That was the summer's pattern, so it should surprise no one that, despite a 3% decline, Hootie and company manage to surpass the "Dangerous Minds" soundtrack to log their debut album's eighth week atop The Billboard 200. Hootie's "Cracked Rear View" has been in the top 10 every week since the Feb. 25 issue and has not been lower than No. 3 since April 8. With a new single making its way to radio, Hootie's fish could stretch their stay in the top 10 even longer, despite the heavy traffic that comes this time of year.

With approximately 167,000 units for the week, Hootie leads the No. 2 "Dangerous Minds" (156,000 units) by a 7% margin. The still-growing sales for freshman Alanis Morissette (155,000 units) are a whisker behind No. 2.

FRESH JUICE: Although Hootie's familiar face stands above The Billboard 200, this week's chart has its share of pizzazz, including the top 10 bows of Red Hot Chili Peppers (No. 4, 138,000 units) and Lenny Kravitz (No. 10, more than 63,000 units); respectable bows at Nos. 21 and 22, respectively, by country acts Travis Tritt (39,000 units) and sophomore band BlackHawk; a worthy and early nod by a new Christmas album; and a noteworthy debut of a boxed set.

CHRISTMAS IN SEPTEMBER: Can you imagine almost 26,000 consumers buying a Christmas album two months before Thanksgiving? Well, believe it, because Mannheim Steamroller's third seasonal set is standing tall at No. 35 on The Billboard 200. This early bow is just one indication that this will be one of the key records to watch during the fourth-quarter crunch. American Gramophone has already received more than 3 million orders; when you consider that Kenny G's 1994 Christmas title moved 3 million units, according to SoundScan, in about half the time that this album will have to sell, that number is not as scary as it seems. Mannheim made its first-week numbers with sale-pricing from Target and Musicland stores; it will have special pricing at other accounts later in the season. The Steamroller's first two Christmas albums, which debuted in 1984 and 1988, have each sold more than 4 million units to date.

BOXING DAY: Prior to this week, only 16 boxes have bowed on The Billboard 200 since the chart began using SoundScan data in May 1991—and that tally includes Prince's 1993 collection "The Hits/The B-Sides," a three-disc set that was not packaged in a boxed format. Of those 16, only one had been by a country act, but thanks to steady Texas stalwart George Strait, you can bump those totals up to 17 and two. With 14,500 units, Strait enters the big chart at No. 63, which stands out as the fourth-highest debut by a box in the SoundScan era. The only ones to debut higher were the aforementioned Prince collection (No. 19) and audio/video combos by Metallica (No. 26 in 1993) and Queensryche (No. 38 in 1991).

GOOD AND BAD NEWS: The bad news is that the week's unit sales for all albums and cassettes are down from last week's figures and, more importantly for music retailers, down from the comparable 1994 week (see Market Watch, page 110). Why does the week fall short of the one we had a year ago? Because that week's chart included a No. 1 debut by Eric Clapton, a No. 3 bow by Anita Baker, entry of the Notorious B.I.G. at No. 15, and top 50 debuts from Peter Gabriel, Sinead O'Connor, and Nanci Griffith. What's the good news? This week's numbers would have been even softer had it not been for the above-mentioned chart debuts. The year-end flood continues, as next week's chart brings the bow of Nashville sophomore Tim McGraw and a hits set from pop vet Michael Bolton. Based on early retail feedback, it looks as though McGraw will enter in the same neighborhood as the Chili Peppers did this week (which would give him the No. 1 slot on the country list); Bolton will climb in near where Kravitz bows.

STRINGS AND REEDS: "The Idiot's Guide To Classical Music" holds No. 1 on this week's unpublished Top Off-Price Classical chart and enters The Billboard 200 at No. 136. Credit a special promotion at Tower Records, where the budget-priced sampler ranks No. 4 chainwide. Meanwhile, exposure from the premiere of "Beverly Hills, 90210" helps sales almost triple for Dave Koz, who re-enters this week's unpublished Top Contemporary Jazz Albums list at No. 10.

MUSIC EXECUTIVES PONDER HIGH-DENSITY DISC'S POTENTIAL

(Continued from preceding page)

it as a catch-all product for the audio, video, and computer industries, presumably the product is designed to supersede all current storage media for music, movies, and games. However, how quickly—or whether—high-density discs will supplant existing formats is anybody's guess, according to industry leaders.

Royndesdal estimates it would take three to four years for high-density discs to achieve critical mass. "That still leaves a tremendous window for CD-ROM," he says.

One record label president is skeptical of the new technology's potential as a primary sound carrier. "I realize that [high density] could supersede the CD, but I bet you it won't happen,"

he says. "I don't think labels are going to want to confuse the consumer and tell them what they've been buying all along hasn't been great. There might be a few audiophile labels that take advantage of the new format, but I don't think the majors are going to shift their whole catalogs."

However, the major proponents of high-density technology are positioning it as the format of the future.

"This new high-density CD format is the single most exciting technological development for our industry since the compact disc, and it will prove a bonanza for consumers as well," says Sony Music Entertainment president/COO Thomas Mottola. "This new format will pave the way to new horizons for the next generation of creative artists and create new opportunities for music companies to maximize their music and video catalogs, since high-density CD players will be backward-compatible and will

be able to read today's compact discs, CD-ROM discs, and other optical discs."

Says Bob Sherwood, senior VP of new business development at Sony New Technologies, "It's going to be spectacular. It's safe to say this will be the next-generation audio sound carrier. Whatever happens, when it happens, it will be a logical migration from CD as we know it, and backward-compatibility will be built into it. There's no fear that we're going to scare off the next generation of CD buyers."

Still at issue are the price of the proposed format—which sources say has yet to be determined—and the possibility of home recordability. While the format's architecture allows for the eventual incorporation of recordability, there are no immediate plans to introduce a disc format that could record audio or video, according to sources.

Pilz Head Arrested After Financial Investigation

MUNICH—Reiner Pilz, head of the troubled Pilz group of CD-pressing companies, has been arrested here and is being held in pretrial confinement, according to chief public prosecutor Bernhard Brenneis.

The public prosecutor's department would not specify the potential charges that Pilz might face, saying only that Pilz was arrested following investigations into his companies' accounts and financial positions. The department says that offices and pressing facilities have been searched.

Meanwhile, Pilz receiver Jobst Wellensiek says he is conducting ne-

gotiations with five companies for the partial or complete takeover of the group's CD-pressing activities.

The Pilz company has filed for proceedings under German commercial law aimed at clarifying its trading position, following its attempts to pull out of a joint-venture pressing plant in the former East Germany (Billboard, July 15). Separately, the Pilz company has been under investigation by the public prosecutor following allegations that it fraudulently gained subsidies worth 60 million marks (\$43.5 million).

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SUIT SHOWS MUDDY STATE OF MEXICAN ROYALTIES

(Continued from page 1)

SACM's bid to prevent music publishers from collecting the authors' share of mechanical royalties.

The Mexico City-based SACM began suspending payments of performance royalties in December 1994, when the society claimed that it was unable to distribute second-quarter 1994 payments because of a problem with its computer system. But in June 1995, SACM placed the royalties into a court escrow account. SACM president Roberto Cantoral would not reveal how much money was placed in escrow.

According to Cantoral, the move to place the money in escrow was tied to a class-action lawsuit that SACM filed in March 1995 against Mexican music publishers.

"The judge said the money could not be turned over [to the publishers] until a verdict was made," says Cantoral. "Otherwise, we would be breaking the law."

The suit, filed by SACM against México Aberbach, Limited From C.V., and other music publishers, alleges that the 50-year-old SACM is the only entity authorized to collect the authors' share of mechanical royalties.

SACM already collects mechanical royalties for the benefit of its member authors, but Mexican publishers, such as publisher trade group Editores Mexicanos de Música A.C. (EMMAC) and its member companies, collect the majority of authors' mechanical royalties, which the suit alleges is illegal.

The suit has not yet gone to trial.

In the U.S., Irwin Robinson, chairman/CEO of Famous Music Publishing Cos., says he will abide by the Mexican judge's decision and adds SACM is holding performance monies that "really are not the subject of this litigation. And for that, I think [Cantoral] is totally wrong."

Ralph Peer II, president/CEO of peermusic, concurs, calling Cantoral's gambit "an egregious maneuver. After all, the greatest turnover for many performing rights societies [is] income they receive from foreign repertoire. And when you have a society that takes such enormous advantage of the fact that the trust has been put into them to represent these repertoires and [it] is unable to fulfill that trust, it really shakes the foundation of the whole concept of international performing rights

organizations."

Robinson, who is also chairman of U.S. publishing group the National Music Publishers' Assn., met with Cantoral Sept. 11 in New York to work out a resolution of the issue. Cantoral says the meeting went smoothly. Robinson says their conversation was "a draw."

"We're now going to take independent action with the [Mexican] judge—if we can—to try to free up that money," says Robinson.

Robinson declines to reveal specifics on what this action would entail.

NMPA already has made a move to secure delinquent payments. In March, NMPA president/CEO Ed Murphy sent a letter to U.S. Trade Representative Mickey Kantor advising him of SACM's lawsuit.

Murphy has also sent a letter to Cantoral voicing his disagreement with SACM's tactics. Murphy says Cantoral has not replied.

"Here we are entering into a new agreement of cooperation with NAFTA," says Murphy, "but the way [SACM] is handling this situation certainly doesn't speak of cooperation" (see Commentary, page 6).

Mexican publishers also are responding to SACM's moves. EMMAC president Edmundo Monroy says his group is planning to file a countersuit against SACM.

"Cantoral does such a bad job of collecting performance royalties that his profits have remained stagnant," says Monroy. "So there is no other solution

for him but to go after mechanicals, instead of increasing his performance collections."

Cantoral counters by saying the publishers are woefully inadequate collectors of royalties.

"There are 8,000-10,000 songs in Mexico that have no publishers," says Cantoral, "because the composers of those songs don't want to sign with publishers which have no capacity to collect. I only want to collect the 50% of the authors' share of performance royalties and the 50% of the authors' mechanical royalties. The publishers can collect the other 50% on their own."

Cantoral adds that publishers have no legal right under Mexican copyright law to collect the authors' share of mechanicals.

Indeed, publishers are not even mentioned in critical articles of Mexican copyright law that give certain powers of collection to authors societies approved by the Mexican government, such as SACM.

Cantoral says SACM is basing much of its lawsuit on Article 98 of the Mexican copyright law, which says, in part, that "for the collection of the royalties of national authors, such authors shall be required to grant powers individually to the authors' society." Publishers argue that the type of royalty based on the private or public use of a song is, unfortunately, not revealed in this passage.

Historically, Famous Music's Robinson says, the royalty for a private use of

a song (for example, a consumer purchasing a CD) has been administered in most countries by a publisher, while the royalty for public use of a title (such as song's radio airplay) has been collected usually by a performing rights society.

Article 98's tenets regarding the role played by an authors society when collecting royalties for its foreign members are somewhat clearer.

Authors societies, Article 98 says, can "collect within the country, without any representation being necessary, royalties deriving from the public use in any form of the works of foreign authors, always subject to the handing over of such amounts collected to the foreign authors or to the associations that represent them, as the case may be, according to the principle of reciprocity."

This clause of Article 98, however, fails to indicate who collects the "private" use of the works of a foreign author.

Cantoral says the heart of the dispute with the publishers lies with the interpretation of Article 98. He says the judge's ruling on the case is expected in two months.

And if judicial precedent is preserved, SACM stands to lose. EMMAC's Monroy says SACM lost a similar case 10 years ago.

Cantoral says even if the publishers win in court and are able to start their performance society, establishing the necessary mechanisms to collect mechanical and performance rights would be difficult.

CHRYSALIS, COOLTEMPO FOLDED INTO EMI

(Continued from page 10)

Jean-Francois Cecillon. They are not going to be merged with EMI or Parlophone. What we have done is create a restructuring of the company to go forward. We believe those labels have a lot to offer." Previously, Eldridge reported to Perry.

Artists on the Chrysalis roster include Sinead O'Connor, Jethro Tull, Mike Scott (formerly of the Waterboys), World Party, the Proclaimers, Carter USM, Runrig, and the Almighty. Cooltempo's lineup includes Shara Nelson, Kenny Thomas, and Mica Paris.

EMI's Perry is unable to say how many other staffers will be leaving, as he hopes that jobs for them can be found within the EMI group. Chrysalis, which had eliminated a number of positions over the past year, was thought to have a staff of between 25 and 30 in its headquarters before the changes; unofficial estimates put the number of jobs lost so far at 12-15.

By several accounts, employees arrived at the Holland Park building on Monday, Sept. 18, to begin the week as usual. Instead, they were told of the departure of Eldridge, Grunbaum, and Andrews and of the downsizing of the company. The building was later closed for the day.

Perry personally took charge of informing employees, working from Eldridge's office, according to one source. "I've never seen Rupert so emotional," Eldridge told a colleague; the Chrysalis chief himself was given the news a couple of days earlier.

Perry adds, "There is no denying Chrysalis has not been enjoying the greatest success it could have and that has brought us to the decision we have now taken. The success required to maintain the existing structure was something we felt was not going to materialize." He says the decision was "not taken lightly."

Perry himself called the managers of

Chrysalis and Cooltempo artists. "There was something in the air," says Adrian Boss of Adrian Boss Promotions, which manages Carter USM. "I've spoken to Rupert and all the individual heads of department who are remaining with the company, and I'm hoping to be able to get on with business straight away."

Ironically, Eldridge told attendees at the EMI U.K. group's sales meeting in Dublin earlier this month that Chrysalis has been "actively aggressive in A&R" and had signed eight new acts this year, including Liverpool's Proper and Manchester's Fireproof. Reportedly, a roster-review meeting took place Sept. 19; a number of acts are expected to be dropped.

In the U.S., Chrysalis is an imprint of EMI Records, with a number of its own signings, including Arrested Development, Guru, Billy Idol, and D'Angelo.

Most U.K. industry observers were not surprised at the news of the downsizing, but expressed concern and regret

at the exit of longtime executives and the prospect of redundancies. For his part, Chrysalis co-founder Chris Wright—whose Chrysalis Group sold 50% of the record company to EMI in 1989 and the rest in 1991—says, "I suppose from the moment they got rid of me, I always expected something like this to happen. It takes a long time to build a record company, and it's very sad when it no longer exists. This has come 26 years to the day that the first record went out on Chrysalis."

For the year ending March 31, 1994, Chrysalis Records U.K. had sales of \$20 million, profits of \$150,000, and a staff of 42 (more recent figures were not available at press time). This compares with the 1989-90 peak of its U.K. operations, which yielded revenues of \$62 million and \$4 million in profits, with an employee roll of 76.

Assistance in this story was provided by Paul Sexton in London.

MTV EUROPE AD, PROGRAMS FINED

(Continued from page 10)

show "Safe 'N Sexy," broadcast at 9 p.m. on Monday, May 1. The ITC says it recognized the show's intention to promote safe-sex education, but that its mid-evening slot was "inappropriate" because many young viewers would have been exposed to the show's items on anal sex and sadomasochism.

MTV was also fined for broadcasting a Pepe Jeans commercial deemed to have the appearance of condoning theft and vandalism and appearing ambivalent toward suicide.

Peter Einstein, president, business director, MTV Networks Europe, says in a prepared statement, "MTV Europe is most worried by the ITC's ruling on the program 'Safe 'N Sexy.' This is a carefully produced program that pro-

vides essential information on the risks of HIV and AIDS."

Einstein argues that the ITC is "out of touch" with the audience it aims to protect, as "Safe 'N Sexy" produced no complaints from viewers. Indeed, he says, it has been praised by AIDS-related organizations.

He adds that MTV had addressed concerns over "The Worst Of Most Wanted" before the fine and had moved to bring it in line with ITC guidelines.

MTV says that although the Pepe Jeans spot appeared to be in keeping with advertising standards, it was taken off the air immediately following the ITC's initial warning. However, the agency followed its warning with a fine.



COUNTRY MUSIC

ISSUE DATE: OCTOBER 7
CLOSED

PROFESSIONAL SOUND

ISSUE DATE: OCTOBER 7
CLOSED

UK II

ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

Billboard/Monitor

RADIO CONFERENCE
ISSUE DATE: OCTOBER 21
AD CLOSE: SEPTEMBER 26

ASIA PACIFIC II

Manufacturing

ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

HEALTH & FITNESS/ SPECIAL INTEREST

ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

DEF JAM'S

10th Anniversary

ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

RIAA - ENHANCED CD

ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

MIDEM

30th Anniversary

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

ENTER*ACTIVE FILES IV

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

GSA

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

WORLDWIDE DANCE

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

RAP MUSIC

ISSUE DATE: NOVEMBER 25
AD CLOSE: OCTOBER 31

ABC's of LATIN AMERICA

ISSUE DATE: DECEMBER 2
AD CLOSE: NOVEMBER 7

SWEDEN

ISSUE DATE: DECEMBER 16
AD CLOSE: NOVEMBER 21

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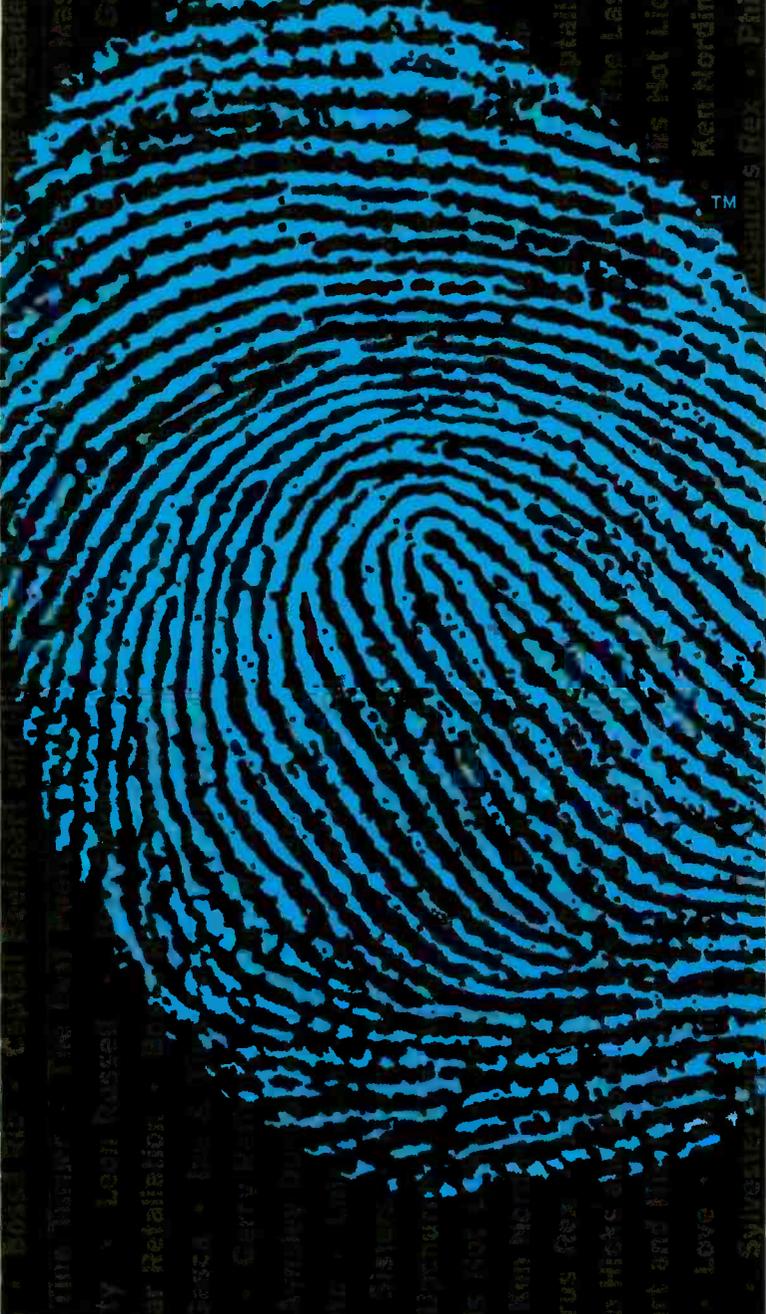
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MARKET WATCH
A WEEKLY NATIONAL MUSIC SALES REPORT

**YEAR-TO-DATE
OVERALL
UNIT SALES**

	1994	1995
TOTAL	450,197,000	450,570,000 (UP 0.1%)
ALBUMS	380,810,000	384,282,000 (UP 0.9%)
SINGLES	66,288,000	69,386,000 (DN 4.5%)

**YEAR-TO-DATE
SALES BY
ALBUM FORMAT**

	1994	1995
CD	221,067,000	247,146,000 (UP 11.8%)
CASSETTE	159,337,000	136,570,000 (DN 14.3%)
OTHER	406,000	566,000 (UP 39.4%)

**OVERALL
UNIT SALES
THIS WEEK**

11,709,000

LAST WEEK

11,633,000

CHANGE

UP 0.6%

**THIS WEEK
1994**

12,385,000

CHANGE

DOWN 5.4%

**ALBUM
SALES
THIS WEEK**

9,558,000

LAST WEEK

9,614,000

CHANGE

DOWN 0.6%

**THIS WEEK
1994**

10,570,000

CHANGE

DOWN 9.6%

**SINGLES
SALES
THIS WEEK**

2,151,000

LAST WEEK

2,019,000

CHANGE

UP 6.5%

**THIS WEEK
1994**

1,815,000

CHANGE

UP 18.5%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1994	1995	CHANGE
MAJOR CHAIN	199,291,000	222,719,000	UP 11.7%
CHAIN	52,713,000	56,876,000	DOWN 9.3%
INDEPENDENT	62,273,000	60,123,000	DOWN 0.9%
MASS MERCHANTS	125,920,000	110,851,000	DOWN 11.9%

ROUNDED FIGURES

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



No 'Fantasy': Mariah Debuts At No. 1

MARIAH CAREY'S "Fantasy" comes true this week as the first single from her "Daydream" album enters the Hot 100 at No. 1. It's the second single in chart history to enter at the top (after Michael Jackson's "You Are Not Alone") and the first by a female artist. Carey and Janet Jackson are the only females to debut in the top 10.

"Fantasy" is Carey's ninth No. 1 single, all collected in this decade (beginning with "Vision Of Love" just over five years ago). As of this week, Carey has been No. 1 on the Hot 100 for a total of 29 weeks.

"Fantasy" is Carey's third one-word No. 1 hit in a row, following "Dreamlover" and "Hero." It's her fifth overall, along with "Someday" and "Emotions." And as icing on the cake, "Fantasy" also debuts at No. 1 on Hot R&B Singles and Hot Dance Music/Maxi-Singles Sales.

In the U.K., "Fantasy" debuts at No. 4. Two other current U.S. hits also debut in the U.K. top 10: "Boombastic" by Shaggy is new at No. 1 and "Runaway" by Janet Jackson enters at No. 6, the same position where it started its chart life in the U.S. Adding in Michael Jackson's "You Are Not Alone," there are four titles in the top 10 of both countries. It's been a long time since the musical tastes of America and Britain have been so convergent. The last time there were more identical titles in the U.S. and U.K. top 10s was April 9, 1994, when there were five songs on both lists. The songs were "Streets Of Philadelphia" by Bruce Springsteen, "The Most Beautiful Girl In The World" by the artist formerly known as Prince, "The Sign" by Ace Of Base, "Without You" by Mariah Carey, and "Whatta Man" by Salt-N-Pepa featuring En Vogue.

This week's U.K. top 10 shows more signs of American influence: Michael Bolton is No. 10 with "Can I Touch You . . . There?," which holds at No. 27 in the U.S., and the Rembrandts are No. 5 with "I'll Be There For You," the theme from NBC's "Friends" (broadcast in the U.K. on Channel 4), which is No. 18 on the Hot 100.

THERE AT LAST: If the last sentence of the above paragraph surprised you, you are not alone. It's true—at long last, the Rembrandts debut on the Hot 100 with "I'll Be There For You." How did this happen?

This is a single that could have been a contender for the No. 1 record of 1995 if it had been released a few months ago when it had enough radio play to reach No. 1 on the Hot 100 Airplay chart. Because it was not commercially available in one of the formats that counts toward sales, it did not chart on the Hot 100.



**CHART
BEAT**

by Fred Bronson

As a follow-up to this airplay smash, EastWest has released a single from the band's latest set, "LP." "This House Is Not A Home" features "I'll Be There For You" as a B-side. If both sides of a single receive airplay, both are listed on the Hot 100, with the title receiving the most airplay listed first. Because "I'll Be There For You" is way ahead of "House" in airplay, it is listed as the A-side on the Hot 100.

The challenge for the single will be to maintain its upward momentum while "I'll Be There For You" moves down the airplay chart. It will be ironic if the record doesn't rise above its No. 18 debut; that will leave "Just The Way It Is, Baby," a No. 14 hit from 1991, as the Rembrandts' most successful chart title, despite the massive popularity of the "Friends" song.

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