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IN MUSIC NEWS



Producing 'Love' With
Arista's Pam Tillis

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 7, 1995

Smashing Pumpkins Shatter Doubts On Virgin Double Set

BY CRAIG ROSEN

LOS ANGELES—On Oct. 24, Virgin Records worldwide will release the Smashing Pumpkins' "Mellon Collie And The Infinite Sadness," a sprawling, two-CD opus of new material that will likely separate the Chicago-based band from its alternative rock peers.

It's a risky move for Virgin and the Pumpkins. In the CD era, double-disc packages are usually reserved for greatest-hit sets or live albums, not 28 new songs. In fact, few rock artists have dared to release so much new material at once since the CD became the dominant configuration for recorded music.

In 1991, Columbia and Geffen released, respectively, Bruce Springsteen's "Human Touch" and "Lucky Town" and Guns N' Roses' "Use Your Illusion I" and "Use Your Illusion II."

But rather than issuing the albums as double CDs, both labels opted to put them out as separate single-CD releases.

The Pumpkins are one of modern rock's brightest commercial and artistic forces. The band's last studio album, 1993's "Siamese Dream," has sold more than 3.4 million copies in the U.S., according to SoundScan.

Outside the U.S., the Pumpkins have had the most success in Canada, where "Siamese Dream" has been certified quadruple-platinum (400,000 units). The band has also achieved platinum sales in Australia (70,000

(Continued on page 120)



SMASHING PUMPKINS

Goo Goo Dolls Get A 'Name' WB Trio Splashes With Surprise Hit

BY CARRIE BORZILLO

LOS ANGELES—When Johnny Rzeznik, singer/guitarist of the Goo Goo Dolls, reflects on his band's nine years of relentless touring and recording, he's not bitter.

Rather, the singer, who is basking in the glow of a No. 1 Modern Rock Tracks hit with "Name," says it's a blessing in disguise that the road to success has been long and winding.

"I've been forced to be a patient person," says the 29-year-old singer of the Buffalo, N.Y.-based trio. "If it would've happened when I was 19, when I started the band, I probably would've been dead. The best times have been since we started touring for this album."

The Goo Goo Dolls have a solid base with fans and at album rock from

their four previous albums, a few singles, and years of touring with such acts as the Replacements and Soul Asylum. However, it wasn't until the band's latest album, "A Boy Named Goo," that the threesome found success.

The album was issued March 14 worldwide on Warner Bros./Metal Blade (Music To My Ears, Billboard, Feb. 25).

The album topped the Heatseekers chart on Sept. 23 and moves 14

spots to No. 60 with a bullet this week on The Billboard 200, where it shows a 23% sales increase.

The Goo Goo Dolls became Heatseekers Impact Artists when "A Boy Named Goo" broke into the top half of The Billboard 200 on Saturday

(Continued on page 117)



GOO-GOO-DOLLS

EU's Int'l Oddity: Trans-shipment

BY JEFF CLARK-MEADS and MARC MAES

LONDON—The first high-profile test of the practical effects of Europe's new trans-shipment phenomenon is now taking place.

Under the European Union's newly established open borders, retailers in any EU country can purchase their stock from any supplier in the 17 EU

(Continued on page 121)



SEE PAGE 71

Diving Into Shibuya's Heady Music Microcosm

BY STEVE McCLURE

TOKYO—Shibuya means "bitter valley" in Japanese, but it is where some of Japan's sweetest sounds can be found.

The Tokyo district is the epicenter of Japanese youth culture, where new music, fashion, and other pop trends are born and picked up by the media. It's home to what is billed as the world's biggest record store and myriad smaller outlets that make it one of the best places on the planet to buy music.

Shibuya's "live houses" offer pop pickers a chance to catch tomorrow's superstars while they're still paying their dues. Its larger clubs and halls feature a bewilderingly rich array of established acts from Japan and around the world.

Despite the media's best efforts to define a Shibuya "sound" in music or "look" in fashion, the essence of Shibuya is its sheer variety. Reggae, rap, acid

(Continued on page 64)



Billboard TV Show Lands Top Artists

NEW YORK—Three of this year's hottest stars and one perennial giant are among the early slate of artists confirmed to perform at the 1995 Billboard Music Awards.

TLC, Hootie & the Blowfish, Shania Twain, and Michael Bolton have accepted invitations to perform on the show, which will be broadcast Dec. 6 on Fox from the historic New York Coliseum.

(Continued on page 113)



HOOTIE & THE BLOWFISH



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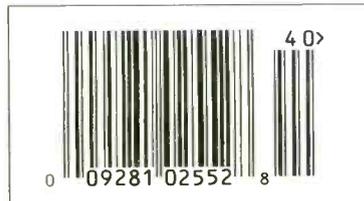
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GLOBAL MUSIC PULSE

Uminosachi Serves Up 'Indonesian Sea Food'

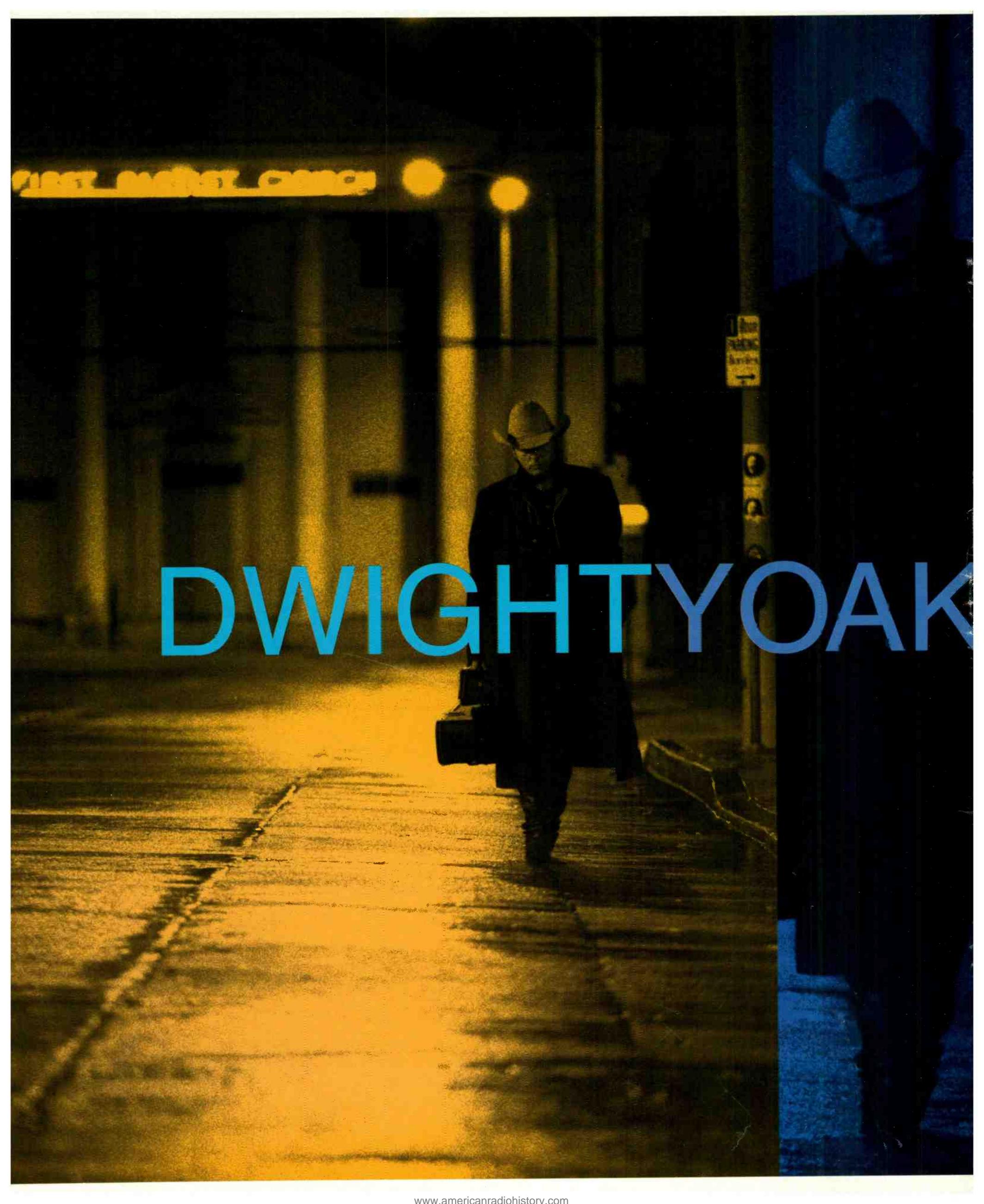
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What's Inside
the new album by
Joan Armatrading

U.S. Tour Begins October 31st

Coming October 10th on RCA VICTOR

A man in a dark trench coat and a light-colored hat walks away from the camera on a city sidewalk at night. He is carrying a dark suitcase. The scene is lit with warm, yellow streetlights, creating long shadows on the pavement. In the background, a building with a sign that reads "FIRST BANK" is visible. On the right side of the frame, another man in a dark coat and hat is partially visible, looking down. The overall mood is noir and mysterious.

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HOT SINGLES

TOP VIDEOS

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GOSPEL ★ BROKEN • WILLIAM BECTON & FRIENDS • WEB
THE BILLBOARD LATIN 50 ★ DREAMING OF YOU • SELENA • EMI LATIN
REGGAE ★ BOOMBASTIC • SHAGGY • VIRGIN
WORLD MUSIC ★ BEST OF • GIPSY KINGS • NONESUCH

Megamerger Poses Myriad Questions

Time Warner/Turner Execs Jockey For Position'

■ BY EILEEN FITZPATRICK

LOS ANGELES—The merger of Time Warner and Turner Broadcasting System will create the second-largest video company in the world, but how its eight individual companies will mesh may be determined by who can check their egos at the door.

Including distributed video labels, the Time Warner/Turner conglomerate consists of Warner Home Video, Turner Home Entertainment, New Line Home Video, MGM/UA Home Video, HBO Video, LIVE Home Video, WarnerVision Entertainment, and Time-Life Video.

Time Warner chairman Gerald Levin has already put HBO operations under the Turner umbrella. It was unclear at press time how that move would impact Michael Fuchs, who heads HBO, in addition to serving as chairman of Warner Music Group.

"Everyone's jockeying for position," says an industry source, "and they all want to be king of the hill."

As big as the combined companies will be, they still will be overshadowed by Buena Vista Home Video.

According to Carmel Valley, Calif.-based Adams Media Research, after the merger Time Warner/Turner will have a 17.7% market share, which includes rental and sell-through revenues.

Buena Vista, which earned more than \$1 billion in revenues during the first six months of 1995, maintains a healthy 33% share.

"With kid vid making up 60% of the sell-through business, it would be tough for anyone to catch [Buena Vista]," says Adams Media Research president Tom Adams.

Industry analysts say the megamerger is unlikely to produce significant layoffs. "Time Warner is not incurring a significant amount of debt," says Steve Cesinger, VP of media at Los Angeles-based investment banking firm Greif & Co. "The goal is to expand the company, and that's where the pressure is."

Cesinger says the challenge will be to determine each company's strengths and weaknesses and to "redeploy management" to gain maximum efficiency.

"There are executives on both sides who are competent, and the ego factor is a significant obstruction," says Cesinger. "The ones with the best skill sets will rise to the top."

Among the eight separate company heads, a few stars are clearly on the rise, including Warner Home Video president Warren Lieberfarb, Turner executive VP Stuart Snyder, New Line president/CEO Stephen Einhorn, and WarnerVision president Stuart



Hersch.

Lieberfarb is a major contender for overall leadership, in light of his aggressive stance on digital videodisc, which is expected to relaunch video for the next century. Turner's acquisition of New Line and the explosion of releases from both companies since the union automatically put Snyder and Einhorn at the top of the list.

Hersch, on the other hand, has taken WarnerVision from a fledging special-interest supplier to controlling nearly 75% of the exercise video market.

"On the Turner side they've done a good job at growing the video division, but New Line is where 99% of the business is," says a source familiar with the company. "Snyder, however, has taken the high road and established himself as the leader."

In addition to personnel issues, consolidation is more immediate in such areas as duplication and distribution. Warner uses Technicolor Video Services, and Turner uses West

Coast Video. WEA Distribution handles pick, pack, and ship operations for Warner's video labels and could take on Turner and New Line to consolidate those functions.

Some observers think the eight units could be combined into two.

Cesinger says, "Competing companies want to differentiate product, and they don't want to dilute 'A' product with 'B' product."

In Cesinger's scenario, Time Warner could set up two divisions, in which one would handle high-profile titles from New Line and Warner and the other would handle Turner and HBO made-for-cable movies and special-interest product.

But Cesinger and Adams say Time Warner will take its time deciding how to restructure the staff. "I don't see anything happening in the near term," says Adams. "Time Warner will be thinking about it quite hard for about a year."

According to a statement from Turner, the deal should take six to nine months to close, and until then "it's business as usual."

The merger is unlikely to have any effect on Warner's music business, as Turner does not operate any labels or music publishing companies and its cable networks don't program music videos (Billboard, Sept. 9).

Giant Records Reduces Staff, Number Of Yearly Releases

■ BY DON JEFFREY

NEW YORK—Having extended a joint-venture agreement through the year 2001 with Warner Bros. Records, Giant Records is undertaking a restructuring that has resulted in at least 19 layoffs and a one-third reduction in the number of projected album releases per year.



Irving Azoff, Giant's founder and chairman, says that no members of senior management have been laid off, but that some positions will be changed or are now under negotiation.

Giant had employed approximately 80 staffers.

The fate of the Medicine Label, a joint venture with Giant, is in question. "We're

having discussions," says Azoff. "The situation is unresolved at the moment."

Azoff says a downsized Giant can handle only two or three Medicine releases a year, rather than the five or six the label has planned.

"Irving and I are figuring out how to deal with Medicine," says the label's founder, Kevin Patrick. "I don't want to drop acts, but Medicine doesn't fit into the limitations he has. So we're looking for another home for the Medicine Label."

The 3-year-old New York-based Medicine has a six-act roster that includes the Cramps and Green Jelly.

Meanwhile, some departments within Giant Records are being reorganized. In R&B, which underwent a restructuring earlier this year (Billboard, Jan. 14), A&R executive Jeffrey Bowens has been laid off.

(Continued on page 113)

THIS WEEK IN BILLBOARD

R. KELLY'S MUSIC COMES FIRST

Jive Records has an unusual marketing strategy for R. Kelly's upcoming self-titled album. The label believes the music is so strong that it's servicing the single before the video. R&B editor J.R. Reynolds has the story. **Page 26**

CD-ROMS FOR LESS

The trend in CD-ROM prices is downward, thanks to a rising tide of budget lines and low-price compilations of previously released titles. Even some big-name releases are less than \$20. Enter*Active editor Marilyn A. Gillen reports. **Page 83**

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Video Nets, Ticketmaster Fight AIDS

LIFEbeat Show Raises \$500,000 For Cause

■ BY BRETT ATWOOD

LOS ANGELES—VH1, MTV, and BET are teaming with LIFEbeat and Ticketmaster to raise awareness and money to combat HIV/AIDS.

The music video networks are participating in a series of high-profile, cablecast promotions aimed at educating viewers about the threat of HIV/AIDS, as well as netting donations for the non-profit organization.

On Aug. 22, VH1 cablecast the 90-minute special "The LIFEbeat Benefit Concert—The Beat Goes On 2," which contained performances by Gloria Estefan, Chris Isaak, Sarah McLachlan, the Dave Matthews Band, and Isaac Hayes. The music video channel inserted several fund-raising segments into the program, which was repeated several times on the channel in September.

LIFEbeat teamed with VH1 and Ticketmaster in 1994 for the cablecast benefit concert "The Beat Goes On," which raised approximately \$100,000. However, the response to this year's event was considerably larger.

To lure more donations this year, LIFEbeat and VH1 offered an incentive package of five CDs and a collector T-shirt, which was created by fashion designer Todd Oldham, for a donation

of \$39.99. As a result of the promotion, VH1 raised \$500,000 for LIFEbeat.

Ticketmaster donated a fully staffed toll-free phone line, as well as fulfillment and processing costs for the incentive promotion.

"This really shows the power of

TV," says VH1 president John Sykes. "This response was incredible. The people who should get credit for this are the artists and the audience, who showed that they were willing to reach into their pockets to show that

(Continued on page 100)



VH1 president John Sykes, left, and Ticketmaster president/CEO Fred Rosen, second from left, present a check for \$500,000 to LIFEbeat president Daniel Glass, second from right, and LIFEbeat executive director Tim Rosta. The money was raised through a VH1/Ticketmaster effort, "The LIFEbeat Benefit Concert—The Beat Goes On 2."

Billboard/Monitor Seminar, Awards Promise Excitement

NEW YORK—With scheduled performances by Brandy, the Corrs, Simply Red, Silk, and Joshua Kadison, as well as an all-star lineup of radio group heads, consultants, record executives, air personalities, and programmers, the Billboard/Airplay Monitor Radio Seminar and Awards is shaping up to be one of the year's most exciting industry gatherings.

Set for Oct. 12-14 at the Marriott Marquis here, the seminar will address crucial topics facing radio executives—with a heavy emphasis on music programming—while the awards program will celebrate the broadcast industry's best and brightest. WRCX Chicago morning man Mancow Muller will host the Oct. 14 ceremonies.

Last year's inaugural Billboard/Airplay Monitor Radio Seminar established the event as a leader, particularly by eschewing the traditional panelist format in favor of using select session moderators, or facilitators, and encouraging participation from session attendees.

The event kicks off with an open-



MASON



MULLER

ing-night cocktail reception Thursday, Oct. 12, at the Supper Club, with entertainment by EMI recording artist Joshua Kadison.

Sessions open the following morning with radio group heads Dan Mason (Group W), David Pearlman (American Radio Systems), Herb McCord (Granum), and Scott Ginsburg (Evergreen) gathering under the heading, "By Next Year One Of These Men Will Own Your Station," to discuss the dawn of deregulation and the avalanche of blockbuster deals sweeping the radio landscape.

Here is a rundown of other sessions:

- Modern rock programmers Bill Gamble (WKQX Chicago) and John

(Continued on page 119)

Sales Frenzy Expected For '96 'Pocahontas' Release

■ BY SETH GOLDSTEIN

NEW YORK—Buena Vista Home Video has picked a quiet time on the sell-through calendar to release its first hot title of 1996.

"Pocahontas" will arrive at retail March 6 at \$26.99, with two cross-promotions that will lower the price by \$10. Mass merchants and other discounters are expected to whittle the suggested list to Buena Vista's minimum advertised price of \$16.95. Consumers applying the full rebate would get the title for less than \$7.

The Disney animated feature will street almost a year to the day after "The Lion King," the current theatrical and home video record-hold-

er. But trade sources who doubt that sales lightning will strike twice believe "Pocahontas" will settle at 14 million-16 million cassettes, far short of the 26 million copies of "The Lion King" that reached retailers.



"Pocahontas" brought in \$140 million at the box office, versus \$300 million for "The Lion King." Even 15 million tapes, however, should bring Buena Vista wholesale revenues of \$240 million-\$250 million, which would be difficult for any competing studio to equal.

Buena Vista thinks that it could do

(Continued on page 117)

Wootton's Mission: Save U.K. Indie Retailers

New BARD Chief: Small Stores Can't Compete With Chains

■ BY JEFF CLARK-MEADS

LONDON—The new leader of the U.K.'s music dealers is on a mission to reverse the dramatic decline of the independent retail sector.

Richard Wootton, who was elected chairman of the British Assn. of Record Dealers Sept. 21, is uniquely qualified for the task: as the head of a one-store operation, he is the quintessential indie.

Wootton's election is unusual, since most of BARD's previous presidents have come from the ranks of the U.K.'s largest record retailers.

Wootton's background makes him acutely aware of the decline of the small indie retailer and the potential repercussions this has for all other parts of the record industry.

Figures collated by the British

Phonographic Industry indicate that the number of small indie stores declined from 1,159 in 1984 to 601 last year. In addition, medium indies dropped from 673 to 397 in the same period, and large indies declined from 375 to 282.

Says Wootton, "My feeling is that we lose about 10% of stores a year, so I'd say those figures are about right."

Wootton, whose own store, the 4,000-square-foot Ainley's, is in the industrial city of Leicester, England, argues that neither record companies nor retail chains can afford to be without the indies.

"The multiple retailers, in a sober

moment of reflection, realize that their long-term health and profitability rests on a successful, profitable, and healthy independent sector. That is because if the indies weren't there to break new bands and promote new product, then there wouldn't be any depth of product for the multiples to stock."

Nonetheless, Wootton believes the multiples have inadvertently caused much damage to the indie sector. "While the chains spend a lot of time competing with each other, it's the indie—to whom they wish no ill—that gets caught in the crossfire."

Wootton adds that he feels record companies should also recognize the important role indies have traditionally played in helping them break new acts. Indie stores historically have been more prepared to stock and promote

(Continued on page 28)

Alison Steele, FM's 'Nightbird,' Dies

■ BY ERIC BOEHLERT

NEW YORK—Alison Steele, a pioneer who helped to shape rock radio and knock down industry barriers facing women, died here Sept. 27 from stomach cancer. She was 58.

A veteran of the airwaves for more than 30 years, Steele became a New York phenomenon in the '60s and '70s as "the Nightbird," captivating a generation of burgeoning rock fans while doing overnights on WNEW-FM.

With her sultry voice, poetry readings, and background flutes, Steele tapped into the Age of Aquarius, the counterculture, and, most important,

the heart of rock'n'roll.

On board for the birth of commercial rock radio, Steele remained synonymous with the music until the end, hosting overnights at classic rock WXRK (K-Rock) New York. In June of this year she was forced to leave the station because of her illness.

Ironically, Steele's big career break came not at a rock station but at then-struggling WNEW-FM, which in 1966 was putting together the air staff for its all-women format. (At the time, FM stations were the poor stepchildren of AM powerhouses and often searched for programming gimmicks.) Steele was selected from among 800 applicants.

Less than two years later, WNEW-FM switched to progressive rock. Steele was the lone woman to make the transition and was given the overnight shift. "The Nightbird" was born. "She

decided to make the best of it," says jock Jo Maeder ("the Rock'n'Roll Madame"), who befriended Steele during the early '90s at K-Rock.

At the height of her popularity, Steele won Billboard's FM Personality of the Year award in 1976, the first woman to capture that prestigious honor.

Steele remained at WNEW-FM during the '70s, at one point adding music director duties. Through the years she added many lines to her résumé as one of VH1's first VJs, an entertainment reporter for CNN, and a jock at both WNEW-AM and WPIX in New York.

Born in Brooklyn, Steele worked hard to mask her thick city accent, which was belied by her sophisticated on-air delivery. Over the years she received numerous offers to leave New York but remained in her hometown.



STEELE

Roadrunner, Next Plateau Form 'A&R-Driven' Venture

■ BY CHRIS MORRIS

LOS ANGELES—Independent label Roadrunner Records and rap/urban label Next Plateau Records, which is headed by veteran producer and A&R executive Eddie O'Loughlin, have forged a new partnership, described by O'Loughlin as "a 50-50 joint venture."

Roadrunner was founded in Amsterdam in 1981 by Cees Wessels; in 1986, the company opened its U.S. offices in New York. The U.S. operation, headed by VP/GM Doug Keogh, experienced its initial success with metal and hard rock acts but has diversified in recent years

to encompass such groups as goth-pop unit Type O Negative and roots-rock band Blue Mountain (Billboard, Oct. 22, 1994).

Keogh sees the partnership with Next Plateau as both an expansion of Roadrunner's genre scope and a fresh infusion of A&R savvy.

"There's a level of consideration that's beyond musical genres, which is A&R talent," Keogh says. "We're an A&R-driven company, and our artists, as our A&R people bring them in, lead us into new growth. In this case, it's going to be major growth, because it's a major development for us—it's a new type of

(Continued on page 119)



P.M. DAWN
JESUS WEPT

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for Christmas?

S

SIXTEEN #1's.

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THREE THAT
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NASHVILLE

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Produced by
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“I graduated high school with very high numbers and matching low esteem for just about everything but music.”

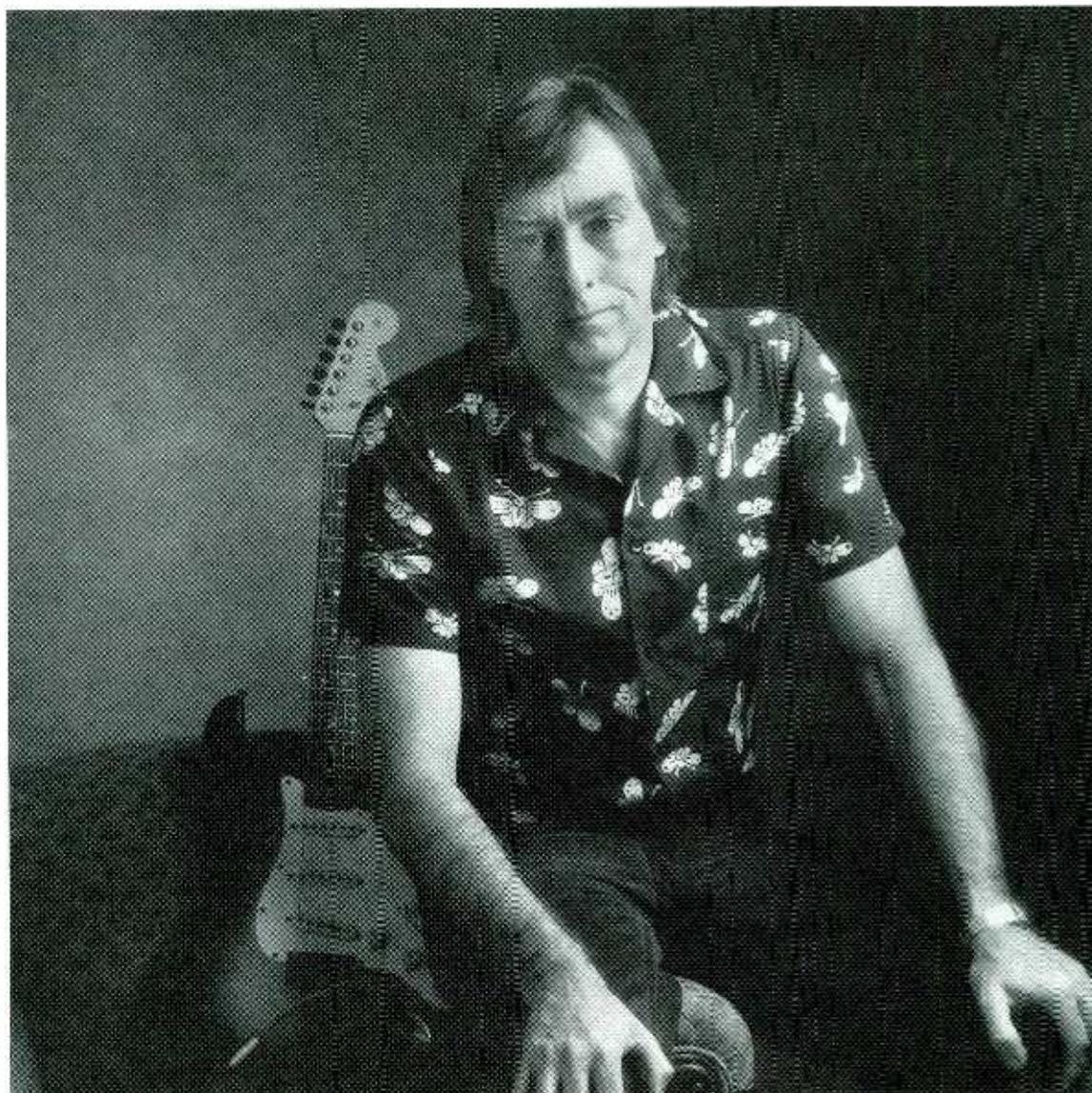


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Commentary

'95: A Break In Country's Continued Growth?

BY BRUCE HINTON

Country music has had five years of major growth. As an industry, we might do well to reflect on our achievements and come to terms with 1995, a year that is generally understood to be flat. If it is true that record sales and hard ticket sales will not push the country music industry to new levels, should '95 be viewed as a breather in an overall growth pattern, or do we engage in hand-wringing about the present and, worse, the unknown?

I would suggest that we can only study a chart reflecting growth in the overall, and the achievements of our recent past will serve as a platform for continued growth. Yes, there are more artists than the proverbial funnel at radio can handle, but this simply reflects the nature of our capitalistic system. Since there is unrestricted access to the marketplace, the industry will continue to put out more records until oversaturation results in diminishing profits and the need for the less successful to pull back.

I sincerely believe that inherent in all of this, ultimately, is a higher level of artistry, as competition dictates that only the best will get through and truly connect with the consumer. At radio, we seem to be at a period in which

the passive listener, with an indifferent or negative reaction, is given more clout than ever, while the active voice—the one who buys tickets and records and dials the request lines—has a reduced role in affecting airplay. Even though this approach at radio is concerning in the short term, the marketplace will ultimately dictate that exciting radio, not "safe" programming, will drive the Arbitron ratings,



'The vitality of this music will transcend borders.'

Bruce Hinton is chairman of MCA/Nashville.

and great artistry and diversity will reward broadcasters with more time spent listening.

In the past, country music was almost exclusively an artist-driven business. Although our superstars are still carrying the day, much of today's action is about hit songs, with the artist playing somewhat of a secondary role. However, viable new artists are emerging through this period and will become the super-

stars of tomorrow. None of today's superstars were overnight wonders, and if the development of our emerging artists moves ahead incrementally, then so be it, if this process develops headliners who can sustain for the long haul.

As this process takes place domestically, country music will be even better positioned to expand into the international marketplace. Such artists as Vince Gill, the Mavericks, and Trisha Yearwood have already committed to developing the international market as part of their annual touring. As great country music artists like these support the collective marketing efforts of the industry, obvious synergies will develop.

Historically, there has been little opportunity abroad for radio exposure of country music, but we're seeing that start to change. Further, as Country Music Television continues its global expansion, new and exciting opportunities will develop worldwide. The fact that CMT is becoming "a radio station with pictures" in various countries makes the potential opportunities seem boundless.

Country music and its lyrics have always reflected the heartfelt passion of the everyman, and I have no doubt that the vitality of this music will transcend borders as a greater international market is exposed to it.

LETTERS

CLASS CONSCIOUSNESS

I want to compliment Billboard on the excellent coverage of Classical Music Month in the August 26th issue. It is not very often that someone delivers on everything they promise. Billboard has done so and more.

On behalf of NARM's Committee on Classical Music and the Classical Music Coalition, many thanks for all your efforts on our behalf.

Joseph V.R. Micallef
 Allegro Corporation
 Portland, Ore.

VENTILATION SYSTEM

In the article entitled "Money The Real Issue in Copyright Laws" in your September 23rd edition, Edward M. Cramer, commenting on the "Red, Red Robin" (Woods v. Bourne) and the "Who's Sorry Now" (Miller v. Synder) cases, asks rhetorically: "Where were the bulk of professional songwriters when these cases were being prepared and argued?" He adds that "the reason for their inaction remains a mystery to me."

What inaction? The cases were briefed brilliantly and argued forcefully by able and learned counsel representing both sides, the "Who's Sorry Now" case by two distinguished former Federal judges. The issues were fully ventilated.

John S. Clark
 Abeles Clark Osterberg and Prager
 New York

GONE BUT NOT FORGOTTEN

Your obituary on Difosco "Dee" Ervin (Bill-

board, Sept. 23) doesn't mention the alias under which he made records and your readers therefore may not realize that he was actually Big Dee Irwin, who had a Top 40 single on Dimension Records in the summer of '63 with a revival of the 1944 Johnny Burke/Jimmy Van Heusen song, "Swinging On A Star." In Britain, this record, on which Big Dee dueted with fellow Dimension artist Little Eva, was even more successful, No. 7 there in January 1964.

Before going solo, Dee sang lead with the Pastels, whose classic 1958 [No. 4] R&B Best Seller "Been So Long" (which Dee co-wrote) is currently available on Rhino's "Doo Wop Box" and on MCA's "Chess Rhythm & Roll" collection.

Alan Warner
 The Alan Warner Show
 Los Angeles

NOT KIDDING AROUND

The children's music industry is proud to be officially recognized with the publication of Billboard's first Top Kid Audio Chart in the

ment of this business to the entertainers, producers, marketers, and distributors of such recordings, has fought long and hard for respect and recognition within the music industry at large.

Billboard's Top Kid Audio chart adds recognition and authority to the claims we have been making all along: children's music sells!

So while I congratulate you for this addition, I also strongly object to the exclusion of recordings more than two years old from the chart. The two-year rule has excluded a title like The Children's Group's "Beethoven Lives Upstairs" from consideration for the chart, regardless of sales.

Evergreen is the buzz word of the industry, but it is also the foundation. With the release of Classical Kids' newest recording, "Hallelujah Handel!," The Children's Group will sell more "Beethoven Lives Upstairs" in its sixth year of release than in any of its previous years' availability.

I hope you will reconsider your chart criteria.

Michelle Henderson
 Managing Director
 The Children's Group
 Ontario, Canada



BEETHOVEN

September 9 issue. The children's entertainment industry, certainly an important seg-

Billboard Director of Charts Geoff Mayfield responds: If catalog titles were eligible for Top Kid Audio, the acclaimed "Beethoven Lives Here" would still fall short of the chart, but the larger issue of whether older titles should be included was answered by a canvass of children's suppliers. Further, test charts run prior to publication included a title that has been deleted by its label. This chart uses the same criteria used by all of Billboard's album charts with the exception of classical—titles two-years-old and absent from all Billboard charts for three straight months are deemed catalog. This allows maximum exposure for newer titles.

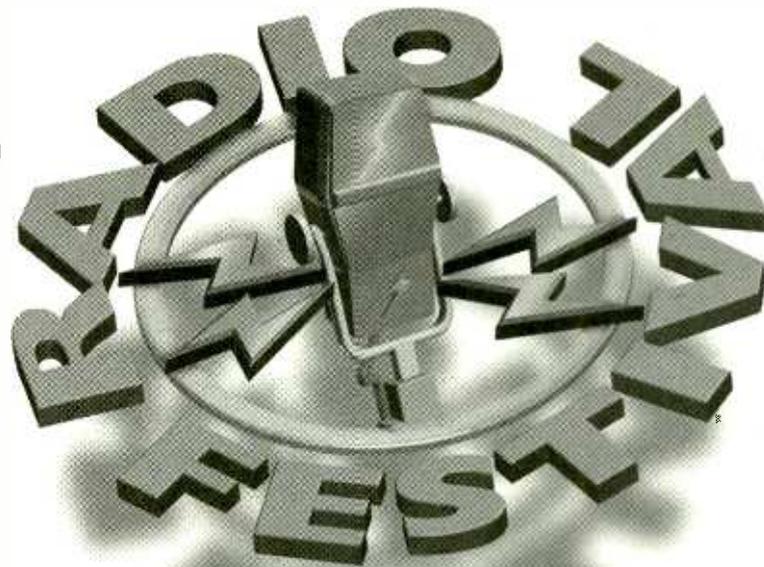
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For more information and a detailed schedule of all the live broadcasts, seminars, and listening series during the Radio Festival, contact Chris Catanese, Radio Festival Coordinator at (212) 621-6735 (fax (212) 621-6765). Audience participation is encouraged during seminars.

Major funding for the First Annual Radio Festival has been provided by The Hearst Corporation, Infinity Broadcasting Corporation, The Interep Radio Store, and Norman J. Pattiz, Chairman, Westwood One Inc. Additional support has been provided by The Arbitron Company, EFM Media Management, and Gannett Broadcasting. • The Museum would also like to thank Ralph Guild and Robert F.X. Sillerman for funding the position of Radio Festival Coordinator.

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Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Grateful Dead Live '72 Set Selling Briskly Arista Marketing Band's Catalog Under New Deal

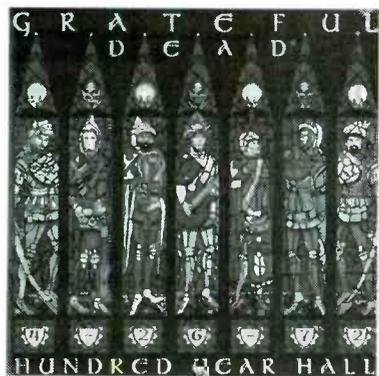
■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Arista's new distribution deal with Grateful Dead Records got off to a lively start Sept. 26, with the release of "Hundred Year Hall," a previously unreleased two-record live album recorded in April 1972 at Jahrhundert Halle in Frankfurt.

On the day of its release, record stores reported brisk sales. "It's doing very well, better than I expected," says John Bauer, rock buyer for Tower Records in uptown Manhattan. "The Dead's new releases always do well the first week or two, because the fans come out for them. But I'm sure [Garcia's] death added extra interest to the release."

Jennifer Barnes, manager/buyer of Bay Area Records & Tapes in San Francisco, says, "People have been asking about it for weeks."

In the wake of Garcia's death Aug. 9



(Billboard, Aug. 19), Arista is treading carefully with the album's marketing. "There's not a reference at all [to Garcia's death] in the campaign," says Roy Lott, Arista executive VP/GM. "The album was in the works and scheduled for release, with Jerry's full support and en-

dorsement, before he passed away. It was something Jerry wanted to happen. It would have seemed wrong to walk away from it [after his death]."

There is no emphasis track or video, says Lott, because "the Dead were never really a singles band." Instead, the entire album has been serviced to album rock and triple-A radio.

WMMR Philadelphia is playing four tracks from the album. "Without a doubt, it will do well," says music director Ricki Hofberg. "The Dead have a following everywhere."

Arista is promoting the release with in-store posters, point-of-purchase material, and consumer advertising in music and entertainment magazines and newspapers, Lott says.

Ads mention 15 additional albums—nine from the band and six solo sets—that Arista will begin distributing in October. (Continued on page 113)

Arista's Take That Grabs For Elusive U.S. Market

■ BY LARRY FLICK

NEW YORK—As the single "Back For Good" continues to climb the Hot 100, Arista vocal quartet Take That is sprinting toward its goal of transferring massive global success into U.S. stardom.

Bulletheaded at No. 19 on the Hot 100 this week, the acoustic-framed pop ballad has sparked considerable multiformat radio airplay and sales since its July 25 release. To date, 136 top 40, crossover, and AC stations are playing the track, according to Broadcast Data Systems,

while SoundScan reports singles sales at 78,000 units.

"This is exciting in that our primary approach to promoting this record has been to let the song stand on its own," says Tom Ennis, VP of product development at Arista. "We knew that we were dealing with an extraordinarily strong song, and it's proving itself well. It's taking hold without any hype from the label."



TAKE THAT

Although most U.S. consumers are just being introduced to Take That, the act has attained superstar status. (Continued on page 119)

Atlantic Forms 1st Division Geared To Gay Consumers

■ BY LARRY FLICK

NEW YORK—In an unprecedented move by a major label, Atlantic Records has formed a division geared specifically toward marketing its releases to gay and lesbian record buyers.

Noted music journalist Peter Galvin has been tapped to head the division as VP of product development, gay markets. He will focus on developing a sales presence for the label in gay bookstores, independent record shops, clothing outlets, restaurants, and hotels, among other venues.

Galvin will also explore other avenues of promotion to the gay market, including direct-mail, sampler and coupon giveaways, and magazine subscription premiums.

"This is about inclusiveness and acknowledgement of a market that has

always existed," Galvin says. "As the first major label to create a department devoted to the gay market, Atlantic is sending a very public signal that it is a company that fosters creativity and individual expression, regardless of sexual orientation."



Atlantic senior VP Vicky Germaise sees the department as an effort by the label to better serve an individual demographic, much in the same way it aims to serve the African-American or Latin markets. "This is a community that has been largely ignored by the music industry," she says. "It is long overdue for a major label to be sensitive to its interests—and to dispel the myth that it has narrow musical interests."

(Continued on page 120)

Spin Doctors Sue Miller Beer Over Tune Used In Ad

■ BY DOUGLAS REECE

LOS ANGELES—The Spin Doctors and their publishing company, Mow B'Jow Music, have sued Miller Brewing Co. and several other companies for copyright infringement and other alleged violations. The suit centers around a television spot for Miller Lite Ice beer.

The suit, filed Sept. 21 in U.S. District Court here, alleges that Milwaukee-based Miller; its advertising agency, the Leap Partnership in Chicago; and the company that produced the commercial's soundtrack, Trivers/Myers Music in Manhattan Beach, Calif., in-

(Continued on page 121)

Bill Miller Spreads Wings On Rockin' Reprise Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE—Bill Miller's new album, "Raven In The Snow," released Sept. 26 on Reprise, represents several changes for the singer/songwriter.

His major-label debut, "The Red Road" on Warner Western, paid tribute to his Native American heritage and earned him an opening slot on Tori Amos' Under the Pink tour. "Raven In The Snow" is a more rock-oriented project and is being worked by Warner's progressive music department.

Miller says he told Warner Nashville president Jim Ed Norman that he felt "real limited" at Warner Western. "I said, 'I want to rock. So can I get out of this corral?' He said, 'There's big field out there. Take a run.' I really credit Warner for giving me the freedom to do this album."

Norman is enthusiastic about the

Nashville-based singer's latest album and says that the label will use all its resources to expose Miller's music "to the widest possible audience."



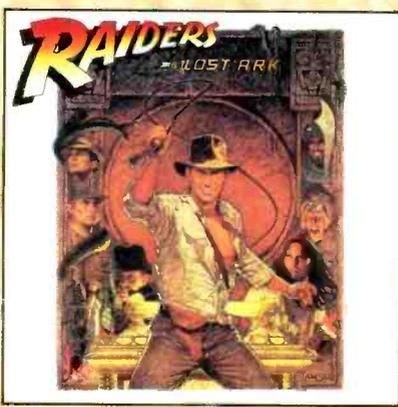
MILLER

Norman hopes that "everyone who has ever been a Bill Miller fan goes right along with him in his exploration of his art."

Miller grew up in poverty on the Stockbridge-Munsee Indian Reservation in Central Wisconsin. At a concert approximately 15 years ago, he met Michael Martin Murphey, who encouraged him to move to Nashville.

In the years that followed, Miller released five independent albums and toured extensively on the college, club,

(Continued on page 119)



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CD Pads Becky Sharp's Resumé 'Beach Ball' First Way Cool Release

■ BY JIM BESSMAN

NEW YORK—Hard-rocking, hard-playing Baton Rouge, La., band Becky Sharp's self-titled album is the first release for Mike Jacobs' Way Cool Music/MCA imprint.

Jacobs says the album, due Oct. 10, "makes a statement about the kind of things we're going to do. We'll spend a lot of time breaking this band."

A former indie alternative radio promoter, Jacobs is gearing his marketing plan around alternative radio, which is already being serviced with the first single, "Beach Ball," which will go to commercial radio the first week of October.

"Becky Sharp" was originally released on the Baton Rouge, La.-based indie label Chemical City, an outgrowth of local retailer Paradise Records. The album was remastered for Way Cool along with two new songs.



BECKY SHARP

"It was like a really good resumé," says guitarist Christopher Benton of the Chemical City version. "A lot of clubs don't take you seriously unless you have a CD. If it's a handwritten tape, they toss it in the trash, but with a CD you're a legitimate band! So we were able to get into clubs a lot easier, and from that point we sent it out to radio stations and labels and management companies."

(Continued on page 117)

Exec Sues Sony For Meat Loaf Back Royalties

■ BY CARLO WOLFF

CLEVELAND—Cleveland Entertainment wants to put Sony Entertainment on trial here, to wrest what it claims are at least \$5.2 million in back royalties on sales of Meat Loaf's "Bat Out Of Hell" album.

Steve Popovich, the veteran record executive who headed Cleveland Entertainment, filed a \$50 million civil suit against Sony and its CBS Records division in the Cuyahoga County Court of Common Pleas on Sept. 18, claiming he was defrauded out of millions in royalties linked to the 1977 album.

(Continued on page 117)



Chick, Past And Present. Chick Corea celebrates his new deal with MCA Music Publishing. MCA has acquired Corea's catalog and has entered into a co-publishing agreement with Chick Corea Music for his current work as an artist on Stretch/GRP Records. A five-CD Corea retrospective, "Music Forever And Beyond," is due early next year. Shown, from left, are Carol Ware, VP of creative services, MCA Music Publishing; Irwin Griggs, VP of special projects, MCA Music Publishing; Ron Moss, Corea's manager; Gayle Moran-Corea and Chick Corea; Jay Boberg, president, MCA Music Publishing; and John Alexander, executive VP, creative services, MCA Music Publishing.

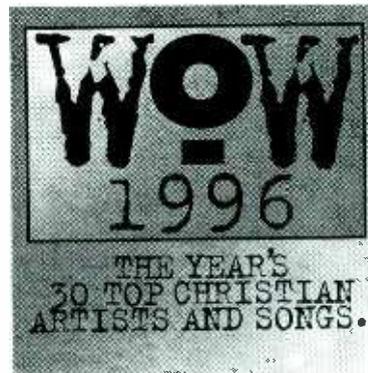
Christian Music's Top Labels Collaborate Sparrow, Word, Reunion To Release 'WOW 1996' Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—Three of the Christian music industry's top labels—Sparrow, Word, and Reunion—have joined forces for "WOW 1996: The Year's 30 Top Christian Artists And Songs," a compilation album featuring current singles by Amy Grant, Steven Curtis Chapman, Michael W. Smith, DC Talk, Carman, the Newsboys, Point Of Grace, Susan Ashton, 4HIM, and Twila Paris. The street date for the project is Nov. 7.

"I'm very excited about WOW," says Sparrow president Bill Hearn. "I can't recall this ever happening in the industry, where three major companies have come together, put their individual concerns aside, and really worked together in what I feel is really going to advance Christian music."

The labels have committed to issue three WOW albums. "The albums will come out each year around the first of November and [will be] geared toward heavy Christmas shopping time," Hearn says. "So there will also



be a 'WOW 1997' and 'WOW 1998.'"

Hearn says the idea for the project came from a series in the mainstream music market. "It's a modified version of the very successful NOW series in England," Hearn says. "It's a series of product that has been put out over the last 15 years by EMI in England, partnered with Virgin and PolyGram. It's one of the more profitable series EMI puts out."

Hearn took the idea to Reunion and

Word and found them to be enthusiastic partners. "I am excited to be a part of presenting a high quality, aggressively marketed piece like this to the market," says Reunion president Terry Hemmings. "We based this project on the NOW model, and we certainly expect the same impact. We hope that it will grow to the place that people will anticipate its release every year."

Adds Hearn, "We're going to market it with aggressive marketing dollars, and we're going after the general market as well as the Christian marketplace. We're really trying to show people that Christian music is very quality-oriented. It's slick. It's great, and it really appeals to the masses."

One of the album's strongest points is that it contains new material. "About eight of the 30 songs are brand-new singles from new records this fall," Hearn says. "There are 30 different songs and 30 different artists. There are new singles from Clay Crosse,

(Continued on page 82)

Merengue Hit Fuels Passion, Maybe Murder, In Caribbean

■ BY KARL ROSS

SAN JUAN, Puerto Rico—The song "El Venao" is literally hitting with a bullet here, as the island's top law enforcement official alleges that the galloping merengue anthem may have triggered a spree of heat-of-passion homicides in August.

"I don't have any hard evidence that 'El Venao' has promoted any killings," says Puerto Rico's chief of police, Pedro Toledo. But he says that given "the machista culture that Puerto Rico has, 'El Venao' could have been a factor in as many as four slayings."

Additionally, authorities in the Dominican Republic attribute two deaths to the song's lyrics about an

unfaithful wife.

"Venao" is a Caribbean Spanish contraction of the word "venado," which literally means "deer" or "venison." Within the context of the song,



ORLANDO

however, "venao" is an insulting label slapped on unsuspecting victims of romantic misconduct, whose metaphorical "antlers" indicate their naiveté.

"El Venao" was released by a small New York label, Montaña Records. The track was composed by Ramón Orlando and recorded by his

(Continued on page 121)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Alofs is named president of BMG Music Canada in Toronto. He was president of HMV Canada.

Gilbert Hetherwick is promoted to senior VP of international marketing for Sony Classical, dividing his time between New York and London. He was senior VP of marketing for Sony Classical USA.

Priority Records in Los Angeles appoints Scott Young VP of special markets and business development, Amy Bloebaum national manager of media relations, and Brian Shafston regional sales manager, West Coast. They were, respectively, managing director of merchandising at Ticketmaster, national manager of media relations at Relativity, and director of credit services at Priority.

Terry McGill is promoted to VP of urban promotion for Street Life/Scotti Bros. Records in Los



ALOFS



HETHERWICK



YOUNG



MCGILL



BRABEC



BRADLEY



GREENAWAY



HUGHES

Angeles. He was national director of field promotion in Dallas.

Maude Gilman is promoted to VP of creative services for Arista Nashville. She was senior director of creative services.

Don Kamerer is appointed VP of sales for Magnatone Records in Nashville. He was West Coast promotion manager.

Tracy Gershon is named VP of A&R for Veritas Music Entertainment in Nashville. She was senior director of talent acquisition for Sony Music Publishing Nashville.

Jann Hendry is promoted to national director of rock promotion for Reprise Records in Los Angeles. She was local promotion representative for the Carolinas.

Rick Gershon is appointed director of publicity for Warner Bros. Records in Los Angeles. He was director of West Coast publicity for A&M.

Lisa Jefferson is promoted to director of press and artist development for Elektra Entertainment Group in Los Angeles. She was associate director of press and artist

development.

Chuck Thompson is named director of media relations and artist development for RCA Label Group in Nashville. He was VP/director of public relations for Ken Stilts Co.

PUBLISHING. ASCAP names John LoFrumento executive VP/COO in New York. He was managing director/COO. In addition, ASCAP names Todd Brabec senior VP in Los Angeles, Al Wallace senior VP in New York, Connie Bradley VP in Nashville, Roger Greenaway

VP in London, Peter Boyle VP in New York, and Karen Sherry VP in New York. They retain their respective titles of West Coast director of membership, director of operations, Southern regional director of membership, London director of membership, chief economist, and director of communications.

Laurie Hughes is promoted to VP of legal and international affairs at SESAC in Nashville. She retains her position as general counsel.

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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.

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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

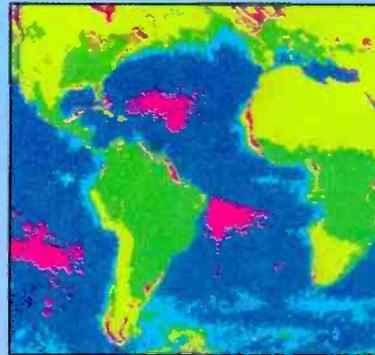
AD CLOSE: OCT. 31

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

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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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LIDIA BONGUARDO

Raitt's 'Road' Has Many Lanes

Capitol Double Live Set On TV, Home Vid

BY CHRIS MORRIS

LOS ANGELES—Capitol Records A&R VP Tim Devine sees Bonnie Raitt's two-CD live album "Road Tested," due Nov. 7, as a multipurpose record.

"To me, this is a combination of greatest hits, boxed set, fantastic live document, anthology—all in one," says Devine.

Shows recorded in July at the Schnitzer Auditorium in Portland, Ore., and the Paramount Theater in Oakland, Calif., served as the basis for the album. The Oakland shows were also videotaped for a public TV special and a home video release.

Says Raitt, who has been heavily involved in post-production on both the album and TV projects, "To say I've heard enough of my voice and seen enough of me and my band on film is putting it mildly."

Raitt's fans have had a long wait for a live release—almost 25 years. Her recording career, which stretches back to 1971, has seen Raitt release 13 studio albums.

"I've just been waiting for the right opportunity," the singer/guitarist explains. "I had some breakthrough with my music. If you put out a live record of unknown material to people, it's just a cult bootleg. With three strong-selling



BONNIE RAITT

albums under my belt, I had an opportunity to pick from some great songs."

"Road Tested," which was co-produced by Raitt and Don Was, serves as a summary of Raitt's fruitful career. It includes blues and folk staples of her early live shows, such as Mississippi Fred McDowell's "The Kokomo Medley" and John Prine's "Angel From Montgomery," as well as songs drawn from her three multiplatinum Capitol albums, "Nick Of Time," "Luck Of The Draw," and "Longing In Their Hearts."

Mercury Act Oleta Adams Gets Funky On 'Moving On'

BY DAVID SPRAGUE

NEW YORK—As the '90s have progressed, Oleta Adams has established herself as one of the most stellar ballad singers, with such songs as the cross-format hit "Get Here." But with "Moving On," due Nov. 7 on Fontana/Mercury, the singer/keyboardist has decided to loosen up and, in her own words, "get a little bit funkier, a little more earthy."

"The first artists to really influence me were people like Roberta Flack and Donny Hathaway, which taught me to love control," says Adams. "I'm still comfortable in that place, but it was fun to stretch a little on this record, to mix things up a little bit."

In order to facilitate that artistic expansion, Adams worked with several new producers, including Vassel Benford, the Detroit native who crafted Jade's sultry sound. Fans of her torchier singing needn't be alarmed, however: Tracks produced by Michael Powell (noted for his work with Anita Baker) maintain the R&B intensity that Adams is known for.

"The album is different in that there are more uptempo songs," says Bas Hartong, Mercury senior VP of A&R. "But taken as a whole, it's still tailor-made for NAC, and that will be our focus."

"Moving On" will be serviced to radio in its entirety shortly before its commercial release, but promotion of a sin-



ADAMS

gle (most likely "Never Knew Love") won't commence until after the first of the year, according to Madelyn Scarpulla, Mercury director of product development.

"The fourth quarter is a difficult time to work a first single, and the outlets that Oleta is strongest at aren't single-driven in general," says Scarpulla. "We've sent out tapes and gotten very strong response on about five of the songs."

The decision to release "Moving On" in November, rather than wait for a first-quarter push, was made in conjunction with Fontana in the U.K., to which Adams was signed following her stint with then labelmates Tears For Fears.

"In some ways, we have to work around her European schedule," grants Hartong. "She'll be there a lot through October and then come back for promotional work here."

It's likely that Adams will make the rounds of daytime television shows before the end of the year, Scarpulla says, adding that the label will work an already-completed video for "Never Knew Love" to VH1 and BET. "Oleta has had a great history there for us," she says.

Retailers will be approached with a preholiday campaign heavy on "simple, classy-looking [point-of-purchase] material," says Scarpulla. That will be consolidated in the first quarter, with Mercury targeting upscale urban audiences, in conjunction with a tour that's still in the planning stages.

"We know her audience is adult, and we know it leans toward females," says Scarpulla. "So we're going to keep her

(Continued on page 24)

"I knew it was going to be a two-record set," Raitt says, "because there's no way to get in the folk and blues side and the rock'n'roll side and new material."

Six previously unrecorded songs appear on the set, including "Rock Steady," a hard-rocking duet with Bryan Adams, which will be the album's first single; "I Believe I'm In Love With You," a Fabulous Thunderbirds number featuring T-Birds front man Kim Wilson; and a startling cover of the Talking Heads' "Burning Down The House," which is tentatively set as the second single.

(Continued on page 24)



A Song For The Children. Paul Simon, left, Annie Lennox, center, and Pete Townshend take a bow at a benefit for the Children's Health Fund at the Paramount in New York. Simon hosted the concert, which also featured Wynton Marsalis, among others. (Photo: Chuck Pulin)

SpinART Records Joins With Giant For Overhead, Caroline For Distribution

SPIN DOCTORS: SpinART Records, the nifty New York indie that gave such acts as **Suddenly, Tammy!** and **the Dambuilders** their start, has inked a new deal with Giant Records. The label, now home to **Lotion and Pool**, among others, had previously aligned itself with Columbia Records (Billboard, May 28, 1994).

The split with Columbia was a mutual one. "It's fair to say that most of the individuals who were involved with bringing us to Sony had basically all left for various reasons," says Jeff Price, who runs the label with partner Joel Morowitz. "Both companies realized the goals we'd initially set upon were hard to achieve under the new structure."

SpinART began scouting other labels and had basically decided to go with Elektra, according to Price, when Giant came calling. Ultimately, and Price says somewhat unexpectedly, Giant came up with the best package.

The deal with Giant works on several different levels. Although Price and Morowitz retain complete ownership of the label, Giant supplies spinART with the overhead for its New York office and pays for putting out new albums (all costs are recoupable). Once an album is completed, it will come out with only the spinART label, via Caroline distribution. "We do our own thing and market it and bust our butts and Giant leaves us alone," says Price.

Step three comes when an act or album grows to the point that it will go through Giant's distributor, WEA. At this point, Lotion is the only band that will go through WEA, and even that move is slated only for the band's 1996 album. A Lotion EP, "The Agnew Funeral," will go through Caroline when it comes out in a few weeks. "We'll go to the mom-and-pops and say, 'I know it sucks that the album is going through major distribution, but here's the EP, and it will be a good catalog selling piece for you. When the album comes out in January, here's a list of one-stops you can get it from.'"

In addition to Lotion and Pool, spinART's roster includes **the Technical Jed**, **the Apples In Stereo**, **Trampoline**, and **Zeke Fiddler**.

THIS AND THAT: Watch for **Michael Leon** to be named as the head of the label being formed by the freshly hatched joint venture between Ogden Corp. and Metropolitan Entertainment, the concert promotion and management firm

headed by **John Scher**. Leon was most recently senior VP of international for EMI. The new label, still unnamed, will be based in New York. No word yet on distribution.

FOR SQUIRRELS: Following the fatal car accident of **For Squirrels** singer **Jack Vigliatura** and bassist **Bill White**, the band has decided to go on with plans to release its 550 Music/Sony debut, "Example" on Tuesday (3). The remaining band members, drummer **Jack Greigo**, who suffered a broken back in the crash, and guitarist **Travis Tooke**, are continuing on with the band, although it has yet to be determined if they will add members.

CAPRICORN RISING: Capricorn Records has just released its first venture into the film market, the soundtrack to New Line Cinema's "National Lam-

poon's Senior Trip." The album includes previously unreleased cuts from **Matthew Sweet**, **the Jayhawks**, and **311**, as well as tracks from **Morphine**, **the Muffs**, **God Lives Underwater**, **Our Lady Peace**, **Seven Day Diary**, **Phunk Junkeez**, **Hayride**, **Daisyhaze**, **Ian Moore**, and **Shoveljerk**, whose first single, "Killing My Buzz," is already getting play at a number of modern rock stations. The song will also be featured on Shoveljerk's Capricorn debut, which will be released in February.

According to Capricorn senior VP/GM **Mark Pucci**, the record company wanted to expand into the soundtrack market as a way to raise the profile of its artists as well as the label in general. He says, "This project came about through our New York-based director of college promotion, **Harvey Schwartz**," who's credited as the soundtrack producer. Schwartz had been in touch with New Line about potential projects, and this was the outcome. "Some other labels were in the bidding," says Pucci, "but New Line looked at what we were doing and our bands and our distribution [via RED] and picked us."

Capricorn is now holding discussions with New Line about other projects, as well as with some independent studios. "It's hard for someone like Capricorn to compete with Warner Bros. Records or other labels who are advancing big bucks upfront," says Pucci. "We're not in a position where we can do that kind of thing, but we think this project provides us with a breakthrough where people in the film community will see that we're a viable player."



by Melinda Newman

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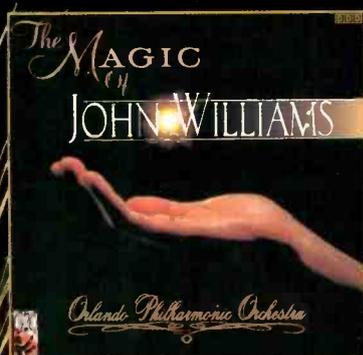




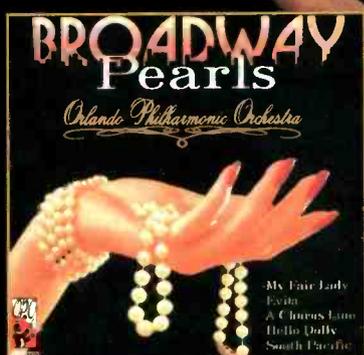
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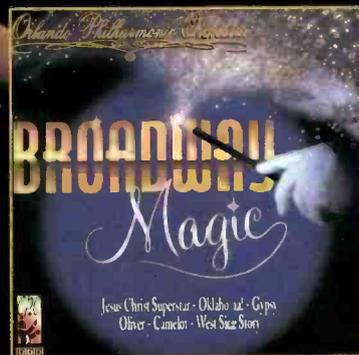
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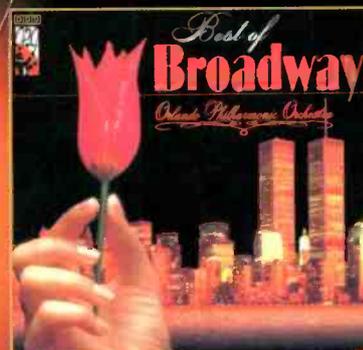
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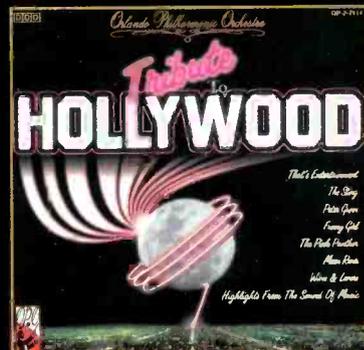
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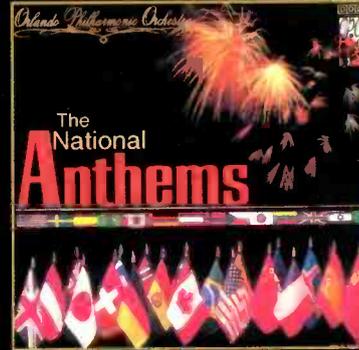
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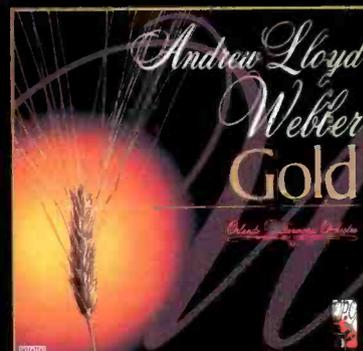
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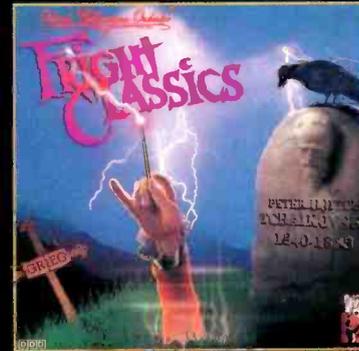
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Rights Societies' Restaurant Fees Proposal Rejected

BY BILL HOLLAND

WASHINGTON, D.C.—Months of negotiations between restaurateurs and ASCAP, BMI, and SESAC ended when a restaurant and tavern coalition rejected the rights societies' efforts to broaden proposed laws that would exempt some background-music users from licensing fees.

The restaurateurs, spearheaded by the National Restaurant Assn., have bills pending in Congress that would exempt them from paying for what they term "incidental" radio or TV music played over music systems.

They argue that songwriters are already paid by the broadcast stations for the music.

The societies counter that if the piped-in music serves as an enhancement for restaurant customers, much like tablecloths or flowers, the owners should pay, and that the legislation would destroy general licensing, as restaurant owners would serve only no-fee music to customers.

In May, following hearings on the House bill, H.R. 789, Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, suggested that the factions iron out their differences outside Congress (Billboard, May 13).

A May proposal from the societies offered to increase the square footage of restaurants meriting a fee exemption, while a July proposal would allow restaurants to use up to four speakers, regardless of size, and still merit an exemption.

The Copyright Act allows an exemption in restaurants and taverns if music is played "on a single receiving apparatus of a kind commonly used in private homes," and if there is no cover charge.

In a Sept. 22 letter rejecting the societies' proposals, Katy McGregor, NRA government affairs legislative representative, wrote, "Unfortunately, the substance of the [July] proposal is essentially no different from the proposal made by the societies in May 1994... An amendment based on square footage or number of receivers simply will not meet the reasonable needs of the members of the coalition."

Marilyn Bergman, president and chairman of the board of ASCAP, is "disappointed" by the response. "The issue of private property is very important to us," she says. "We continue to be flexible, and they're stonewalling." BMI and SESAC officials also express disappointment with the coalition's response.

The restaurant coalition is also demanding access to repertoire, codes of conduct for society employees, and arbitration.

In addition to fighting H.R. 789 and the Senate companion bill, S. 1137, the rights societies are dealing with state restaurant licensing bills. Legislation in 13 states was defeated, but eight similar bills have passed, and legislation is pending in 28 other states.

Priority's New Rugburns Get Past Novelty

BY DAVID SPRAGUE

NEW YORK—The way Priority Records sees it, the Rugburns' label debut, "Taking The World By Donkey," gives the record company a band that could fit snugly within the confines of any number of genres. Label and band alike, however, hope that no one will use the "n-word" when discussing the San Diego quartet.

"No one involved with this project sees the Rugburns as a novelty band," says Priority artist development executive Dan DeVita. "There's a humor in what they do, but it comes more in the form of a slightly skewed viewpoint on things."

"Taking The World By Donkey," which is due for an Oct. 31 release, exudes an NRBQ-styled party-rock vibe, exhibiting the musical fluidity that Steve Poltz and Robert "Doc" Driscoll have developed over more than a decade (and several independent releases) together.

"We never consciously set out to be 'eclectic,'" says singer/songwriter Poltz. "But the songs evolved as we were playing punk bars, Irish pubs, and coffee-houses. That's when we figured out we were [eclectic]."

Priority hopes to put the band—now a quartet, fleshed out by bassist Gregory Page and a drummer known simply as Stinky—into as many of those venues as it can in the coming months. "We're looking at 300 dates in the next year," says DeVita.

He says the band will complement those shows with in-store performances, as well as radio appearances along the lines of the 30-date promotional tour that



THE RUGBURNS

Poltz and Driscoll just completed.

"They built a strong base with 'Me And Eddie Vedder,'" says DeVita, referring to the band's sly, much-played single, which was released on Bizaare/Planet this spring. "They've got a strong base at commercial alternative, and we feel that 'War,' the first emphasis track, can cross over to pop."

While "Me And Eddie Vedder" was the Rugburns' introduction to a national audience, the band has had a strong home following for quite some time.

"We just played wherever we could, including on the street," says guitarist Driscoll. "We kept putting out tapes of our own, and since we just saw it as a hobby, there wasn't much real pressure."

The band doesn't exactly come across as uptight in the wake of its signing, either. "Donkey" blends squirrely observational pieces, such as "Tree Hugger" and "Pile On The Hangover," with pure pop nuggets (the chiming "Til The Next Day Comes"). Similarly, the Rugburns' live show is studded with off-the-wall covers and Poltz's Borscht-belt shtick.

"We're hoping to make the most of their visual impact through things like the electronic press kit we've just com-

(Continued on page 24)



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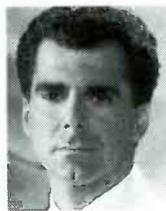
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Carman Reads Retail The 'R.I.O.T.' Act Sparrow Act Known For Concerts Pushes Album Sales

BY DEBORAH EVANS PRICE

NASHVILLE—Sparrow Records is looking to start a "R.I.O.T." at retail this fall with Carman's Oct. 31 release, "R.I.O.T. (Righteous Invasion Of Truth)." The album will be supported by a special "R.I.O.T. Kit" fan pack, radio promotions, an aggressive retail merchandising campaign, and an accompanying publication called the "R.I.O.T. Manual." Phase two of the marketing plan includes the release of two videos and a 90-city tour in 1996 that will stop at several major stadiums.



CARMAN

Sparrow moved up the album's Nov. 7 street date by a week to take advantage of the fact that the first single, "No Monsters," provides an opportunity for Halloween promotions. Carman will premiere the "No Monsters" video Oct. 31 on Trinity Broadcasting Network's "Praise The Lord." "It's a big song, and it's got a great video. It's typical Carman style," says Sparrow president Bill Hearn. "He's got an alligator man and all these monsters in it. It's quite

dramatic."

On Halloween, Sparrow plans parties in more than 150 retail outlets, where, dubbed as "R.I.O.T. headquarters," participating stores will premiere the new clip as well as a video presentation that Carman filmed especially for the premiere night parties. Between the release date and Nov. 4, "R.I.O.T." will be sale-priced at \$8.88 for cassettes and \$14.88 for CDs. (After this period, prices will increase to \$10.98 for cassettes and \$16.98 for CDs.) Attendees of the Halloween activities will receive coupons for dollars off other "R.I.O.T." products and Carman back catalog. Sparrow has also partnered with Christian clothing company Living Epistles on a special "No Monsters" T-shirt, which will be used as a special giveaway during the release parties.

In addition to "R.I.O.T." cassettes and CDs, Carman fans can satiate their appetites for new product via the simultaneous release of the "R.I.O.T. Kit" and the "R.I.O.T. Manual," written by Carman and Ron Luce, president/CEO of the Oklahoma-based Christian youth organization Teen Mania Ministries. The manual will retail for \$9.95.

The manual and the recording are both part of the limited edition "R.I.O.T. Kit," a metal tin that also includes a "R.I.O.T." T-shirt, a "R.I.O.T." dog-tag necklace, a pin, and coupons worth \$10 in savings on Carman's back catalog and the upcoming two-part longform "R.I.O.T." video. The kits will be available in both cassette and CD formats and will retail for \$27.95 and \$29.95, respectively.

(Continued on next page)

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				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Dates	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT VINCE GILL, JEFF FOXWORTHY PATTY LOVELESS, MARK CHESNUTT EMILIO NAVARRA, RAM HERRERA	Alamodome San Antonio, Texas	Sept. 3	\$1,275,860 \$35/\$30/\$20	40,257 41,200	PACE Concerts
ROD STEWART SANTANA, JEFF BECK, A.J. CROCE	Gorge George, Wash.	Sept. 2-3	\$1,090,410 \$75/\$30	27,639 32,000, two shows	MCA Concerts NW
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	CoreStates Spectrum Philadelphia	Sept. 13-14	\$908,098 \$45/\$32.50	26,193 30,000, two shows	Electric Factory Concerts
PEARL JAM RAMONES	Tad Gormley Stadium New Orleans	Sept. 17	\$865,552 \$23.50	36,832 sellout	Beaver Prods.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	Miami Arena Miami	Sept. 5-6	\$753,161 \$39.50/\$29.50	19,814 two sellouts	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 Nederlandler Organization
R.E.M. RADIOHEAD	ThunderDome St. Petersburg, Fla.	Sept. 9	\$560,075 \$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	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	\$491,682 \$39.50/\$29.50	15,697 sellout	Cellar Door

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

CARMAN READS RETAIL THE 'R.I.O.T.' ACT

(Continued from preceding page)

"R.I.O.T." will be distributed through Chordant Distribution to the Christian marketplace and to the mainstream through CEMA. The R.I.O.T. Manual and the "R.I.O.T. Kit" will only be available through Chordant.

According to J.R. Hernandez, music manager at Theophilus Bible Store in Houston, posters promoting Carman's new release are already generating customer inquiries. Hernandez says his store has ordered double the amount of product it nor-

mally would, stocking up with 600 cassettes and 400 CDs. "The outlook is pretty good," he says. "Carman always sells real well for us. When he released ['93 album] 'The Standard' video, we doubled the order on that, and it flew out. So anything Carman does, we know to order a good amount, because his stuff always sells pretty good."

Carman thinks this release is in keeping with what his fans have come to expect. "For me, it's not always saying a new thing," he says.

"I look at someone like Billy Graham, and I see the thing that has made him great is that he has been consistent down through the years. When he gets up behind the microphone, you're not waiting for him to say something new. You're waiting on him to say what he has been brought there to say, on a larger scale but with the same conviction, enthusiasm, and consistency down through the years. . . . How disappointed we'd all be if he took Jesus out of the equation. So on the 'R.I.O.T.' record I

wanted to be consistent."

Carman has six gold albums to his credit, and though he's always had great support at retail, his acceptance at Christian radio has been rather uneven. Most feel that he's more of a live act than a radio act. "Carman traditionally sells gobs and gobs of records with no airplay," says Michael Wilson, music director at WAYM Nashville. "He's a great entertainer and a great performer, but a lot of the music he does is real novelty oriented, and it just doesn't

translate well on the airwaves in the eyes of a lot of programmers."

Despite that feeling, Sparrow will service "No Monsters" to Christian radio's AC, top 40, and inspirational formats Oct. 31. A second single, "Amen," will come out in time for Christmas. In January, "Step Of Faith" will go to the above formats, while "Whiter Than Snow" will go to gospel radio.

Sparrow plans to utilize Carman's visual appeal to promote "R.I.O.T." through live shows and videos. Carman currently holds the record for the highest-attended Christian concert in history, as a result of his Texas Stadium show in Dallas in 1994 that drew more than 71,000 fans. Carman hopes to repeat or surpass those attendance figures on his 1996 tour, which will take him to more than 90 cities and will include stops at the Pontiac (Mich.) Silverdome, the Thunderdome in St. Petersburg, Fla., the Anaheim (Calif.) Stadium, and the Astrodome in Houston.

"For me, Texas Stadium wasn't a pinnacle, it was just the beginning of the next era of the ministry," Carman says. "It was necessary to do that and go through all the trauma of putting together a stadium concert, which is a whole different ballgame."

Hearn says Sparrow believes Carman's tour will be one of the biggest in Christian music. "He's expecting to play before 1.3 million people," Hearn says. "We're going to be following along the tour with local advertising and marketing, and that's going to be a big part of our second-phase campaign. He's going to be taking a band for the first time. He's taking six dancers, and he's always had the video screens. It's going to be huge for us."

One of the most unusual aspects of Carman's tours is the fact that his shows are usually free. At most venues, Carman performs strictly for what is known in Christian circles as "love offerings," or donations. These donations, combined with royalties and other income, which are put into a ministry fund, are the sources of revenue that cover overhead on his tours.

Another key part of the second phase of the "R.I.O.T." campaign will be the release of two video packages to retail, one in January, and the second in June. Carman says, "Each music-video package we release is going to have four concept videos on it, and in between the concept videos there will be a recurring storyline. And at the end of part one, it will connect to part two . . . so when you put the two together, you'll have almost a full-length movie, with music videos and a story line and action and all sorts of stuff."

In addition to touring and the 1996 video releases, Carman fans can catch him on his show, "Times 2," which airs Saturday nights on Trinity Broadcasting Network. "It's almost like a combination of 'Hard Copy,' '20/20,' 'Unsolved Mysteries,' and 'Jay Leno,' all rolled up in one," Carman says. "It has comedy, drama, on-location interviews, live concerts, and music videos, and it's got preaching all centered around a particular theme. . . . It's a great witnessing tool and a new era in Christian programming. I'm very excited about that."

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

VIRGINIA BEACH, VA.: Though you might presume the **Hollowbodies** to be spare, given the band's name, this trio's mix of pop, punk, and twang is as aggressive and enveloping as anything since the **Replacements**. Spearheaded by cousins



THE HOLLOWBODIES

Phillip (guitar/vocals) and **Shea Roebuck** (bass/vocals), the 4-year-old ensemble began as an acoustic group and was soon lost in the cover-band rut of the band's resort hometown. (Actually, Virginia Beach is home to only one band member; the others live in New York and Los Angeles.) "We sculpted our sound out of thin air," says Phillip. Still, he credits the band's many club appearances (primarily on the East Coast) with helping to shape the Hollowbodies' raw and raucous, yet melodic, sound. Since catching the ear of attorney **Jonathan Cohen** while playing at a

New York subway stop, the Roebucks' sound has connected with lovers of stripped down rock'n'roll on both coasts. It's also attracted players, as former **Dig** drummer **Anthony Smedile** left his major-label alternative band to join the Roebucks. "Lame," the first release on the band's own Muna Tea Records, which came out in June, sold out of its initial 2,500-unit pressing in slightly more than two months. The single, "Driver," is grabbing airplay on numerous radio stations, including modern rock WROX Norfolk, Va. Two other tracks from "Lame," "I Don't Understand Me Like You Do" and "Shame," were added to triple-A WKOC (the Coast) Virginia Beach within weeks of the album's release. Add to the mix a recent Northwest stint with the **Posies** and the watchful eye of entertainment attorney **Elliot Groffman**, and the Hollowbodies are onto something with results that promise to be anything but lame. Contact Cohen at JCM at 212-581-9489. **J. DOUG GILL**

CHARLOTTE, N.C.: The most refreshing thing about **Muscadine** is its attention to detail. While it's all too easy these days to funnel youthful exuberance with a few chords through loud amps and make plenty of racket, this band values studied craftsmanship. "We're constantly scratching stuff and scrutinizing things, lyrics and melodies," says vocalist/guitarist **Jonathan Wilson** of himself and his songwriting partner, vocalist/guitarist **Benji Hughes**. "We have a filtering process." That's more than evident on such songs as "Tickets To The Show," "Dignity," and a slew of other sharp originals. Indeed, the band, which also includes drummer **Tre Taylor** and bassist **Jason Ramirez**, has more than two albums' worth of material on tape. The impeccably written and arranged tunes are quite potent moody pop that brings to mind the early '70s work of **John Lennon**, **Todd Rundgren**, and **Warren Zevon**. But it's far from simple retro rehash, as the quartet fuels things with just the right amount of '90s distorted-guitar crunch.



MUSCADINE

After only four months on the live scene, Muscadine (rhymes with wine) has generated substantial local excitement, recently capturing the critics' pick for best new band of the year in *Creative Loafing* magazine's year-end poll. Wilson and Hughes attribute their success to good timing. "I think it has something to do with the fact that we just happened to meet another partner that could write songs on the same wavelength," Wilson says. Contact the band at 704-291-9357 or **Donnie Graves** at Pacific Management Services at 213-874-9559. **KEN JOHNSON**

ST. LOUIS: The Mississippi River Music Festival returned for its third year Sept. 15-17. The local sponsor, newsweekly *The Riverfront Times*, worked with a planning staff from Austin, Texas, and input from 14 similar Midwest publications to present 200 acts in 15 clubs. MRMF program manager **Brent Grulke** admits that there were no acts at the level of **Veruca Salt**, who played the fest last year just before signing with DGC/Geffen. However, he points to increased wrist-band sales, strong response to panels, and the participation of more midlevel regional bands as the event's major achievements. Also this year, says Grulke, "more people were checking out bands that were new to them. They weren't just out supporting the bands they knew and loved." Still, the big excitement was over St. Louis' **the Urge**, whose ASCAP showcase set attracted a minor media circus. The seven-piece band, complete with two trombones and a trumpet, played music from its new CD, "Receiving The Gift Of Flavor," after strong opening sets by **Suede Chain** (Champaign, Ill.) and **Outhouse** (Kansas City, Mo.). Other bands achieved a large level of notoriety as the event progressed, including Nashville's **Evinrudes** and **Fleming & John**; St. Louis' **Fragile Porcelain Mice**, **Radio Iodine**, **Stir**, and **Sugarstickygirl**; Omaha, Neb.'s **Frontier Trust** and **Shovelhead**; Chicago's **Robbie Fulks** and **Nectarine**; Minneapolis' **Godplow**; Cedar Falls, Iowa's **House Of Large Sizes**; Milwaukee's **Loblolly**; and Cincinnati's **Shag**. **BRIAN Q. NEWCOMB**

RAITT'S 'ROAD' HAS MANY LANES

(Continued from page 18)

Of the latter, Raitt says, "'Burning Down The House' just kills me. I love the tune... I said to myself, 'We've gotta put this right next to 'Love Sneakin' Up On You' one of these days, 'cause they have a similar clavinet thing goin' on.' So that was my idea for this tour.

"It ended up taking off so much that we [were] closing the show with it, and next thing we knew it was getting mentioned in all the reviews, and people were standin' up and dancing around when we played it. I think it surprised everybody, including me."

Besides Adams and Wilson, special guests on the album include Jackson Browne, Bruce Hornsby, and R&B pioneers Charles Brown and Ruth Brown.

The latter two toured with Raitt this summer, of which she says, "I wanted to expose my audience to them, if they weren't familiar with them."

Some other guest shots happened almost catch-as-catch-can. In Browne's case, she says, "Jackson was in the middle of making his record, so he flew up the day before we shot and recorded, and we only had a couple of [rehearsals] with him... He has never sung his song in a different key and tried to sing a harmony part. He was a real champ to do it."

Adams was also set to work on an album, but, Raitt says, "When his album got postponed, that meant that he could come in and do this duet with me, because he just wrote ['Rock Steady'] for me—he wasn't expecting to come in and sing it with me."

"Rock Steady" will be serviced to top 40, album rock, triple-A, and AC Oct. 23; it will be serviced internationally on the same date. Devine says, "Obviously, with Bryan Adams' international star appeal, this will be a significant record for us all around the world."

A single-CD, 16-track version of "Road Tested" will be issued day-and-date internationally with the U.S. release.

"In The Spotlight—Bonnie Raitt: Road Tested," the 90-minute PBS special taped at the concerts, will air Nov. 28. VH1 will also air a half-hour special about the making of the album and TV show on an undetermined date prior to the PBS broadcast.

"We're obviously hoping that [the PBS special] will be received as well as some of the specials like the Eagles' and Yanni's, which have driven those records to multi-

platinum status," Devine says.

A Capitol home video version of "Road Tested," priced at \$14.98, ships Nov. 21.

Devine says that Capitol will make the album one of four major releases in its Christmas TV ad campaign; spots for the record will rotate with ads for the Beatles' "Anthology," Bob Seger's "It's A Mystery," and the Frank Sinatra birthday collection "Sinatra 80th: All The Best."

Devine adds, "We have an extensive print campaign leading up to the PBS special, with a particular focus on television and entertainment daily newspaper sections on Fridays and Sundays the week-end before the airing."

Retailers believe that Raitt's loyal fan base should make "Road Tested" a popular seasonal piece.

Howard Appelbaum, executive VP at the 18-store Kemp Mill Music chain in Beltsville, Md., says that while some artists see a lag in their popularity, "Bonnie Raitt remarkably has never been like that. People have always embraced her. It's a testament to her musicality. The project's going to do very, very well. She's a perennial favorite."

Al Wilson, senior VP/head buyer at the 165-store Strawberries chain, based in Milford, Mass., says the live set "certainly fills a niche for adult stuff. This could be a real sleeper."

Raitt will be doing press and TV interviews to promote the album. On Oct. 24, she and her father, the famed Broadway baritone John Raitt, will appear on "Late Show With David Letterman," backed by a 42-piece orchestra. (The pair perform three duets on John Raitt's current Angel release, "Broadway Legend.")

After her promotional duties are finished, she says, "I'm going to take a little hiatus at the end of the year, because I've never taken more than two weeks in my entire 25 years."

"I read an interview with Springsteen years ago where he said he got really good at doing the road, but he forgot how to do his life," she adds. "At some point you get lost personally in the shuffle, and you have to come home and just find a way to have as much fun being a lowercase Bonnie Raitt as you do being the persona that you're stoking."

OLETA ADAMS GETS FUNKY ON 'MOVING ON'

(Continued from page 18)

extremely visible in outlets, like Borders and Barnes & Noble, as well as retailers, like Best Buy and Circuit City."

Adams, who got her start on the lounge circuit of her native Kansas City, Mo., came to international attention as a touring member of Tears For Fears. With her 1990 solo bow, "Circle Of One," Adams made an impression as singer, player, and composer—a combination that distinguishes her from most of her peers.

"It helps to be able to articulate what you want, as opposed to being one of those test-tube babies who can only exist in the studio," she says. "I want to be able to make a left turn or a right turn whenever I want, rather than wait for someone to tell me when to make one."

On her third album, Adams adds the role of producer to her resumé, working the board on two of her originals, "New Star" and "You Need To Be Loved."

"I wanted to push myself, simply because I knew how easy it would be for me to coast at this point," she says.

"There is an audience for what I've done, but I'm always looking for new people to communicate with, and I think I'll find them with this album."

THE RUGBURNS

(Continued from page 21)

pleted, which is hosted by [bizarro rock legend] Wildman Fischer," says DeVita.

Priority will ship approximately 40,000 copies of "Taking The World By Donkey," says DeVita, who adds that particularly receptive markets, such as Los Angeles, Austin, and Cleveland, will be "saturated" with product. Retailers will receive a five-song in-store sampler (with clean edits of songs that might offend bluenoses).

"We do take those people into consideration," says Poltz, tongue deeply in cheek. "We care a lot about what Bob Dole thinks. As a matter of fact, we have a commemorative gold record with his name on it—the unedited version, of course."

I.R.S.

gren



*french fries optional

SPOTLIGHT



gren (above) are: **BRETT WHITE** (center)- vocals, guitar, **MARCUS GONZALES** (left)- bass, **POSSUM** (right)- drums

Hailing from Los Angeles, gren have made remarkable headway in a very short time. The band was formed in Spring of '94. Two of the songs on their four song demo were picked up by I.R.S. for Volume One of its unsigned band compilation "Six Sided Single." A record contract soon followed.

Gren have just finished opening for the Ramones on their U.S. tour and will continue touring this fall. Their debut album was produced by Tim O'Heir (Belly, Dinosaur Jr., Sebadoh) of Fort Apache Studios fame.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ No. 1 ★★★★★	
1	2	8	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
2	4	20	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
3	—	1	G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL
4	3	6	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
5	6	6	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
6	5	12	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
7	—	1	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
8	7	6	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
9	12	6	GARBAGE ALMO SOUNDS 80004*/Geffen (10.98/16.98)	GARBAGE
10	—	1	OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98)	FALLING FARTHER IN
11	10	12	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
12	8	13	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
13	9	11	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
14	11	6	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
15	15	5	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
16	—	1	THE FLAMING LIPS WARNER BROS. 45911 (10.98/15.98)	CLOUDS TASTE METALLIC
17	18	3	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
18	13	15	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
19	35	2	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
20	16	5	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME

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	21	5	CIV LAVA 92603/AG (10.98/15.98)	CIV
22	17	6	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
23	29	10	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	TIL SHILOH
24	20	8	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES
25	32	2	MAZZ EMI LATIN 30913 (8.98/12.98)	SOLO PARA TI
26	27	11	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT
27	14	11	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
28	19	2	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98)	SAILIN' DA SOUTH
29	26	8	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
30	31	4	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
31	33	15	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
32	34	101	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
33	24	18	DIANA KING WORK 64189*/COLUMBIA (10.98 EQ/15.98)	TOUGHER THAN LOVE
34	39	6	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
35	23	2	KATHLEEN BATTLE SONY CLASSICAL 68473 (10.98 EQ/15.98)	SO MANY STARS
36	25	22	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
37	—	1	SUPERCHUNK MERGE 29390* (9.98/12.98)	HERE'S WHERE THE STRINGS COME IN
38	—	6	FREDDY JONES BAND CAPRICORN 40240 (10.98/16.98)	NORTH AVENUE WAKE UP CALL
39	38	63	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
40	28	5	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH

POPULAR UPRIISINGS

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

SECOND CHANCES: "Phantom Center," the stunning, yet overlooked 1990 Chameleon album from Canadian-born folk songstress Ferron is getting a second chance via EarthBeat!/Warner Bros. The album was remastered and rereleased Sept. 26.

The new version features the addition of the song "My, My," and a rerecording of album track "Stand Up" with the Indigo

Warner Bros., who says the project came together through Carl Scott, senior VP of artist relations and artist development at Warner Bros.

Stein says the label is approaching the marketing of the album, which also features a guest appearance from Tori Amos, a bit differently than other releases.

It polled 90 triple-A stations to ask which retailers cater to their audience in their respective markets. KSCA Los Angeles, for instance, named Virgin Megastore and Tower Sunset, while KGSR Austin, Texas, cited Waterloo Records.

The label then dispatched product development reps in those markets for some good old-fashioned retail marketing, such as garnering in-store play, placement on listening booths, and setting up displays.

"This is the first time our [product development reps] really focused on a particular format per se," says Stein. "We're trying to go one step further with this format and do micromarketing... We know it sells records, but it needs a lot of attention at retail to follow up the airplay."

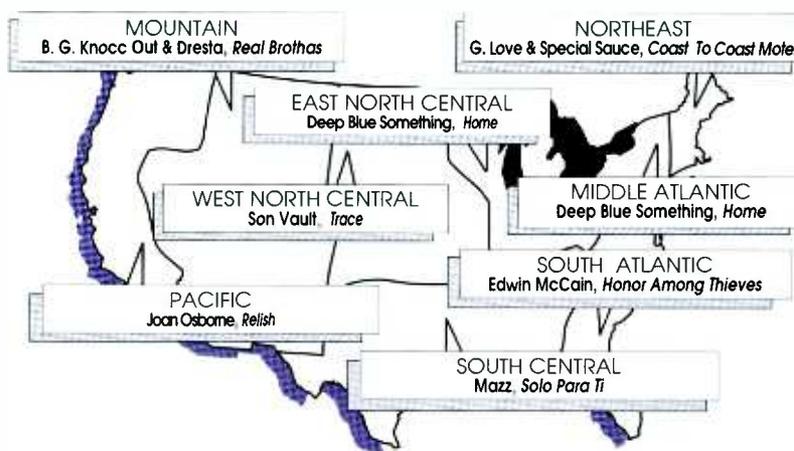
Ferron will kick off her club tour Oct. 8 with a cyberchat on the Internet hosted by hometown triple-A station KMTT (the Mountain) Seattle before her show that night. The tour runs through November.

ON THE TUBE: Reprise's



Wolffman Jazz. Former bandleader of "The Arsenio Hall Show" Michael Wolff is on the road supporting his new Jimco album "Jumpstart!" His trio includes bassist Christian McBride and drummer Tony Williams. The jazz pianist plays a string of showcases on both coasts from Oct. 10-Nov. 28.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Son Volt, Trace	1. Deep Blue Something, Home
2. G. Love & Special Sauce, Coast To Coast...	2. October Project, Falling Farther In
3. Bryan White, Bryan White	3. G. Love & Special Sauce, Coast To Coast...
4. Deep Blue Something, Home	4. Biju Banton, 'Til Shiloh
5. Terri Clark, Terri Clark	5. Joan Osborne, Relish
6. The Flaming Lips, Clouds Taste Metallic	6. Take That, Nobody Else
7. Brother Cane, Seeds	7. Patra, Scent Of Attraction
8. Edwin Collins, Gorgeous George	8. CIV, CIV
9. Take That, Nobody Else	9. Kool G Rap, 4 5 6
10. Joan Osborne, Relish	10. Kathleen Battle, So Many Stars

Poster Children can be seen on Fox Kids Network from October to December, starting in a public service announcement as students at a faux school for super-

heroes. The 90-second PSA, which stresses the importance of self-esteem, will feature the band's video for "Super Hero" from its "Junior Citizen" album.

The band is on the road with *Sponge* from Sunday (1) through Oct. 16.

FEELING THE URGE: The Urge's popularity in its hometown of St. Louis is starting to branch out into such neighboring markets as Kansas City, Mo., and Omaha, Neb.

The band's Neat Guy Recordings debut, "receiving the gift of flavor," has been in St. Louis-based Sound Disk-Tributors' top 20 since its Aug. 17 release. It peaked at No. 4 in St. Louis and No. 8 in Kansas City at Sound Disk-Tributors' 18-store Streetside Records chain, according to Dan Schaefer, buyer/marketing manager at Streetside.

According to SoundScan, the album was No. 52 in Omaha and No. 45 in St. Louis for the week ending Sept. 17.

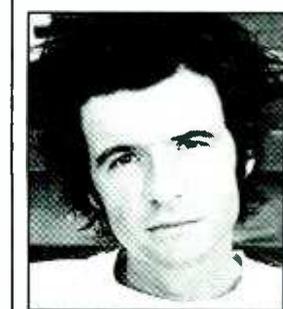
Meanwhile, the first track from the album, "Brainless," has scored top three phones at modern rock KPNT (the Point) St. Louis and top five phones at modern rock KLZR (the Lazer) Lawrence, Kan.

HARD AT WORK: Matt Sharp and Cherielynn Westrich of the Rentals hand-delivered the band's first single, "Friends Of P.," to 20 radio stations in 14 cities during a whirlwind five-day promo tour, which began in L.A. Sept. 18. Modern rock KROQ Los Angeles is the first station

on board.

The Rentals are Sharp's other band. He also plays bass in Weezer. The Rentals also feature Weezer drummer Pat Wilson, that dog's Petra and Rachel Haden, Tom Grimley, who produced that dog., and Rod Cervera. Its Maverick/Reprise debut, "return of the Rentals," is due Oct. 31.

MORE ROADWORK: Cham-



Solo Shot. Dan Zanes has come out of the woodshed five years after leaving Del Fuegos. The result is "Cool Down Time," his Private Music solo debut, which he made in a mere 12 days. "Rough Spot" is the emphasis track for triple-A radio from the Mitchell Froom-produced set. Zanes will perform at McCabes in Santa Monica, Calif., on Saturday (30).

Girls, which is the emphasis track for triple-A radio.

"This is truly a great record, but it barely got out there or promoted," says Nancy Stein, VP of promotion and special projects at

paign, Ill.'s Menthol tours Sunday (1) through Oct. 28 in support of its self-titled major-label debut on Capitol... Zero Hour's 22 Brides team with surf king Dick Dale for East Coast dates Friday (6)-Oct. 11, including New York's Irving Plaza Oct. 10.

'R. Kelly' Is All The Image Jive Needs Label Will Service Single Before Video

BY J.R. REYNOLDS

LOS ANGELES—Like most record companies, Jive Records is confident in the musical talents of its artists. However, unlike most labels, it is so sure of R. Kelly's musical mettle that it will initially market the vocalist's self-titled third album to counter the prevailing "image first" doctrine and release the first single, "You Remind Me Of Something," before it services the videoclip.



KELLY

Jive senior marketing director Jazzy Jordan says, "Sometimes [the music industry] gets so caught up in the imaging of an artist that we forget about what really is important: the music. We're confident that Robert's music is strong enough to go out before the video."

In less than four years, Kelly has become an R&B household name. And while his creativity is undeniable, it is also becoming somewhat enigmatic.

In addition to writing and producing hits for some of the hottest, hippest talents around—including Michael Jackson, Aaliyah, and Toni Braxton—he has also worked with more traditional artists, such as Gladys Knight, the Winans, and David Peaston.

Kelly's apparent duality is exemplified with his own solo projects. His 1991 debut set, "Born Into The '90s," was certified platinum and reached No. 3 on the Top R&B Albums chart. That set spawned two No. 1 hits on the Hot R&B Singles chart—"Honey Love" and "Slow Dance (Hey Mr. DJ)"—both of which were laced with romantic lyrics.

However, the 1993 follow-up, "12 Play"—which was No. 1 for nine weeks on the Top R&B Albums chart and sold 2.9 million units, according to SoundScan—featured four top 10 R&B singles that bubbled with sexual overtones. Among them was "Bump N' Grind," which was No. 1 on the Hot R&B Singles chart for 12 weeks.

On "R. Kelly," which streets Nov. 14, the artist has curtailed blatant carnal references and replaced them with warm expressions of romance.

Kelly says, "I recorded '12 Play' the way I did because it was how I was feeling during that time. 'R. Kelly' came out the way it did because that was the kind of mood that I was in."

Jordan attributes Kelly's creative changes to his growth as an artist. "A lot of people will be surprised by Robert's level of sophistication on this album," he says.

Despite the more-tempered messages on "R. Kelly," neither Jordan nor Kelly has fears of losing the artist's core audience of mid- to late teens. Instead, both feel that the vocalist's continuing evolution will garner greater consumer support.

"It's going to open more doors for him in other areas," says Jordan. "He's one of the few true performers in R&B today that can move as easily in one direction as the next."

In a further display of confidence in Kelly's creative abilities, the label is bypassing the sure-fire beat-and-rhythm track "Be Happy"—a peppy hip-hop romp that includes the rhythmic vocal cadences of the Notorious B.I.G.—as the first single in favor of the more mellow "You Remind Me Of Something."

Jordan says, "We didn't want to be so [commercially] obvious and release ['Be Happy'] first. We feel 'You Remind Me Of Something' is more representative of where Robert is going with his music and will reach a broader audience."

The single will initially be serviced to mainstream and adult R&B and crossover radio Oct. 9, then to top 40 soon after. The record will be in stores Oct. 12.

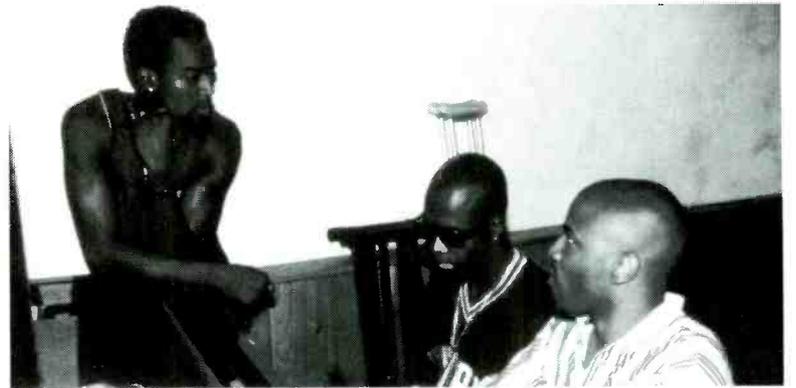
"We're looking to have the video in everyone's hands by Oct. 24," says Jordan. "It will be a massive servicing to all national shows, such as MTV, VH1, BET, and the Box, as well as the local outlets."

Public appearances will be an integral part of marketing "R. Kelly," and plans for a concert tour will get under way immediately following the album's release.

A special "R. Kelly" listening party for attendees of the National Black Programmers Coalition conference in New Orleans is scheduled for Nov. 11. As the album-release date approaches, a national "coming soon" campaign will be initiated in stores and with radio.

Several "midnight madness" sales have been slated at key retailers the night before the album is released to stimulate further anticipation for "R. Kelly."

Jordan says, "We'll be doing everything you should do for a superstar, including special retail standups and oversized posters."



Guy's Coming Together. Former Guy members Damion Hall, left, Aaron Hall, center, and Teddy Riley work around a piano at the Hit Factory in New York as they prepare to record "Tell Me What You Like" for the "New York Undercover" television soundtrack. The trio will begin recording a reunion album on Uptown/MCA this fall; it is scheduled for release in 1996.

R&B Execs Should Have Career Agendas; Worthwhile Entries From Dean James, Anointed

OF MUSIC & MEN: What are you personally doing to help expand the realm of R&B music?

The International Assn. of African American Music held its second executive consortium Sept. 12 in New York, and, according to the meeting's minutes, more than 60 executives were in attendance. The meeting fostered a useful dialog among peers.

Of particular interest was a comment that industryites must formulate a career agenda for themselves.

That seemingly conspicuous strategy is apparently not so obvious to a majority of midlevel and senior R&B executives I spoke to recently. Most seemed to be either too busy, too comfortable, or too myopic to discuss where they will be in the next five, 10, or 15 years—that is, beyond the frayed I-want-to-run-my-own-label-someday schtick.

It's scary to think that the highest paid, most influential generals of this music sector have few clear goals beyond their next paycheck or contract. Yet, in many cases, execs seem to think there's plenty of time to get around to making plans before the labels offer them the inevitable pink slip.

Perhaps it's now more readily apparent why it's new jacks who make most of the noise in this business: They're still hungry and filled with can-do enthusiasm. And maybe that's why they're not so anxious to make deals with seasoned showbiz cats—too little vision and too much caution.

There's more to life than being senior VP of a major. Imagine the kind of operation that could be created if a half-dozen head honchos anted up a reasonable portion of their six-figure egos and mind-storm plans for a modest multimedia business.

The market is there, waiting to be tapped. All that's needed, as they say, is a few good people. The blueprint is already there.

Maybe there's already some super-secret R&B power-broker cartel on the brink of announcing the creation of a new international corporation specializing in exporting African-American music and culture to Africa, Europe, and Asia.

Then again, maybe not.

MUSIC NOW: Brájo/Ichiban sax man **Dean James** turns in an easy-listening set to impress with "Can We Talk." A former student at Boston's Berklee College of Music, James executes acute control over his instrument while maintaining an emotional appeal that truly speaks to the ear... Word/Epic act **Anointed** is catching radio listeners who don't pay close attention to lyrics off guard. The group's current single, "In God's Hand Now," has a groove that doesn't sound "inspirational." It is the catchy melody and powerful vocal delivery that initially snared this writer's ear. On the repeat play, the full meaning of the track's positive message was digested, which made

the song all the more worthwhile.

COMING TO A BIN NEAR YOU: With **D'Angelo** and **Guru** already on the table and making noise, the EMI family could get an even greater boost when SBK/EMI issues "How We Roll," a blissful R&B/crossover collection from New York Latino quintet **Barrio Boyzz**.

Set for release Oct. 24, the album delivers a broad-spectrum array of tracks that visit several R&B subgenres—from traditional soul to hip-hop.

Hot Latin Tracks chart-watchers are already familiar with this act, which hit No. 1 with "Cerca De Ti," a remake of the 1970 **Bread** hit, and "Donde Quiera Que Estés," a duet with the late **Selena**. This should be an interesting project to watch, especially from a marketing and promotion perspective.

New label **Yab Yum**, which is hanging 10 with debut artist **Jon B.**'s "Bonafide," is already surfing mix-show airwaves, clubs, and record pools with "Crazy," the first single from its second act, **Wessyde Goon Squad**, an L.A.-based hip-hop aggregate. The reggae-tinged, midtempo first single hits radio Oct. 10 and

features a crazy remix by **Organized Noize**. Look for the group's album, "Around The World," in late January.

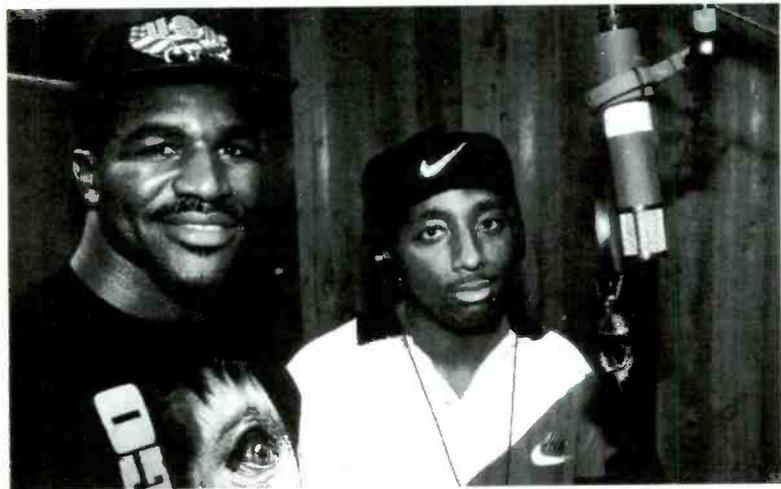
MAKIN' MOVES: **Shai** group member **Carl Martin** has made several staff appointments at his recently formed **Carl Martin Entertainment**.

Charles "Chuck" Graham is the company's VP/COO, **Chrys V. Kinchen** is head of artist development, and **Pocket Honore Jr.** is musical director.

Dubbed C-ME, the Los Angeles-based company is an umbrella entity for his combined record company, recording studio, and film production concerns and is a joint venture with MCA... School-boy chums music journalist **Scott Poulson-Bryant** and producer **Torey Thorpe** have launched **Madhouse Entertainment**, a New York-based multimedia label that incorporates records, film, television, and new media production.

HERE'S THE SCORE: Columbia Records is releasing the score to director **Spike Lee's** 40 Acres and a Mule Filmworks flick "Clockers." The album will be released Oct. 31, and trumpeter/composer **Terence Blanchard** taps an 83-piece orchestra for the classical score, which represents a departure from the artist's familiar turf as a jazz quartet player.

Blanchard also worked with Lee on "Mo' Better Blues," "Jungle Fever," and "Crooklyn." His other film-scoring credits include "Sugar Hill," "The Inkwell," "Trial By Jury," and the acclaimed PBS TV series "The Promised Land."



Music Knockout. The members of Gamma Records recording act **M.A.R.E.E.** (Music And Rhythm Equal Excellence) receive a visit from boxing champ **Evander Holyfield** while recording their debut album, "So Sensitive," which is slated for release in early November. Holyfield's words will be featured on a track titled "Jesus Is Real." Pictured with Holyfield, left, is M.A.R.E.E. vocalist **LeRoy Harris**. Gamma is based in Dothan, Ala., and distributed by INDI.



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 7, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	1	7	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98) 6 weeks at No. 1	THE SHOW	1
2	4	5	4	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	2
GREATEST GAINER						
3	6	6	10	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK*	3
4	3	3	9	SOUNDTRACK MCA 11228* (10.98/17.98)	DANGEROUS MINDS	2
5	2	4	10	BONE THUGS-N-HARMONY RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
6	5	2	5	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
7	7	8	8	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK...	2
8	9	9	7	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
9	8	7	10	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
10	10	10	12	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	5
11	11	—	2	SOLO PERSPECTIVE 549017 (9.98/15.98)	SOLO	11
HOT SHOT DEBUT						
12	NEW	1	1	SOUNDTRACK UPTOWN 11342*/MCA (10.98/17.98)	NEW YORK UNDERCOVER	12
13	13	11	12	LUNIZ NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
14	12	12	45	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
15	16	19	10	MONICA ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
16	14	13	5	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
17	15	14	15	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
18	20	21	3	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
19	22	18	54	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
20	19	17	28	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
21	18	15	10	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
22	17	16	14	MICHAEL JACKSON EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
23	25	22	52	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
24	24	23	11	SHAGGY VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
25	28	29	15	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	25
26	21	20	5	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
27	26	25	9	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
28	23	—	2	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	23
29	27	26	43	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
30	30	24	6	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
31	33	28	56	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
32	31	27	12	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
33	29	—	2	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98) HS	SAILIN' DA SOUTH	29
34	35	39	22	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
35	37	35	16	AL-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
36	36	34	8	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
37	34	31	37	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
38	40	40	42	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
39	32	30	11	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3
40	42	37	10	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
41	38	45	29	MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)	MYSTIKAL	38
42	39	36	10	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
43	46	32	14	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
44	50	46	46	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
45	45	43	6	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
PACESSETTER						
46	91	57	13	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29

47	48	47	18	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
48	62	56	66	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
49	41	33	7	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
50	52	52	26	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
51	49	41	28	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
52	51	49	45	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
53	53	38	24	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
54	58	91	3	SOUNDTRACK 40 ACRES AND A MULE 11304*/MCA (10.98/16.98)	CLOCKERS	54
55	54	51	5	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
56	43	—	2	PEBBLES MCA 11190	STRAIGHT FROM THE HEART	43
57	63	53	12	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
58	56	50	26	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
59	61	58	41	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98)	PURE PLEASURE	50
60	60	61	13	TONY THOMPSON GIANT 24596*/WARNER BROS. (10.98/15.98)	SEXSATIONAL	17
61	55	44	18	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
62	57	64	88	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
63	47	42	25	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
64	96	—	2	MAYSA BLUE THUMB 7001/GRP (10.98/16.98)	MAYSA	64
65	44	54	9	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
66	59	55	51	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
67	71	68	50	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
68	68	60	30	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
69	66	70	43	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
70	NEW	1	1	KOOL G RAP GOLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4,5,6	70
71	93	85	32	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
72	65	66	54	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
73	73	75	149	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
74	64	71	55	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
75	85	73	16	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
76	78	67	14	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
77	84	83	20	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
78	69	63	16	ALL-4-ONE BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
79	82	69	5	JASON WEAVER MOTOWN 0322 (10.98/16.98)	LOVE AMBITION	69
80	86	74	30	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26
81	89	79	85	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
82	70	65	27	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
83	76	86	94	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
84	67	59	13	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
85	98	84	8	RAY LUV YOUNG BLACK BROTHER/ATLANTIC 82775*/AG (9.98/15.98) HS	FOREVER HUSTLIN'	39
86	77	72	14	SEAN LEVERT ATLANTIC 82663/AG (10.98/15.98) HS	THE OTHER SIDE	22
87	NEW	1	1	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	87
88	RE-ENTRY	63	63	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
89	99	62	8	MICHAEL SPEAKS MECCA DON/ELEKTRA 61770/EEG (10.98/15.98)	NO EQUAL	59
90	80	78	6	SUPER CAT COLUMBIA 64197* (10.98 EQ/15.98) HS	THE STRUGGLE CONTINUES	60
91	83	—	29	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
92	72	48	8	BLACK MENACE BIG BOY 0017 (10.98/15.98)	DRAMA TIME	48
93	100	98	88	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
94	95	89	49	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
95	92	76	53	ANITA BAKER ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
96	RE-ENTRY	2	2	GUCE RIOT 4222 (9.98/15.98)	PURE PRESSURE	94
97	88	80	28	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	12
98	79	82	47	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
99	RE-ENTRY	37	37	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
100	NEW	1	1	JAYO FELONY JMJ/RAL 524038*/ISLAND (10.98/16.98)	TAKE A RIDE	10

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

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AT THE TOP: "Fantasy" by Mariah Carey (Columbia) continues to hold onto the No. 1 position on the Hot R&B Singles chart and moves into the No. 1 slot on the Hot R&B Airplay chart. "Gangsta's Paradise" by Coolio Featuring L.V. slips into the No. 2 position, with a slight gain in airplay. However, "Fantasy" has more than twice as many points as the No. 2 record. Right on the heels of "Gangsta's" is "I Hate U" by the artist formerly known as Prince (NPG/Warner Bros.). This single is doing well, despite not having a video. "Brokenhearted" by Brandy (Atlantic) rebullets at No. 4 with a very strong week in sales.

MUSICAL CHAIRS: "Tell Me" by Groove Theory (Epic) has a strong week in both sales and airplay, but because the top 10 is so crowded, it is only able to advance one position, 8-7. "Heaven" by Solo (Perspective) gets jumped by "Tell Me," even though it is gaining in airplay and overall points. But because sales have seemed to stall, it gets pushed back one position. This single still has some life left in it. The release of the album is most likely the reason that the single's sales have slowed down. Solo's self-titled album is No. 11 on the Top R&B Albums chart.

GREATEST GAINERS: "Already Missing You" by Gerald & Eddie Levert Sr. (EastWest) wins the Greatest Gainer/Airplay award this week. Recently, Gerald & Eddie performed on the season premiere of Black Entertainment Television's "Video Soul," where they once again showed the world how talented they are. This performance should help boost the sales of their album, "Father & Son." The set expresses love and demonstrates family values, and, regardless of background, there is something there that everyone can relate to. "Already Missing You" is top 10 at nine stations, including WZAK Cleveland, WEDR Miami, and WBLS New York.

"Vibin'" by Boyz II Men (Motown) takes the Greatest Gainer honors. This surge in sales is related to the new hip-hop remix that features Treach, Craig Mack, Busta Rhyme, and Method Man. At radio, "Vibin'" is No. 1 at WAMO Pittsburgh and top 10 at six others, including WQMG Greensboro, N.C., WTLC Indianapolis, and WQOK Raleigh, N.C.

NEW MUSIC, NEW FACES: "Anything" by 3T (MJJ/Epic) enters the Hot R&B Singles chart at No. 64 and is this week's Hot Shot Debut. This group is the latest finding of Michael Jackson, but he didn't have to go too far to find them, since they just happen to be his nephews—the sons of Tito Jackson. Taj, Taryll, and Tito Joe make up the group. "Anything" was written and produced by 3T and is top 20 at WPEG Charlotte, N.C., WROU Dayton, Ohio, and WJTT Chattanooga, Tenn.

RECORDS TO WATCH: "All I Can Do" by Tina Moore (Scotti Bros.) is starting to heat up the airways. It is top 10 at WYLD New Orleans and WMPZ Chattanooga, Tenn. Expect a high debut from "Who Can I Run To" by Xscape (Columbia) next week. The single was in stores Sept. 26, which makes it eligible for next week's chart. It is already No. 4 on the R&B airplay chart, and this has helped the album, "Off The Hook," resurge in sales. The album moves 6-3 on the Top R&B Albums chart.

BUBBLING UNDER TM HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
2	14	2	ALL MY LOVE, ALL THE TIME	PRINCE MARKIE DEE (MOTOWN)
3	2	7	U SHOULD BE MINE	J. SPENCER (MOTOWN)
4	3	7	WASSUP, WASSUP	A-TOWN PLAYERS (PREMEDITATED/WB)
5	7	4	LOVE ME STILL	CHAKA KHAN (MCA)
6	8	4	LET IT GO	CLUB NOUVEAU (RIP-IT)
7	6	4	PUSHIN'	SOCIETY OF SOUL (LAFACE/ARISTA)
8	—	1	IT'S IN GOD'S HANDS NOW	ANointed (WORD/EPIC)
9	4	2	TELL ME WHAT YOU WANT	TEDDY (VIRGIN)
10	—	1	TEMPERATURE'S RISING	MOBB DEEP (LOUD/RCA)
11	10	13	DUNKEY KONG	KILO (WRAP/ICHIBAN)
12	—	1	TREAT MYSELF	STEVIE WONDER (MOTOWN)
13	23	3	BACK TOGETHER AGAIN	FULL FORCE (CALIBER)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	PIC-A-NIC	SIR JINX (RAGING BULL)
15	9	2	CALL IT WHAT YOU WANT	MONTECO (MCA)
16	11	7	THIS THAT SH*T	KEITH MURRAY (JIVE)
17	12	3	BABY LOVE	S.O.L. (COPIA)
18	15	11	FAITH	LORDS OF THE UNDERGROUND (PENDULUM)
19	20	9	SPECIAL	GARY TAYLOR FEAT. B. BRYANT (MORNING CREW)
20	17	8	SUMMER BREEZE	DJ QUIK (PROFILE)
21	13	11	SPELLBOUND AND SPEECHLESS	INCOGNITO (TALKIN' LOUD/VERVE FORECAST)
22	19	2	LET LOVE LEAD THE WAY	ALDIN BIRDETTE (DJR)
23	25	2	I'LL MAKE YOU FAMOUS	DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
24	—	1	DON'T GO THERE	24-K (MCA)
25	18	9	50/50 LUV	B.G. KNOCC OUT & DRESTA (OUTBURST/RAL)

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

R&B

THE RAP COLUMN

(Continued from page 28)

Fresh presents different aspects of play—from sex games to playground shenanigans to talk about bubble-gum gangstas and plain ol' escapist fun. He courses through a sea of sonic variety, touching on bassy Miami call-and-response ("Freak It Out," features Luther "Luke" Campbell), loopy reggae spice (Beenie Man guests on "Hand In The Air"); Fresh provides beat box backup on "Freaks," which stars his protégé Vicious, and liquid R&B and woppy funk (missjones soulstirs "Doug E. Got It Goin' On"; "I-Ight" recontextualizes "Eric B. Is President").

Another cut, "The Original Old School," isn't the greatest, but it's notable for uniting Lovebug Starsky, the Furious Five, Cold Crush Broth-

ers, and DJ Hollywood.

The producers of "Play" are Easy Moe Bee, Todd Terry, Allstar, Chill Will, Donovan Thomas, Beatminerz, and Fresh.

THIS AND THAT: "Put out the word Blahzay has emerged" are the first words from "Danger" (Mercury) by Blahzay Blahzay. With looped bluesy coos, pugilistic beats, a sample of Jeru the Damaja's "Come Clean," and clipped alligator-bit-him guitar notes, the jam sounds like pure torture. Representing the East Coast, the rapper's forceful voice drifts threatening lines, such as "When we move on your circuit, ya betta pray to who you worship."

In "A.W.O.L." (Premeditated), rap-

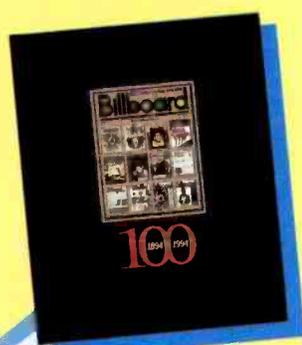
per RBX sounds about ready to strap Dr. Dre into that electric chair from Death Row Records' logo, plug it in, and pull the switch.

In the slippery gangsta-limpin' track, RBX, who appeared throughout Dre's "The Chronic" album, claims he wasn't fairly compensated for his contributions and compares himself to Ice Cube (perhaps referring to Cube's dismissive remarks on "No Vaseline," which slammed the late Eazy-E for noncompensation) and describes Dre as "the new Jerry Heller."

Heller was the head of Eazy's Ruthless Records organization.

B.G. Knocout & Dresta are on a tour with Bone Thugs-N-Harmony that began a 10-city run Sept. 21 in Houston.

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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, compiled 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 hits like 'Fantasy' by Mariah Carey and 'You Are Not Alone' by Michael Jackson.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like 'Crazy Love' by Brian McKnight and 'Curiosity' by Aaron Hall.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like '1st of the Month' by Ruthless Attack and 'All I Can Do' by Rondor.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like '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 hits like 'Return of the Crooklyn Dodgers' by Crooklyn Dodgers '95 and 'Somethin' 4 Da Honeyz' by Montell Jordan.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'This Is How We Do It' by Montell Jordan.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Shy Guy' by Diana King and 'Joy' by Blackstreet.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Slam' by EMI Blackwood and 'So Many Tears' by Jostua's Dream.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Tonite' by EMI April and 'Vibin'' by Boyz II Men.

Erasure Weaves A Plusher Pop Tapestry

ANDY BELL IS OUT of breath as he rushes across the room to answer the phone in his elegant London hotel suite. The picture of British grace, he politely greets the next in a seemingly interminable string of interviews—even though he is privately wishing for a five-minute cigarette break alone. But not even a craving for quiet has quelled the usually press-shy singer's desire to discuss his and partner **Vince Clarke's** ninth album as Erasure.



by Larry Flick

Gareth Jones and **Thomas Fehlmann** this spring, the album also shows Bell in top vocal and lyrical form. While Clarke crafted the music with Fehlmann, Bell laid down his vocals with Jones, successfully capturing loose, gritty performances that, he says, are "as close as possible to the sound of me just singing away in my front room at home."

He also consciously tried to write words that he describes as being more meaningful and emotional. The results are such songs as the socially aware and empathetic "Grace," the blissfully romantic "Angel," and the warmly spiritual "Rock Me Gently," which stands among Bell's most touching efforts to date. The latter two are enhanced by the dramatic vocal appearance of **Diamanda Galas**, and "Rock Me Gently" also features soaring harmonies from the **London Community Choir**. Given the depth of his work, it is interesting to learn that Bell's greatest fear is he will never write a song after the most recent one he has completed.

"It's one of my worst nightmares," he says. "And the thing is that you can't really do anything to battle that kind of fear. You just hope and pray that it will never come true."

One thing that Erasure fans will have to do without for the foreseeable future is the act on the concert stage. "It's just more of a drain than either of us is willing to endure right now," he says, noting the elaborate visual nature of the act's previous road jaunts. "We'll do it eventually, and I think the next time will be smaller, more intimate."

A knock on the door of Bell's hotel room punctures a moment of quiet thought. As yet another interview bleeds into the next, Bell brightens and prepares to begin another recap of all that led to Erasure's new album. He lets out another cleansing breath, pauses, and then asks no one in particular, "Where are my cigarettes? I could sure use a quick smoke."

NOW HEAR THIS: One of the strongest new club albums to land on our desk in recent memory is not on a major label, nor does it sport the name of a top-shelf producer. "Golden" is 67 minutes of pure house bliss from the brain of Los Angeles upstart **Stephen Nixon**, who heads **Rhythm Saints**—a collective of talent not to be ignored.

Available on the independent N'Soul/Veloccity Records, "Golden" is simple enough in its approach. It

is fueled by spine-crawling rhythms that exude the obvious influence of classic Chicago and New York house, as well as the flair of U.K. garage and the quirkiness of the West Coast subterranean scene. Only the hypnotic "World" breaks the energetic pace with its airy trip-hop percussion.

Mostly written by Nixon, the songs are framed by taut, instantly memorable melodies and lyrics that are, by turn, philosophical, inquisitive, and inspirational. Icing on the cake is provided by a posse of promising new singers that includes **Shade**, **J. Philip Gillespie**, and **Mike Heath**, who bring intangible, but considerable depth to such single-worthy cuts as "Forever," "Love Will See Us Through," and "Living Joy."

Savvy adventurers may already know **Rhythm Saints** from its 1994 debut, "Deep Sustained Booming Sounds," which reaped widespread acclaim overseas. "Golden" picks up where that project left off, but with notable new maturity. If you have not yet experienced **Rhythm Saints**, grab a copy of both albums and lose yourself in some of the best dance music you will hear this season.

VIBEOLGY: On the beat-mixed CD tip, "Little" **Louie Vega** and **Kenny "Dope" Gonzalez** prove why they are called the "masters at work" on "Ministry Of Sound Sessions 5," a double-disc collection of hard-driving house anthems on the multifaceted Ministry of Sound indie label/production company. In addition to a number of their own juicy gems, the jam listing includes "Get Up Off Me" by **Dajae**, "Gotta New Love" by **Donna Blakely**, and "Love Change Over" by **Michael Watford**. **Natch**, **slammin'** breakdowns and smooth segues abound. Witness the magic for yourself.

For the retro at heart, dash out for a copy of the third volume of "The Best Disco In Town," a two-CD compilation made up mostly of rare twirlies from the '70s. Even familiar ditties like "Cuba" by the **Gibson Brothers** sound fresh in a context that includes "Love For Hire" by the **Richard Hewson Orchestra** and "When You're Young And In Love" by **Ralph Carter**. Grab this one on Hippo Records, a Miami indie distributed by ACE Music.

Experimental rock composer/instrumentalist **Mike Oldfield** continues to delve into the realm of ambient dance music with "Let There Be Light," the first single from his forthcoming Reprise opus, "The Songs Of Distant Earth." Producer extraordinaire **Brian "B.T." Transeau** comes to the table with a sprawling 13-minute remix that expands on Oldfield's melodically complex and spiritually soothing creation and adds a touch of trance rhythm urgency that has formidable mainstream club potential. For a more aggressive and vigorous vibe, check out the Hardfloor interpretation.

San Francisco's fierce the **RWJ Projekt** follows its underrated "Taste Of Honey" single with the equally anthemic "New York Sunday Morning," a smoker that the act assembled with production input by **Kurt Kurasaki**. Dramatic vocals and hard bass saturate the track, which benefits from a mainstream-friendly remix by **Maurice Fulton** (a protégé of the **Basement Boys**).

What a pleasant surprise it was to find a new single from the sorely under-appreciated **Annette Taylor** in the mail this week. The New York singer has hooked up with British producer **Chris King** for a festive cover of the nearly forgotten **Denise Lopez** chestnut "Don't You Wanna Be Mine," which

they recorded for ZYX Records as the **Real Deal**. **Loveland** and **Proof** complement King's production with timely remixes that will court the favor of both house and hi-NRG spinners, while Taylor performs with the hunger of a belter who will no longer be ignored—and we believe her.

The eternally divine **Bette Midler** sashays onto the dance-floor via a battery of house remixes of her recent Atlantic single, "To Deserve You." **Marc "M.K." Kinchen**, **"Bonzai" Jim Caruso**, and **Arif Mardin** (the song's original producer) each take a crack at melting the diva's voice into springy rhythms that will tickle the fancy of runway regulars with solid results. Though it may be difficult to imagine the ethereal pop ballad inside stylistic settings that range from edgy and underground to frothy and festive, it actually works well—mostly on the strength of Midler's performance, which is potent enough to hang tough against such aggressive grooves. Check it out.

As much as we totally agree with pundits who call the term "acid jazz" innocuous and obsolete, we must confess to being at a loss for a more accurate way of describing dance music that melds traditional jazz, funk, and hip-hop—particularly since there are acts like the **Jazzhole** concocting jams that defy the boundaries of simple description. The band's new Mesa/Bluemoon opus, "... And The Feeling Goes Around," deftly moves from jams that are at once rhythmically ready for urbanized clubs, and then soothing enough for a quiet evening at home. Call it what you wish, but open your mind to dance music that reaches beyond the parameters of a house beat.



ERASURE

"I'm feeling real good at the moment," he says, smiling as he takes a deep cleansing breath and settles down with a cup of tea. "We've done this record that we're both quite proud of, and so it's nice to share that excitement. But the experience of talking about myself for long periods of time will always feel quite weird. The whole transaction often feels a bit too artificial."

But after 10 years, Bell is clearly more comfortable in his role as spokesman for Erasure—an act that many had originally predicted would have a brief run, given keyboard wizard Clarke's previous early '80s alliances with **Depeche Mode**, **Yaz**, and the **Assembly**, all of which held his attention for brief periods of time. "It doesn't seem like we've been together for so long, actually," he says, his voice trailing off, as if mentally tracing each year. "We've always just taken things a day at a time. We've always approached each record with a feeling of newness or a new intention."

On its latest self-titled effort on Mute/Elektra, the duo fleshes out its familiar recipe of bouncy synth rhythms, soulful vocals, and hummable pop hooks with lush between-song electronic orchestration that links the material into a singular, cohesive package. It is a fairly bold move for an act known largely for its quick-bite pop confections—but one that works perfectly. The flow of the delicate, warmly romantic "Stay With Me" into the more lively and samba-fashioned "Love The Way You Do," for example, is sewn seamlessly and with cinematic flair.

"The truth is that Vince has always wanted to do a **Pink Floyd** type of album," Bell says with a laugh. "And this is about as close as we're ever going to get."

Produced by Erasure with

Billboard. **Dance** **HOT Breakouts**

FOR WEEK ENDING OCT. 7, 1995
CLUB PLAY

1. I'LL ALWAYS BE AROUND C+C MUSIC FACTORY MCA
2. GOING ROUND D'BORA MCA IMPORT
3. I'VE BEEN WAITING MAYDIE MYLES KAB
4. HELLO STATE OF GRACE RCA
5. FAIRGROUND SIMPLY RED EASTWEST

MAXI-SINGLES SALES

1. DESTINATION ESCHATON THE SHAMEN EPIC
2. THROW YOUR SET IN THE AIR CYPRESS HILL RUFFHOUSE
3. HAPPY SAD PIZZICATO FIVE MATADOR
4. ON THEM THANGS MACK 10 PRIORITY
5. WASSUP WASSUP! A-TOWN PLAYERS PREMEDITATED

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



Unity In Minds. Matthias Heilbronn, left, and Mike Delgado listen to their latest collaboration, "Live In Unity," a vigorous house-music anthem they recorded for New York's Liquid Groove Records under the name Dangerous Minds, which features Jeannie Febus on lead vocals. Heilbronn and Delgado have been making waves in clubland in recent months with the single "It's Gonna Be Alright," which they cut as Deep Zone with singer Ceybil Jeffries, and "Music Take Me Higher," which they issued under the moniker Lift.

CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1						
1	3	4	7	TURN IT OUT	MCA 55113	LABELLE
2	5	12	5	WE CAN MAKE IT	STRICTLY RHYTHM 023	MONE
3	1	1	9	EVERYBODY BE SOMEBODY	MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
4	6	8	7	PANINARO '95	EMI 58370	PET SHOP BOYS
5	9	18	5	YOU ARE NOT ALONE	EPIC 78003	MICHAEL JACKSON
6	20	39	3	FANTASY	COLUMBIA 78044	MARIAH CAREY
7	4	3	8	WHADDA U WANT (FROM ME)	VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
8	2	2	9	HUMAN NATURE	MAVERICK/SIRE 41880/WARNER BROS.	MADONNA
9	7	9	9	BAD THINGS	LOGIC 59021	N-JOI
10	12	19	8	UNCONDITIONALLY	BOLD! SOUL 2006	SAUNDRA WILLIAMS
11	16	20	7	FREE	SILAS ALBUM CUT/MCA	CHANTE MOORE
12	17	22	6	THE PHOENIX	HARDKISS 006	GOD WITHIN
13	11	13	9	FALLEN ANGEL	RADIOACTIVE 55086/MCA	TRACI LORDS
14	26	36	4	RUNNING AROUND TOWN	SIRE 66086/EEG	BILLIE RAY MARTIN
15	19	25	6	TRY ME OUT	EASTWEST 66099/EEG	CORONA
16	8	5	13	LOVE AND DEVOTION	EIGHT BALL 69-70	JOI CARDWELL
17	24	28	5	I WANNA B WITH U	CURB EDEL 77086	FUN FACTORY
18	14	16	8	HARLEQUIN-THE BEAUTY AND THE BEAST	WARNER BROS. 43543	SVEN VATH
19	25	31	4	BRING BACK MY HAPPINESS	ELEKTRA 66096/EEG	MOBY
20	34	—	2	STAY TOGETHER	STRICTLY RHYTHM 024	BARBARA TUCKER
21	28	30	5	FREEK'N YOU	UPTOWN 55041/MCA	JODECI
22	13	6	12	PARTY GIRL (TURN ME LOOSE)	KING STREET 1027/RELATIVITY	ULTRA NATE
23	15	10	11	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	RCA 64379	SCATMAN JOHN
24	18	14	10	RELEASE DA TENSION	POWER MUSIC 014	DJ DUKE
25	30	34	5	AFRO-LEFT	COLUMBIA 78045	LEFTFIELD
26	10	7	10	NO MORE "I LOVE YOU'S"	ARISTA 1-2851	ANNIE LENNOX
27	36	45	3	CRAZY COOL	CAPTIVE 38510/VIRGIN	PAULA ABDUL
28	29	33	5	THE HORN RIDE	TRIBAL AMERICA 58303/I.R.S.	E-N
29	32	40	4	ANOTHER DAY	CURB 77084	WHIGFIELD
30	23	11	12	MAGIC CARPET RIDE	SM:JE 9014	THE MIGHTY DUB KATS
31	21	17	9	OFFICER WHERE'S YOUR BROTHER? (GET HER)	STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
32	33	38	4	HOLD MY BODY TIGHT	LONDON 0313/ISLAND	EAST 17
Power Pick						
33	44	—	10	I FEEL LOVE	MANIFESTO IMPORT/MERCURY	DONNA SUMMER
34	39	43	3	I KNOW A PLACE	NERVOUS 20150	KIM ENGLISH
35	45	—	2	TAKE ME HIGHER	MOTOWN 0433	DIANA ROSS
36	22	15	13	DON'T GIVE ME YOUR LIFE	FFRR 120 071	ALEX PARTY
37	31	32	6	IT'S GONNA BE ALRIGHT	SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
38	47	—	2	DESTINATION ESCHATON	EPIC 78038	THE SHAMEN
39	27	21	10	PULL UP TO THE BUMPER	550 MUSIC 77970/EPIC	PATRA
40	40	42	4	HIDEAWAY	SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
41	43	47	4	LUV CONNECTION	ELEKTRA 66098/EEG	TOWA TEI
42	46	—	2	TONIGHT IT'S PARTY TIME	INTERHIT 10158	OUTTA CONTROL
Hot Shot Debut						
43	NEW	—	1	AUTOMATIC LOVER (CALL FOR LOVE)	ARISTA 1-2877	REAL MCCOY
44	NEW	—	1	SO IN LOVE	MOONSHINE MUSIC 88422	ELLI MAC
45	41	37	7	PRIMAL SCREAM THERAPY	DIGITAL DUNGEON 1206	THE WITCH DOCTORS
46	NEW	—	1	PADLOCK	EPIC 78022	M PEOPLE
47	NEW	—	1	SAY A PRAYER	ARISTA 1-2882	TAYLOR DAYNE
48	NEW	—	1	BELIEVE IN ME	GEFFEN 22104	RAW STYLUS
49	48	—	2	DON'T MAKE ME WAIT	EASTERN BLOC IMPORT/PWL	LOVELAND
50	50	—	2	EENY MEENY (SWEET TEMPTATION)	QWEST 43578/WARNER BROS.	RUFFNEXX SOUND SYSTEM

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1						
1	1	—	2	FANTASY (M) (T) (X)	COLUMBIA 78044	MARIAH CAREY
Greatest Gainer						
2	14	—	2	RUNAWAY (T) (X)	A&M 1225	JANET JACKSON
Hot Shot Debut						
3	NEW	—	1	I HATE U (T) (X)	NPG 43592/WARNER BROS.	
4	2	3	5	MC'S ACT LIKE THEY DON'T KNOW (T) (X)	JIVE 42321	KRS-ONE
5	3	1	4	REAL HIP HOP (T) (X)	EASTWEST 66103/EEG	DAS EFX
6	NEW	—	1	DANGER (T)	FADER 0076/MERCURY	BLAHZAY BLAHZAY
7	4	2	7	HOW HIGH (T) (X)	DEF JAM/RAL 9925/ISLAND	REDMAN/METHOD MAN
8	6	5	6	YOU ARE NOT ALONE (T) (X)	EPIC 78003	MICHAEL JACKSON
9	NEW	—	1	TEMPERATURE'S RISING/GIVE UP THE GOODS (T)	LOUD 64421/RCA	MOBB DEEP
10	8	9	16	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X)	HENRY STREET/BIG BEAT 95747/AG	THE BUCKEHEADS
11	17	14	5	BROKENHEARTED (T) (X)	ATLANTIC 85551/AG	BRANDY
12	7	4	12	PLAYER'S ANTHEM (M) (T) (X)	UNDEAS/BIG BEAT 95750/AG	JUNIOR M.A.F.I.A.
13	10	11	18	BOOMBASTIC/IN THE SUMMERTIME (T) (X)	VIRGIN 38496	SHAGGY
14	11	7	13	SUGAR HILL (T) (X)	EMI 58407	AZ
15	12	8	3	TAKE ME HIGHER (T) (X)	MOTOWN 0433	DIANA ROSS
16	9	42	3	STAY TOGETHER (T) (X)	STRICTLY RHYTHM 024	BARBARA TUCKER
17	NEW	—	1	TELL ME (T) (X)	EPIC 78034	GROOVE THEORY
18	25	15	4	RETURN OF THE CROOKLYN DODGERS (M) (T) (X)	40 ACRES AND A MULE 55110/MCA	CROOKLYN DODGERS '95
19	21	18	7	VIBIN' (T) (X)	MOTOWN 0407	BOYZ II MEN
20	13	6	8	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X)	ARISTA 1-2851	ANNIE LENNOX
21	5	—	2	SET U FREE (T) (X)	STRICTLY RHYTHM 12362	PLANET SOUL
22	37	24	8	TONIGHT'S THE NIGHT (M) (T) (X)	INTERSCOPE 95740/AG	BLACKSTREET
23	18	12	9	1, 2 PASS IT (M) (T) (X)	ARISTA STREET 1-2847/ARISTA	THE D&D PROJECT FEATURING D&D ALL-STARS
24	19	22	9	SOMETHIN' 4 DA HONEYZ (M) (T) (X)	PMP/RAL 6963/ISLAND	MONTELL JORDAN
25	34	38	6	SAFE SEX, NO FREAKS (T)	WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
26	26	16	7	THIS THAT SH*T (M) (T) (X)	JIVE 42303	KEITH MURRAY
27	27	17	3	SEARCH FOR THE HERO/PADLOCK (T) (X)	EPIC 78022	M PEOPLE
28	24	27	17	BROWN SUGAR (T) (X)	EMI 58360	D'ANGELO
29	29	29	16	ONE MORE CHANCE/STAY WITH ME (M) (T)	BAD BOY 7-9032/ARISTA	THE NOTORIOUS B.I.G.
30	RE-ENTRY	—	4	HEAVEN (T) (X)	PERSPECTIVE 7499/A&M	SOLO
31	15	10	6	TURN IT OUT (T) (X)	MCA 55113	LABELLE
32	45	23	10	PULL UP TO THE BUMPER (T) (X)	550 MUSIC 77970/EPIC	PATRA
33	28	—	3	SITTIN' ON CHROME (T) (X)	DELICIOUS VINYL 58452/CAPITOL	MASTA ACE INCORPORATED
34	NEW	—	1	LYRICS (T)	PROFILE 7446	SPECIAL ED
35	46	33	9	HE'S MINE (M)	OUTBURST/RAL 1705/ISLAND	MOKENSTEF
36	50	—	3	WHERE'Z DA' PARTY AT? (M) (T) (X)	CAPITOL 58446	MILKBONE
37	39	21	5	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T)	UPTOWN 55063/MCA	LOST BOYZ
38	NEW	—	1	TRY ME OUT (T) (X)	EASTWEST 66099/EEG	CORONA
39	38	32	15	YOU USED TO LOVE ME (M) (T)	BAD BOY 7-9026/ARISTA	FAITH EVANS
40	RE-ENTRY	—	10	WHERE'S DA PARTY AT? (T) (X)	GEE STREET INDEPENDENT 440 612/ISLAND	DOUG E. FRESH
41	NEW	—	1	ABRIENDO PUERTAS (T) (X)	EPIC 77977	GLORIA ESTEFAN
42	33	26	17	FREEK'N YOU (M) (T) (X)	UPTOWN 55041/MCA	JODECI
43	23	13	12	COME AND GET YOUR LOVE (T)	ARISTA 1-2866	REAL MCCOY
44	30	28	16	I GOT 5 ON IT (T)	NOO TRYBE 38474/VIRGIN	LUNIZ
45	RE-ENTRY	—	2	EVERYBODY BE SOMEBODY (T)	MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
46	RE-ENTRY	—	24	CAN'T YOU SEE (M) (T) (X)	TOMMY BOY 700	TOTAL FEAT. THE NOTORIOUS B.I.G.
47	31	40	5	CLAP YO HANDS (T) (X)	TOMMY BOY 703	NAUGHTY BY NATURE
48	NEW	—	1	BLESS YA LIFE (M) (T)	MASCOT 715	KGB
49	48	25	7	WE MUST BE IN LOVE (M) (T) (X)	STEP SUN/INTERSCOPE 95737/AG	PURE SOUL
50	22	31	9	HUMAN NATURE (M) (T) (X)	MAVERICK/SIRE 41880/WARNER BROS.	MADONNA

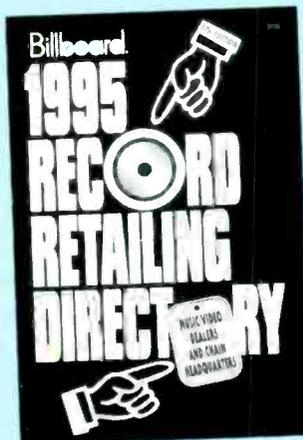
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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Pam Tillis Produces Some 'Love' New Arista Album Shows Her In Expanded Role

BY JIM BESSMAN

NASHVILLE—Besides the finished product, Pam Tillis' career has been distinguished by her unusually high degree of involvement in all aspects of the recording process. On her new Arista album, "All Of This Love," set to be released Nov. 7, Tillis has finally taken the ultimate step.

"She's now standing free as producer—the first woman in quite a while who's produced her own album," says Tim DuBois, president of Arista Records Nashville.

"But she's always had a tremendous amount of input on her albums," DuBois adds. "Just ask (former Tillis producers) Steve Fishell or Paul Worley. The great thing about Pam is that she's not just an entertainer but an artist who knows who she is and what works for her and what doesn't. She not only writes a good portion of her albums, but she also finds a good portion of the rest. When she came to me about producing herself, the only thing that scared me was getting the paperwork done!"

For Tillis, taking over the production reins has enabled her to develop what she refers to as her singular "sound style" to the fullest.

"In Nashville, producers work with multiple acts, and that kind of replication scares me," she says. "Not that they don't make fine records, but I wanted to stay away from that machine because I'm more of an individual maverick soul. I'd rather go down my own little path like I've always done, and it's just me, now (as producer), so there are no filters."

Tillis' new producer role is being played up in Arista's "All Of This Love" promotional strategy, says DuBois.

"It's a little late in the year compared to when we'd usually be coming out with a Pam album," he says, "so we're going with a pricing-and-positioning program and pointing up that this is a record produced by Pam, who's also been CMA female vocalist of the year since 'Sweetheart's Dance.'" The latter was her previous set and came out in 1994.

The new album's first single, "Deep Down," was released Sept. 25.

"I never ever really worry about a Pam album," DuBois continues. "Timing is the only concern, because she's such a perfectionist. But she's continuing to grow in stature and in depth, and on this album I finally got to contribute a couple of songs out of our A&R process."



TILLIS

While decrying the cliché, DuBois cites "All Of This Love's" acoustic-oriented "organic sound." Tillis talks of it being "more lush and painterly."

She adds, "It doesn't sound like cookie-cutter country. There's a kind of 'layered-up' sound. You hear something different every time. I wrote only two songs—"Tequila Mockingbird" and "It's Lonely Out There"—but what became interesting as the producer was that I spoke through the musicians as an extension of me."

The album is also more personal and serious in tone, Tillis feels.

"The title 'Deep Down' is pretty apt," she says. "It tells you right off where this [album] is coming from. It's all dolled up in emotional intensity, unlike the last one, which was more fun-spirited and nice—for heaven's sake, it was called 'Sweetheart's Dance!'"

That last album was also "all about accessibility," Tillis adds. "This one's about maintaining that, of course, but there was also the feeling that I could go a little bit further or speak a little more intimately with my audience."

"The River And The Highway," which Don Schlitz and Gerry House wrote, is about the separation of the sexes, and it's a perfect example of a song which wouldn't go on the last album but is a real centerpiece on this one. It's a little more ambitious. Musically, there's a string section, and it's a notch above the average everyday lyric, real visual and metaphoric and more intense than a lot of things on the last album."

Tillis' cover of Bruce Hornsby's hit "Mandolin Rain" is another example of a song that wouldn't have fit in previously. "I'm reluctant to cut something

that they call a 'remake,'" she says, "but there just aren't enough fabulous songs to go around in Nashville right now."

Despite the differences from her previous set, "All Of This Love" retains Tillis' unique sense of artistic freedom and experimentation within the context of country music tradition.

"I'm lucky that my style is a non-style," she says. "I feel like a recording equivalent of a character actress. I cast myself in different roles and don't get typecast, and people expect that of me. My material is always changing, and it changes with me. I'm just glad that an artist like me with all these feelings can make a career in country music."



Helping Hoss. Columbia recording artist Ron Wallace showed his support for Nashville radio personality Chuck "Hoss" Burns at a telethon in his honor to benefit the St. Jude Children's Hospital Pediatric AIDS Foundation. Burns, who has AIDS, is retiring as midday radio personality at WSIX Nashville. Pictured, from left, are Burns; Wallace; Jeri Mitchell, central regional country promotion manager for Columbia Records; and WSIX PD Dave Kelly.

Earle & Partners To Start A Mutiny; Toby, Clint, Tractors In Xmas Spirit

JUST WHAT NASHVILLE NEEDS: Another new record label. **Steve Earle**, along with partners **Jack Emerson** and **Dub Cornet**, is set to launch Mutiny Records with Earle's next album, in early 1996. The label will focus on alternative and roots-music artists. No further details are available yet.

BLUEGRASS pioneers **Bill Monroe** and **Earl Scruggs** attended an International Bluegrass Music Awards show for the first time Sept. 21 in Owensboro, Ky., and were lauded by attendees. Mandolin award winner **Ronnie McCoury** was so moved that he walked into the audience and gave his award to Monroe, saying that Monroe "deserves it more than anyone."

Alison Krauss was named entertainer of the year and female vocalist of the year. Vocal group of the year is **Third Tyme Out**, and male vocalist of the year is **Ronnie Bowman**.

SIGN OF THE TIMES:

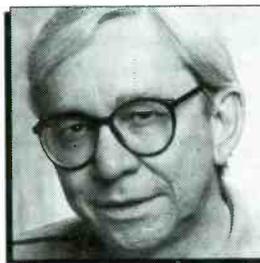
Toby Keith's Christmas single, which goes to radio Nov. 13, is about a homeless family. "Santa I'm Right Here" deals with the family's son, who worries that Santa won't be able to find them to deliver a warm coat for his mom and a job for his dad. Keith's album, "Christmas To Christmas," also includes "Santa's Gonna Take It All Back," "Hot Rod Sleigh," and "Jesus Gets Jealous Of Santa Claus" . . . **Clint Black's** "Looking For Christmas" is an album of all self-penned Christmas songs set for Oct. 10 release, as is the **Tractors'** "Have Yourself A Tractors Christmas," which is a mix of traditional and new material.

Porter Wagoner will ring the opening bell Oct. 2 at the New York Stock Exchange to commemorate the Grand Ole Opry's 70th anniversary and the start of Country Music Week . . . **Liza Minnelli** was in town to record a duet with **Donna Summer** on the old **Reba McEntire/Linda Davis** hit "Does He Love You" . . . Look for former **Highway 101** mates **Paulette Carlson, Jack Daniels, and Curtis Stone** to reunite . . . 1 M/J Broadcasting will carry a satellite broadcast of the audio portion of the Country Music Assn. Awards telecast, as well as four other CMA Awards-related features . . . **Gary Overton** is exiting as **Alan Jackson's** manager to head up the EMI Nashville office . . . **Bill Crittenden** has left the group **4 Runner**. No replacement has been named.

BOB ROMEO HAS been re-elected for the third time as chairman of the board of the Academy of Country Music. **Gene Weed** is again vice chairman. Romeo also announced the following as directors-at-large: **Ron Baird** of Creative

Artists Agency; **Bill Catino**, senior VP of promotion for Capitol Nashville; **Steve Dahl**, GM of Monterey Artists; **Bob Kingsley**, producer and host of "American Country Countdown"; Mercury Nashville president **Luke Lewis**; and Giant Records Nashville president **James Stroud**. ACM president **Scott Siman** named as vice presidents at large **John Briggs**, ASCAP Nashville director of membership relations; **Don Cook**, senior VP of Sony Music Publishing Nashville; **David Corlew**, president of Corlew O'Grady Management; **Randy Goodman**, senior VP/GM of RCA Label Group Nashville; **Paul Hastaba**, VP/GM of CMT; and **Chuck Howard**, president of Diamond Storm Music.

THE SINGING SHERIFF heads a flood of fall reissues. **Faron Young** is the subject of two retrospective releases. His Mercury years (1962-78) are covered in "Faron Young, Golden Hits" (Mercury), and his Capitol years are captured on "Faron Young: Live Fast, Love Hard!" (CMF Records). The latter includes comprehensive liner notes as well as a bonus cut of a live radio



by Chet Flippo

transcript of the **Willie Nelson** song "Three Days" from "Country Music Time," an Air Force recruiting program.

Another release of note is "Roy Clark And Joe Pass Play Hank Williams" (Ranwood). This was **Joe Pass'** last recording . . . Legendary songwriter **Bobby Charles** has released his first recording since his 1972 self-titled LP on Bearsville. "Wish You Were Here Right Now" (on Canada's Edmonton, Alberta, label Stony Plains Records, which has also reissued the first album) features guest appearances by **Neil Young, Fats Domino, Willie Nelson, and Sonny Landreth**.

ON THE ROAD AGAIN: Hoping to repeat the successful radio tour that accompanied the launching of such artists as **Lorrie Morgan, Clint Black, Keith Whitley, and Restless Heart**, RCA Label Group Nashville's chief executives are heading out again. Chairman **Joe Galante** will head up an entourage that includes senior VP/GM **Randy Goodman**, VPs **Tommy Daniel** and **Dale Turner**, and promotion execs **Mike Wilson** and **Ken Van Durand**. Dates and places will be announced.

FRIENDS FOR LIFE: A number of Nashville songwriters have performed benefits at the Bluebird Cafe for Alive Hospice, which helps those with life-threatening illness. Now, 19 of them have donated performances for Alive Hospice's first CD, titled "Friends For Life." Performers include **Lari White, Rodney Crowell, Kevin Welch, and Mike Reid**.



Dolly At The Opry. Dolly Parton performed recently at the Grand Ole Opry for the first time in seven years. Pictured at the post-Opry party, from left, are Sony Music Nashville senior VP **Scott Siman**, Sony executive VP/GM **Allen Butler**, **Vince Gill**, Blue Eye Records president **Steve Buckingham**, **Parton**, and **Jim Morey** of Gallin, Morey, and Associates.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING OCTOBER 7, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK 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/HOT SHOT DEBUT ★ ★ ★			
1	NEW		1	TIM MCGRAW CURB 77800 (10.98/16.98) 1 week at No. 1	ALL I WANT	1	
2	1	1	33	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	1	
3	2	2	10	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
4	3	—	2	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3	
5	4	—	2	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4	
6	5	3	41	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
7	6	4	26	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
8	8	6	5	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
9	7	5	4	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5	
10	9	7	33	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2	
11	11	—	2	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	11	
12	15	13	19	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	12	
13	14	12	79	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
14	10	9	13	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5	
15	12	8	89	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
16	16	11	5	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	11	
17	13	10	4	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10	
				★ ★ ★ PACESETTER ★ ★ ★			
18	21	26	68	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
19	28	—	2	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	19	
20	17	14	14	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7	
21	18	16	10	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6	
22	19	18	6	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12	
23	23	15	52	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
24	NEW		1	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24	
25	22	19	74	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2	
26	20	17	14	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	17	
27	24	20	68	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
28	26	21	53	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
29	25	23	86	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15	
30	29	31	7	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29	
31	30	24	65	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1	
32	33	30	29	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12	
33	27	22	6	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13	
34	31	27	38	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19	
35	35	29	36	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19	
36	36	34	52	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	40	38	104	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
38	38	35	35	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
39	32	25	14	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
40	39	41	86	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
41	42	—	2	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
42	44	32	46	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
43	37	33	51	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
44	41	36	29	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
45	46	42	28	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
46	47	43	158	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
47	43	40	87	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
48	34	28	13	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
49	52	46	57	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
50	45	39	35	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
51	48	52	26	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
52	57	51	15	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
53	51	49	32	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
54	50	48	33	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
55	49	45	18	DWIGHT YOAKAM REPRISE 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
56	58	56	169	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
57	55	50	61	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
58	53	53	52	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
59	60	58	215	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
60	54	44	74	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
61	61	55	58	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
62	56	47	23	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
63	62	57	62	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
64	64	64	5	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	64
65	65	59	51	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
66	63	54	87	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
67	69	62	67	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
68	67	60	155	ALAN JACKSON ▲ ⁶ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
69	73	73	12	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	48
70	66	66	15	CONFEDERATE RAILROAD ATLANTIC 82774/AG (10.98/15.98)	WHEN AND WHERE	21
71	59	37	72	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
72	75	63	52	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
73	68	61	135	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
74	70	67	9	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
75	RE-ENTRY		7	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52

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

Billboard Top Country Catalog Albums

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



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) 197 weeks at No. 1	GREATEST HITS	229
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	43
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	227
4	5	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	81
5	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	229
6	8	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	229
7	4	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	35
8	7	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	20
9	9	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	10
10	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	227
11	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	214
12	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	61
13	16	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	21

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	101
15	14	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	8
16	17	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	36
17	21	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	44
18	15	ALAN JACKSON ▲ ⁴ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	17
19	—	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	23
20	19	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	98
21	23	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	32
22	18	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	67
23	20	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	52
24	—	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	103
25	24	ALABAMA ▲ ⁴ RCA 7170* (9.98/13.98)	GREATEST HITS	202

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

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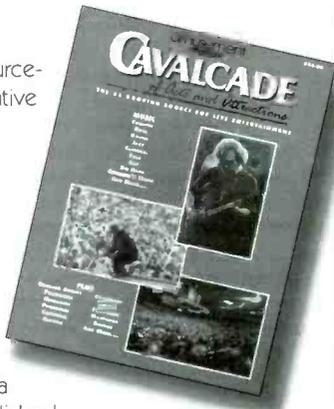
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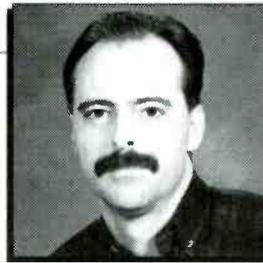
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Country

ARTISTS & MUSIC

COUNTRY CORNER



by Wade Jessen

TOP OF THE PAGE: Tim McGraw monopolizes the No. 1 slots on three out of four country charts, as his third album, "All I Want," debuts at No. 1 on Top Country Albums, ending an 11-week stay in that position by Mercury's Shania Twain. McGraw is enjoying his fourth week at No. 1 on Hot Country Singles & Tracks with "I Like It, I Love It," his raucous anthem of debilitation by love, which has controlled the No. 1 position on Top Country Singles Sales for five consecutive weeks. McGraw's previous set, "Not A Moment Too Soon," debuted at No. 1 on Top Country Albums in April 1994 and now bullets at No. 13.

Curb VP/GM Dennis Hannon says that McGraw's multiplatinum success with the prior title created pressure for the artist and the label to repeat the same results with the follow-up project, and that similar marketing disciplines were employed for "All I Want." With sales of almost 110,000 units, the McGraw set also captures Hot Shot Debut honors on The Billboard 200 at No. 4.

McGraw's album is one of only two titles to debut at No. 1 on the country scorecard this year, the other being

John Michael Montgomery's self-titled Atlantic set, which entered at No. 1 in April.

NO REST: Vince Gill's "When Love Finds You" takes our percentage-based Pacesetter award on Top Country Albums for a second straight week, jumping 21-18 with a 12% increase over the previous week. Gill, the Country Music Assn. entertainer of the year, also re-enters Top Country Catalog Albums at No. 19 with his 1991 set, "Pocket Full Of Gold." The strength of Gill's single, "Go Rest High On That Mountain," and a performance of that song Sept. 20 on "The Tonight Show With Jay Leno" contributed to the sales spurts. Gill's single bullets at No. 36 on Hot Country Singles & Tracks, while a duet outing with Dolly Parton on the classic "I Will Always Love You" (Columbia) jumps 38-31.

Meanwhile, Sammy Kershaw's "The Hits, Chapter 1" wins Greatest Gainer status on Top Country Albums for an increase of more than 1,500 units. Kershaw's first hits package for Mercury jumps 28-19, while Atlantic's Tracy Lawrence enters Top Country Albums at No. 24 with "Tracy Lawrence Live."

OVER THE HURDLE: Daryle Singletary (Giant) is our lone Airpower winner this week on Hot Country Singles & Tracks, jumping 23-18 with "I Let Her Lie." His self-titled debut album holds steady at No. 64 on Top Country Albums. Pam Tillis (Arista) swipes the Hot Shot Debut on our airplay list with "Deep Down," at No. 59.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
15 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	45 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL	41 SHE AIN'T YOUR ORDINARY GIRL (Suzi Joe, BMI/My Split, BMI)
46 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI) HL	17 I WANNA GO TOO FAR (Careers-BMG, BMI/Doc Layng, BMI/Irving, BMI/Cotter Bay, BMI) WBM/HL	4 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL
70 ANY GAL OF MINE (Not Published)	35 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM	20 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Anderson, BMI) WBM/HL
53 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL	31 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM	16 SOMETIMES SHE FORGETS (WB, ASCAP) WBM
28 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM	72 KISSES DON'T LIE (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Songs Of PolyGram, BMI/Bantry Bay, BMI)	33 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL
5 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL	62 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)	40 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)
39 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL	51 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM	32 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJames, BMI/L.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM
56 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	8 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL	69 THESE ARMS (Zomba, ASCAP/Dixie Stars, ASCAP)
52 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)	27 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomashawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL	13 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM
68 CAN'T BE REALLY GONE (MCA, ASCAP/Gary Burr, ASCAP)	43 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM	71 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP)
64 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI)	12 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL	37 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL
23 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP)	30 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM	67 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI)
59 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP)	3 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	47 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)
11 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL	21 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM	65 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
75 DOWN IN TENNESSEE (EMI April, ASCAP/Ideas Of March, ASCAP) HL	66 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)	48 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL
10 DUST ON THE BOTTLE (N2 D, ASCAP)	63 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI)	25 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Bufalo Prairie, BMI/Showbilly, BMI)
54 EVERY LITTLE WORD (Careers-BMG, BMI/Songs Of PolyGram, BMI/Foreshadow, BMI) HL	14 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP)	29 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL
60 FEEL LIKE MAKIN' LOVE (Badco, ASCAP)	14 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM	61 WHO'S COUNTING (EMI April, ASCAP/Stroudacaster, BMI/Baby Mae, BMI/Hamstein Cumberland, ASCAP) WBM/HL
36 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM	50 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	19 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM
6 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL		34 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Bufalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
26 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL		49 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP) HL
42 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL		
58 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL		
73 IF I AIN'T GOT YOU (Almo, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM		
22 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL		
2 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL		
18 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI)		
1 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM		
55 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)		
74 I'M LISTENING NOW (New Haven, BMI/Music Hill, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM		
7 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM		
44 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM		
38 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM		
9 I THINK ABOUT IT ALL THE TIME (New Don,		

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FOR WEEK ENDING OCTOBER 7, 1995

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	1	9	★★★ No. 1 ★★★ 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	3	4	11	IF THE WORLD HAD A FRONT PORCH J. STROUD (T. LAWRENCE, P. NELSON, K. BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	2
3	2	2	11	ONE BOY, ONE GIRL P. WORLEY, E. SEAY, J. HOBBS (M.A. SPRINGER, S. SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
4	6	8	5	SHE'S EVERY WOMAN A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	4
5	8	14	13	BETTER THINGS TO DO K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	5
6	7	9	14	HALFWAY DOWN E. GORDY, JR. (J. LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	6
7	11	13	11	I'M NOT STRONG ENOUGH TO SAY NO M. BRIGHT (R. J. LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	7
8	9	12	10	LET'S GO TO VEGAS S. HENDRICKS (K. STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	8
9	4	6	14	I THINK ABOUT IT ALL THE TIME J. BOWEN, C. HOWARD (D. SCHLITZ, B. LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	4
10	13	17	9	DUST ON THE BOTTLE T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	10
11	10	10	13	DON'T STOP D. COOK (C. RAINS, T. SHAPIRO)	WADE HAYES (C) (V) COLUMBIA 77954	10
12	14	18	7	NO MAN'S LAND S. HENDRICKS (J. S. SHERRILL, S. SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	12
13	16	16	12	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M. MILLER, M. MCANALLY (R. SAMOSET, D. LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	13
14	17	21	11	SAFE IN THE ARMS OF LOVE M. MCBRIDE, P. WORLEY, E. SEAY (P. ROSE, M. KENNEDY, P. BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	14
15	19	24	11	ALL I NEED TO KNOW B. BECKETT (S. SESKIN, M.A. SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	15
16	18	23	8	SOMETIMES SHE FORGETS G. BROWN, T. TRITTI (S. EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	16
17	20	22	10	I WANNA GO TOO FAR G. FUNDIS (L. MARTINE, JR., K. ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	17
18	23	26	11	★★★ AIRPOWER ★★★ I LET HER LIE J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	18
19	22	27	9	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY NASHVILLE 852206	19
20	5	3	18	SHOULD'VE ASKED HER FASTER G. FUNDIS (B. DIPIERO, A. ANDERSON, J. KLEMICK)	TY ENGLAND (C) (V) RCA 64280	3
21	12	7	14	ONE EMOTION J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64381	2
22	24	28	9	IF I WAS A DRINKIN' MAN B. BECKETT (J. B. RUDD, B. HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	22
23	41	63	3	CHECK YES OR NO T. BROWN, G. STRAIT (D. A. WELLS, D. H. OGLESBY)	GEORGE STRAIT (V) MCA 55127	23
24	29	36	4	ON MY OWN T. BROWN, R. MCENTIRE (B. BACHARACH, C. SAGER)	REBA MCENTIRE (C) (V) MCA 55100	24
25	33	53	3	WHISKEY UNDER THE BRIDGE S. HENDRICKS, D. COOK (D. COOK, K. BROOKS, R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	25
26	26	33	10	HEAVEN BOUND (I'M READY) D. COOK (D. LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	26
27	30	35	6	LIFE GOES ON C. DINAPOLI, D. GRAU, LITTLE TEXAS (D. GRAY, T. MCHUGH, K. FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	27
28	31	38	6	BACK IN YOUR ARMS AGAIN J. STROUD (J. F. KNOBLOCH, P. DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	28
29	36	48	4	WHO NEEDS YOU BABY J. STROUD (C. WALKER, R. BOUDREAUX, K. WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	29
30	27	20	19	NOT ON YOUR LOVE C. HOWARD (T. MARTIN, R. WILSON, T. MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954	1
31	38	42	4	I WILL ALWAYS LOVE YOU S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	31
32	37	45	6	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	32
33	40	40	8	TEQUILA TALKIN' D. COOK, W. WILSON (B. LABOUNTY, C. WATERS)	LONESTAR (C) (V) BNA 64386	33
34	32	30	18	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
35	28	19	18	I WANT MY GOODBYE BACK D. JOHNSON (P. BUNCH, D. JOHNSON, D. BERG)	TY HERNDON (C) (V) EPIC 77946	7
36	42	44	6	GO REST HIGH ON THAT MOUNTAIN T. BROWN (V. GILL)	VINCE GILL (V) MCA 55098	36
37	25	25	17	THREE WORDS, TWO HEARTS, ONE NIGHT J. STROUD, M. COLLIE (M. COLLIE, G. HOUSE)	MARK COLLIE (C) (V) GIANT 17855	25
38	56	—	2	IN PICTURES E. GORDY, JR., ALABAMA (J. DOYLE, B. E. BOYD)	ALABAMA (C) (V) RCA 64419	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	21	15	13	BIG OL' TRUCK N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
40	43	41	9	THAT ROAD NOT TAKEN J. SLATE, J. DIFFIE (C. KELLY, D. BEASLEY)	JOE DIFFIE (V) EPIC 77978	40
41	34	29	15	SHE AIN'T YOUR ORDINARY GIRL E. GORDY, JR., ALABAMA (R. JASON)	ALABAMA (C) (V) RCA 64346	2
42	44	46	8	HERE COMES THE RAIN D. COOK, R. MALO (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	42
43	48	52	5	LOVE LESSONS T. BROWN (J. KILGORE, T. HEWITT, M. POWELL, S. MAJORS)	TRACY BYRD (C) (V) MCA 55102	43
44	39	34	19	IN BETWEEN DANCES P. TILLIS, S. FISHELL (C. BICKHARDT, B. ALFONSO)	PAM TILLIS (V) ARISTA 1-2833	3
45	50	51	8	IT'S NOT THE END OF THE WORLD B. BECKETT (P. NELSON, L. BOONE, E. CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	45
46	46	43	20	AND STILL T. BROWN, R. MCENTIRE (L. HENGBER, T. L. JAMES)	REBA MCENTIRE (V) MCA 55047	2
47	52	57	3	TROUBLE T. BROWN (T. SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	47
48	51	54	5	WHEN A WOMAN LOVES A MAN S. HENDRICKS, L. PARNELL (M. LUNA, R. VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	48
49	47	49	7	YOUR TATTOO B. CANNON, N. WILSON (KOSTAS, J. TEMPCHIN)	SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	47
50	53	56	5	SAVE THIS ONE FOR ME S. BUCKINGHAM, B. CHANCEY (V. THOMPSON, M. D. SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	50
51	45	31	16	LEAD ON T. BROWN, G. STRAIT (D. DILLON, T. GENTRY)	GEORGE STRAIT (V) MCA 55064	7
52	57	73	3	BORN IN THE DARK J. STROUD, D. STONE (C. HINESLEY)	DOUG STONE (V) COLUMBIA 78039	52
53	55	59	4	ANYTHING FOR LOVE D. COOK (J. HOUSE, P. BARNHART, S. HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	53
54	49	50	7	EVERY LITTLE WORD A. REYNOLDS, J. ROONEY (M. HUMMON, H. KETCHUM)	HAL KETCHUM (V) MCG CURB 76965	49
55	58	—	2	I'M A STRANGER HERE MYSELF C. BROOKS, T. TUTTILL (D. LINDSEY, M. LINDSEY, M. KEITH)	PERFECT STRANGER (C) (V) CURB 76969	55
56	54	55	5	BILL'S LAUNDROMAT, BAR AND GRILL B. BECKETT (M. GERMINO, J.A. STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	54
57	75	—	2	RUB-A-DUBBIN' J. CUPIT (D. GOODMAN, S. P. DAVIS, B. HOBBS)	KEN MELLONS (C) (V) EPIC 78066	57
58	59	62	4	HONKY TONK HEALIN' B. CHANCEY (D. BALL, T. POLK)	DAVID BALL (V) WARNER BROS. 17785	58
59	NEW	1	1	DEEP DOWN P. TILLIS, M. POOLE (W. ALDRIDGE, J. JARRARO)	PAM TILLIS (C) (V) ARISTA 1-2878	59
60	63	64	6	FEEL LIKE MAKIN' LOVE J. CRUTCHFIELD (P. RODGERS)	PHILIP CLAYPOOL (C) (V) RCA 64386	60
61	61	66	5	WHO'S COUNTING K. STEGALL, J. KELTON (R. SPRINGER, T. MARTIN, R. WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	61
62	NEW	1	1	KNOCK, KNOCK J. STROUD (J. SALLEY, J. STEVENS)	THE HUTCHENS ATLANTIC ALBUM CUT	62
63	NEW	1	1	REBECCA LYNN B. J. WALKER, JR., K. LEHNING (D. SAMPSON, S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	63
64	NEW	1	1	THE CAR C. HOWARD (C. M. SPRIGGS, G. HEYDE)	JEFF CARSON (C) (D) (V) MCG CURB 76970	64
65	64	65	19	WALKING TO JERUSALEM T. BROWN (S. HOGIN, M. D. SANDERS)	TRACY BYRD (C) (V) MCA 55049	15
66	66	67	14	PARTY ALL NIGHT S. ROUSE (S. ROUSE, J. FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53
67	74	—	2	THE TROUBLE WITH LOVE J. CRUTCHFIELD (R. CROSBY, S. LEMAIRE)	ROB CROSBY (C) RIVER NORTH 3006	67
68	NEW	1	1	CAN'T BE REALLY GONE J. STROUD, B. GALLIMORE (G. BURR)	TIM MCGRAW (C) (D) (V) CURB 76971	68
69	71	—	2	THESE ARMS N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. J. MYERS)	BAKER & MYERS (C) (V) MCG CURB 76967	69
70	69	70	9	ANY GAL OF MINE G. RUBERTO (G. RUBERTO)	GINO THE NEW GUY NO LABEL	56
71	NEW	1	1	THOSE WORDS WE SAID R. BENNETT (K. RICHEY, ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	71
72	72	75	3	KISSES DON'T LIE R. BENNETT (G. DUCAS, M. P. HEENEY)	GEORGE DUCAS (C) CAPITOL NASHVILLE 58464	72
73	70	61	16	IF I AIN'T GOT YOU D. COOK (C. WISEMAN, T. BRUCE)	MARTY STUART (V) MCA 55069	46
74	65	69	6	I'M LISTENING NOW J. SCHERER, P. WORLEY, R. WALLACE (E. HILL, B. REGAN)	RON WALLACE (C) (V) COLUMBIA 78021	65
75	67	68	17	DOWN IN TENNESSEE M. WRIGHT (W. HOLYFIELD)	MARK CHESNUTT (V) DECCA 55050	23

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

Billboard **Top Country Singles Sales**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCTOBER 7, 1995

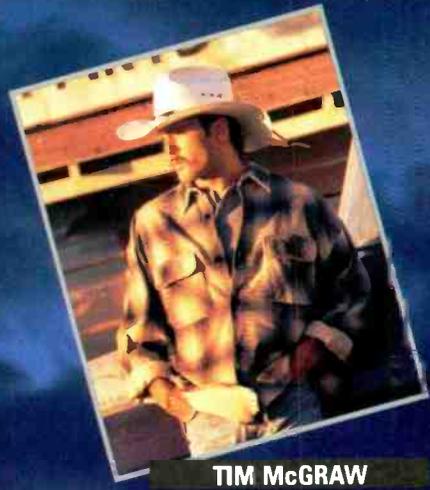
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★★★ No. 1 ★★★ I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
2	3	4	9	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
3	2	3	15	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	4	2	15	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
5	5	8	8	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
6	9	9	14	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
7	6	5	15	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
8	7	6	15	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
9	8	7	10	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
10	12	24	3	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
11	10	11	7	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
12	11	12	13	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND
13	13	13	6	DUST ON THE BOTTLE MCA 54944	DAVID LEE MURPHY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	10	15	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
15	18	—	2	LOVE LESSONS MCA 55102	TRACY BYRD
16	NEW	1	1	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
17	17	—	2	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
18	15	14	15	ANGELS AMONG US RCA 62643	ALABAMA
19	19	23	3	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
20	16	15	4	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
21	22	16	9	DON'T STOP COLUMBIA 77954	WADE HAYES
22	21	17	6	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
23	20	21	3	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
24	23	18	14	REDNECK STOMP WARNER BROS. 18116	JEFF FOXWORTHY
25	24	19	6	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL CURB 76955	SAWYER BROWN

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.

CURB
RECORDS

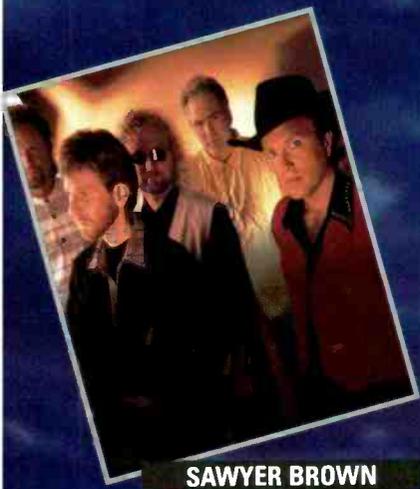
MCG
CURB



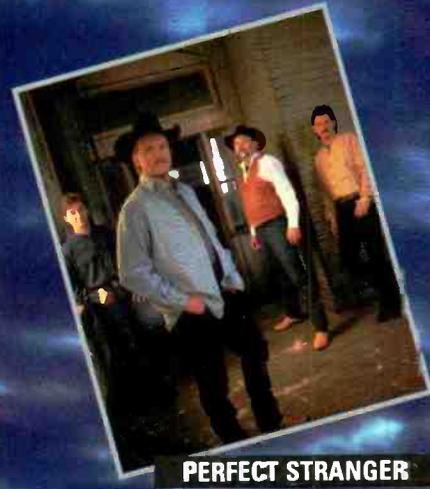
TIM MCGRAW



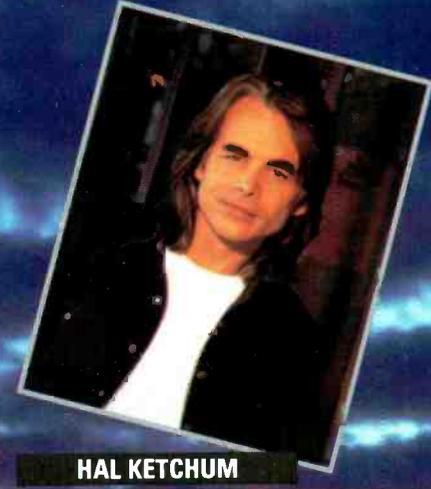
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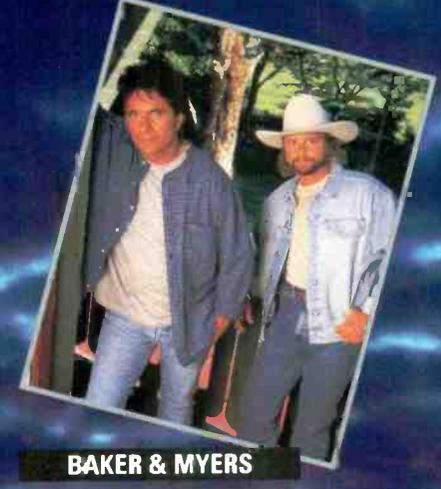
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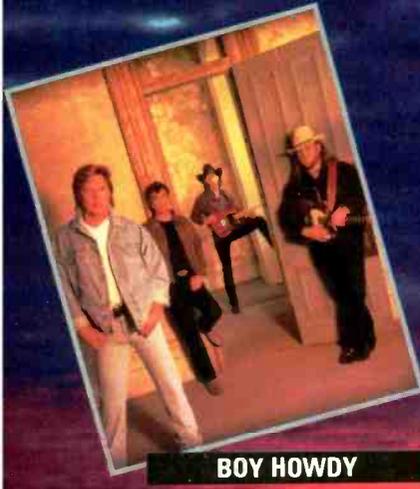
PERFECT STRANGER



HAL KETCHUM



BAKER & MYERS

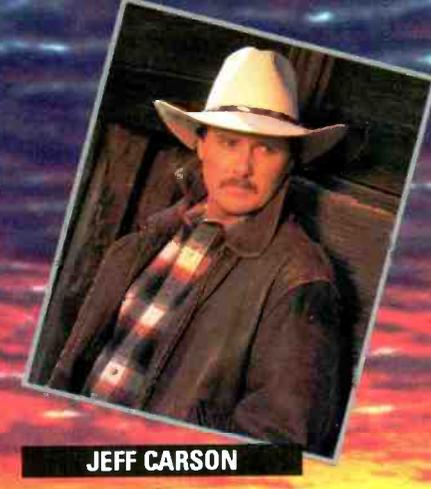


BOY HOWDY

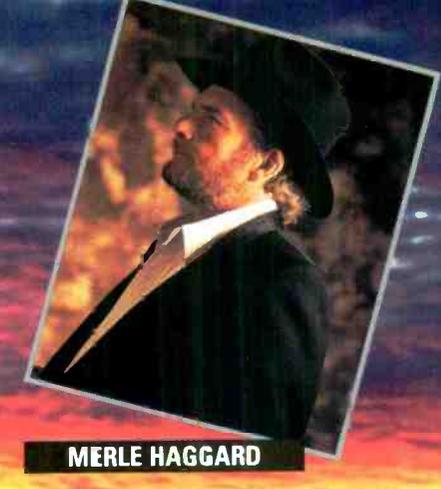


WYNONNA

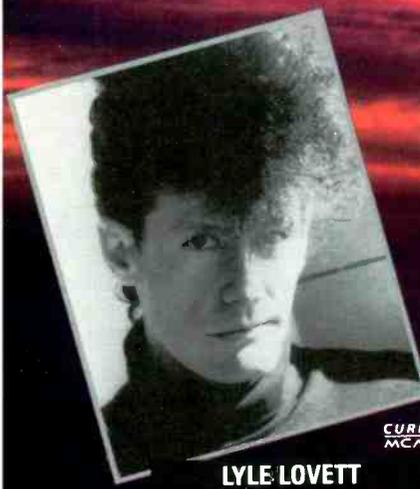
CURB
MCA



JEFF CARSON

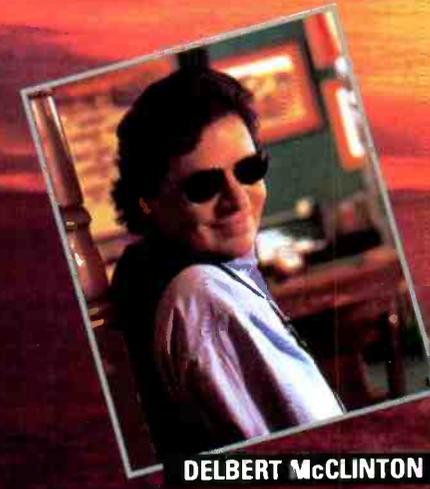


MERLE HAGGARD

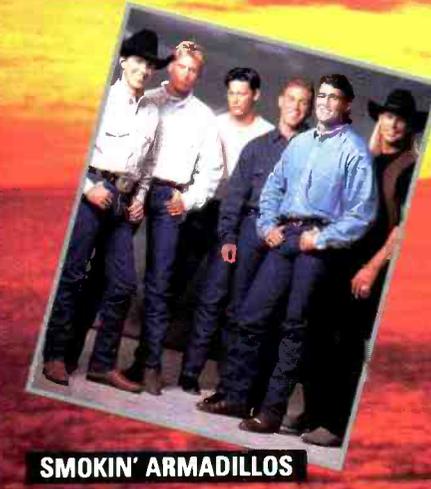


LYLE LOVETT

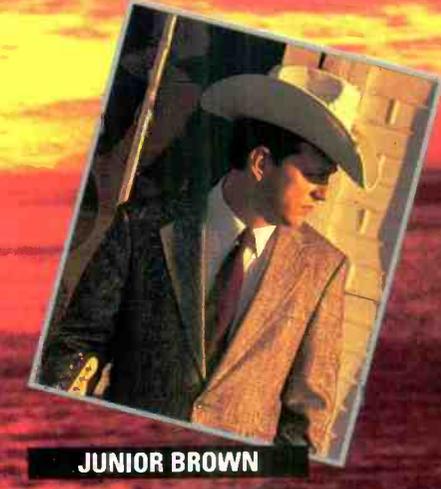
CURB
MCA



DELBERT McCLINTON



SMOKIN' ARMADILLOS



JUNIOR BROWN

**THE CURB GROUP CONGRATULATES
ALL OF THIS YEAR'S CMA NOMINEES**

COUNTRY MUSIC

THE
Billboard
SPOTLIGHT

**CHET FLIPPO
SURVEYS
NASHVILLE'S
CROWDED HOUSE
AS THE BOOM
CONTINUES**



THE BIG PICTURE

**LOCAL HEROES:
NEW COUNTRY FROM
CANADA, THE U.K.,
IRELAND, GERMANY
AND AUSTRALIA**

**DEBORAH EVANS
PRICE DEMYSTIFIES
THE WORLD
OF A&R**

COUNTRY

Now That The Whole World's "Gone Country," Where's Country Going?

Last year, 76 million product units roared out of stores, 2,500 stations beamed the format, and the champagne flowed. It's still flowing, but the sobering up has begun.

BY CHET FLIPPO

On the surface, country music could not be in better shape. Product is jumping out of the stores, radio continues to grow, Nashville is a boomtown that successfully fought off the Branson threat, new artists are swarming into town, studios are flourishing, new labels pop up like mushrooms, the publishing world continues to consolidate here, the whole scene continues to attract talent of all stripes, from rockers such as Peter Frampton to Christian country performers to Tejano country artists to songwriters from everywhere.

The support industry, from musical-equipment specialists to publicity firms to realtors and caterers to you name it, is growing. Banks here have Music Row branches now where the bankers know as much about the country-music scene as they do about banking, and their office walls are covered with gold and platinum albums and their TVs tuned to CMT and TNN.

The bankers make office calls on Music Row for those too busy to go to the bank. The Music Row branch post-office has a wall covered with autographed 8x10s of the stars and wannabe stars.

One big reason for all the smiles and bustle on the Row: the country-music industry sold 76 million units of product in 1994. Artists are bursting out of the chute: Alison Krauss is at 1.6 million with a bluegrass album, and John Michael Montgomery has surpassed 9 million units. The stories go on. Alabama, whose members met with a certain level of resistance within the music community when they showed up here as a self-contained band in 1980, has sold 50 million albums and become an industry mainstay.

Labels continue to proliferate. As of today, here's a list of viable country labels either headquartered or with a large footprint in Nashville: Almo Sounds, Arista, Asylum, Atlantic, BNA, Capitol Nashville, Career, Columbia, Curb, Dead Reckoning, Decca, Door Knob, D'Ville, Epic, Giant, Honest, Magnatone, MCA, MCG Curb, Mercury Nashville, Polydor Nashville, RCA, River North, Rounder, Step One, Veritas, Warner Reprise and Winter Harvest. That's 28 labels. There is serious talk that Monument Records, once a powerhouse with Roy Orbison, Dolly Parton, Kris Kristofferson and Willie Nelson, is being revived.

Is there room for all of these companies? The label heads think so. Even though there is a very good argument to be made that label-roster size is determined by radio play, the labels continue their expansion—the main exception last year being the decision by the new regime at Liberty to pare down, drop its sister label and return to being Capitol Nashville.

Radio itself is paring down its playlists, a situation that will likely engender its own shakeout. And radio continues to grow, since the birth of country radio at WSB Atlanta on March 16, 1922. In 1961, the year that the Country Music Association began keeping tabs, there were 81 full-time country-music stations in the U.S. By 1974, there were 856. In 1984, they totaled 2,265. Last year the number was 2,427, and it's now over 2,500.

HUNKABILLY VICTIMS

The number of artists is also increasing, and everyone says there is a finite limit, but no one does anything about it. And everyone decries the proliferation of cookie-cutter hat acts, but no one does anything about it, as long as they continue to chart and sell. Hunkabilly country is getting crowded, and the first victims are showing up: as airplay becomes more difficult to achieve, labels' promotion departments are eyed as the

Banks here have Music Row branches now where the bankers know as much about the country-music scene as they do about banking, and their office walls are covered with gold and platinum albums and their TVs tuned to CMT and TNN.

villains, and that's where the pink slips are landing. Next suspects will be in A&R: If this record is so great, why isn't it being played?

We can also probably look for a cutback in the video wars. Country videos are starting to cost close to \$200,000 to produce, as labels and stars vie to outdo each other. Some executives, wondering whether videos actually make a difference in breaking or marketing an act, are starting to question the efficiency of their use. RCA, for example, is not doing videos on new releases by established artists Alabama or hot new band Lonestar.

ENCOURAGEMENT AND ENVELOPES

The most encouraging trend in the middle of all this is the emergence of a number of strong women artists who are pushing the envelope of country. From Faith Hill to Terri Clark, new women artists are forging a brave path of assertive songs. The hat acts' novelty ditties pale before them.

Two other trends are emerging from today's hotly competitive market. One is niche marketing, which is self-evident and is obvious in such ventures as Joe Ely's Amtrak-Tower Records tour.

Envelope-pushers: Terri Clark, Faith Hill

Joe Ely: An Amtrak-Tower tour

The other is more exclusive and elusive. Vertical integration is becoming very evident in the movie industry, in which the primary rule is this: software sells. Whoever controls the software controls the industry. In country's relatively short history—as in the movies' history—the labels were first in control, with a handful of record titans discovering or grooming the stars and tightly controlling them and their product.

That label regime gradually gave way to the era of the producer as king, with the carefully selected and carefully produced song as the reigning form of software. The producers found and broke the stars. Even though that still obtains to a certain extent, there is evidence of a shift to a star system in which the star is vertically integrated: completely self-contained in terms of career control.

Examples are Garth Brooks and Reba McEntire, who were the first stars in country's history to so tightly control their own destinies, from such obvious signs as hiring their own managers—rather than vice versa—to determining when they would issue product and what it would be. These artists control everything but pressing and distribution.

Such self-determination is a very modern country trend. You can also see traces of it emerging in such unorthodox but platinum acts as the Tractors and the Mavericks, who are striving very much to be self-contained and self-determined.

HEALTHY ALTERNATIVES

Nashville itself is expanding at a healthy clip. Music Row is so crowded that a Music Row II is emerging at downtown's Cummins Station office complex. Downtown itself, after the renovation of the Ryman, is a healthy music-center, with the Wildhorse Saloon and Hard Rock Cafe thriving, soon to be joined by a Planet Hollywood.

The alternative-country music scene on lower Broadway, anchored by such live venues as Tootsie's Orchid Lounge, Robert's Western Wear and Wolfy's, is jumping nightly. On any given night, around 100 local venues are offering live music of one species or another. The Chamber of Commerce estimates that there are about 25,000 people employed in the overall music business in Nashville.

CONVERTING CHURCHES TO STUDIOS

The studio situation remains healthy. Studios here have come a long way since the modern country studio era began in 1945, when Decca's Paul Cohen recorded Red Foley in WSM's Studio B.

New facilities include Ocean Way, which is converting the old Alamo church building on 17th Street into a studio. The most ambitious project, however, is an expansion by Masterfonics. Construction is nearing completion on The Tracking Room, at 2 Music Circle East, which will be an 8,500-square foot facility. The main room, at 73 feet by 33 feet, will easily house a symphony orchestra, while the five isolation areas range from one-car-garage size to two-car garage size.

In his landmark book "Country Music U.S.A.," historian Bill

Continued on page 42

MAKING A DIFFERENCE



ARCHER / PARK



JOHN MICHAEL MONTGOMERY



CONFEDERATE RAILROAD



TRACY LAWRENCE

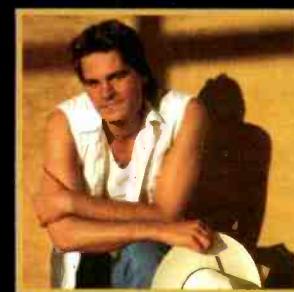


NEAL MCCOY



THE
HUTCHENS

IN COUNTRY MUSIC



WOODY LEE

COUNTRY

WHERE IS COUNTRY GOING?

Continued from page 40

Malone predicted in 1968, "As country music becomes a mammoth industry, it will act increasingly as big businesses invariably do: it will attempt to obtain larger profits by marketing a product that a host of consumers will buy. The product will become shinier and glossier; it may even completely alter its shape. The salesmen who market it—the entrepreneurs, the entertainers and the disc jockeys—will continue to stress those techniques guaranteed to earn the most money.

"The performers, still for the most part Southerners not far removed from rural backgrounds, will remain immersed in the characteristic American drive for respectability and success. In this urbanized middle-class quest there will be little room for a pure rural heritage. Every change, every modification, every surrender to the 'popular' audience, and even the destruction of country music itself, will be rationalized under the general heading of 'progress.'" How accurate is Malone's prediction? ●



Tractors and Mavericks: unorthodox and platinum; John Michael Montgomery: 9 million units



A&R Demystified

The days of someone walking in off the street with their guitar and playing a few tunes or leaving a tape at the front desk to be heard are gone. But just how do artist-and-repertoire departments find their namesakes?

BY DEBORAH EVANS PRICE

NASHVILLE—There's a much-loved slogan heard around Music Row for years that says "It all begins with a song." Though no one can argue with the importance of a great tune, one of the individuals most responsible for the song eventually reaching the audience is the record label's A&R representative.

Actually, each label has an A&R (artist & repertoire) department that ranges from a couple of staffers to several who seek out and develop new talent for their label's roster. In today's highly competitive country climate, label A&R executives have developed a network of attorneys, managers, producers, club owners and radio personnel that they depend on to alert them to artists they think have the potential to be the next Garth Brooks or Shania Twain.

"There are many different ways of finding an artist," Doug Johnson, senior VP of Epic Nashville, says. "It may be at a showcase, just out and about, or an attorney may call. We have a new kid on Epic [who was] recommended by a manager I've had a lot of success with."

Johnson says demo singers are a rich pool of talent frequently tapped by the record companies. "We listen to lots of tapes," he says of selecting songs for already-signed acts. "The writers will go out and find people to sing their songs better than they can, and a lot of our artists were found that way [including] Joe Diffie. A new artist we have, Ron Wallace, was a demo singer. Stephanie Bentley was a big demo singer."

ODDS AND UNSOLICITED TAPES

Nashville A&R executives admit they rely heavily on referrals because they just don't have time to listen to unsolicited material. The days of someone walking in off the street with their guitar and playing a few tunes or leaving a tape at the front desk to be heard are gone. "There comes a time when you just can't do everything

you'd love to do," Johnson says, "and the odds of finding something are slim compared to the odds of finding an artist by spending time with the managers, songwriters or publishers you have relationships with."

RCA Label Group's VP of A&R Thom Schuyler says A&R assistant Mark Mason handles inquiries from people not represented by someone. "There are several questions Mark asks, and if it's something we should pay attention to, we'll listen and respond. Mark has developed a keen sense of who we should follow up with."

Though it's difficult for new acts to get a foot in the door, most A&R reps feel talent will surface. "There's a way to be heard," Blake Chancey, senior director of A&R at Columbia, says. "If it's great, there will be a buzz about it sooner or later. Somebody will hear it and won't mind telling somebody about it."

DOING IT OUTSIDE NASHVILLE

How do acts who haven't moved to Nashville get the attention of Music Row executives? Paul Worley, executive VP of Sony Nashville, urges artists to generate attention in their hometown. "Surely there's a local radio station in your market," he says. "Find those DJs and play them your music...and we get calls from club owners who say, 'These guys are packing my club, and something's going on here.'"

A&R executives say they have no hesitation when it comes to flying to another city to check out a new act. "I go to showcases all the time," Magnatone president Brent Maher says. "I recently jumped on a plane and went to Philadelphia to hear an artist. If someone we respect says, 'You should hear this artist,' we check it out."

WHAT REPS ARE LOOKING FOR

Just what are the A&R reps on Music Row looking for these days? "I've always tried to look for some spark of originality," says Maher (who took the Judds to RCA for their first label deal), "something that makes me feel they're going to communicate and connect with whoever listens to them. Obviously, I'm looking for someone who can sing, but singing is half the issue. The other half of the issue is they have to communicate. There has to be something in their voice that when you hear the lyric, you buy into it."

Larry Willoughby, MCA's director of A&R, says he goes to a least two or three showcases a week looking for someone with a recognizable voice and style. "Waylon Jennings, Dolly Parton and Willie Nelson each created their own unique sound," he says. "When you heard them on the radio, you knew immediately who it was."

GEOGRAPHIC HOT SPOTS

There seem to be certain hot spots of creativity around the country. Beaumont, Texas has yielded several artists, including Mark Chesnutt, Clay Walker and Tracy Byrd. The Georgia music scene has spawned numerous acts—Travis Tritt, Doug Stone and Alan Jackson. Oklahoma contributed Garth Brooks, Vince Gill, Reba McEntire and Brooks & Dunn's Ronnie Dunn, just to name a few.

"I'm really excited about what's going on around Lower Broadway," Willoughby says of Nashville's rejuvenated downtown scene. "There are a lot of new faces, and they aren't playing music

for the industry. They're playing for themselves."

FITTING ARTISTS TO ROSTERS

Once an A&R rep finds an artist he or she thinks has hit potential, then other factors must be evaluated. "If it's something that moves us musically and artistically, then it's our job to back up and look at it and look where our rosters are and where our business is at," Johnson says.

"After we believe in the magic, then we look at the commercial potential and try to come up with decisions that make sense for Epic and Columbia Records—where they are today, where we're trying to go...what kind of room we have...what other artists are on the roster. So it's indentifying something that feels special and analyzing it to make sure it feels like good business too."

Sony's Worley agrees that label reps should ask questions before signing an act. "There's a responsibility factor in A&R," he says. "Is my company the right home for you? Are you going to thrive at my company? These people are putting their lives in our hands. We always remember that here at the company we have 24 careers going at any given time, but each one of these people only has one career, and we have to be responsible for them."

Nurturing artists is a large part of the A&R process. Several Nashville A&R reps were once artists themselves—Thom Schuyler, Larry Willoughby and Mercury's VP of A&R, Keith Stegall (who will continue his post at Mercury and also has his own album due out in 1996).

"I've suffered frustrations working with record labels," Stegall says. "So I take my previous experience dealing with record labels and try to apply that from the other side of the fence in dealing with my artists and producers—making it as friendly a musical environment as I can. I try to make the producers and artists feel understood and [let them know that] the music is the most important thing."

Schuyler agrees. "The first connection an artist has with the record company is through the A&R department," he says. "Then once the contracts are signed, we bring the artists in and introduce them to the RCA team and help them get to know the people working their record."

According to Chancey, Sony takes a similar approach. "It's up to us to teach the artists what these people do for them," he says. "So we're not just handing it all over. This is a very important part of our job. So when they begin dealing with these people [promotion, publicity, marketing], they know who they are and how important they are to them."

MAKING AND MARKETING RECORDS

After an artist signs to a label, the actual development of the act begins in earnest—selecting a producer, finding songs to record and helping the artist hone his or her particular style and sound. This process can take from six months to two years.

"I've always felt artist development was a critical component before you start making a record," Maher says. "With the Judds, I worked with them a year before RCA ever heard them."

Everyone admits breaking a new act is difficult, but the key seems

Continued on page 44

Mary Chapin Carpenter

CMA
Female Vocalist
of the Year '92, '93

Five Grammy Awards
including 1995
Best Country Album
Stones In The Road

A celebrated PBS
"In The Spotlight" Special

Stones In The Road Tour
playing to over
1.2 million in the U.S.
SOLD OUT European Tour

Over eight million albums sold

We celebrate your fourth
consecutive CMA
Female Vocalist of the Year
nomination

Congratulations on an incredible year
and an extraordinary career.

From your Columbia family and labelmates.

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COUNTRY

A&R DEMYSTIFIED

Continued from page 42

to be offering radio, retail and the consumers something different and unique. Jim Scherer, Arista VP of A&R, says the Tractors are a perfect example. "At Arista, we really look for the uniqueness factor," he says, adding that keeping a freshness and excitement in the music extends beyond new acts to the label's entire roster.

REINVENTING ESTABLISHED ARTISTS

All A&R reps agree that nurturing the careers of established artists is just as important as developing newcomers. "We're constantly trying to help them get to another plateau and reinvent themselves," Scherer says. "If they've been doing one thing for awhile and that works, that's great. If not, what's that next new thing that will help them grow...to be a jump ahead of the game?"

Stegall says one thing that sometimes boosts an artist's career is

"Is my company the right home for you? Are you going to thrive at my company? These people are putting their lives in our hands. We always remember that here at the company we have 24 careers going at any given time, but each one of these people only has one career, and we have to be responsible for them."—Paul Worley, Sony Nashville

changing producers. "If it's not working, if what the artist and producer are doing is not working, then it's time to sit down and ask the artist, 'Do you want to continue in this place that you're going with the music? How do you feel about this? Do you want to change producers?'"

"A lot of times, it's a case where maybe the record label just needs to have a little more input with the producer and the artist—because an artist may be so comfortable with a producer, they don't want to change. And then sometimes you have a situation where an artist and the producer have gone as far as they can possibly go

together, and it's time to make a change."

SONG-SEARCHING

According to Schuyler, finding the right songs is of utmost importance whether the act is new or a veteran. (Schuyler should know; he penned the ultimate songwriter's anthem, "16th Avenue.") "You have to deal with the fundamentals," Schuyler says of working on a project, and he feels "excellence in songwriting" is extremely critical to the success of a project.

"We spend a lot of time looking for songs for our artists," Willoughby concurs. "When one record is finished, we start immediately looking for songs for the next one."

Schuyler says one of the touchy situations in the business today is dealing with artists who also write their own material. "In our marketplace, there is an abundance of writer/artists," he explains. "One of the tedious processes is trying to ease a writer/artist into recording another writer's song when someone else has written a song that is better."

NEXT BIG THINGS

As to the future of country music and what A&R directors are looking for to be the next big thing, they all admit that's a difficult question to answer, especially in light of the fact that many people in the industry complain that what's heard on country radio is becoming too homogenized and boring.

"If we're not careful here of what we're doing in Nashville, we run the risk of becoming too systematic and too predictable," Mercury's Stegall says. "To really be able to break artists—and I don't mean stars—I mean artists, because my feeling is the artistry's got to be there first before the stardom comes.

"We have a lot of situations where you have a star born and the artistry's not there and it doesn't sustain itself—I think we have to be careful not to be too predictable, too self-assured and too much involved in the system of just cranking out music for the sake of making money. Our mission at Mercury is to sign people we believe are artists and help them make music that makes a difference in the world, and not just another three minutes on the radio."

Music Row's labels seem to share the same mission, but as to what road country music will take to accomplish that goal remains to be seen. "I think there's going to be some more country music come in," Worley says. "I think there's a big void in rural-sounding country music. So I expect that will come forth, but I also think there's going to be stuff that pushes the envelope, like a [new Columbia singer/songwriter] Marcus Hummon. If anything, there'll be less [music that is] just sort of right down the center—more stuff that either goes back to the traditional, rootsy side or pushes the envelope out on the edges. 'Different' is going to be the [catchword] from now on." ●

Inter
national

GLOBAL COUNTRY pulse

HAMBURG—Beginning his career as a young German pop singer around 30 years ago, Tom Astor has since gone on to international recognition in country-music circles and worked with the likes of Kris Kristofferson, Willie Nelson, Johnny Cash and Waylon Jennings. He released his first country album, "Flieg Junger Adler," in 1980 on EMI/Electrola and a year later represented Germany at the International Show of the Country Music Association in Nashville.



Country + pop: Tom Astor

In 1983, the International Country Music Federation in Fort Worth, Texas, named him Country Entertainer Of The Year.

Astor has had a decisive influence on the German country-music scene that emerged in the early '80s. His first big hit was "Hallo, Guten Morgen Deutschland" in 1983 and was followed by "Take It Easy: Nimm's leicht," "International Airport" and "Sturm und Drang." On his current album, "Ich Bin, Wie Ich Bin," Astor blends pop and country, performing original compositions and such country classics as "The Most Beautiful Girl In The World" and "Tennessee Waltz," singing them, of course, in German.

Among the female stars in German country music, Jill Morris has been synonymous with the genre for more than a decade. A winner of the German American Country Music Federation (GACMF) award for singer of the year in 1993, Morris also won the Euro Disney Country Music Award in Paris in October of that year, competing against more than 100 performers from Germany, Switzerland and Austria.

This past January, Morris was again voted singer of the year by the GACMF, and this month she will perform at the Grand Ole Opry in Nashville. Her current album, "Perfect," was released by T.C.S.

Planning and production for her next release will start this autumn in Nashville; the record is due from BMG Ariola Munich next January.

—WOLFGANG SPAHR

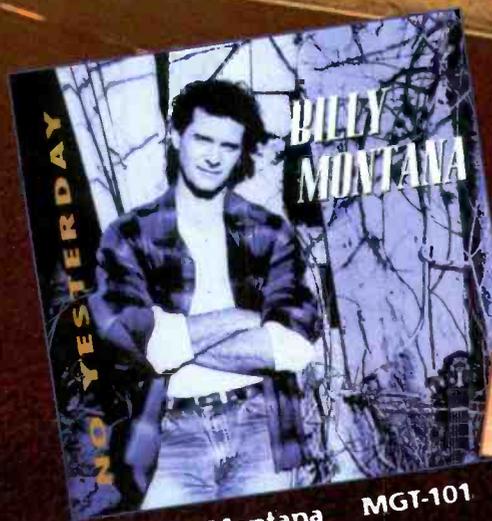
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New For The Country

Two For The Road

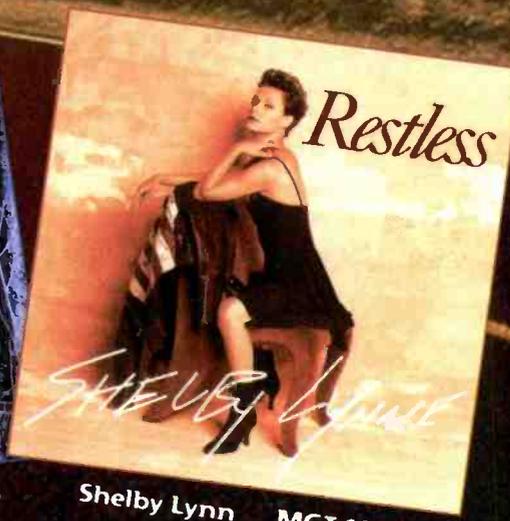
Three Getting Ready...

- On tour now.
- Performing at Nashville's SRO convention — October 5th.
- New single "Rain On The Roof" already at radio
- Billboard chart success!



Billy Montana

MGT-101



Shelby Lynn

MGT-102

- On tour July through November
- Watch for CMA Awards performance. (duet with Faith Hill.) — October 4th.
- Performing at Nashville's SRO convention — October 5th.
- New single "I'm Not The Only One" going for ads at radio on September 18th.

...Now Watch Us Grow

Rich McCready - Coming In November



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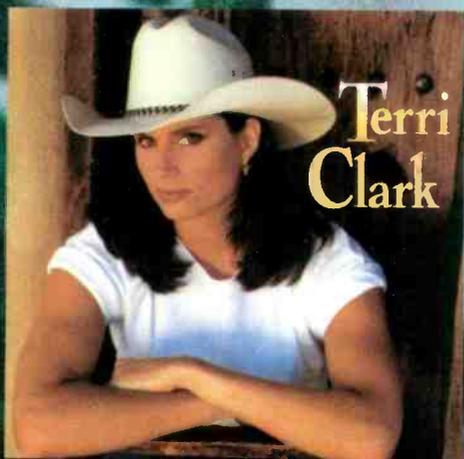
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COMING SOON
THE NEW SINGLE
*"When Boy
Meets Girl"*



Terri
Clark

30

Top Country Albums Chart



PRODUCED BY KEITH STEGALL & CHRIS WATERS

MANAGEMENT: **Woody Bowles**



KING OF THE ROAD

THE GENIUS OF

Roger Miller



IN CELEBRATION

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THE NEWEST INDUCTEE

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WITH PREVIOUSLY

UNPUBLISHED PHOTOS
AND AN 8000+ WORD ESSAY.



Inter national

CMT IN THE UK

BY TERRY HEATH

LONDON—Country Music Television has been working to overcome initial music-industry disappointment with its operation in the U.K. through a new, high-profile marketing push abroad.

The 3.3 million-pound (\$5.1 million) advertising and promotion campaign, announced in May and scheduled to run until the fall, is boosting the credibility of the satellite- and cable-station in Britain, according to record companies and country enthusiasts.

The campaign includes cable, satellite and terrestrial-TV exposure, print advertising, outdoor posters and, in London, taxi advertising. Its prime target is women aged 18-to-49, wooed with a "Thelma And Louise" vision of freedom and the positioning line "CMT: The Spirit Of America."

Music executives hoped for a boon for country music in the U.K. when CMT was launched here in 1993. But even with delivery to a respectable 3.5 million U.K. households, and conviction among labels and concert promoters that CMT was helping sell more product, many expressed disappointment at how CMT presented itself in the U.K.

SHOWING MUSCLE IN LONDON

The lack of a London-based CMT representative had particularly caused frustration, and in March Group W Satellite Communications, which distributes CMT worldwide, appointed Stephan Schulte as VP, GWSC Europe, a role that includes acting as a liaison with record companies.

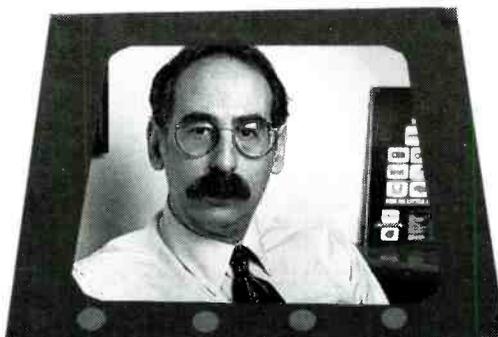
Lloyd Werner, executive VP of GWSC, admitted that being dropped by cable operator Cable London in October, amid accusations that CMT "was ignoring opportunities in the U.K.," prompted the decision to boost CMT's profile. The 3.3 million-pound campaign "is a lot of money," said Werner, "but we have to show some commitment—some muscle—to let everybody know we are serious about the U.K. We should have been marketing the service."

Four months on, the results of the first phase of the U.K. campaign are still being analyzed, and Schulte says updated audience figures are forthcoming. "We are building bridges here," he says. "We believe we have given retailers and labels [in the U.K.] more reason to be hopeful, and we are encouraging them to come to us with ideas as well as launching our own initiatives."

SURVEYING RETAIL

Tony Rounce, U.K. representative for the Country Music Association, says CMT has turned the corner in the U.K. He says the campaign "is definitely having an impact. We survey retail stores, and the records being asked for are the acts being seen on CMT."

Will McCarthy, former country-music buyer at Tower Records and now a product manager with Chrysalis' Hit label, has both a



CMT
COUNTRY MUSIC TELEVISION

GWSC's Stephan Schulte

retail and record-company perspective on CMT. "Heavy rotation on CMT meant I would always double an order [at Tower]. They've helped me sell a lot of records," he says. "From a label point of view, CMT has to be the first call. Breaking a country act in the U.K. starts with CMT, and it is very encouraging that they're spending the

GLOBAL COUNTRY pulse



Plans for McBride include CMT.

Continued from page 44

TORONTO—While Canada has had an active country-music scene dating back some 60 years to Hank Snow and Wilf Carter (Montana Slim), Canuck acts making a big impression south of the border have been few and far between.

Why?

In the past, even Canada's most-talented country acts were often hindered by a scarcity of effective management and a less than business-like approach to careers. This spun off into a number of negatives: top local names found it tough breaking out nationally; major record companies were wary of signing acts; and access to Nashville's top songwriters, musicians and producers was severely limited.

A strong sense of regional traditionalism, which doesn't conform to what has generally been accepted as country in the U.S., also exists in



Canada's Shania Twain, Hank Snow

Canada—from the Rankin Family's heartfelt Celtic influences to Ian Tyson's vivid cowboy imagery to Stompin' Tom Connors' fervently nationalistic messages delivered with a heavy East Coast drawl.

Even Shania Twain, who has become the hottest star in the genre on both sides of the border, transcends country's normally accepted boundaries with the big bass drum sound of "Any Man Of Mine."

"American country is so much into that cookie-cutter Nashville hit machine," says Canadian Country Music Association president Tom Tompkins, "and there are very few Canadian artists who fall into that realm, which I don't think is necessarily bad. You don't have to fall into that mold to be successful."

The CCMA stages Country Music Week every September, and interest in its events—ranging from workshops to help independent musicians and budding executives to a nationally televised awards show (also carried on the Nashville Network and CMT Europe) honoring the brightest stars in Canadian country—has increased considerably in recent years.

BREAKING DOMESTIC BARRIERS

While they still may not sell as well as Garth Brooks, Reba McEntire or Alan Jackson, in the past few years a handful of Canadian acts—Michelle Wright, Prairie Oyster, George Fox and Charlie Major—have broken through the domestic gold- and platinum-sales barriers. A few others, including Lisa Brokop, Jim Witter and Patricia Conroy, have also racked up respectable sales. Many of these acts have management based in Nashville and have either signed U.S. record deals or have received interest from American labels.

The biggest story, however, has been Twain. While overcoming great personal setbacks, the young woman from Timmins, Ont., has now surpassed the double-platinum mark both at home and in the U.S.

Continued on page 52

money and showing real commitment."

But McCarthy and others still call on CMT to have a stronger programming presence in London, "because it's the programmers the labels really need to talk to."

Emma Hickey, senior product-manager at BMG, is also encouraged by CMT's higher profile. "I am looking at a release schedule for next year that includes Clint Black and Martina McBride, and CMT is definitely part of the plans," she says.

Meanwhile, there are further signs that country music in the U.K. may be pushing toward the "critical mass" necessary for major league acceptance. The latest radio audience ratings show London AM station Country 1035 achieving its best-ever results, matching other London services Jazz FM and London News FM, with a 1.3% share of the market. ●



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The only network that plays country music videos, 24 hours a day. Nothing else like it. Nowhere else to get it. It's the one place fans always find their favorite stars playing America's most popular music.

CMT: Country Music Television.



COUNTRY MUSIC TELEVISION SM

COUNTRY

YEAR-TO-DATE CHARTS

The recaps in this Spotlight are based on the Hot Country Singles & Tracks and Top Country Albums charts that were published from the start of the current chart year, Dec. 3, 1994, through the Sept. 9 issue, and offer a year-to-date progress report of 1995's Year In Music standings.

Lists based on Top Country Singles & Tracks are determined by accumulated de citions, as monitored by Broadcast Data Systems, for each week each title appeared on the chart. The album chart recaps reflect accumulate d sales units as calculated by SoundScan, for each week each title appeared on Top Country Albums. The overall recaps, which reflect activity on both the singles and albums charts, are determined by an inverse point system, with points awarded based on chart position for each week a title appeared on either chart.

TOP ARTISTS

- Pos. ARTIST (No. Of Charted Singles & Albums) Label**
- 1 JOHN MICHAEL MONTGOMERY (7) Atlantic
 - 2 REBA McENTIRE (7) MCA
 - 3 BROOKS & DUNN (7) Arista
 - 4 ALAN JACKSON (9) Arista
 - 5 GEORGE STRAIT (7) MCA
 - 6 TIM MCGRAW (4) Curb
 - 7 TRACY BYRD (7) MCA
 - 8 JEFF FOXWORTHY (3) Laughing Hyena (3) Warner Bros.
 - 9 GARTH BROOKS (9) Capitol Nashville
 - 10 VINCE GILL (8) MCA



Wade Hayes

TOP ARTISTS

- Category—ARTIST (No. Of Charted Singles & Albums) Label**
- Top Male: JOHN MICHAEL MONTGOMERY (7) Atlantic
 Top Female: REBA McENTIRE (7) MCA
 Top Duo/Group: BROOKS & DUNN (7) Arista

TOP NEW ARTISTS

- Category—ARTIST (No. Of Charted Singles & Albums) Label**
- New Male: WADE HAYES (4) Columbia
 New Female: TERRI CLARK (2) Mercury Nashville
 New Duo/Group: PERFECT STRANGER (2) Curb

TOP LABELS

- Pos. LABEL (No. Of Charted Singles & Albums)**
- 1 MCA (56)
 - 2 ARISTA (39)
 - 3 EPIC (32)
 - 4 ATLANTIC (27)
 - 5 WARNER BROS. (25)
 - 6 CAPITOL NASHVILLE (39)
 - 7 RCA (28)
 - 8 COLUMBIA (33)
 - 9 CURB (22)
 - 10 MERCURY NASHVILLE (29)

TOP DISTRIBUTING LABELS

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)**
- 1 MCA (59)
 - 2 ARISTA (40)
 - 3 WARNER BROS. (34)
 - 4 RCA (33)
 - 5 CAPITOL NASHVILLE (39)

TOP ALBUMS

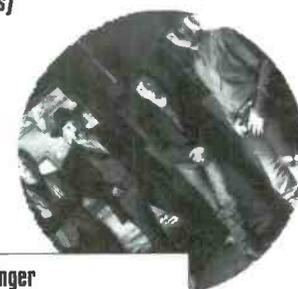
- Pos. TITLE—Artist—Label**
- 1 THE HITS—Garth Brooks—Capitol Nashville
 - 2 NOT A MOMENT TOO SOON—Tim McGraw—Curb
 - 3 JOHN MICHAEL MONTGOMERY—John Michael Montgomery—Atlantic
 - 4 THE WOMAN IN ME—Shania Twain—Mercury Nashville
 - 5 THE TRACTORS—The Tractors—Arista
 - 6 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Bros.
 - 7 WHO I AM—Alan Jackson—Arista
 - 8 LEAD ON—George Strait—MCA
 - 9 NOW THAT I'VE FOUND YOU: A COLLECTION—Alison Krauss—Rounder
 - 10 WAITIN' ON SUNDOWN—Brooks & Dunn—Arista

TOP ALBUM ARTISTS

- Pos. ARTIST (No. Of Charted Albums) Label**
- 1 GARTH BROOKS (6) Capitol Nashville
 - 2 JOHN MICHAEL MONTGOMERY (3) Atlantic
 - 3 JEFF FOXWORTHY (3) Laughing Hyena (2) Warner Bros.
 - 4 TIM MCGRAW (1) Curb
 - 5 BROOKS & DUNN (3) Arista
 - 6 ALAN JACKSON (4) Arista
 - 7 SHANIA TWAIN (1) Mercury Nashville
 - 8 REBA McENTIRE (3) MCA
 - 9 GEORGE STRAIT (3) MCA
 - 10 MARY CHAPIN CARPENTER (2) Columbia

TOP ALBUM LABELS

- Pos. LABEL (No. Of Charted Albums)**
- 1 CAPITOL NASHVILLE (16)
 - 2 MCA (19)
 - 3 ARISTA (13)
 - 4 ATLANTIC (9)
 - 5 WARNER BROS. (8)

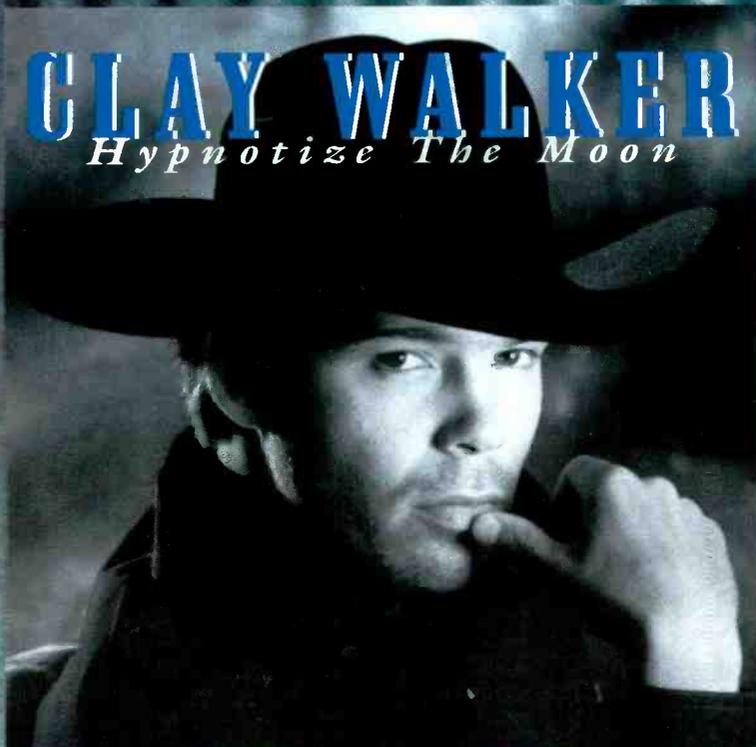


Perfect Stranger

TOP ALBUM DISTRIBUTING LABELS

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)**
- 1 CAPITOL NASHVILLE (16)
 - 2 MCA (22)
 - 3 ARISTA (14)
 - 4 WARNER BROS. (14)
 - 5 SONY (25)

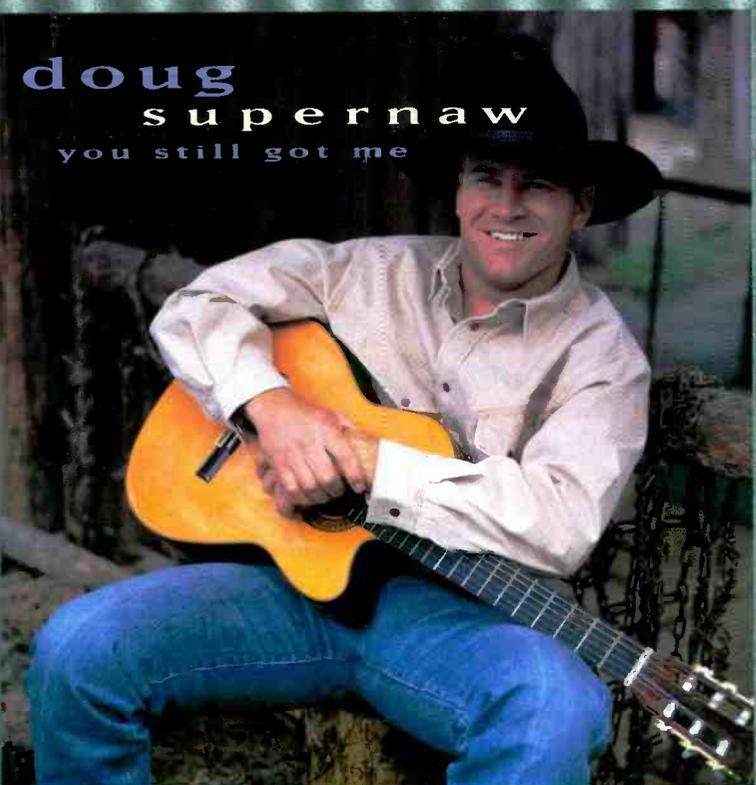




CLAY WALKER

Hypnotize The Moon

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EVERYWHERE
OCTOBER
17TH!



doug
supernaw

you still got me

AVAILABLE
EVERYWHERE
OCTOBER
24TH!



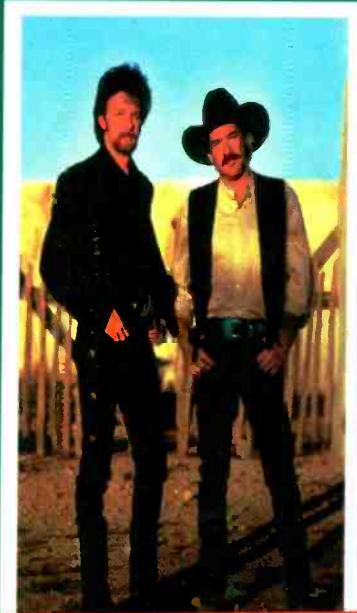
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Continued on page 50

#1 COUNTRY PUBLISHER 23 CONSECUTIVE YEARS



"AS ANY FOOL
CAN SEE"



"YOU DON'T EVEN
KNOW WHO I AM"

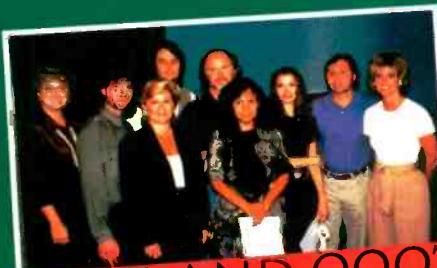


"TEXAS TORNADO"

"LITTLE MISS HONKY TONK"
"SHE USED TO BE MINE"
"YOU'RE GONNA MISS ME
WHEN I'M GONE"



"OLD ENOUGH TO
KNOW BETTER"



"XXX'S AND OOO'S"



"STANDING ON THE
EDGE OF GOODBYE"



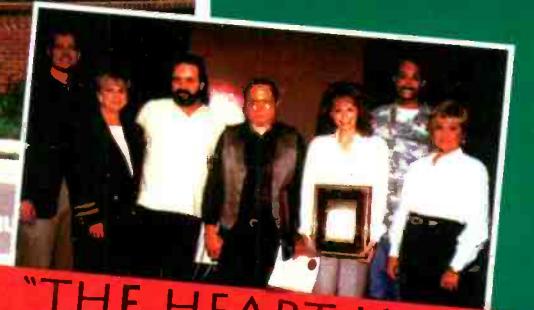
"I SEE IT NOW"



"MI VIDA LOCA"



"I'M STILL DANCIN'
WITH YOU"



"THE HEART IS A
LONELY HUNTER"

SONY TREE PUBLISHING

DIVISION OF SONY MUSIC PUBLISHING
8 MUSIC SQUARE WEST, NASHVILLE, TN 37203

COUNTRY

TOP SINGLES

- Pos. TITLE—Artist—Label
 1 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)—John Michael Montgomery—Atlantic
 2 ANY MAN OF MINE—Shania Twain—Mercury Nashville
 3 SUMMER'S COMIN'—Clint Black—RCA
 4 I CAN LOVE YOU LIKE THAT—John Michael Montgomery—Atlantic
 5 THINKIN' ABOUT YOU—Trisha Yearwood—MCA
 6 THIS WOMAN AND THIS MAN—Clay Walker—Giant

- 7 THEY'RE PLAYIN' OUR SONG—Neal McCoy—Atlantic
 8 YOU AIN'T MUCH FUN—Toby Keith—Polydor Nashville
 9 TELL ME I WAS DREAMING—Travis Tritt—Warner Bros.
 10 TEXAS TORNADO—Tracy Lawrence—Atlantic

TOP SINGLES ARTISTS

- Pos. ARTIST (No. Of Charted Singles) Label
 1 CLINT BLACK (4) RCA
 2 GEORGE STRAIT (4) MCA
 3 ALAN JACKSON (5) Arista
 4 REBA MCENTIRE (4) MCA
 5 JOHN MICHAEL MONTGOMERY (4) Atlantic

TOP SINGLES LABELS

- Pos. LABEL (No. Of Charted Singles)
 1 MCA (37)
 2 ARISTA (26)
 3 EPIC (21)
 4 ATLANTIC (18)
 5 RCA (17)

TOP SINGLES DISTRIBUTING LABELS

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
 1 MCA (37)
 2 ARISTA (26)
 3 EPIC (21)
 4 ATLANTIC (18)
 5 RCA (17)



TOP PUBLISHERS

- Pos. PUBLISHER (No. Of Charted Singles)
 1 SONY TREE, BMI (42)
 2 WB, ASCAP (16)
 3 WARNER-TAMERLANE, BMI (15)
 4 ACUFF-ROSE, BMI (14)
 5 ZOMBA, ASCAP (10)
 6 ALMO, ASCAP (19)
 7 IRVING, BMI (13)
 8 EMI BLACKWOOD, BMI (12)
 9 SONGS OF POLYGRAM, BMI (16)
 10 WHY WALK, ASCAP (4)



TOP PUBLISHING CORPORATIONS

- Pos. PUBLISHING CORPORATION (No. Of Charted Singles)
 1 SONY MUSIC GROUP (57)
 2 WARNER/CHAPPELL MUSIC (49)
 3 ALMO MUSIC (31)
 4 POLYGRAM MUSIC (28)
 5 EMI MUSIC (31)



The
follow-up
to the
#1 single

"SOMEONE ELSE'S STAR"

BRYAN WHITE

Rebecca Lynn

From
Bryan's
acclaimed
self-titled
debut

Produced by
Billy Joe Walker, Jr.
and Kyle Lehning

ASYLUM RECORDS
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Producer James Stroud

TOP PRODUCERS

- Pos. PRODUCER (No. Of Charted Singles)
 1 JAMES STROUD (27)
 2 DON COOK (20)
 3 TONY BROWN (22)
 4 SCOTT HENDRICKS (14)
 5 BARRY BECKETT (16)
 6 GARTH FUNDIS (9)
 7 MARK WRIGHT (9)
 8 KEITH STEGALL (9)
 9 EMORY GORDY, JR. (5)
 10 CHUCK HOWARD (7)

TOP SONGWRITERS

- Pos. SONGWRITER (No. Of Charted Singles)
 1 RONNIE DUNN (5)
 2 MARK D. SANDERS (6)
 3 MARY CHAPIN CARPENTER (4)
 4 TOM SHAPIRO (7)
 5 CLINT BLACK (4)
 6 BOB DIPIERO (5)
 7 VINCE GILL (6)
 8 DENNIS LINDE (4)
 9 HAYDEN NICHOLAS (3)
 10 TOBY KITH (4)

ASCAP



EDDIE BAYERS



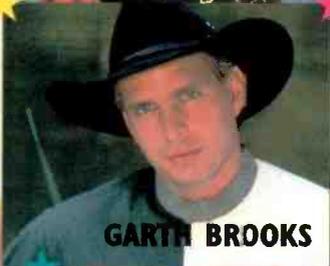
BELLAMY BROTHERS



BLACKHAWK



SUZY BOGGUSS



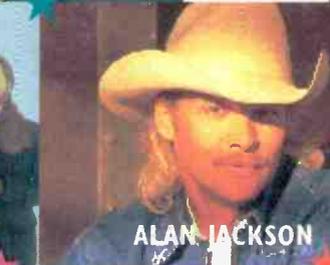
GARTH BROOKS



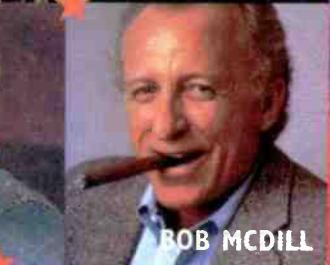
MARY CHAPIN CARPENTER



DIAMOND RIO



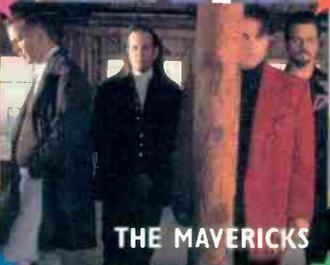
ALAN JACKSON



BOB MCDILL



REBA McENTIRE



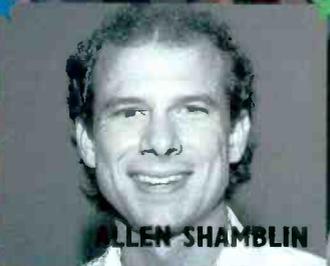
THE MAVERICKS



GRETCHEN PETERS



SAWYER BROWN



ALLEN SHAMBLIN



GEORGE STRAIT

CONGRATULATIONS TO
JO WALKER-MEADOR
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OF THE RODEO



STUART ZIFF

CONGRATULATES

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NOMINEES

COUNTRY

Inter
national

GLOBAL COUNTRY pulse



Germany's Jill Morris

CANADA

Continued from page 46

with her sophomore Mercury Nashville album, "The Woman In Me." "Shania is really going to open the door for a lot of people," says Tompkins. "What she's showing is that, if you have the right things in place, it doesn't matter where you're from. Canadians aren't inferior in talent. Given the right opportunities, they can compete at any level in country music."

While the latest popularity surge in country music may have already peaked in the U.S., most Canadians in the field feel there's still room to grow. The New Country Network—soon to become CMT: Country Music Television (Canada), after CMT acquired a 20% stake earlier this summer—is giving national exposure to a wide variety of homegrown acts, and CMT's involvement could open that up internationally.

Toronto's CISS-FM, in a market previously thought to be unfriendly toward the genre, has become the third-most-listened-to country radio station in the world. And while still maintaining its distinctive artistic flavors, the Canadian country industry is now gaining a level of sophistication heretofore unknown outside of Music Row.

—STEVE McLEAN

DUBLIN—Each summer, thousands of admirers converge on Kincasslagh,

County Donegal, the hometown of Daniel O'Donnell, and stand in line for hours to visit the O'Donnell homestead, where they're given a cup of tea or coffee, biscuits and a chance to chat with the "Celtic Cowboy" himself, taking home a certificate to mark the occasion.

O'Donnell is Ireland's most popular, domestic country-music star, having sold more than 2.5 million albums to date. His latest release, on Ritz Records, is a collection of duets with Mary Duff, a member of his roadshow. After a 22-date Australian tour, O'Donnell was booked for his latest U.K. concert swing beginning Oct. 15.

Closer links have been forged between Ireland and Nashville in the past year. Songwriting workshops were staged in Dublin in May and August, coordinated by Ralph Murphy, director of creative services at ASCAP in Nashville, and the Irish Music Rights Organization. The likes of Mick Hanly, Eleanor McEvoy, Jimmy MacCarthy and Brendan Graham have spent time in Nashville collaborating with American country writers.

According to Irish music-publisher Clive Hudson, Hanly's song "Past The Point Of Rescue," a 1993 hit for Hal Ketchum, has been played more than 1.4 million times on U.S. radio.

RTE national television recently aired a song-and-line-dance series, "Country Cool," with such local acts as Mick Flavin, Louise Morrissey, Darren Holden, Sean O'Farrell, Mick Hanly and John Hogan. Presenter Alan Corcoran described it as "the first program to blend Irish acts with American videos, the idea being to let people know the country scene is thriving, and that if you like dancing, there are Irish bands to dance to."

Sandy Kelly, one of Ireland's biggest international names in country music, recorded a duets album for K-Tel in 1993 with Johnny Cash, Glen Campbell, Hal Ketchum, Willie Nelson and Chet Atkins. Kelly, starring in a musical about the life of Patsy Cline, played London's West End last year after a 37-week U.K. tour. For 1996, she has been offered a 10-month contract at a theater in the country-music resort town of Branson, Mo.

Among other artists of note on the Irish country music scene are Ray Lynam, Gloria, Big Tom McBride, Margo, Brendan Quinn, Susan McCann, Brian Coll, Foster & Allen, Larry Cunningham, Philomena

Begley, Declan Nerney, Kathy Durkan, Dominic Kirwan, Frank McCaffrey, Roly Daniels and T.R. Dallas. —KEN STEWART

MELBOURNE—When Lee Kernaghan's new ABC/EMI album "1959" went Top 10 in the ARIA album chart this past July—and outsold Michael Jackson and Bon Jovi in the Deep North state of Queensland, Australian country music finally found its own homegrown superstar for the '90s.

"For a country artist to make it into the national Top 10 is a real achievement," says 31-year-old Kernaghan. "Most of our sales are non-chart stores out in the country."

Kernaghan is still not quite in the league of top sellers Slim Dusty, who next year celebrates 50 years in the business with his 89th album for EMI, and John Williamson, who's been touring since the early '70s. But Kernaghan represents



Australia's Slim Dusty and Michelle Wright



Homegrown superstar: Lee Kernaghan



country's new breed, whose members more readily—

albeit cautiously—mix urban pop themes with traditional country.

Kernaghan's first two albums, "The Outback Club" and "Three Chain Road," sold a combined 150,000 units (compared to 5,000 for the average country release) and secured him TV ads plugging burgers and underwear.

Most significantly, with "1959," Kernaghan says he made no deliberate attempt to crack the pop charts. It is, says the singer, "probably the most country record I've ever made and lyrically the most Australian record that I've produced."

INFLUENTIAL ELVIS

What helped Kernaghan were guest spots from crossover artists Gina Jeffreys, Anne

Kirkpatrick and platinum-selling guitarist Tommy Emmanuel. The title track acknowledges how his major influences Elvis Presley, Chuck Berry and Jerry Lee Lewis shaped the '50s.

"The important thing is that Lee's success came from widening his audience rather than going for a totally different market," explains Meryl Gross, head of contemporary music at ABC Music. The album's chart status, says Gross, "might bring a bit more attention to country music and hopefully prove to people who don't know much about it that it's not all about hay bales. But I don't think it will solve the problems it faces."

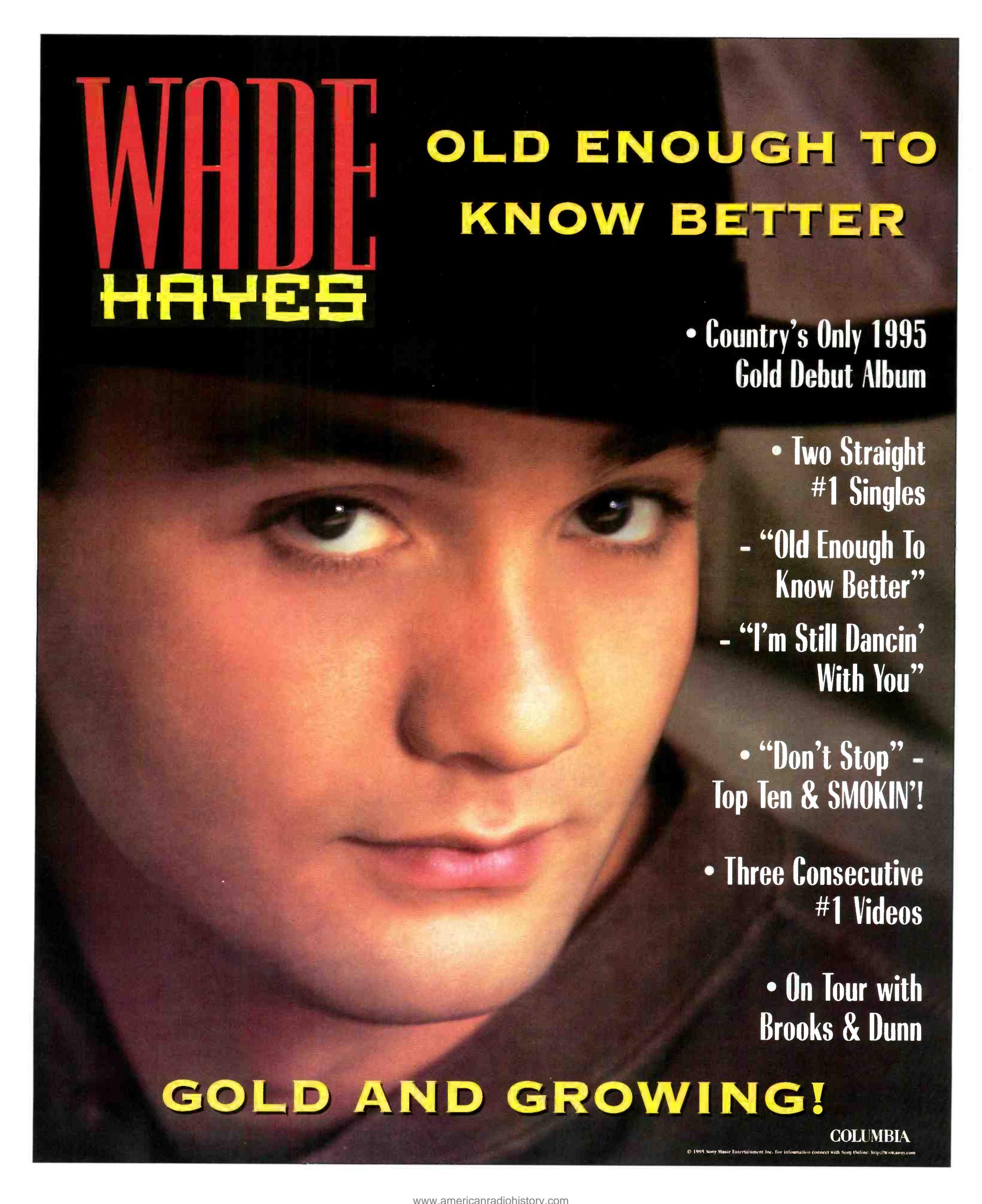
Those problems include a lack of airplay in major markets. Still, country music is one of the fastest-growing segments of Australia's music industry, boasting a large and lucrative live circuit. Garth Brooks' '94 tour sold 90,000 tickets and broke merchandising records.

"As entertainment becomes more passive and interactive, country, folk- and world-music will gain more popularity, because they're based around storytelling and provide a strong link with tradition," says Warren Fahey, managing director of Larrikin Entertainment, which has one of Australia's strongest country rosters.

TECHNO-COUNTRY MIX

Among the new, adventurous, country crop are Larrikin's Shot To Pieces, from Wollongong, near Sydney. Their 1994 debut mixed country, R&B, gospel and rock and included a cover of Sting's "Every Breath You Take." The five-piece plays fiddle, guitar, mandolin and harmonica, but its eye is also set on dancefloors. Its single, "Gympie Muster," celebrates a country-music festival in the Queensland town of Gympie—and includes a techno-dance mix on its flip side.

—CHRISTIE ELIEZER ●



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- Two Straight #1 Singles

- "Old Enough To Know Better"

- "I'm Still Dancin' With You"

- "Don't Stop" - Top Ten & SMOKIN'!

- Three Consecutive #1 Videos

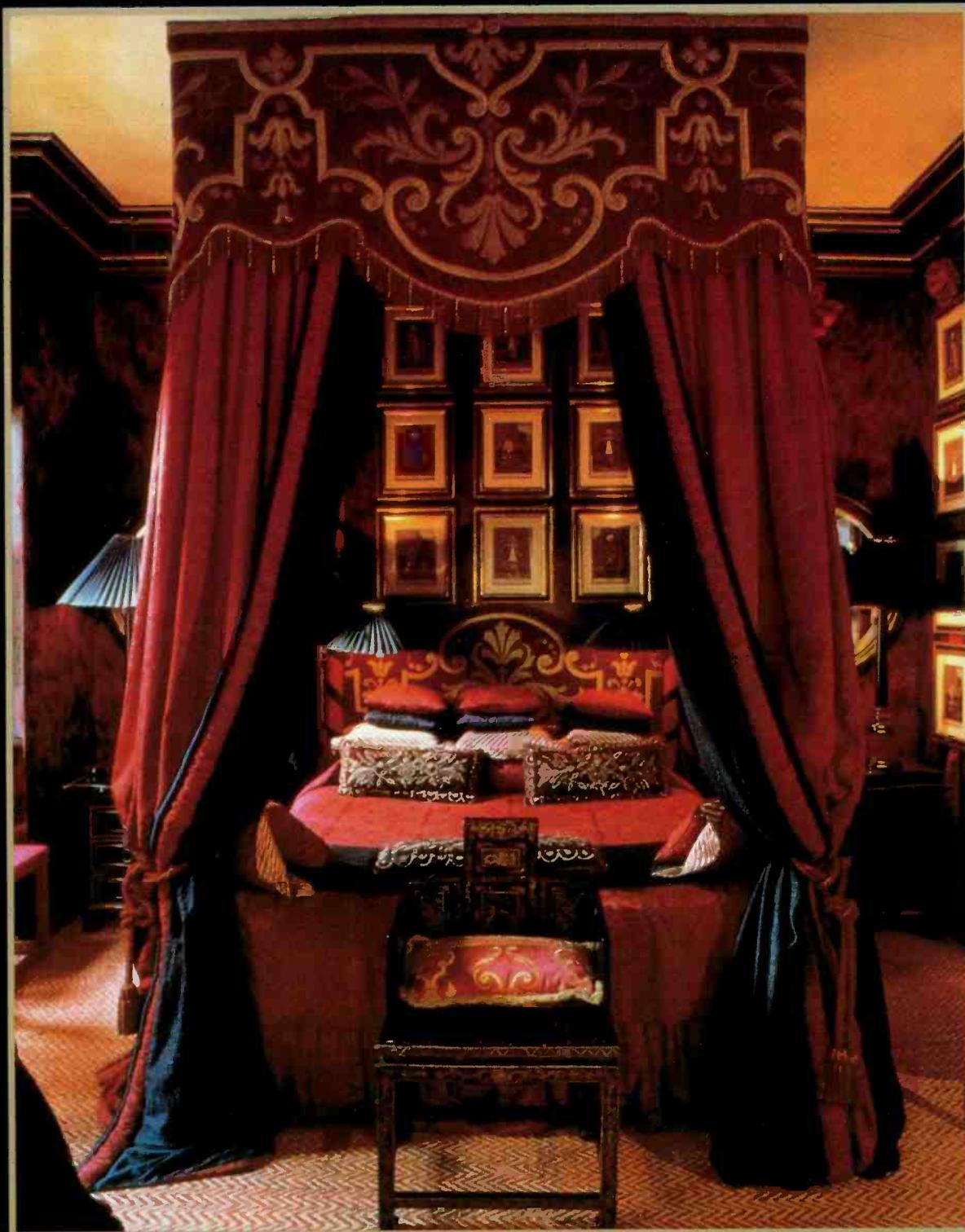
- On Tour with Brooks & Dunn

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Blakes



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as the country music leader in L.A.
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R.J. Curtis, Ops. Mgr., KZLA-FM, Los Angeles, CA

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American Country Countdown’s

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a local countdown show;
it is our local countdown show.”

Dean James, PD, KSCS-FM, Dallas, TX

“We’re a

Ratings Leader

in our market and
American Country Countdown
with Bob Kingsley is a big part of it.”

Tom Rivers, Ops. Mgr., WQYK-FM, Tampa Bay, FL

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COUNTRY



Veritas' Bud Schaeztle and Roy Wunsch

INDEPENDENT LABELS Roundup

Independent labels are increasingly finding a niche in the country-music mix, especially as the business attracts new audiences. In the wake of such an indie success as Alison Krauss' platinum-plus album on Rounder, Billboard asked independent executives to talk about common concerns. Participants are Almo Sounds director Garth Fundis, Curb Records chairman Mike Curb, Magnatone president Brent Maher, River North president Joe Thomas and VP/GM Eddie Mascolo, Rounder Records founders Ken Irwin and Mariam Leighton Levy and marketing and sales VP Susan Piver, and Veritas chairman/CEO Roy Wunsch and president Bud Schaeztle.

CONDUCTED BY CHET FLIPPO

Billboard: How did the Alison Krauss campaign unfold?

Piver: We knew we had an incredible record that would sell hundreds of thousands, but all the elements began to line up cosmically. We went on the road months before the release to telegraph it to everyone. We laid out a plan to get as many records out of the chute as possible by street date, which is very unusual for us. We don't usually look at the U.S. as a single market—we look at it as a jillion markets. The main problem for independents is not having enough product. We had T-shirts made up for everyone at the warehouse that read 'No no-fills for Alison Krauss.' And there were no no-fills.

BB: Is there pressure to repeat?

Piver: We're none of us building summer houses. Alison can make whatever kind of record she wants to next, and we'll work it the same way. We haven't expanded staff, we haven't acted as if this will repeat. We know what our bread and butter is.

BB: What's the main advantage in being independent?

Curb: We can move much faster than majors, particularly when it comes to signing artists. For example, when the Perfect Stranger record "You Have The Right To Remain Silent" started to break, we were able to arrange to distribute it immediately. I spoke with the group's lawyer and had the contract ready within 24 hours. Major labels often have to go through layers of executives in Los Angeles or New York.

Fundis: For me, a big advantage is that I don't have as big a payroll on my hands as a major, and so I don't have to have constant product. I don't have to scramble to keep that product out there.

Maher: I think independent labels have traditionally been the leading edge for pop and rock. Why shouldn't the same be true for country? If we take the initiative and truly become the leading edge of country, then our opportunities will be unlimited.

Wunsch: I'm not clear on the definition of "country independent." I feel the primary differences between independents and majors are financial resources, executive talent and distribution muscle. Nashville in the past has been considered a music capital where the major companies were the only players in the arena. But in the last few years, independent country-music activity has almost tripled, to the point where it has over 10% market share.

BB: What problems are unique to independents?

Fundis: We don't have a catalog to bank on, and we have to reach in our pockets to keep things working.

Curb: "The biggest problem is distribution. I have found that the best kind of distribution for independent record companies is what is

known as a pressing and distribution agreement—such as the one we have with WEA Distribution.

Thomas: We technically walk the line as far as independent goes, because we have distribution through PolyGram. For an independent label without a major distributor, the problems can be threefold: sometimes a smaller label will have a tougher time reacting to a hit record; a smaller label may not be able to produce broad-scoped musical projects that would entail a large recording budget; and a smaller label may have problems holding onto artists once they establish them as potential hitmakers.

Maher: At Magnatone, many of the problems are the same as at the majors: competing for airplay, retail positioning and so on. Independents have the added pressure of proving they are truly committed to being a permanent part of the country music industry by consistently releasing extraordinary product and proving we are in it for the long run—not just as a

small family here, but being small allows us to give each artist complete attention.

BB: What's the future of independent labels?

Leighton Levy: With the independent part of the record industry having posted gains in the past six months unmatched by all the majors except one, the future certainly looks brighter than ever. The increased strength of independent distribution, marketing and promotion will open doors to artists who would like an alternative to those currently offered.

Curb: There are going to be limits to how many artists can be successfully promoted by an individual label, based on the label's promotion staff. For example, we have two labels—Curb and MCG/Curb—and those two labels each have a complete national and regional promotion staff. Each of those labels cannot handle more than eight mainstream country artists each.

"However, there are other formats, such as the positive-country format and the progressive-country format. We have found a lot of success this year promoting artists such as Junior Brown and Hank Williams Jr., who are not played for the most part on mainstream country radio.

I would like to see four or five new independent country labels who are able to compete with the majors in the same manner that Curb labels are now successfully competing with the majors.

Wunsch: Independents have a history of being innovators, and the general market-share for independent labels is increasing. First quarter '95 statistics seem to strongly reinforce that fact. Independents are fighting their way through to the marketplace and succeeding. The timing for Veritas seems to be perfect. We take pride in being a Nashville alternative for certain very select artists.

Thomas: I think it's important for independent labels to retain their integrity. The worst thing that could happen to independents, in general, is to gain the support of radio and not follow through with retail. Nothing is worse than when a PD at a station supports an independent project and then finds that the records aren't in the stores.

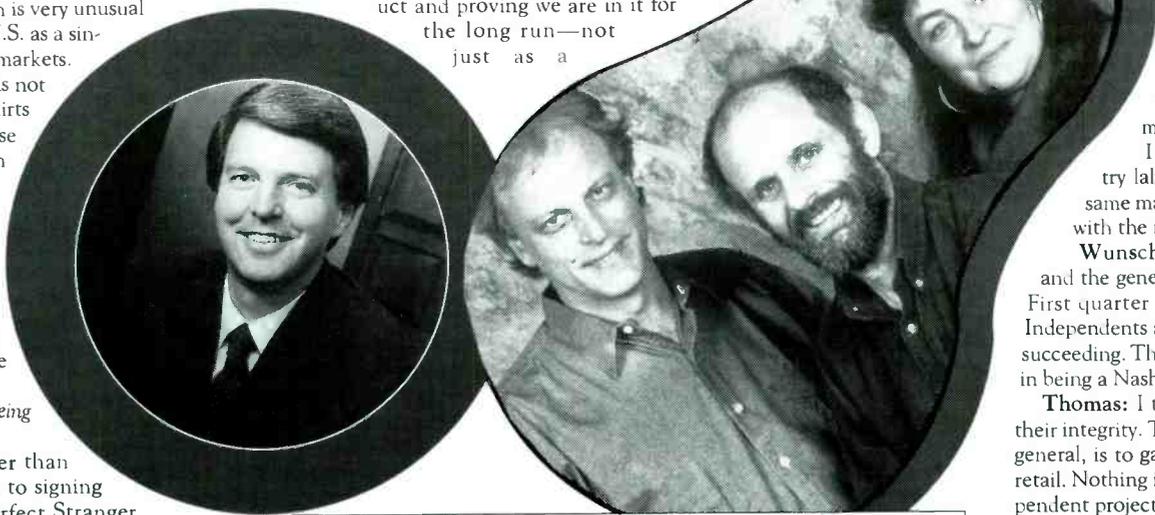
There's a real qualifying process; i.e., a new label has to be well-capitalized, have a great distribution deal, its own killer radio department, and its own publicity and marketing departments. The music community has been burned enough by fledgling labels that they're a lot more educated these days on who they'll take chances with. It's like those investment portfolios that are stamped: "For Qualified Investors Only."

Fundis: I don't think there is a finite country market. It's like pop music, always evolving. We have to reinvent ourselves and make it new but not too new. If you can deliver, you have a slot.

Maher: If the independent labels stay committed to great music, we can offer fresh music to the listeners.

Many labels are following the pack instead of committing to new, fresh talent. We have all seen how successful a label is when they move boldly forward in this market, the way Tim DuBois has done at Arista. Even though Arista is not an independent label, DuBois runs it with an independent attitude. I think Nashville is ready for a few more labels to have that type of success.

Mascolo: The labels with the hits will survive. ●



Left: Mike Curb; right, Rounder's Knowlin, Irwin, Leighton Levy; bottom, Magnatone's Maher

label for one artists or one type of consumer.

Wunsch: The biggest concern facing the serious independent may be the misperception that independent means small or cheap or inadequate. But with what Curb and Rounder have done, it's a brand new ball game in Nashville. Veritas will have all of the resources of a major label focused on the building of a very few special artists careers.

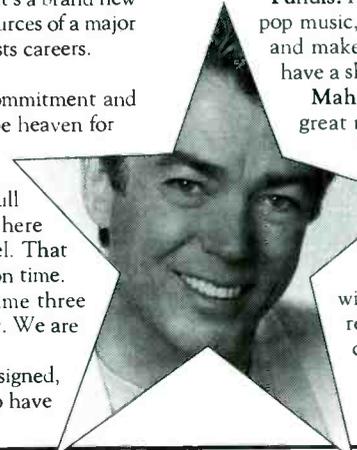
BB: What do you offer an artist that a major cannot?

Schaeztle: Huge amounts of focus, enthusiasm, commitment and passion. No corporate distractions. We are going to be heaven for the right artists and absolutely the wrong place for those artists who have their own unbendable agenda.

Fundis: We can offer an artist a lot of attention, a full promo staff and the Geffen sales force. Also, artists here won't have to compete with other artists at the label. That happens, especially when it comes to CMA nomination time.

Irwin: Rounder, now in its 25th year with the same three owners, offers a company with stability and continuity. We are responsible only to ourselves, our staff and our artists.

Mascolo: At River North, we have only five artists signed, and I feel that each one is a top priority. We really do have



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send your artist to the top, TNN: The Nashville Network brings it all together.**



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	4	3	LUIS MIGUEL WEA LATINA	◆ SI NOS DEJAN L. MIGUEL, K. CIBRIAN (J.A. JIMENEZ)
2	2	2	8	LOS TIGRES DEL NORTE FONOVISIA	GOLPES EN EL CORAZON TN INC. (R. VALENCIA)
3	3	1	13	SELENA EMI LATIN	◆ TU SOLO TU J. HERNANDEZ (F. VALDEZ LEAL)
4	7	12	4	CRISTIAN MELODY/FONOVISIA	VUELVE A QUERER J. AVENDANO LUHRS (J. AVENDANO LUHRS)
5	4	3	8	M. A. SOLIS Y LOS BUKIS FONOVISIA	SERA MEJOR QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)
6	9	15	4	GLORIA ESTEFAN EPIC/SONY	◆ ABRIENDO PUERTAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
7	10	14	4	THALIA EMI LATIN	PIEL MORENA E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
8	6	7	4	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J. GONZALEZ (P. ASTUDILLO, R. VELA)
9	5	5	15	SELENA EMI LATIN	◆ I COULD FALL IN LOVE K. THOMAS (K. THOMAS)
10	8	6	5	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S. GEORGE M. ANTHONY (R. AMADO PEREZ)
11	11	13	3	RICKY MARTIN SONY	TE EXTRANO, TE OLVIDO, TE AMO K. C. PORTER (C. LARA)
12	12	10	4	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
13	NEW	1	1	SELENA EMI LATIN	TECHNO CUMBIA A. B. QUINTANILLA III (A. B. QUINTANILLA III, P. ASTUDILLO)
14	18	32	3	JULIO IGLESIAS SONY	BAILA MORENA R. ARCUSA (R. LIVI, R. FERRO)
15	14	8	8	BANDA ZETA FONOVISIA	REVENTON UNISEX ZE LUIS (ZE LUIS)
16	19	27	5	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A. PASTOR (P. CALDERON)
17	16	18	7	ELSA GARCIA EMI LATIN	LA LUNA SERA LA LUNA E. GARCIA (M. MARROQUI)
18	21	28	4	EMILIO CAPITOL NASHVILLE/EMI LATIN	◆ NO ES EL FIN DEL MUNDO B. BECKETT (P. NELSON, L. BOONE, E. CLARK)
19	26	37	3	PIMPINELA POLYGRAM LATINO	◆ PASE LO QUE PASE J. GALAN, L. GALAN (J. GALAN, L. GALAN)
20	17	17	20	LA MAFIA SONY	◆ NADIE M. LICHTENBERGER JR. (A. LARRINAGA)
21	24	26	6	ALEJANDRO FERNANDEZ SONY	COMO QUIEN PIERDE UNA ESTRELLA P. RAMIREZ (H. ESTRADA)
22	29	—	2	MANNY MANUEL MERENGZO/SONY	SI UNA VEZ J. QUEROL (P. ASTUDILLO)
23	32	40	4	MOJADO FONOVISIA	TU PIERDES MAS L. LOZANO (E. CHAVEZ, MARQUEZ)
24	20	16	9	LOS CAMINANTES LUNA/FONOVISIA	EL DINERO A. DE LUNA (P. GARZA)
25	NEW	1	1	MANA WEA LATINA	HUNDIDO EN UN RINCON FHER, A. GONZALES, J. QUINTANA (FHER)
26	34	—	2	LOS FUGITIVOS RODVEN	VELETA LOCA P. MOTTA (L. AGUILA)
27	22	22	3	INTOCABLE EMI LATIN	LA MENTIRA J. L. AYALA (NOT LISTED)
28	37	—	2	TIRANOS DEL NORTE FONOVISIA	TRAMPA MORTAL J. MARTINEZ (E. TORRES)
29	23	24	3	JERRY RIVERA SONY	AHORA QUE ESTOY SOLO C. SOTTO (M. LAURET)
30	13	9	8	CARLOS VIVES POLYGRAM LATINO	◆ LA TIERRA DEL OLVIDO C. VIVES, R. BLAIR (C. VIVES, I. BENAVIDES)
31	31	—	2	LOS PALOMINOS SONY	LA LLAMA M. LICHTENBERGER JR. (M. BENITO)
32	RE-ENTRY	7	7	LAURA FLORES FONOVISIA	PORQUE SE QUE ME MIENTES M. A. SOLIS (M. A. SOLIS)
33	NEW	1	1	LOS RIELEROS DEL NORTE FONOVISIA	NO ME HAGAS MENOS J. S. LOPEZ (Y. ROMO)
34	33	—	2	MICHAEL JACKSON EPIC/SONY	◆ YOU ARE NOT ALONE M. JACKSON, R. KELLY (R. KELLY)
35	30	39	6	MICHAEL SALGADO JOEY	◆ CRUZ DE MADERA J. S. LOPEZ (L. MENDEZ ALMEGOR)
36	15	11	9	BANDA MACHOS FONOVISIA	MI CHICA IDEAL J. ALFARO (H. ORTIZ)
37	35	36	9	VICENTE FERNANDEZ SONY	CONOCI A TU ESPOSO P. RAMIREZ (M. URIETA)
38	28	20	11	LOS DEL RIO ARIOLA/BMG	◆ MACARENA LOS DEL RIO (A. ROMERO MONGE, R. RUIZ)
39	38	—	2	BANDA TORO FONOVISIA	TE LLEGARA MI OLVIDO N. SIGALA, R. ESQUEDA (JUAN GABRIEL)
40	39	—	2	ESMI TALAMANTEZ FONOVISIA	CON EL TIEMPO R. TALAMANTEZ, A. VARGAS (A. VARGAS)

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 MANNY MANUEL MERENGZO/SONY SI UNA VEZ	2 SELENA EMI LATIN TU SOLO TU
3 LUIS MIGUEL WEA LATINA SI NOS DEJAN	3 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	3 LUIS MIGUEL WEA LATINA SI NOS DEJAN
4 THALIA EMI LATIN PIEL MORENA	4 CRISTIAN MELODY/FONOVISIA VUELVE A QUERER	4 M. A. SOLIS Y LOS BUKIS FONOVISIA SERA MEJOR...
5 MANA WEA LATINA HUNDIDO EN UN RINCON	5 REY RUIZ SONY EL REY DEL MUNDO	5 MAZZ EMI LATIN ESTUPIDO ROMANTICO
6 PIMPINELA POLYGRAM LATINO NO PASE LO QUE PASE	6 JOHNNY RIVERA SONY SONERO/SONY DEJAME...	6 JUAN GABRIEL ARIOLA/BMG CANCION 187
7 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	7 INDIA SOHO LATINO/SONY O ELLA O YO	7 BANDA ZETA FONOVISIA REVENTON UNISEX
8 EDNITA NAZARIO EMI LATIN DIME TU	8 LOS CANTANTES MONTANO EL VENA O	8 ELSA GARCIA EMI LATIN LA LUNA SERA LA LUNA
9 DONATO & ESTEFANO SONY Y BAILO	9 EL GRAN COMBO FONOVISIA NO DIGAS QUE NO	9 LA MAFIA SONY NADIE
10 SELENA EMI LATIN I COULD FALL IN LOVE	10 GIRO SONY/SONY SI TU SUPERAS	10 LOS CAMINANTES LUNA/FONOVISIA EL DINERO
11 MILLIE EMI LATIN SOLA	11 OLGA TANON WEA LATINA UNA NOCHE MAS	11 ALEJANDRO FERNANDEZ SONY COMO QUIEN...
12 JULIO IGLESIAS SONY BAILA MORENA	12 MICHAEL JACKSON EPIC/SONY YOU ARE NOT...	12 EMILIO CAPITOL NASHVILLE/EMI LATIN NO ES...
13 MARTA SANCHEZ POLYGRAM LATINO ARENA Y SOL	13 JAILENE EMI LATIN SOY UNA DAMA	13 TIRANOS DEL NORTE FONOVISIA TRAMPA MORTAL
14 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	14 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	14 INTOCABLE EMI LATIN LA MENTIRA
15 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL...	15 TITO NIEVES RMM/SONY NO ME QUEDA MAS	15 GUARDIANES DEL AMOR FONOVISIA PARA QUE...

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.

ASCAP's Latin Gala

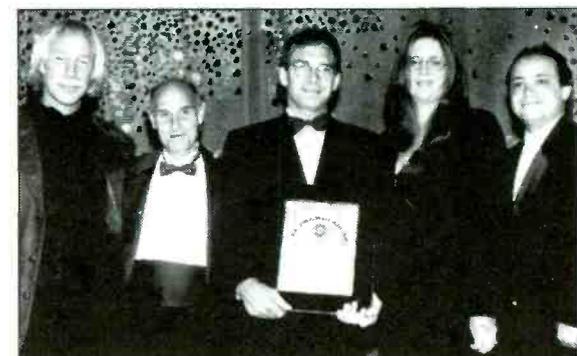
ASCAP feted its Latino member publishers and writers Sept. 12 during its third annual El Premio ASCAP Awards, held at the Tropicana nightclub in Miami Beach, Fla. Ariola/BMG recording artist Juan Gabriel was named composer of the year; Sony Discos Music Publishing won publisher of the year. More than 350 publishers, writers, and industry veterans were on hand for the event, hosted by Ariola/BMG recording artist Raúl di Blasio.



Ariola/BMG labelmates Raúl di Blasio, left, and Juan Gabriel team for a performance during the awards program.



Armando Larrinaga, second from left, was the composer of "Vida," which was named song of the year. On hand to celebrate his triumph, from left, are Todd Brabec, senior VP, ASCAP; Larrinaga; Ivan F. Alvarez, director of Latin repertory, ASCAP; and John LoFrumento, executive VP, ASCAP.



Executives from ASCAP and Sony Discos Music Publishing are all smiles after Sony Discos Music Publishing won publisher of the year. Shown, from left, are Todd Brabec, senior VP, ASCAP; Harvey Shapiro, VP of finance/administration, Sony Discos Music Publishing; Richard Rowe, president, Sony Discos Music Publishing; Ellen Moraskie, regional director Latin America, Sony Discos Music Publishing, and Ivan F. Alvarez, director of Latin repertory, ASCAP.



Juan Gabriel, center, beams his approval upon receiving his composer of the year plaque, as well as a kudo for his hit "Pero Que Necesidad," which also snared a publisher award for BMG Songs Inc. Shown in the front row, from left, are Jellybean Benitez, president, Jellybean Productions Inc.; Gabriel; and Ivan F. Alvarez, director of Latin repertory, ASCAP. Standing in the back row is Ron Solleveld, VP international, BMG Music Publishing Worldwide.

LATIN TRACKS A-Z

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

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U.S. Record Companies Win Suit Against Puerto Rican Pirates

PIRATE PAYBACK: In what is believed to be the largest monetary payment ever granted in a music piracy case, a judge for the U.S. District Court for Puerto Rico in San Juan has awarded eight U.S. record companies a total of \$2.1 million for copyright and trademark infringement, as well as court costs and attorneys' fees. The Sept. 14 judgment culminated a 1993 civil copyright and trademark infringement suit filed by the Recording Industry Assn. of America.

The complaint was submitted on behalf of Sony Music Entertainment Inc., Sony Discos Inc., WEA Latina Inc., WEA International Inc., Capitol Records, BMG Music Inc., Fonovisa Inc., and Musical Productions Inc.

The co-defendants in the case were Pérez Printing, owned by Inmobiliaría Atlántica Inc.; Marcelino Pérez Soto, president, Inmobiliaría Atlántica Inc.; Alberto Pérez Colón, secretary, Inmobiliaría Atlántica Inc.; Néstor Pérez; and Héctor Cases



by John Lannert

Carreras. All of the co-defendants were major manufacturers and distributors of counterfeit product in Puerto Rico.

That civil lawsuit was the follow-up to a raid carried out by Puerto Rican authorities with the assistance of RIAA representatives in September 1992 at Pérez Printing. Discovered at the raid was a hi-tech manufacturing and distribution facility capable of producing 25,000 counterfeit cassettes per week. Approximately 30,000 counterfeit cassettes, 100,000 counterfeit insert cards, and equipment and materials valued at approximately \$175,000 were snagged at the raid.

The RIAA later filed a criminal copyright infringement lawsuit against all of the co-defendants in the civil complaint, among others. The co-defendants were convicted of a misdemeanor in May 1993, one year before Puerto Rico changed its copyright law, upgrading the crime to a felony.

Jessie Abad, RIAA's VP, anti-piracy civil litigation/regional anti-piracy counsel, says Puerto Rico's previously weak copyright law provided a powerful motive for the civil lawsuit.

"The defendants were convicted under the misdemeanor statute, so we felt we needed to convey a strong public message that we were not going to tolerate this kind of illicit activity," Abad says.

MICKY'S LUCKY 11: Luis Miguel's "Si Nos Dejan," now in its second week atop Hot Latin Tracks, is the Mexican superstar's 11th chart-topping hit, a record. Moreover, "Si Nos Dejan" is Luis Miguel's 20th top ten single, also a record. His next WEA Latina album, due to drop Oct. 17, is a live double album titled "En Concierto." Luis Miguel is in the middle of a 15-city tour of the U.S. and Puerto Rico that is slated to conclude Nov. 5 at the San Jose (Calif.) Arena.

SUDDENLY, CID: With Warner Music Brasil's purchase of Continental two years ago, the Rio de Janeiro, Brazil-based record company Companhia Industrial de Discos, or CID, emerged as the country's oldest domestic indie.

And now, says company president Harry Zuckermann, CID is poised to soar. "With a back catalog of 500 titles and a stronger approach on new artists, we hope to establish our position as a midsized company," says Zuckermann.

Among the high-profile new releases are a three-CD series of legendary guitarist **Baden Powell**, a six-CD boxed set by opera diva **Maria Callas**, and "Os Três Malandros," a *malandro* or "gangster" parody of the "3 Tenors" albums, featuring noted samba singer/songwriters **Moreira da Silva**, **Bezerra da Silva**, and **Dicró**.

Other releases include two albums by former **Sergio Mendes & Brasil '65** singer **Wanda Sá**, three records by sterling vocal quartet **Quarteto Em Cy**, the first solo effort by guitar virtuoso **Zé Menezes**, and the debut of singer **Simone Caymmi**, wife of flutist **Danilo Caymmi**. In addition, CID is preparing an album with the renowned **Orquesta Tabajara**, which is petitioning the Guinness Book of Records Assn. to be recognized as the world's oldest traveling orchestra, with 60 years of performance under the same conductor.

CID was founded as a record manufacturer in the late '50s, but in the mid-'60s, debt-ridden record producers began paying off CID with back catalog, thereby converting the record manufacturer into a record label. In the late '60s, CID put out several timely records, such as the historic album of the 1967 Festival Internacional da Canção, which introduced **Milton Nascimento**. Further, CID introduced **Barry White** and **Donna Summer** to the Brazilian

market.

In the '80s, with the rise of promotion and marketing expenses, Zuckermann downsized CID to a lower-profile label that released only budget-line products specializing in samba and international compendiums.

Now, sporting a new batch of releases, Zuckermann says, "Our budget line is established, and we feel that it's time to grow again."

STATESIDE BRIEFS: Ever-active MTV Latino has launched on Cox Communications in Phoenix and Ventura County Cablevision in Ventura County, Calif. . . . Soho Latino/Sony Discos salsero star **Marc Anthony** is cutting a track with Sony's famed Tejano act **La Mafia** for the band's upcoming album, due in February 1996. . . . Arranger/composer extraordinaire **Chico O'Farrill**, who put out a splendid Latin-rooted jazz album, "Pure Emotion" (Milestone), in August, is scheduled to be feted Nov. 30 during a Jazz at Lincoln Center concert at the Lincoln Center for the Performing Arts in New York. The

concert will boast the premiere of a trumpet concerto commissioned by Lincoln Center and composed for **Wynton Marsalis**.

MVA BRASIL TO ENCORE: MTV Brasil marketing director **Patrick Gouffaux** says the \$650,000 spent to produce the inaugural Music Video Awards Brasil held Aug. 31 was worth it.

"We are turning a page, not only in the video market, but also in the live music market," says Gouffaux, adding that the awards event will become an annual affair. Gouffaux asserts that in the five years since MTV Brasil has been on the air, domestic video production has increased to account for 40% of MTV's programming.

"Our goal now," states Gouffaux, "is to change the percentage of videos to 60% domestic and 40% international, which better reflects the music market here." According to Brazilian research firm IBOPE, MTV has an average weekly audience of 150,000. MTV has 3.5 million subscribers in Brazil.

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FOR WEEK ENDING OCTOBER 7, 1995

Top New Age Albums

				Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	
			LABEL & NUMBER/DISTRIBUTING LABEL		
			★ ★ NO. 1 ★ ★		
1	1	2	CHRISTMAS IN THE AIRE AMERICAN GRAMMOPHONE 1995	MANNHEIM STEAMROLLER 2 weeks at No. 1	
2	2	80	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI	
3	3	30	LIVE AT RED ROCKS ● GTS 4579	JOHN TESH	
4	4	200	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA	
5	5	11	AN ENCHANTED EVENING DOMO 71005 HS	KITARO	
6	6	128	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI	
7	7	22	BY HEART WINDHAM HILL 11164	JIM BRICKMAN	
8	9	48	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON	
9	11	16	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA	
10	10	278	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT	
11	8	4	BELOVED NARADA 64009	DAVID LANZ	
12	18	2	A WINTER'S SOLSTICE V WINDHAM HILL 11174	VARIOUS ARTISTS	
13	12	24	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE	
14	13	108	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA	
15	15	34	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT	
16	14	50	ACOUSTIC PLANET HIGHER OCTAVE 7070 HS	CRAIG CHAQUICO	
17	20	70	MONTEREY NIGHTS GTS 4570	JOHN TESH	
18	16	74	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS	
19	19	17	I LOVE YOU PERFECT SILVA AMERICA 1015	YANNI	
20	17	51	MANDALA DOMO 71001	KITARO	
21	22	90	NARADA DECADE NARADA 63911	VARIOUS ARTISTS	
22	24	48	WINTER SONG GTS 4572	JOHN TESH	
23	21	9	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN	
24	NEW ▶	E	HIGHER OCTAVE 7076	SHAHIN & SEPEHR	
25	23	10	BETWEEN FATHER SKY AND MOTHER EARTH NARADA 63915	VARIOUS ARTISTS	

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

billboard's 17th annual music video conference & awards

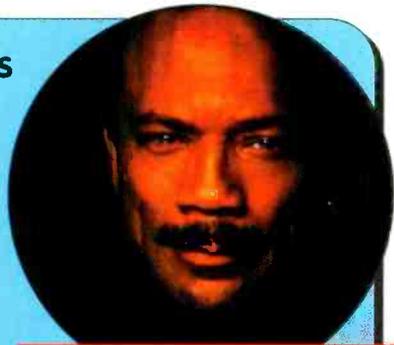
November 8 - 10, 1995
The Loews Santa Monica Beach Hotel

HIGHLIGHTS & ATTRACTIONS

Opening night party hosted by MTV.
A live music showcase hosted by The Box & Epic Records.
And much, much more..... watch Billboard for details.

JOINT KEYNOTE ADDRESS

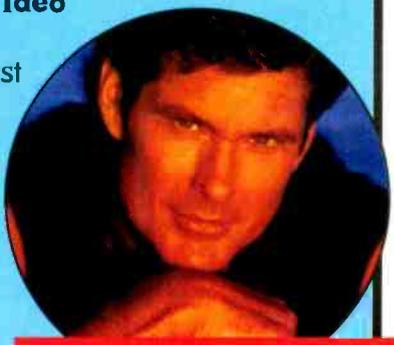
by industry legend
QUINCY JONES and a
surprise guest who will
discuss the special
challenges of music
video and multimedia.



Quincy Jones

The 17th Annual Music Video

Awards hosted by
international recording artist
David Hasselhoff, star
and executive producer
of "Baywatch" and the
new fall series
"Baywatch Nights."
His self-titled U.S. album
was released earlier this
year on Critique Records.



David Hasselhoff

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Appreciative Industry Honors Davis At Star-Studded Martell Dinner

Clive Davis, president of Arista Records, was named Humanitarian of the Year by the T.J. Martell Foundation at the organization's 20th anniversary gala and humanitarian award dinner. More than 1,700 guests attended the Sept. 14 event, which raised more than \$7 million for leukemia, cancer, and AIDS research.



BMG Entertainment chairman/CEO Michael Dornemann, center, and Atlantic Records group chairman/CEO Ahmet Ertegun, right, commend Davis on his honor.



Members of the T.J. Martell board of directors pause to congratulate Davis on his award. Shown, from left, are MTV Networks chairman/CEO Tom Freston, BMI president/CEO Frances Preston, Davis, Epic and Associated labels senior VP/GM Tony Martell, and Arista executive VP/GM Roy Lott.



Davis accepts congratulations from Elektra Entertainment Group chairman/CEO Sylvia Rhone, left, and Donna Karan.



Annie Lennox opened the evening's musical performances with a five-song set of material that spanned her career.



Davis celebrates with some of Arista's top performers. Shown, from left, are L.A. Reid, president of Arista co-venture LaFace Records; Arista artists Toni Braxton and Whitney Houston; Davis; and artists Aretha Franklin and Kenny G.



Though unable to attend in person, Bruce Springsteen prepared a videotaped tribute to Davis, who, as former president of Columbia Records, was influential early in Springsteen's career. Steven Tyler and Carlos Santana also participated in video tributes.



Teddy Pendergrass captivates the audience with "If You Don't Know Me By Now," the 1972 hit by Harold Melvin & the Blue Notes, on which he sang lead.



Davis greets Patti Smith, who performed two numbers, including her hit "Because The Night."



Family members joining in the celebration, from left, are cousin Jo Schuman; sons Fred, Doug, and Mitch; wife Pam; Davis; and daughter Lauren Davis.



Kenny G, center, serenades Davis and others at his table. Shown, from left, are lifestyle expert Martha Stewart, Davis, fashion designer Donna Karan, and Karan's husband, Steven Weiss.



The O'Jays perform their classic "Love Train" at the award dinner.

Billboard Online introduces Associate Editor

TAKE A LOOK AT SOME OF OUR HOT NEW ADDITIONS:

The Best New Unsigned Acts - A weekly rundown of artists currently shopping for recording contracts in all genres. This feature will incorporate contact information, band history, sound and gig information.

What's Selling this Week - A close-up look at what specific shops and chains are selling each week.

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.

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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DIVING INTO SHIBUYA'S HEADY MUSIC MICROCOSM

(Continued from page 1)

jazz, heavy metal, punk, ambient, "idol" pop—name the genre, it can be found in Shibuya's clubs and live houses.

High school girls in sailor-suit uniforms, would-be home boys who have the gangsta look just right, girls who are too young to have experienced the '70s firsthand wearing huge bell bottoms and ridiculously high heels, and deeply tanned male and female members of the "surfer tribe" are just some of the fashion statements on view on the area's crowded, hyperactive streets.

Shibuya is the kind of place where people over 30 suddenly feel very old. It's also an assault on the senses. Right-wing sound trucks blare their hate-filled propaganda in a vain attempt to gain the attention of the indifferent crowds, discount stores' loudspeakers advertise the day's specials at ear-splitting volumes, and every type of music under the sun issues forth from record and clothing stores.

The area's hundreds of restaurants—including one that still defiantly serves whale meat—offer an olfactory smorgasbord, while, less pleasantly, Shibuya's overloaded sewage system often sends a rich pong into the air that the area's habitués pretend not to notice.

In this diverse pageant exists a "Shibuya sound," according to some observers.

Hisac Ariga, a staffer at concert promotion firm Tachyon Co. and an aficionado of Shibuya, says the area's sophis-



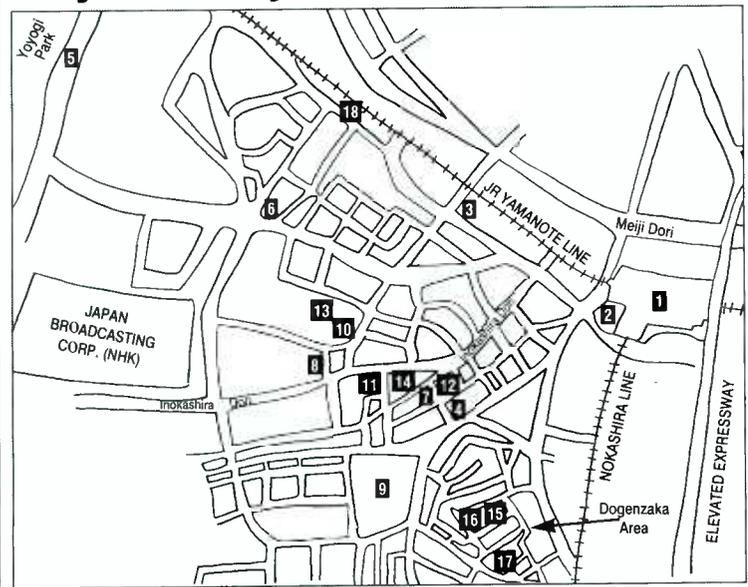
Shibuya's plethora of record stores ranges from the seven-floor Tower Records outlet, top, to such specialty shops as Manhattan Records, below, which stocks only old jazz and funk LPs and 12-inch singles.



ticated, stylish sound is embodied in such acts as Pizzicato Five, Kahii Kari, and Kenji Ozawa that "care more about their sound than other pop musicians."

Epic/Sony A&R staffer Ken Kishi, who handles the duo Homeless Heart, is more equivocal. "It's difficult to say, because there's no strict meaning of the term. It's a little bit different from other Japanese pop music—it's closer

Tokyo's Shibuya Entertainment District



- 1) SHIBUYA STATION; 2) HACHIKO SQUARE; 3) TOWER RECORDS; 4) HMV; 5) SITE OF 'HOKOTEN'; 6) EGGMAN; 7) CLUB QUATTRO / WAVE RECORD STORE; 8) MANHATTAN RECORDS; 9) BUNKAMURA THEATER / MUSEUM COMPLEX; 10) CISCO; 11) DANCE MUSIC RECORD; 12) DISK UNION; 13) WARSZAWA; 14) RECO FAN; 15) B.Y.G.; 16) LION COFFEE SHOP; 17) ON AIR EAST; 18) JEANS STORES

to the feeling of British or American pop. It's a flexible, light feeling."

Katsumi Nishimura, executive director of J-WAVE Music, the music publishing arm of Tokyo FM station J-WAVE, agrees that it's hard to describe the Shibuya sound or style. "It's very difficult—there's a sort of common feeling, but you have to listen, see, and feel it," he says.

Visually, the area, especially around Shibuya Station, almost always elicits the same reaction from visitors to Japan: "Blade Runner." The schizophrenic mixture of neon, giant TV screens, huge billboards, air- and noise-pollution indicators, Western and Eastern motifs, and every architectural style imaginable makes the area look like a set from the classic 1982 Ridley Scott film, especially on a rainy evening.

Any foray into this human maelstrom begins in front of Shibuya Station in the square named after the dog Hachiko, the statue of which is one of Tokyo's best-known meeting spots. Before World War II, Hachiko was renowned for waiting every evening for his master at the station, even after his master's death. The statue commemorates Hachiko's sense of devotion and loyalty.

On any given day, dozens of people gather in front of Hachiko, waiting for their friends or dates in a sort of homage to the canine.

Venturing into the heart of Shibuya, the street scene unfolds in all its richness. On the main *shotengai* (shopping street), vendors at the end of the Asian hippie trail hawk cheap jewelry, clothes, and other goods from the Indian subcontinent and Southeast Asia.

The sidewalks of Shibuya provide a backdrop for some of the best street musicians in the world, who offer an eclectic choice of music. A one-man band jostles for space with an electric sitar player, a Scottish bagpipe player attired in full highland regalia belts out favorites, and a troupe of Peruvian musicians neatly decked out in traditional Andean garb never seem to tire of playing "El Condor Pasa."

Local bands, such as *kayokyoku* (Japanese pop) revivalists Kafu Kafu Dogo Shico and Homeless Heart, perform sidewalk "street lives" to promote their music. Late in the evening, a jazz

trio sets up in a narrow street bounded by two tall buildings, causing their licks to echo through the night.

Of course, many of Shibuya's street entertainers are fit for just that—entertaining on the street—and not much else.

Shibuya's most traditional street entertainers are the *chindonya*, colorfully made-up and attired male and female characters, who are hired by new restaurants and other establishments to advertise in the neighborhood. They do this by banging drums and cymbals and playing clarinet. They have a funky, retro appeal, and they're a common sight in Shibuya, eccentric leftovers from another era that blend in with the area's benign chaos.

Just up the road from Shibuya, the street beside Yoyogi Park is closed to cars on Sundays to make possible the weekly *hokoten* (pedestrian paradise). Bands ranging from the professional-sounding to the simply awful assault the eardrums of Sunday strollers in what has become a famous ritual. Such top bands as current favorites the Boom got their start as *hokoten* bands.

Also on view there are the *takenokozoku* (bamboo shoot tribe), young men and women dressed in American-style '50s garb who look like they're about to head off to the nearest rumble or sock hop. The whole thing is highly formalized and curiously sexless.

For many of these bands, the next step after achieving *hokoten* fame is to appear at a live house, such as the nearby Eggman, a prime showcase venue where bands try to sell themselves to jaded members of the media and record company talent scouts.

Bands appearing at Eggman range from hardcore punked ensembles, such as female trio Jaco: neco, to unclassifiable bands, such as the Psycho Babys. The Babys' lead singer's stage persona owes more than a bit to Marc Bolan of T. Rex, while the keyboardist's dress and hairstyle make her look like an extra from "Little Women."

On the other side of Shibuya, at live house La Mama, the emphasis is on the local variety of hard rock and heavy metal. Leather- and denim-clad youths sport outrageous multicolored coifs that say one thing very clearly: We reject conventional society—since no established Japanese company would ever hire someone who looks like this.

At underground bar/club the Room, the scene is much more laid-back and consciously cool, as DJ Egaitu demonstrates his unflinching skill at picking just the right tune for the right late-night hour. "This is the kind of place that Shibuya-type people like to hang out in," says Tachyon's Ariga. Places like the Room are a breeding ground for Tokyo's still-healthy acid-jazz movement, a key person of which is producer S-Ken.

"I'm making my music with a larger vision than just 'acid jazz,'" says S-Ken, who takes his name from London's South Kensington subway station. "The word 'jazz' itself means free music, incorporating various styles. To me, it's very natural to mix different styles, since our environment [in Tokyo] is a *chanpon* [mixture]."

DIVERSE RETAIL SCENE

The ingredients for that mixture are available at Shibuya's many record stores, where just about anything that's ever been committed to vinyl, tape, or CD can be found.

Such Shibuya specialty record stores as Dance Music Record, Warszawa, and Manhattan Records stock nothing but old jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs, producers, and rare-groove collectors. Import chains, including Disk Union and Cisco, boast amazingly deep catalogs of hard-to-find punk, independent, and alternative releases. Many stores unashamedly display bootlegs from all points on the globe alongside legitimate releases.

The high yen has caused Shibuya's import shops to slash prices radically. One leading chain, Reco Fan, was re-



Kenji Ozawa, left, is one of the artists who some observers say embody the sophisticated but difficult to define "Shibuya sound." Duo Homeless Heart, right, and other bands perform live on Shibuya streets to promote their music.

Wave's second Shibuya store—whose minimalist motif contrasts with Tower's brassy American style—is located in the same building as Club Quattro, one of the best places in Shibuya to hear live music. It's crowded, smoky, and noisy, but the sense of immediacy created by seeing top-notch acts in such an intimate setting is worth it.

Artists appearing at Quattro cover every part of the musical spectrum, ranging from Tokyo-based Iranian musician/performance artist Sadato to the latest Tokyo girl groups and Japanese surf music groups. Tickets to see a show at a venue like Quattro cost 3,000 yen-4,000 yen, with one drink included.

Up Shibuya's Dogenzaka slope from Quattro are two very different establishments that offer a glimpse of Shibuya's past nightlife. The bar B.Y.G. is an early '70s holdout where customers submit their requests to the house DJ on printed forms. Here rock'n'roll rules, with the Rolling Stones, Neil Young, and Guns N' Roses providing the aural backdrop for B.Y.G.'s nonstop party. If visitors are musically inspired, a small studio downstairs can be rented by the hour (along with instruments and amps).

Next door to B.Y.G.—but several universes away—is the Lion coffee shop, which specializes in classical music. Patrons sit in booths in silence—strictly enforced by the management—and sip their coffee as Beethoven or Bruckner booms through an antiquated German stereo system whose massive speakers dominate the small theater-like space.

B.Y.G. and the Lion are holdovers from an era when few people, especially



cently selling new imported releases, including "Made In England" by Elton John, "To Bring You My Love" by PJ Harvey, and "Slash's Snakepit" by the Guns N' Roses guitarist, for the unheard-of price of 1,180 yen (\$11.80). Bigger stores, such as Tower and HMV, so far have not gone below 1,490 yen (\$14.90) for new releases.

Dominating the Shibuya scene is Tower Records' 53,000-square-foot flagship store, which opened for business in March. With its seven floors, each dedicated to specific musical genres, the outlet has an atmosphere of a department store.

Tower's bold move capped the Sacramento, Calif.-based chain's steady expansion in Japan since it first set up shop in the northern city of Sapporo in 1979. The opening of its first Shibuya store in 1981 was a key part of the district's evolution into Japan's center of music and youth culture. HMV's main Japanese store is also in Shibuya, while leading Japanese import chain Wave has two outlets there.

students, could afford good home stereos, so they frequented places where they could hear music on state-of-the-art systems.

Further up the hill in Dogenzaka is On Air East, a 1,500-capacity hall where Tokyo dub unit Audio Active, Sweden's Atomic Swing, and Seattle stalwarts Mudhoney have recently played shows. It's a standing-room-only venue where a can of beer costs 700 yen (\$7) and most shows start at 7 p.m. and end by 9:30, to give patrons enough time to make the long commute home.

Instead of making that trek, many couples opt to spend the night at one of Dogenzaka's many "love hotels," which cater to those seeking privacy for a discreet rendezvous. Rooms can be rented by the hour or the night. Depending on how much you pay, a love-hotel room can be starkly functional or fully equipped with karaoke machine, minibar, and TV and decorated in motifs ranging from Parisian boudoir to early bondage.

On the fashion front, the never-ending

(Continued on page 120)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★				
1	3	26	DAVID SANBORN ELEKTRA 61759/EEG	9 weeks at No. 1 PEARLS
2	2	17	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
3	1	65	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
4	4	3	GERALD ALBRIGHT ATLANTIC JAZZ 82829/AG	GIVING MYSELF TO YOU
5	5	23	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
6	6	25	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL CS	FIRST INSTRUMENT
7	7	20	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
8	8	4	JOSHUA REDMAN QUARTET WARNER BROS. 45923	SPIRIT OF THE MOMENT-LIVE AT THE VILLAGE VANGUARD
9	9	14	DR. JOHN BLUE THUMB 7000/GRP	AFTERGLOW
10	10	19	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
11	11	103	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
12	14	21	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
13	15	93	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
14	18	78	ETTA JAMES PRIVATE 82114	MYSTERY LADY
15	NEW ▶		DINAH WASHINGTON EMARCY 4069/VERVE	BLUE GARDENIA
16	20	17	ANTONIO CARLOS JOBIM VERVE 5472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
17	19	4	CHICK COREA STRETCH 1117/GRP	TIME WARP
18	13	5	THE ROY HARGROVE/CHRISTIAN MCBRIDE/STEPHEN SCOTT TRIO VERVE 7907	PARKER'S MOOD
19	23	62	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
20	16	7	JOHN MCLAUGHLIN VERVE 7467	AFTER THE RAIN
21	12	97	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
22	21	119	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
23	22	8	JOHNNY HARTMAN IMPULSE! 152/GRP	UNFORGETTABLE
24	RE-ENTRY		BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
25	17	13	JIMMY SMITH VERVE 7631	DAMN!

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
★★★★ No. 1 ★★★★★																								
1	1	5	FOURPLAY WARNER BROS. 45922	5 weeks at No. 1 ELIXIR																				
2	2	147	KENNY G ▲ ARISTA 18646	BREATHLESS																				
3	3	12	THE JAZZMASTERS JVC 2049 CS	THE JAZZMASTERS II																				
4	4	35	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH																				
5	7	5	J. SPENCER MOJAZZ 0551/MOTOWN	BLUE MOON																				
6	8	52	PHIL PERRY GRP 4026	PURE PLEASURE																				
7	9	14	WAYMAN TISDALE MOJAZZ 0552/MOTOWN CS	POWER FORWARD																				
8	5	16	INCOGNITO FORECAST 8000/VERVE	100 DEGREES & RISING																				
9	11	6	KEIKO MATSUI WHITE CAT 7727/UNITY	SAPPHIRE																				
10	6	8	STANLEY CLARKE/AL DI MEOLA/JEAN-LUC PONTY GAI SABER 341671/R.S.	THE RITE OF STRINGS																				
11	NEW ▶		TOWER OF POWER EPIC 67218	SOULED OUT																				
12	12	18	URBAN KNIGHTS GRP 9815 CS	URBAN KNIGHTS																				
13	10	101	DAVE KOZ ● CAPITOL 98892	LUCKY MAN																				
14	22	2	MAYSA BLUE THUMB 7001/GRP	MAYSA																				
15	13	4	JAZZ CRUSADERS SIN-DROME 8909	HAPPY AGAIN																				
16	17	7	YELLOWJACKETS WARNER BROS. 45944	DREAMLAND																				
17	14	22	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE																				
18	15	18	HERBIE HANCOCK MERCURY 2681	DIS IS DA DRUM																				
19	16	3	RICK BRAUN BLUEMOON 92559/AG	BEAT STREET																				
20	20	18	MARCUS MILLER PRA 60501 CS	TALES																				
21	23	46	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN																				
22	21	2	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN																				
23	19	36	PAT METHENY GROUP Geffen 24729	WE LIVE HERE																				
24	RE-ENTRY		NELSON RANGELL GRP 9814	DESTINY																				
25	18	73	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE																				

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



by Jim Macnie

PRINT PROGRESSION: You've got to applaud a business when it busts a major move, and *Strictly Jazz*, the Atlanta-based mag with regional activities that have proved fruitful, now has a national reach. What began two years ago as a newsletter stressing the city's club, radio, and retail jazz sectors has blossomed into a 36-page coast-to-coaster geared to provide info on myriad scenes. Publisher **Jacques A. Williams** admits that it was a big decision to leap into the competitive game of print media (circulation was 10,000 on the local level and has been bumped to 60,000), but he adds, "it was also the obvious next step."

Fourplay graces the cover of the October issue, which offers listings, profiles, and record reviews. "The idea is to be like TV Guide," explains Williams. "You can pick up an issue anywhere in the country and get filled in. The articles are the same across the [country], but the programming is different for each area. Our October issue doesn't just list happenings in Atlanta, but what's taking place in New York, L.A., Connecticut, wherever. And each month we're going to be adding a market. So if you're traveling, you can pick it up across the states and in Canada and know what's happening at the clubs and restaurants and record stores."

It's designed that way because of Williams' one-time frustration. An engineer for a pharmaceutical company, he traveled a lot and was "privileged to check many a scene." But back home, his local Atlanta station didn't play all the music he encountered on the road, and there was no way of finding out about what was going on in all the locations. Thus, the *Strictly Jazz* newsletter was born.

DJs, PDs, musicians, Berklee grads, and "even guys like **Bob Baldwin**, who has produced **Grover Washington** and **Pieces Of A Dream**," contribute as writers. "So there a lot of different views," stresses Williams. The growth spurt comes at an active time for Atlanta. "The Olympics are coming," Williams says, "as well as the

International Association of Jazz Educators, which will be here for a convention in January. Plus, we have the Gavin Convention in February. We're going to try and get tie-ins with each. We're obviously not as big as *Jazz* or *Jazz Times* or *Down Beat*, so this is our opportunity to have our fingers in it all." The magazine is available at most newsstands.

OLD/YOUNG/SWING/FUNK: The venerable vibist **Lionel Hampton** sounds right at home romping with decidedly younger pals on *MoJazz's* new "For The Love Of Music." Guests include **Joshua Redman**, **Stevie Wonder**, **Dianne Reeves**, **Norman Brown**, and **Patrice Rushen**. Each helps the elder statesman trade swing for a pop/funk proud of its breeziness. The radio-friendly results sound like the groove thing suits Hamp's colorful instrument. It should be interesting to find out if jazz radio gives the disc a pat on the back. Another venerable vibist, **Milt Jackson**, sticks to the old-school bounce on his new "Burnin' In The Woodhouse" for *Qwest*. Youth, too, defines the set. Trumpeter **Nicholas Payton**, bassist **Christian McBride**, pianist **Benny Green**, and saxophonist **Jesse Davis** are all part of a team that deeply understand Bags' work. Let's keep checking to see which language—fusion or bop—moves the most units.

VICTORY: Chicago's **Orbert Davis Quartet** has won the 10th annual Cognac Hennessy Jazz Search. On Sept. 22, the Davis group and the **Jeff Stitley Quartet** (also from Chicago), the **Leslie Pintchik Trio** (from New York), and the **Ralph Penland Polygon Quintet** (from L.A.) all gave performances at New York's Bottom Line. Celebrity judge **Grover Washington** was "blown away" by the overall quality of finalists. The four bands were culled from more than 350 submissions. Davis and associates received \$10,000 in prize money. Penland's band got \$5,000. The two runners-up received \$2,500 each. Congrats.



Got A Buzz On. Celebrating the release of their latest album, "Dreamland," contemporary jazz group the Yellowjackets also mark their return to Warner Bros. Records. Shown, front row, from left, are band members Bob Mintzer, Russell Ferrante, Will Kennedy, and Jimmy Haslip. In the back row, from left, are Warner Bros. jazz department staffers Marylou Badeaux, VP, product management; Randall Kennedy, senior director, marketing; Kathe Charas, marketing manager; Chris Jonz, senior director, promotion; Jeff Levenson, VP; Matt Pierson, senior VP/GM; Sally Poppe, Yellowjackets' co-manager, Gary Borman Management; and Deborah Lewow, director, promotion, Warner Bros. jazz.

Artists & Music

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by 	
			★★ NO. 1 ★★	
1	1	41	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
2	NEW		CECILIA BARTOLI LONDON 448300 (10.98 EQ/15.98)	A PORTRAIT
3	2	81	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
4	3	56	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	4	10	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
6	8	18	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/15.98)	ADAGIO
7	5	263	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
8	6	5	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 7125 (13.98/18.00)	THE LILY AND THE LAMB
9	7	9	MSTISLAV ROSTROPOVICH EMI CLASSICS 55363 (31.98)	BACH: THE CELLO SUITES
10	NEW		GERSHWIN/WODEHOUSE NONESUCH 79370 (10.98/16.98)	GERSHWIN: THE PIANO ROLLS, VOL. 2
11	10	54	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
12	11	2	KEITH JARRETT ECM 21530 (9.98/15.98)	HANDEL: SUITES FOR KEYBOARD
13	13	33	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
14	12	29	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
15	9	2	VARIOUS ARTISTS WARNER BROS. 40602 (10.98/15.98)	OKLAHOMA MEMORIAL SERVICE

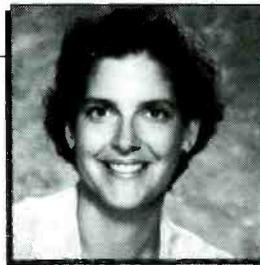
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	3	KATHLEEN BATTLE SONY CLASSICAL 68473 (9.98 EQ/15.98) 	SO MANY STARS
2	3	18	VANESSA-MAE ANGEL 55089 (10.98/15.98) 	THE VIOLIN PLAYER
3	2	16	VARIOUS ARTISTS LONDON 44460 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS 2
4	4	14	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
5	6	6	VARIOUS ARTISTS WINDHAM HILL 11171 (9.98/15.98)	THE ROMANTICS
6	5	22	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
7	7	87	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
8	8	91	JOHN WILLIAMS/IZTHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
9	9	46	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
10	11	132	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
11	12	16	LESLEY GARRETT SILVA AMERICA 1044 (14.98/19.98)	ANDREW LLOYD WEBBER: THE GREATEST SONGS
12	10	86	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
13	14	2	THE AMERICAN BOY CHOIR ANGEL 55064 (10.98/15.98)	HYMN
14	RE-ENTRY		JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
15	13	21	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	28	VARIOUS ARTISTS RCA 62641 (3.98) 5 wks at No. 1	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
2	2	3	VARIOUS ARTISTS PILZ RECORDS 449084 (5.99)	ROMANTIC PIANO MUSIC
3	3	63	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
4	4	3	VARIOUS ARTISTS PILZ RECORDS 449085 (5.99)	MEDITATION: VOL. 1 & 2
5	6	59	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	5	2	VARIOUS ARTISTS MADACY 58800 (4.99/6.99)	CLASSICAL TREASURES SAMPLER
7	8	4	YEHUDI MENUHIN SERAPHIM 68538 (3.90)	VIVALDI: THE FOUR SEASONS
8	7	3	VARIOUS ARTISTS PILZ RECORDS 449074 (5.99)	MOZART: REQUIEM
9	9	3	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
10	RE-ENTRY		VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
11	14	13	VARIOUS ARTISTS RCA 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
12	12	11	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
13	10	26	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
14	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9
15	13	5	DICK HYMAN/JAMES LEVINE RCA 60842 (5.98/9.98)	SCOTT JOPLIN-GREATEST HITS

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

Classical
KEEPING
SCORE™

by Heidi Waleson

HAIL AND FAREWELL: The St. Louis Symphony is celebrating its 17 years with its music director, Leonard Slatkin (who departs for the National Symphony after this season), with a six-CD set, "The Slatkin Years." Comprising live performances recorded for radio broadcast, the 21-work compilation includes only one work recorded by the orchestra for commercial distribution.



SLATKIN

The set reflects Slatkin's eclectic and pioneering attitude toward repertoire. Vigorous exploration of contemporary American music was an important facet of the Slatkin years; here one will find music from each of St. Louis' four composers-in-residence (Joseph Schwantner, Joan Tower, Donald Erb, and Claude Baker), plus a luminous performance of John Adams' "Harmonium," based on poems by Emily Dickinson.

The set also covers the British and Russian composers with whose music Slatkin has become associated and includes his trademark version of Musorgsky's "Pictures At An Exhibition," with movements by different arrangers. The set features performances by Slatkin's mother, the cellist Eleanor Aller; his wife, soprano Linda Hohenfeld; and the SLSO chorus under Thomas Peck, which was founded during Slatkin's tenure.

The orchestra's players and chorus members donated their services for the project; all proceeds from the CD go to the orchestra's permanent endowment fund. The set is available for \$100 through the St. Louis Symphony; sets autographed and numbered by Slatkin are available for \$250.

OPERA FOR ALL: The autumn deluge of opera recordings has begun, and some of the new and noteworthy include RCA Victor's new "Lohengrin" with Ben Heppner (Lohengrin), Sharon Sweet (Elsa), Jan-Hendrick Rootering (Heinrich), Sergei Leiferkus (Friedrich), Eva Marton (Ortrud), and a cameo appearance by Bryn Terfel (Herald), with Colin Davis conducting the Bavarian Radio Symphony Orchestra And Chorus. The conducting and the men take the prize on this one: Heppner's heldentenor is pure gold,

and Rootering and Leiferkus are thrilling.

Heppner also shines on a solo aria CD from RCA. All the usual tenor aria suspects are here, with the Munich Radio Orchestra and Roberto Abbado. Also on the shelves, a brand-new "Traviata" from Covent Garden and Sir Georg Solti on Decca, in which the octogenarian Solti proves he has lost none of his fire—the first act is especially fevered.

Solti's Violetta is the hot young Romanian soprano Angela Gheorghiu, and she is a knockout—a voice of weight and velvety richness, effortless high notes, and personality to burn. Too bad the guys (Frank Lopardo as Alfredo and Leo Nucci as Germont) don't rise to her standard.

FROM EMI CLASSICS comes a "Norma" with Riccardo Muti and the forces of Maggio Musicale Fiorentino. The story here is the Norma of Jane Eaglen, the British soprano who saved the day in 1994 when the Seattle Opera lost its Norma at the last minute. She will be singing the killer role in concert in New York this season. Also on the disc are two fine new young artists—Vincenzo La Scola as Pollione and Eva Mei as Adalgisa.

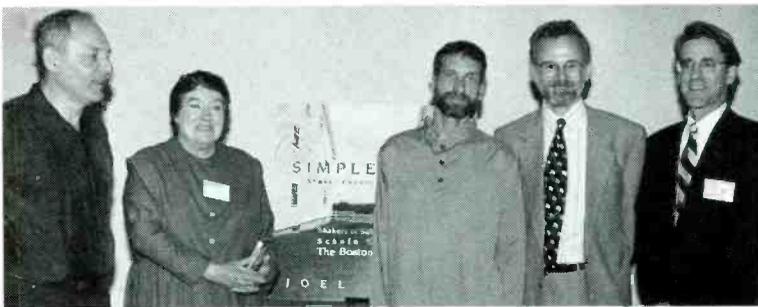
And is there a Monteverdi revival? In rapid succession, we get three recordings of "Orfeo": the Artek/Gwendolyn Toth version on Lyricord, one by Concerto Vocale/René Jacobs on Harmonia Mundi, plus an Erato rerelease of the 1968 recording with Ensemble Vocal et Instrumental de Lausanne and Michel Corboz.

On the more traditional front, Deutsche Grammophon has come out with a festive compilation to celebrate James Levine's astonishing 25 years at the Metropolitan Opera: "Maestro Of The Met: James Levine And Friends" assembles a grab bag of Met moments that show off the house's powerhouse orchestra and chorus, plus a few big names like Placido Domingo, Luciano Pavarotti, Hildegard Behrens, and Mirella Freni.

AND STILL MORE SOLT: Greg Barbero, VP of London Records, insists that the 82-year-old Sir Georg Solti "is the youngest artist on my label." Sir Georg spent the last week of September making a live recording (in two two-part concerts) of "Die Meistersinger" with the Chicago Symphony Orchestra And Chorus and what he called his "dream cast"—José van Dam, Karita Mattila, and the ubiquitous Ben Heppner.

Solti's last recorded "Meistersinger" was in 1975; before the concerts, he hinted that another "Tristan" might be in the works, too: "I have no idea how well I will survive 'Meistersinger.' Give me a week."

NEW NEW GROVE: Carl Fischer, Inc., the 122-year-old New York music publisher, is distributing the new paperback edition of the New Grove Dictionary of Music and Musicians to the music trade. The dictionary, which retails for \$500, is published in 20 volumes.



A "Gift" Of Music. Celebrating the release of Erato's "Simple Gifts" at a party at New York's American Craft Museum, from left, are Joel Cohen, conductor of the Boston Camerata; Sister Frances Carra and Brother Arnold Hadd, members of the Shaker community at Sabbathday Lake, Maine; John Newton, recording engineer for the album; and Kevin Copps, senior VP/GM of Atlantic Classics/Erato. The album features traditional Shaker music performed by Cohen and the Boston Camerata with members of the Sabbathday Lake Shaker community.

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Euphonix Grows With IPO, Film Console Bay Area Manufacturer Names Carey VP Marketing

BY PAUL VERNA

NEW YORK—Having captured the hearts of such high-end home and project studio operators as Kenneth “Babyface” Edmonds, Hans Zimmer, Bruce Springsteen, Herbie Hancock, and Stewart Copeland, console manufacturer Euphonix Systems Inc. is stretching into the film, broadcast, and multimedia markets with a renewed focus, a revamped staff, and an initial public offering.

In the past two months alone, the 7-year-old, Palo Alto, Calif.-based firm appointed pro audio veteran John Carey as its VP of marketing, announced an IPO of 1.875 million shares of common stock (at \$8 per share), and introduced a film-scoring console that is intended to increase the company’s market share in the sound-for-picture universe.

Carey—who joined Euphonix after serving in similar positions at E-mu Systems and Otari Corp.—says his mandate is “to enhance the marketing support services of the company, to allow us to realize our own potential. The top management of the company was well aware that there was more room for us to

grow.”

The growth areas that Carey and the rest of the Euphonix executive board—CEO James Dobbie, president Scott Silfvast, VP of market development Andy Wild, and VP of sales (Americas) Rick Plushner—have identified are TV broadcast, TV and film post-production, and film rerecording.

“In the last couple of months, we’ve had great success in our sales in the broadcast market,” says Carey. “CBS Sports bought two systems, Fox’s flagship station in Chicago put one in for on-air production use, and we continue to be very strong with networks in Australia, where we have 10 consoles at the Seven network, and Channel 9 has recently ordered a unit.”

For the film-scoring clientele, at the upcoming Audio Engineering Society convention, Euphonix will introduce its CS2000F console—a version of its signature CS2000 system customized for such film-exclusive applications as surround-sound mixing.



CAREY

Already, Euphonix has made converts of such renowned film composers as David Newman (“The Flintstones”), Tom Newman (“The Player,” “Scent Of A Woman”), Hans Zimmer (“True Romance,” “The Lion King”), and Carter Burwell (“It Could Happen To You,” “Kalifornia”).

The CS2000 suite also includes the “M” series, for music mixing; the “B” system, introduced earlier this year, for broadcast applications; the “P” model, for video and TV post-production; and the basic “D” system, which is not specific to any single application.

All Euphonix products are software-based, modular, upgradable systems that provide digital control over an analog signal path. They feature powerful dynamic automation, SnapShot Recall, and a control surface that allows the user to adjust virtually all settings from the “sweet spot” in the control room.

The prices of the various models range widely, from \$150,000 to \$350,000, depending on the features loaded into the product, the number of channels, and other factors, according to Carey, who notes that Euphonix has sold approximately 200 consoles since going into busi-

(Continued on page 70)



P.M. Dawn Rising. Gee Street/Island Records act P.M. Dawn stopped at Clinton Recording's Studio A in New York to record orchestral overdubs for its latest project. Shown, from left, are P.M. Dawn member JC the Eternal, staff engineer Troy Halderson, arranger Max Ellen, and P.M. Dawn front man Prince Be.

newsline...

SMART STUDIOS of Madison, Wis.—an alternative rock haven that has yielded hit records by the likes of Depeche Mode, L7, Nine Inch Nails, Nirvana, Smashing Pumpkins, Sonic Youth, U2, and Urge Overkill—has added its second Uptown 990 System moving-fader package. Earlier this year, the facility retrofitted its 56-channel Trident 80 Series B board with a 32-channel Uptown 990 System. Now, Smart's Studio B is incorporating a 56-channel Harrison desk that was customized with Uptown automation in 1990.

“The Uptown 990 Systems have been performing flawlessly,” says Smart owner Brian Anderson. “Once you get used to it, it’s very intuitive in terms of its operation. It allows you the freedom to totally focus on the mix without constantly thinking about the automation.”

The System 990—manufactured by Farmingdale, N.Y.-based Uptown Automation Systems Inc.—consists of motorized audio faders, separate fader controller circuit boards, a 486 automation computer with I/O and timecode/MIDI boards, a control panel, interface wiring, connectors, and a power supply.

Among Smart Studios’ recent clients are jazz producer Ben Sidran and Garbage—an alternative rock “supergroup” that includes producers and Smart Studios partners Doug Erikson, Steve Marker, and Butch Vig.

AUDIO INTERVISUAL DESIGN has appointed HHB Communications Inc. as its exclusive U.K. distributor for Brainstorm Electronics products, which include the SR-15 Distripalyzer timecode analyzer. AID VP Jim Pace says, “We are excited at the prospect of HHB’s involvement with the Brainstorm line of timecode problem solvers. Simple but elegant tools to help today’s professionals are a trademark of both companies.” HHB managing director Ian Jones adds, “Brainstorm leads the industry with its timecode products. HHB is delighted to be able to provide its customers with these cost-effective solutions to their timecode problems.”

STUDER EDITECH EXPANDS: Based on the success of its Dyaxis digital audio workstation, Studer Editech has undertaken an across-the-board expansion of its engineering, manufacturing, sales, and support departments, according to Studer Editech managing director Guy McNally. The company’s manufacturing operation recently moved to a 35,000-square-foot facility in San Leandro, Calif., from its former site across the bay in Menlo Park. Also, the sales, engineering, and user support departments have been expanded and are preparing to move shortly to 6,000-square-foot premises, following the Oct. 5-8 Audio Engineering Society Convention, according to a Studer Editech statement.

The expansion follows a year of record sales for Dyaxis systems worldwide and the recent introduction of the company’s high-end, audio-for-video platform, the Post-Trio.

Among the personnel changes at Studer Editech are the following promotions: Peter Wilcox to head of engineering, Ridge Nye to VP of sales for North America, Gus Skinas to sales and product manager of the international division, Bill Woods to marketing manager, and Graeme White to a sales position at Studer Germany. Also, Studer has established a new tech-support unit, according to a company statement.

SATIS-FACTION: The French Image and Sound Technical Trade Show—known by the acronym SATIS—is scheduled to take place Monday-Thursday (2-5) at the Parc des Expositions at Porte de Versailles in Paris. Among the topics to be covered at the conference are the manufacture and cost of CD-ROMs; applications of new digital formats in production, post-production, and broadcasting; and developments in TV production and broadcasting and video post-production.

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BK512S 1

Recycled Paper

ry Karlzen took time off her road to track two Christmas songs at teria in Miami; the dates were duced by Karlzen and engineered Ron Taylor . . . At BearTracks in fern, N.Y., Blue Note/Capitol ording artist Cassandra Wilson ed tracks for her upcoming album 1 producer Craig Street, engineer n Kopelson, and assistant engi- r Steve Regina.

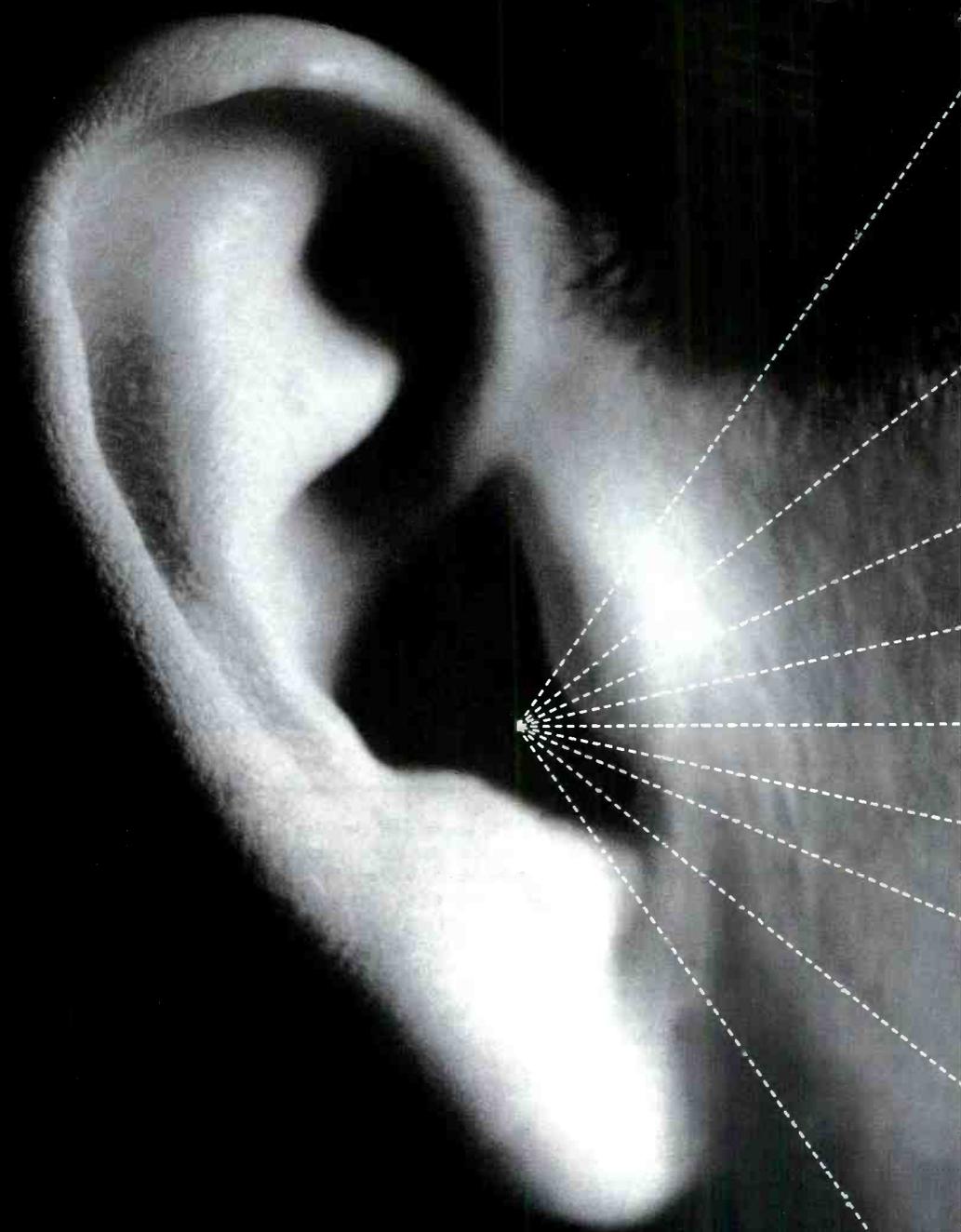
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t worked on its upcoming Wind- lous Annex in Menlo Park, Calif. mbers Danny Seidenberg and oup members Mark Summer and Tracy Silverman.

tracked and overdubbed an Arista project with producer Monty Powell

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EUPHONIX GROWS WITH IPO, FILM CONSOLE

(Continued from page 67)

ness.

Carey says he considered joining Euphonix as far back as 1993, but the company did not have an appropriate position for him at the time. "Since then, Euphonix continued to grow and do well, so the stage was set for another burst of growth," says Carey. "They felt around the middle of this year that it was the right time."

Along with Carey's appointment, Euphonix has named veteran engineer Benn Carr to product manager and has promoted Peggy Blaze to marketing manager from her previous post as marketing assistant. These staff changes promise to

invigorate a company that has already been fortified by its recent IPO.

"The successful offering puts us in a better position to continue the work that we've begun and to fulfill our future vision, which is to have a totally automated studio environment," says Carey.

He attributes the success of the company's products partly to a disciplinary shift in the studio industry toward computer control. "This is no longer bleeding edge, scary stuff," Carey says. "This is stuff people are doing."

While Euphonix pursues growth opportunities in the multimedia

world, the traditional, music-based clientele continues to embrace the system. Among the company's high-profile clients are such prolific artist/producers as Babyface, Springsteen, Hancock, Copeland, Ice-T, and Snap.

What draws so many music-based artists to Euphonix consoles is their flexibility, their sound, and their relatively low price vis-à-vis SSL or Neve boards.

Carey says, "In the composer, personal-owned-studio market segment—the 'I don't have to impress anybody' kind of customer—those are the people who love our stuff. It allows them to work fast, and it

sounds wonderful. Successful artists have learned that time is their biggest asset, and the Euphonix console is so completely automated that what we hear again and again, from our customers or their engineers, is that the console allows them to go 'Bam! We're there.' It maximizes creative time, rather than mechanical-reset time."

Carey adds that Euphonix products tend to generate an "aha" response from prospective customers. "As we describe the system to them and explain the way it can help them do their work, they say, 'Aha, I can't believe it,'" says Carey. "So we ask ourselves, how do we get people to the 'aha' level without sitting people down in front of the console for a week?"

That is the challenge Euphonix faces in the top echelon of the studio industry, where reactions have not been as warm as elsewhere. Recently, Record Plant chairman Rick Stevens removed a Euphonix system from his Los Angeles flagship studio, citing the long learning curve it required of freelance engineers accustomed to SSL or Neve environments.

Carey admits that the big-studio

niche "hasn't been a strong point for Euphonix, and not because we don't have the stuff to get the job done. It's just an area where we need to be understood. It takes some time [for engineers] to get into it."

"The Euphonix is not a replica of an SSL," he continues, explaining the Record Plant situation. "You can't say, 'I know how to use an SSL, so I should know how to use a Euphonix.' It's a software-configurable console."

Carey is all too familiar with the predicament of trying to carve a niche into a market dominated by huge players. "At Otari, it took me 15 years for people to stop saying, 'Give me a Studer,'" he recalls.

Nevertheless, Euphonix has made some inroads into the big-studio universe, with such clients as Sarm West in London, the Time Machine in Landgrove, Vt., the Chicago Recording Co., and independent label American Gramophone's studio.

"We think we've done a pretty good job so far, and we want to extend that into the future," says Carey, noting that the company's next step is to develop systems that are fully digital.

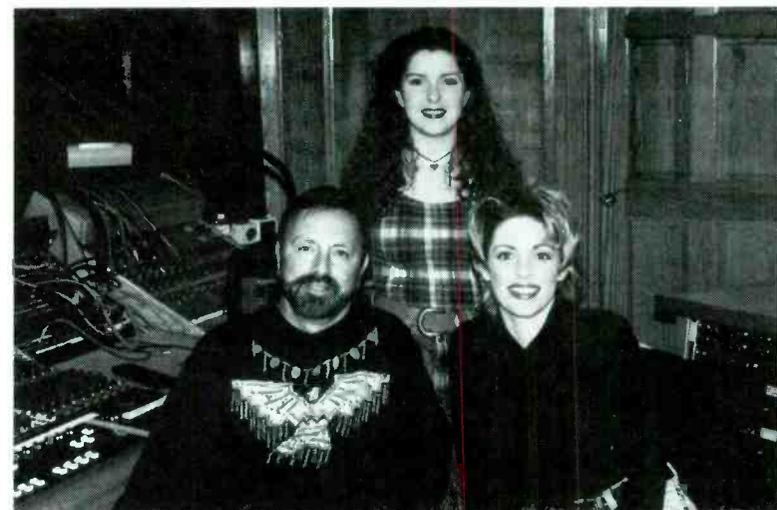
Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPTEMBER 30, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	FANTASY Mariah Carey/ M. Carey D. Hall (Columbia)	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)	CRAVE/HIT FACTORY (New York) Jay Healy	CRAVE/HIT FACTORY (New York) Jay Healy	LOUD (Nashville) Julian King	FESTIVAL (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Shaheer Wilson
RECORDING CONSOLE(S)	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000G Plus/ Neve VRSP Legend with Flying Faders	SSL 4000E	Neve 8058	Trident Series 24
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Sony 3348	Otari DTR-900	MCI 24	Saturn 624
STUDIO MONITOR(S)	Custom Augsperger, Tannoy Mastering Lab/ Custom Boxer 5	Custom Augsperger, Tannoy Mastering Lab/ Custom Boxer 5	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	3M 996/Ampex 467	3M 996/Ampex 467	Ampex 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineers(s)	HIT FACTORY (New York) Jay Healy	HIT FACTORY (New York) Tony Maserati	LOUD (Nashville, TN) Chris Lord-Alge	ECLIPSE (Sydney, AUSTRALIA) Kevin Shirley	STARDUST (Montclair, NJ) Shaheer Wilson
CONSOLE(S)	SSL 4096G Plus with Ultimotion	Neve VRSP Legend with Flying Faders	SSL 4000E	SSL 4000E	Trident Series 24
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony 3348/ Studer A820 1/2" (dolby SR)	Sony 3348/ Studer A820 1/2"	Otari DTR-900	Panasonic SE 2700 w/ Apogee Filters	Saturn 624
STUDIO MONITOR(S)	Custom Boxer 5 Yamaha NS10	Custom Boxer 5 Tannoy DMT 12	Yamaha NS10M	Yamaha NS10	Tannoy PBM 6.5/ System 115
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex DAT	Ampex 456
MASTERING (ALBUM) Engineer	GATEWAY MASTERING Bob Ludwig	GATEWAY MASTERING Bob Ludwig	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	EUROPADISK Don Grossinger
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	MCA Manufacturing	Sony Manufacturing	Europadisk Manufacturing

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Boyce's "Faith." Warner Alliance recording artist Kim Boyce worked on her first Spanish-language record, "Por Fe" (By Faith), at Manzanita Recording Studio in Nashville. Shown, from left, are co-producer Bill Cuomo, vocal coach Susana Allen, and Boyce.

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Professional

SOUND

the Billboard Spotlight

PHOTOS BY NEIL SEFFER



OVER THE WIRES

Sound Quality Is High On Fiber-Optic Lines

BY DAN DALEY

There was a point, early on in the practical development of the telephone, that Alexander Graham Bell thought its real profitability lay in transmitting music into people's homes. Now, a little over a hundred years after its 1876 conception, the telephone is playing music—and it sounds a lot better than Muzak on hold.

EDNET-WORKING

EDnet, the San Francisco-based audio data transmission company that began as a means to move audio data between LucasFilm facilities in the Bay Area and Los Angeles, has a new uncompressed, 44.1 kHz interface currently being tested between Crescent Moon Studios in Miami and Bob Ludwig's Gateway Mastering facility in Portland, Maine. The system could open the floodgates for a technology that has, up till now, been used primarily by the advertising community and to a lesser extent by music producers and engineers as a reference medium, turning it into a true universal-distribution format.

Currently, Gateway and Crescent Moon are testing 44.1 kHz, 16-bit transfers back and forth, using a prototype of the new EDnet system, which was jointly developed with Belfast, Northern Ireland-based company Algorithmic. Previously, the EDnet system offered the ability to send compressed audio information over phone lines in real time. That capability was first embraced by the advertising community, often for final recordings for voice-over work, and to a lesser extent by the film industry for applications such as ADR. In both cases, it allowed talent to do voice work in one location and sync it up to picture—via



time code on one phone channel—to audio tracks in other locations, from across town to across oceans.

EDnet's user base encompasses approximately 150 studios in North America and that many in other locations globally. As the divestiture of AT&T spurred growth and competition among long-distance carriers and the newly created Regional Bell Operating Companies (RBOCs), Integrated Services Digital Network (ISDN) Lines proliferated, evolving from twisted copper pair wires into higher-grade lines such as T1 and light-conductive fiber-optic lines, which eliminate the need to boost audio signals every 300 yards.

EDnet's network system incorporates the ability of RBOCs to synchronize multiple phone lines so that audio elements are carried on discrete lines yet arrive together, further broadening bandwidth. Each development brought enhancements to sound quality. But the data-compression aspect, among others, limited interest and use within the music industry, where it was used mainly for remote monitoring. The 44.1 kHz uncompressed capability now undergoing testing is likely to change that.

THE NEXT GENERATION

"This system is the next generation," says Scott McConville, director of engineering at Gateway. "The way it's worked all along is that final mixes are sent to mastering houses via Federal Express on DAT or Exabyte tapes. Masters are sent back and forth for approval by clients until everyone's happy. The advantage here is that we can bypass the need to physically send and receive the audio by sending it back and

Continued on page 72

AUDIO IN AN INTERACTIVE WORLD

AES Theme Highlights Dramatically Changing Events

BY STEVE TRAIMAN

This is a watershed year for the professional audio industry. "Audio In An Interactive World" is thus an ideal theme for the 99th Audio Engineering Society (AES) convention, expected to draw a record 15,000-plus, Oct. 6 to 9 at New York City's Javits Convention Center.

Attendees from around the globe will see a record number of exhibits and have a chance to hear from more than 100 papers and participate in a dozen workshops, according to new AES executive director Roger Furness. Special events include a pre-convention party for the AES Educational Fund, Oct. 5 at the Sony Imax Theater; a 90-minute concert by a re-created 50th-anniversary Glenn Miller Army Air Forces Orchestra, Oct. 7; and the 7th annual NARAS Grammy Recording Forum, Oct. 8 in the Javits Auditorium.

THE FUTURE IS HERE

"I sort of feel that '95 for audio is akin to when they first started TV broadcasting," observes eight-time Grammy winner and keynoter Phil Ramone. "Those of us who remember the big change then, realize we are in the same place today with music—plus everything else. The next phase between digital and analog communications will be real communication between musicians and 'picture quality' for delayed digital

broadcasts."

Recalling successful projects with Gloria Estefan for her Christmas CD and with Frank Sinatra for "Duets," using fiber-optic (EDnet) phone lines to record tracks in real time from different locations to create "in-studio duets," Ramone asks the question, "Where does it go from here?" He sees many artists, like Mariah Carey, working at home with many arrangers, composers and musicians. "There's no time to communicate in the obvious way," he says. "We can't all be in the same place at the same time. With true digital transport, we can set up test gear, bring in a synthesizer, a picture director, the producer and composer. We might say, 'Here's a percussion pattern that could work,' and do online editing right there.



"We've become a true CNN-like network, and there's no question that professional studios will have a whole new role. At the same time, we're going to open the doors between the pop world and the educational world, with Branford Marsalis able to conduct a remote class at the LaGuardia High School for the Performing Arts, as just one idea."

Ramone sees home theater as the next entertainment palace—a real stage for live performance in the living room. "Up to now, it has been the LaserDisc theater system, with MTV well-accepted," he says. "Phase two is

Continued on page 73

Professional SOUND

ON LOCATION

Specialty Firms Allow Studio Recording Wherever You Wish

BY BILL HOLLAND

Tired of recording in that big studio in the big, dirty city? Dreading those long hours under fluorescent lights? Think the clock-ticking atmosphere might drain the creative juices? Of course.

How about a month-long recording session on your own schedule, in glorious, relaxing surroundings? Maybe you'd be at a charming English country home, or in a 16th-century building overlooking the canals of Venice. Why, in addition to leasing the property, you could even handpick the equipment to be used for the sessions. Want your own chef? No problem. Pool table? Video games? Ditto.

If you're not fairly well-heeled, all this might be merely a fantasy. But, hey, maybe the last best-selling album has



Hilton Sound's production suite is ever-changing.

presented an opportunity to do something like this.

AROUND THE WORLD

That's where firms like Hilton Sound in London and the World Studio Group in Los Angeles come in. They not only specialize in location recording, but in setting up temporary recording studios anywhere you want them—with whatever equipment you choose, in any circumstances you need.

The owners of both businesses agree that the modest cost of home modular gear has changed the face of audio recording, so that up-and-coming groups can record good-sounding records on great gear on the cheap. That's one alternative. But many of their clients are among the top echelon of established artists who sell a lot of records and can afford a, well, more luxurious alternative.

So, while their on-location studio situations can be modest, they can also set you up in a French chateau with, say, a snazzy Euphonix board and, maybe even the new Fairlight MFX-3 hard-disc (tapeless) system. With grub brought in by a two-star Michelin restaurant.

Both Hilton and WSG have their roots in studio-equipment rental and on-location recording, and a large part of their business still is providing those services to clients, whether it be renting an effects box for a session or date, or an entire studio or a mobile truck.

Andy and Robin Hilton, who own the 16-year-old Hilton Sound company, got into the exotic-location recording business in the mid-1980s. In recent years, they've done more than a dozen exotic-locale sessions for such clients as U2, Elton John, Depeche Mode, Blue Nile and the artist formerly known as Prince.

"They want the peace of mind, the privacy," says Robin Hilton. "I think all of us feel it helps stir the creative juices."

For Hilton, who searches for locations through her growing list of real-estate agents and other connections, the idea emerged a few years back, when acts were looking for alternatives. "We talked to musicians a lot about this, and we decided to go with the flow rather than fight it," she says. "We came up with the concept of virtually designing your own studio, and then came the thought: 'What if, instead of all the problems of having a studio session at home—with people traipsing about in the kitchen, you know—why not use a castle with 200 acres and woods?'"

"When we first contacted some owners and agents, they thought we were nuts," Hilton recalls. "But then they saw the financial possibilities."

SOUND RELATIONSHIPS

Hilton in the UK and Europe and WSG in the U.S. usually have their own turf, but with the passage of time, they have become each other's agents, according to Hilton and Chris Stone, head of WSG.

"In this business, you know everybody else," says Stone, former owner of the famous Record Plant studio in Los Angeles. "We network a lot; it just makes it easier."

An example is the consolidated effort of recording the Rolling Stones on their recent tour, an effort that entailed the

companies' location recording prowess and also highlighted their ability to secure special recording situations.

"We did the Stones everywhere they went," Stone says. "We had a mobile truck in England and a truck on the Continent, and everywhere they wanted us to go, we went. But in Lisbon, we got five days' notice to find a place where they could do some songs. Robin found a location—there's nobody better for finding places. It was a big television studio with a soundstage."

"The Stones had one day where they could do this in between dates. We got Eurosound, the truck we'd used for recording the Stones dates in Amsterdam and Sweden, so we already had most of what they wanted in the way of equipment. Hilton came down with a truck and furnished the equipment Eurosound didn't have, and we tied everything together."

"It all came together like clockwork in five days, and the Stones got their four [remaining] tunes they wanted and wound down their tour."

Stone says that there isn't as much exotic-location recording in the States as there used to be. "We did more of that sort of thing eight or 10 years ago; now there are more acts interested in locations in the U.K. and Europe."

In some cases, Hilton says, management for a performer or group may elect to plan such a session on their own. "Sometimes they contact us to help them with just certain areas, such as equipment."

The most popular sites? "Ireland is very popular," she says. "One of the manor houses we used a few times, though, has been turned into a golf course. It's a huge Georgian manor house on 200 acres. Steve Winwood was the last one to use it; now it's a pro golf shop." ■

OVER THE WIRES

Continued from page 71

forth over phone lines."

McConville adds that the potential is also implicit to transmit the final, approved masters directly to replication plants, bypassing the transfer stage to mastering transfer formats Sony PCM 1630 and Exabyte tapes. Applications like that provide a glimpse at the wider range of options full-bandwidth 16-bit instantaneous audio transmission offers.

"This just scratches the surface; [sending 44.1 uncompressed audio data] can be a totally new way of distributing audio," says Tom Kobayashi, president and CEO of EDnet. "We're working with several companies in developing it as a means to get live recordings from venue sites directly to studios that the performers or producers are most comfortable in, bypassing the remote recording truck in many cases. It also addresses the piracy issue by limiting the amount of time and number of copies of a master generated by eliminating physical masters between mastering and replication facilities." Other possibilities include distribution of single releases directly to broadcasters.

David Gustafson, EDnet's VP of marketing, says that 80% of the company's client base is in advertising, and acknowledged that the system's primary use in music applications has been predominantly for monitoring, approval and reference—allowing people in different locations to participate in sessions as though geographic barriers didn't exist—rather than generating final tracks.

LONG-DISTANCE DUETS

Its most high-profile music use thus far has been several projects produced by Phil Ramone, including both Frank Sinatra "Duets" recordings, in which guest artists

sang parts in sync with a prerecorded Sinatra via phone lines. However, according to Crescent Moon Studios chief engineer Eric Schilling, who engineered those and other sessions for Ramone, in most cases in his experience the final tracks came from DAT backup copies of those sessions that were sent physically to the mixing sessions after the online recording sessions.

"The great thing about using phone lines for audio is that input and approval on recordings, mixes and masters is immediate," he says. "I can listen as Bob [Ludwig] works in Portland or work while Phil [Ramone] listens in Connecticut." The current 16-bit limitation is not an issue regarding mastering, he adds, since 16 bits remains the CD standard. "I can mix in 20-bit, but I want to hear a final master in the same format as the CD will be."

Ramone, for his part, is totally sold on the idea, and says he uses it on any record project he produces that has any remote components to it. He feels secure about ISDN transmission in general and EDnet in particular, and while he says that the percentage of transmitted recordings that make it to the final product is now relatively low, that will increase as non-compressed protocols become available, and that they have not drawn any negative feedback from artists or engineers he works with.

In fact, notes Ramone. "When you're recording using EDnet, you feel like you're doing a worldwide broadcast. It lends an edge to the session." Ramone's sanguine attitude stems in part from a long association with the concept. In 1975, he and Barbra Streisand participated in an AT&T-sponsored beta test of a system that allowed monitoring of audio signals via satellite for the recording of the soundtrack to "A Star Is Born."

"We're light years ahead of where we were 10 years ago," Ramone says. "I don't think you can tell the difference between audio sent over telephone lines using this technology or recorded directly. I'm really rooting for this in part because of the convenience it offers, but also because it lends excitement to music via its immediacy."

WEIGHING THE COSTS

EDnet's system costs between \$5,000 and \$15,000 to purchase or lease the interfaces and codecs, as well as to be maintained in the company's computerized directory. The ISDN lines, for which EDnet functions as a sales agent for RBOCs, cost between \$250 and \$1,000 to install, with a monthly maintenance fee of between \$50 and \$750, depending upon the number of lines. And then there is a usage charge for the long distance lines and the system (including EDnet's direct-dial or call-routing services), payable to EDnet, which then pays the carriers involved. The studios can mark up the service to clients from there.

Music-oriented studios have had mixed results. Glenn Meadows, owner of Nashville's Masterfonics, had an EDnet system installed for several months in 1994 and participated in a demonstration of the system between the studio and the San Francisco AES show, as well as a Paul Stookey/Emmylou Harris duet produced by Ramone. However, Meadows had the system removed shortly thereafter, citing the concept's inherent hourly intensive booking nature versus the day-booking policy that works best for music studios.

"Telephone [audio] systems work in 15-minute increments," says Meadows. "A music studio wants to be booked on a daily or weekly basis. Our results with EDnet were not negative; the problem was how to make it accessible to clients on a timely basis and fit our business model."

Masterfonics recently leased another EDnet system using T1 lines to accommodate a Neil Diamond project being mixed there over the summer. It allowed Diamond to check mixes from his home in Colorado. ■

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"At AES, we'll be dealing with that dialect: How do we make this move? It's got to come big-time, with every new version of CD-i or CD Plus or whatever. The Sony Walkman changed the music world, and we've literally gone places we never expected to see. I don't worry about which technology; I can still make a hell of a record on 16-bit equipment. But whatever format it will be, I just want to make the music with the pictures. And, for the first time, everyone knows it [the interactive world] is here."

HISTORIC PERSPECTIVE

"There have been huge changes in our industry versus five years ago," agrees AES convention co-chairman Russ Ham. He ran Gotham Audio in Manhattan for 15 years, has operated his own G Prime Ltd. for the last four years and most recently was involved in AT&T's large-scale digital mix project.

"It's turned upside down, with very high-end studios still there, but doing mostly mixing versus tracking," he notes. "Smaller studios and in-home facilities now can do true digital recording at very low cost, thanks to R-DAT and multi-channel digital tape machines like the Tascam DA-88. Five years ago, most of us said that digital would push the cost envelope higher than analog, but it's gone in the opposite direction—cheaper than analog, with incredible features.

"It's interesting what has *not* happened, as most large high-end mixing consoles continue to be analog. It's almost a resistance to this change, probably due to many of the engineers getting older." (Sony was to formally introduce its Oxford all-digital recording console with 24-bit audio capability at AES, following a Sept. 9 unveiling at Sony U.K. headquarters.) Ham believes that very large-scale mixing at very low prices will be a big sensation at AES. (Yamaha will introduce the O2R digital recording console at hourly AES demonstrations, with architecture consisting of 24 analog inputs and 16 digital tape returns, a total of 40 inputs; 8 digital bus outputs, 8 digital direct outputs and 8 aux sends.)

"Enhanced CD is where the big bets are being placed," Ham says. "There may be a winner, and there will be some heavy losers, as we've seen R-DATs, the MiniDisc and Digital Compact Cassettes miss the market. Consumer acceptance is the key to any new medium, and Enhanced CD is a challenging area for all artists. Looking ahead at our industry, it is definitely digital, cheaper and with more features for the professional than ever before."

"This AES represents watershed change," agrees convention co-chairman Hamilton "Ham" Brosious. He founded Audio Techniques in 1972 as the first U.S. audio recording equipment dealer, following his key role at Scully Recording Instruments. His current venture, Hamilton Brosious Associates, deals in the equipment-appraisal and liquidation business.

"The AES theme represents a dramatic change in the typical image of the recording studio," Brosious notes. "The business has grown exponentially due to extremely good-quality and reasonably priced equipment that lets producers, engineers and musicians set up their own studios. New entrepreneurs providing this equipment are the bulk of our exhibitors. Where major developments used to come mainly from old-line console and tape manufacturers, a whole generation of computer-oriented professionals has bypassed these old hardware dinosaurs and developed brilliant new equipment at low prices." ■

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PolyGram Continues Japan Headhunting Spree

■ BY STEVE McCLURE

TOKYO—PolyGram K.K. continues to send shock waves through the Japanese music industry with an aggressive headhunting campaign aimed at developing a strong domestic-repertoire presence.

In PolyGram's latest high-profile appointment, Nobumasa Uchida, formerly president of production company Smile, was named GM responsible for domestic repertoire at PolyGram K.K. group company Polydor K.K. at the beginning of September. He will report to Ikuzo Orita, who earlier this year quit as president of WEA Japan to become Polydor K.K. president.

Smile, which manages and produces such leading artists as Tatsuhiro Yamashita and Mariya Takeuchi, is closely associated with Warner Music Japan. Uchida's move is seen here as a blow to WMJ Chairman Ryuzo "Junior" Kosugi's efforts to bring Warner up to speed. "Kosugi trusted Uchida," says

one industry source here.

Says Orita of Uchida, "His knowledge of the management business is incredible. He knows how artists think."

PolyGram K.K. president Keiichi Ishizaka, who last year quit as GM

PolyGram

of Toshiba-EMI to move into his present job, earlier this summer convinced Tsuneo "Leo" Sato to leave his position as GM of Toshiba-EMI's video department and take over PolyGram's video division.

Ishizaka and Sato both started working at Toshiba-EMI in 1968. Sato was in charge of handling international acts from labels such as Liberty and Fantasy before concentrating on development of Toshiba-EMI's video business in the '80s.

Meanwhile, in June, Koki Miura left his job as senior managing director of long-established inde-

pendent label Tokuma Japan to move into the new post of chairman of Mercury Music Entertainment (formerly Nippon Phonogram).

"Right now, Mercury needs to develop a strong domestic Japanese repertoire," says Ishizaka. "[PolyGram Far East president] Norman Cheng and I had several long meetings about how to strengthen Mercury's domestic repertoire, so I, together with Cheng-san, told [Tokuma Japan president] Kokai Tokuma that we needed a gentleman like Miura-san to help us develop and exploit Mercury's domestic repertoire. It was hard for us to convince him.

"The people at Mercury are very proud of their strong contribution in terms of international repertoire, but apart from that, it's very poor," says Ishizaka. He adds, "PolyGram International likes record companies which do good business in domestic repertoire. I'm very much in accord with [PolyGram chairman/CEO] Alain Levy on this strat-

egy."

Mercury Music Entertainment president Alex Abramoff will report to Miura. "This goes along with PolyGram's worldwide policy of having a strong A&R team," says Abramoff. "All of these people have strong track records in terms of local activities."

PolyGram's purchase of Taurus Records last year and the appointment earlier this year of Mitsuo Takaku, formerly manager of Epic/Sony Records' domestic A&R section, as president/CEO of PolyGram K.K.'s Kitty Enterprises are further evidence of Ishizaka's determination to push domestic repertoire.

The effort seems to be paying off. Polydor has just scored a major hit with domestic rock act Spitz's latest album, "Hachimitsu," which has sold an amazing 1 million copies since its Sept. 20 release. Orita's team has also lured away vocalist Kyosuke Himuro, formerly lead singer with rock band Boowy, from Toshiba-EMI. Himuro, whose greatest-hits compilation album on Toshiba-EMI has sold 1.5 million units, will release his first single Oct. 25 on Polydor.

PolyGram K.K.'s four group companies are Polydor K.K., Mercury Music Entertainment, Taurus Records, and Kitty Enterprises. Domestic repertoire accounted for 61% of the PolyGram K.K. group's 71.3 billion yen (\$713 million) in audio sales in 1994.

Including video and other products, the group's total sales were 82.4 billion yen (\$820 million).

EXECUTIVE TURNTABLE

RECORD COMPANIES: Craig Logan is named international marketing manager at EMI Records Group U.K. & Ireland. The former Bros bass player was working in production, publishing, and management.

Monica Martin is named vice president of marketing at PolyGram Continental Europe. She was vice president of marketing at Sony Music Entertainment Europe. PolyGram also promotes Carol Benny to marketing coordinator.

PUBLISHERS: Warner/Chappell Music U.K. names Andrew Gummer deputy managing director in addition to his present post of

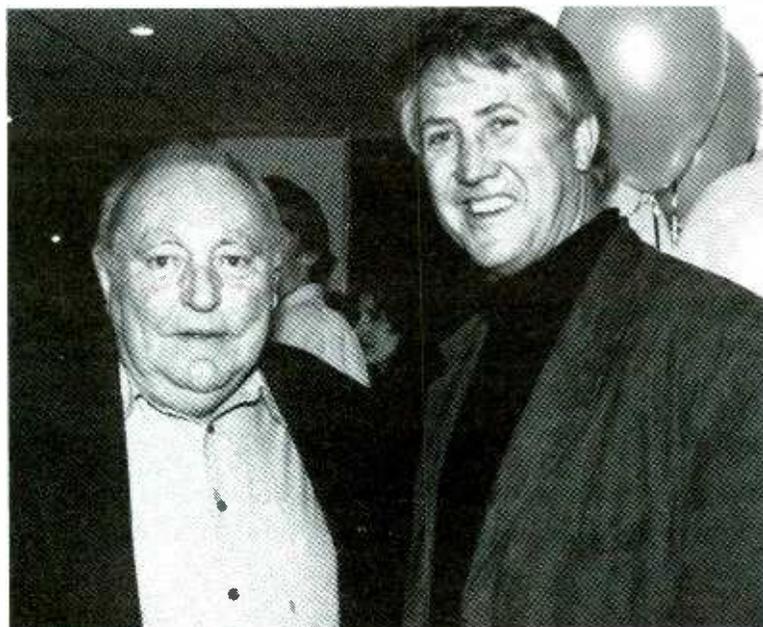
director of commercial and business affairs. Sas Metcalfe is appointed general creative manager, U.K. repertoire. Metcalfe has been with Warner/Chappell since 1990. Annette Barrett is named general creative manager, international repertoire. She has been with the company for four years.

MEDIA: MTV Networks Europe names Chris Stephenson senior vice president, marketing. He was vice president, marketing. Sanjay Nazerali is named vice president, marketing. He was head of regional marketing.

ORGANIZATIONS: The U.K.'s Per-

forming Right Society names John Hutchinson chief executive. He was managing director of credit card company Visa U.K. Ltd.

Details of personnel changes (with a photograph if possible) should be sent to Jeff Clark-Meads, Billboard, 23 Ridgmount Street, London, WC1E 7AH, England.



Happy Birthday. Warner Music International's affiliates have begun to celebrate 25 years in business. The first to do so was Canada; the second was Australia. Pictured at Warner Music Australia's birthday party, from left, are Warner Bros. Records Australia founder Paul Turner and Brian Harris, current chairman of Warner Music Australia and senior VP of Warner Music Asia Pacific.

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HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 10/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HELLO, AGAIN MY LITTLE LOVER	TOY'S FACTORY
2	2	LOVE LOVE LOVE DREAMS COME TRUE	EPIC
3	3	SEESAW GAME MR. CHILDREN	TOY'S FACTORY
4	5	FEEL LIKE DANCE GLOBE	AVEX TRAX
5	6	TOTSUZEN FIELD OF VIEW	ZAIN
6	7	SORAWO MINAYO SHARANQ	BMG VICTOR
7	4	DONNA IKOTO	SMAP VICTOR
8	9	KOINO WANA SHIKAKEMASYO	FUNK THE PEANUTS EPIC
9	NEW	KEEP YOURSELF ALIVE	TOMOMI KAHARA PIONEER LDC
10	8	SAYONARA HA IMAMO KONOMUNE NI IMASU	ZARD B-GRAM
ALBUMS			
1	NEW	SPIZ HACHIMITSU	POLYDOR
2	1	SCATMAN JOHN SCATMAN'S WORLD	BMG VICTOR
3	NEW	KEIZOU NAKANISHI GRAFFITI	PIONEER LDC
4	2	TOSHINOBU KUBOTA SUN SHINE...	SONY
5	NEW	VARIOUS ARTISTS SUPER EUROBEAT VOL. 60	AVEX TRAX
6	3	LENNY KRAVITZ CIRCUS	TOSHIBA EMI
7	NEW	YUKI UCHIDA MI-CHEMIN	KING
8	NEW	YASUHIRO YAMANE BORN IN 66	NIPPON CROWN
9	NEW	CRAZE BE CRAZY	KING
10	7	DIANA KING TOUGHER THAN LOVE	SONY

CANADA		(The Record) 9/4/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MACARENA LOS DEL MAR	QUALITY
2	2	TOTAL ECLIPSE OF... NICKI FRENCH	CRITIQUE
3	3	YOU'RE ALL I NEED... METHOD MAN	DEF JAM/SONY
4	4	LICK IT ROULA	SOS
5	6	SCREAM 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 NAVVED	EPIC/SONY

GERMANY		(compiled by Media Control) 9/26/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANNA BE A HIPPIY	TECHNOHEAD INTERCORD
2	3	SIE IST WEG	FANTASTISCHEN VIER SONY
3	2	BOOM, BOOM, BOOM	OUTHERE BROTHERS ZYX
4	6	EIN SONG NAMENS SCHUNDER	ARZTE METRONOME
5	4	A GIRL LIKE YOU	EDWYN COLLINS VIRGIN
6	5	WATERFALLS	TLC ARIOLA
7	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	17	BOOMBASTIC SHAGGY	VIRGIN
9	8	SCATMAN'S WORLD	SCATMAN JOHN RCA
10	15	STARS CHARLY LOWNOISE & MENTAL THEO	URBAN MOTOR
11	16	KISS FROM A ROSE	SEAL WEA
12	14	EXPERIENCE	RMB URBAN MOTOR
13	10	ENDLESS SUMMER	SCOOTER EDEL
14	9	ALICE (WHO THE X IS ALICE?)	GOMPIE ARIOLA
15	11	WISH YOU WERE HERE	REDNEX ZYX
16	19	EINE INSEL MIT ZWEI BERGEN	DOLLS UNITED EASTWEST
17	12	SHUT UP (AND SLEEP WITH ME)	SIN WITH SEBASTIAN ARIOLA
18	13	HAVE YOU EVER REALLY... B. ADAMS	A&M
19	NEW	WILD 'N FREE	REDNEX ZYX
20	NEW	FAIRGROUND	SIMPLY RED EASTWEST
ALBUMS			
1	1	PUR ABENTEUERLAND	INTERCORD
2	NEW	ARZTE PLANET PUNK	METRONOME
3	2	FANTASTISCHEN VIER LAUSCHGIFT	SONY
4	3	RED HOT CHILI PEPPERS ONE HOT MINUTE	WEA
5	4	TLC CRAZYSEXYCOOL	ARIOLA
6	5	KELLY FAMILY OVER THE HUMP	KEL LIFE/EDEL
7	6	DIE SCHLUMPF	TEKKNO IST COOL-VOL. 1 EMI
8	7	EDWYN COLLINS GORGEOUS GEORGE	VIRGIN
9	NEW	INDIANS SACRED SPIRIT	VIRGIN
10	12	MARLA GLEN THIS IS MARLA GLEN	ARIOLA
11	14	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1	EPIC
12	8	BON JOVI THESE DAYS	MERCURY
13	9	GREEN DAY Dookie	REPRISE
14	11	ROLLING STONES VOOODOO LOUNGE	VIRGIN
15	10	LA BOUCHE SWEET DREAMS	ARIOLA
16	15	OFFSPRING SMASH	EPITAPH
17	18	SALIG HIER	SONY
18	19	CAUGHT IN THE ACT	CAUGHT IN THE ACT OF LOVE ZYX
19	16	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT	ARIOLA
20	17	SCATMAN JOHN SCATMAN'S WORLD	RCA

FRANCE		(SNEP/FOP/Tite-Live) 9/23/95	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	XXL MYLENE FARMER	POLYDOR
2	1	SCATMAN'S WORLD	SCATMAN JOHN BMG
3	2	YEAH NOHA	INDIENS SACRED SPIRIT VIRGIN
4	3	TU M'AIMES ENCORE	CELINE DION COLUMBIA
5	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
6	5	HAVE YOU EVER REALLY...	B. ADAMS POLYDOR
7	6	MELODY TEMPO HARMONY	BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY
8	4	SHY GUY	DIANA KING COLUMBIA
9	8	GENERATION OF LOVE	MASTERBOY BARCLAY
10	9	SIMPLE ET FUNKY	ALLIANCE ETHNIK DELABEL
11	12	'74-'75	CONNELLS EMI
12	10	ODE TO MY FAMILY	CRANBERRIES ISLAND
13	11	SCATMAN SCATMAN JOHN	BMG
14	18	SHIMMY SHAKE	740 BOYZ HAPPY MUSIC
15	NEW	THIS IS THE WAY	E TYPE POLYDOR
16	NEW	FANTASY	MARIAH CAREY COLUMBIA
17	16	SURRENDER YOUR LOVE	NIGHTCRAWLERS BMG
18	13	LA VOIE DU MELLOW	MELLOWMAN EASTWEST
19	NEW	LA FIEVRE	SUPREME N.T.M. SONY
20	19	NE M'OUBLIE PAS	JOHNNY HALLYDAY MERCURY
ALBUMS			
1	1	CELINE DION D'EUX	COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE	ISLAND
3	NEW	AC/DC BALLBREAKER	EASTWEST
4	3	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER BROS
5	4	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1	EPIC
6	6	INDIENS SACRED SPIRIT	CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN
7	5	JOHNNY HALLYDAY LA LORADA	MERCURY
8	7	LENNY KRAVITZ CIRCUS	VIRGIN
9	18	NOA	ACHINOAM NINI GEFEN
10	NEW	DAVID BOWIE OUTSIDE	ARISTA
11	12	MAXIME LE FORESTIER	PASSER MA ROUTE POLYDOR
12	9	BERNARD LAVILLIERS	CHAMPS DU POSSIBLE BARCLAY
13	NEW	PRINCE THE GOLD EXPERIENCE	WARNER BROS
14	11	FRANCIS CABRELLI	SAMEDI SOIR SUR LA TERRE COLUMBIA
15	10	FREDERICKS GOLDMAN JONES	DU NEW MORNING AU ZENITH COLUMBIA
16	8	MANO SOLO	LES ANNEES SOMBRES EASTWEST
17	13	LES SCHTROUMPFS	LA SCHTROUMPF PARTY (YO!!!) FTD
18	16	NIRVANA	MTV UNPLUGGED IN NEW YORK GEFEN
19	20	VERONIQUE SANSON	SANSON, COMME ILS L'IMAGINENT... WEA
20	17	SCATMAN JOHN	SCATMAN'S WORLD BMG

NETHERLANDS		(Stichting Mega Top 50) 9/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HET BUSJE KAMT ZO	HOLLENBOER BUNNY
2	2	HET IS EEN NACHT	GUUS MEEUWIS & VAGANT ARCADE
3	3	RAINBOW IN THE SKY	DJ PAUL ELSTAK MID-TOWN
4	NEW	TANDENBORSTEL LIVE	C'EST TOU TIANTH IPC
5	7	COME TAKE MY HAND	2 BROS. ON THE 4TH FLOOR CNR
6	4	STARS CHARLY LOWNOISE & MENTAL THEO	POLYDOR
7	5	YOU'VE GOT A...	RENE FROGER & FRIENDS OPG
8	8	KISS FROM A ROSE	SEAL WARNER
9	9	WATERFALLS	TLC BMG
10	NEW	TU M'AIMES ENCORE	CELINE DION SONY
ALBUMS			
1	NEW	LENNY KRAVITZ CIRCUS	VIRGIN
2	1	CLOUSEAU OKAR	EMI
3	2	RENE FROGER LIVE IN CONCERT	DINO MUSIC
4	3	SEAL SEAL WARNER	
5	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER
6	NEW	CELINE DION D'EUX	SONY
7	7	PIET VEERMAN DREAMS (TO REMEMBER)	ARCADE
8	5	TLC CRAZYSEXYCOOL	BMG
9	4	BERT HEERINK STORM NA DE STILTE	CNR
10	8	ANDRE RIEU STRAUSS & CO.	MERCURY

GERMANY		(compiled by Media Control) 9/26/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANNA BE A HIPPIY	TECHNOHEAD INTERCORD
2	3	SIE IST WEG	FANTASTISCHEN VIER SONY
3	2	BOOM, BOOM, BOOM	OUTHERE BROTHERS ZYX
4	6	EIN SONG NAMENS SCHUNDER	ARZTE METRONOME
5	4	A GIRL LIKE YOU	EDWYN COLLINS VIRGIN
6	5	WATERFALLS	TLC ARIOLA
7	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	17	BOOMBASTIC SHAGGY	VIRGIN
9	8	SCATMAN'S WORLD	SCATMAN JOHN RCA
10	15	STARS CHARLY LOWNOISE & MENTAL THEO	URBAN MOTOR
11	16	KISS FROM A ROSE	SEAL WEA
12	14	EXPERIENCE	RMB URBAN MOTOR
13	10	ENDLESS SUMMER	SCOOTER EDEL
14	9	ALICE (WHO THE X IS ALICE?)	GOMPIE ARIOLA
15	11	WISH YOU WERE HERE	REDNEX ZYX
16	19	EINE INSEL MIT ZWEI BERGEN	DOLLS UNITED EASTWEST
17	12	SHUT UP (AND SLEEP WITH ME)	SIN WITH SEBASTIAN ARIOLA
18	13	HAVE YOU EVER REALLY... B. ADAMS	A&M
19	NEW	WILD 'N FREE	REDNEX ZYX
20	NEW	FAIRGROUND	SIMPLY RED EASTWEST
ALBUMS			
1	1	PUR ABENTEUERLAND	INTERCORD
2	NEW	ARZTE PLANET PUNK	METRONOME
3	2	FANTASTISCHEN VIER LAUSCHGIFT	SONY
4	3	RED HOT CHILI PEPPERS ONE HOT MINUTE	WEA
5	4	TLC CRAZYSEXYCOOL	ARIOLA
6	5	KELLY FAMILY OVER THE HUMP	KEL LIFE/EDEL
7	6	DIE SCHLUMPF	TEKKNO IST COOL-VOL. 1 EMI
8	7	EDWYN COLLINS GORGEOUS GEORGE	VIRGIN
9	NEW	INDIANS SACRED SPIRIT	VIRGIN
10	12	MARLA GLEN THIS IS MARLA GLEN	ARIOLA
11	14	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE-BOOK 1	EPIC
12	8	BON JOVI THESE DAYS	MERCURY
13	9	GREEN DAY Dookie	REPRISE
14	11	ROLLING STONES VOOODOO LOUNGE	VIRGIN
15	10	LA BOUCHE SWEET DREAMS	ARIOLA
16	15	OFFSPRING SMASH	EPITAPH
17	18	SALIG HIER	SONY
18	19	CAUGHT IN THE ACT	CAUGHT IN THE ACT OF LOVE ZYX
19	16	DIE DOOFEN LIEDER, DIE DIE WELT NICHT BRACHT	ARIOLA
20	17	SCATMAN JOHN SCATMAN'S WORLD	RCA

ITALY		(Musica e Dischi) 9/19/95 (FIMI) 9/25/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HIDEAWAY DE'LACY	FULL TIME
2	2	ME AND YOU	ALEXIA FEAT. DOUBLE YOU DWA
3	NEW	EVERYBODY BE SOMEBODY	RUFFNECK FEATURING YAVAHN DIGIT
4	3	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
5	NEW	DUB I DUB	ME & MY EMI
6	4	WRAP ME UP	ALEX PARTY UMM
7	7	TRY ME OUT	CORONA DWA
8	8	NEVER FORGET	TAKE THAT RCA
9	NEW	THE POWER TO MOVE	YA ZIGGY MARLEY ELEKTRA
10	NEW	RUNNING AROUND TOWN	BILLIE RAY MARTIN EASTWEST
ALBUMS			
1	1	ANTONELLO PRENDELO TU QUESTO...	BEINZ
2	2	ZUCCHERO SMRITO DIVINO	POLYDOR
3	4	PINO DANIELE NON CALPESTARE I FIORI NEL DESERTO	CGD/EASTWEST
4	3	883 LA DONNA, IL SOGNA & IL GRANDE INCUBA	RTI POLYDOR
5	NEW	LIGABUB BOUN COMLEANNO	ELVIS WEA
6	5	ROBERTO VECCHIONI IL CIELO CAPOVOLTO	EMI
7	6	GIANLUCA GRIGNANI DESTINAZIONE PARADISO	MERCURY
8	9	IRENE GRANDI IN VACANZA DA...	CGD/EASTWEST
9	8	RAF MANIFESTO	CGD/EASTWEST
10	7	VARIOUS ARTISTS FESTIVALBAR '95	COLUMBIA

AUSTRALIA		(Australian Record Industry Assn.) 10/1/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	KISS FROM A ROSE	SEAL WARNER BROS
2	2	FANTASY	MARIAH CAREY COLUMBIA
3	9	STAYIN' ALIVE	N-TRANCE FESTIVAL
4	3	ALICE, WHO THE F**K IS ALICE?	STEPPERS FESTIVAL
5	6	YOU OUGHTA KNOW	ALANIS MORISSETTE WARNER BROS
6	5	INSENSITIVE	JANN ARDEN A&M
7	4	EXCALIBUR	F.C.B. COLOSSAL
8	8	UNDER THE WATER	MERRIL BAINBRIDGE GOTH/BMG
9	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
10	10	SCATMAN-REMIXES	SCATMAN JOHN BMG
11	16	MYSTERIOUS GIRL	PETER ANDRE FESTIVAL
12	11	RIGHT TYPE OF MOOD	HERBIE BMG
13	15	WATERFALLS	TLC BMG
14	NEW	HARD AS A ROCK	AC/DC EMI
15	20	RUNAWAY	JANET JACKSON A&M
16	13	LET HER CRY	HOOTIE & THE BLOWFISH WARNER
17	14	TRY ME OUT	CORONA COLUMBIA
18	17	COLORS OF THE WIND	VANESSA WILLIAMS BMG
19	NEW	I CAN LOVE YOU LIKE THAT	ALL-4-ONE WARNER
20	18	CAN I TOUCH YOU...THERE?	MICHAEL BOLTON COLUMBIA
ALBUMS			
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE	WARNER BROS
2	4	LIVE THROWING COPPER	MCA
3	5	TINA ARENA DON'T ASK	COLUMBIA
4	3	CELINE DION THE COLOUR OF MY LOVE	EPIC
5	2	LENNY KRAVITZ CIRCUS	VIRGIN
6	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995	COLUMBIA
7	6	CHRIS ISAAK FOREVER BLUE	WARNER
8	7	MERRIL BAINBRIDGE THE GARDEN	GOTH/BMG
9	8	GARBAGE GARBAGE	MUSHROOM/FESTIVAL
10	15	SEAL SEAL (1ST AND 2ND ALBUMS)	WARNER
11	10	URGE OVERKILL EXIT THE DRAGON	GEFFEN/MCA
12	NEW	JOE COCKER THE ESSENTIAL COLLECTION	EMI
13	14	ALANIS MORISSETTE JAGGED LITTLE PILL	WARNER
14	16	BIZARRE FRUIT M PEOPLE	BMG
15	19	JIMI HENDRIX THE ULTIMATE EXPERIENCE	POLYDOR
16	18	SEAL SEAL	WARNER
17	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	WARNER
18	13	REAL MCCOY ANOTHER NIGHT	BMG
19	11	JEFF BUCKLEY GRACE (TOUR PACK)	COLUMBIA
20	9	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS	EMI

GERMANY		(compiled by Media Control) 9/26/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WANNA BE A HIPPIY	TECHNOHEAD INTERCORD
2	3	SIE IST WEG	FANTASTISCHEN VIER SONY
3	2	BOOM, BOOM, BOOM	OUTHERE BROTHERS ZYX
4	6	EIN SONG NAMENS SCHUNDER	ARZTE METRONOME
5	4	A GIRL LIKE YOU	EDWYN COLLINS VIRGIN
6	5	WATERFALLS	TLC ARIOLA
7	7	YOU ARE NOT ALONE	MICHAEL JACKSON EPIC
8	17	BOOMBASTIC SHAGGY	VIRGIN
9	8	SCATMAN'S WORLD	SCATMAN JOHN RCA
10			

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/23/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
2	2	SCATMAN'S WORLD SCATMAN JOHN ICEBERG
3	3	SHY GUY DIANA KING WORK/COLUMBIA
4	7	POUR QUE TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
5	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
6	NEW	WATERFALLS TLC LAFACE/ARISTA
7	8	I WANNA BE A HIPPI TECHNOHEAD MOKUM/EDL
8	5	BOOM BOOM BOOM OUTHERE BROTHERS STIP/ETERNAL/WEA
9	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
10	10	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
1	NEW	ALBUMS
2	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
3	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
4	NEW	LENNY KRAVITZ CIRCUS VIRGIN
5	6	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
6	8	CELINE DION D'EUX EPIC/COLUMBIA
7	2	TLC CRAZYSEXYCOOL LAFACE/ARISTA
8	4	BON JOVI THESE DAYS MERCURY
9	5	CRANBERRIES NO NEED TO ARGUE ISLAND
10	3	PUR ABENTEUERLAND INTERCORD
		GREEN DAY DOOKIE REPRISE

BELGIUM (Promuvi) 9/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN'S WORLD SCATMAN JOHN RCA
2	3	I WANNA BE A HIPPI TECHNOHEAD EDEL
3	4	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
4	9	HET IS EEN NACHT...(LEVENSECHT) GUUS MEEUWIS EN VAGANT X-PL0 MUSIC
5	6	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
6	2	SHY GUY DIANA KING WORK/COLUMBIA
7	5	TU M'AIMES ENCORE CELINE DION COLUMBIA
8	NEW	CATCH A FIRE HADDAWAY BMG/ARIOLA
9	10	NEVER FORGET TAKE THAT RCA
10	7	CONQUEST OF PARADISE VANGELIS EASTWEST
1	1	ALBUMS
2	2	CELINE DION D'EUX COLUMBIA
3	4	LES INDIENS SACRED SPIRIT VIRGIN
4	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
5	NEW	LENNY KRAVITZ CIRCUS VIRGIN
6	7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
7	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
8	5	WILL TURA BLOED, ZWEET EN TRANEN TOPKAPI
9	3	DIE SMURFEN SMURFENPARTY EMI
10	10	JOE DASSIN LE MEILLEUR DE JOE DASSIN COLUMBIA

DENMARK (IFPI/Nielsens Marketing Research) 9/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	DUB I DUB ME & MY EMI-MEDLEY
2	2	SHY GUY DIANA KING SONY
3	3	YOU ARE NOT ALONE MICHAEL JACKSON SONY
4	4	WATERFALLS TLC BMG
5	5	21 GO'NAT HISTORIES TIMM & GORDON REPLAY
6	10	TRY ME OUT CORONA SCANDINAVIAN
7	6	HOLD ME, THRILL ME, KISS ME, KILL ME U2 WARNER
8	NEW	AGE OJESTEN DISKOFIL SCANDINAVIAN
9	7	A GIRL LIKE YOU EDWYN COLLINS EMI
10	NEW	NEVER FORGET TAKE THAT BMG
1	NEW	ALBUMS
2	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
3	8	DODO & THE DODO'S STORSTE HITS REPLAY EMI
4	5	MICHAEL LEARNS TO ROCK PLAYED ON PEPPER ARIOLA
5	4	CAROLINE HENDERSON CINEMATATZIC BMG/ARIOLA
6	6	DR. HOOK GREATEST & LATEST ELAP/CMC
7	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
8	9	BONNIE TYLER THE ULTIMATE COLLECTION BMG
9	NEW	POUL KREBS SMA SENSATIONER PLADECOMPAGNIET
10	NEW	LENNY KRAVITZ CIRCUS EMI
		BLUR THE GREAT ESCAPE EMI

PORTUGAL (Portugal/AFP) 9/19/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	NEW	VARIOUS ARTISTS 16 TOP WORLD CHARTS VIDISCO
3	7	VARIOUS ARTISTS MAXIPOWER 2 POLYSTAR
4	2	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
5	6	CELINE DION D'EUX COLUMBIA
6	3	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
7	4	BON JOVI THESE DAYS MERCURY
8	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995 SONY
9	4	VARIOUS ARTISTS RADIATIVIDADE BMG/ARIOLA
10	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER

IRELAND (IFPI Ireland) 9/14/95

THIS WEEK	LAST WEEK	SINGLES
1	1	COUNTRY HOUSE BLUR FOOD/PARLOPHONE
2	2	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	4	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
4	5	WATERFALLS TLC LAFACE/ARISTA
5	3	ROLL WITH IT OASIS CREATION
6	NEW	TU M'AIMES ENCORE CELINE DION EPIC
7	6	'74-'75 CONNELLS TV/LONDON
8	9	SCATMAN'S WORLD SCATMAN JOHN RCA
9	7	KISS FROM A ROSE SEAL ZTT/WEA
10	NEW	LA LA LA HEY HEY OUTHERE BROTHERS STIP/ETERNAL
1	NEW	ALBUMS
2	2	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
3	1	MARY BLACK CIRCUS DARA
4	3	BOYZONE SAID AND DONE POLYDOR
5	6	VARIOUS ARTISTS THE BEST ROCK BALLADS IN THE WORLD...EVER! VIRGIN
6	4	SCOOTER BEAT GOES ON CLUB TOOLS
7	NEW	SOUNDTRACK PULP FICTION MCA
8	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
9	NEW	VARIOUS HELP GO! DISCS
10	8	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
		VARIOUS ARTISTS THE BEST...ALBUM IN THE WORLD...EVER! VIRGIN

AUSTRIA (Austrian IFPI/Austrian Top 30) 9/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WISH YOU WERE HERE REDNEX ECHOZYX
2	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYGRAM
3	8	I WANNA BE A HIPPI TECHNOHEAD SONY
4	7	SCATMAN'S WORLD SCATMAN JOHN BMG
5	NEW	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
6	3	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND/ATLANTIC
7	6	SEX ON THE PHONE E-ROTIC EMI
8	NEW	BOOM BOOM BOOM OUTHERE BROTHERS ECHO/ZYX
9	5	KLEINE MAUS DAS MODUL POLYGRAM
10	4	MIEF DIE DOOFEN BMG
1	2	ALBUMS
2	1	STS ZEIT POLYGRAM
3	2	DIE SCHLUMPFE TECHNO IST COOL EMI
4	7	OFFSPRING SMASH EMI/EPITAPH
5	3	GREEN DAY DOOKIE WARNER
6	10	BON JOVI THESE DAYS MERCURY
7	NEW	SOUNDTRACK BATMAN FOREVER WARNER
8	9	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
9	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY
10	NEW	PINK FLOYD PULSE EMI
		LENNY KRAVITZ CIRCUS EMI

NORWAY (Verdens Gang Norway) 9/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	A KIND OF CHRISTMAS CARD MORTEN HARKET WARNER
2	2	HOLD ME, THRILL ME, KISS ME, KILL ME U2 ISLAND
3	6	KISS FROM A ROSE SEAL WARNER
4	10	WATERFALLS TLC BMG
5	3	BE MY LOVER LA BOUCHE MCI/BMG
6	4	MIN HVITE MAGE ADRIAN BENEDICTE & SVEN NORDIN EMI
7	9	BOOM BOOM BOOM OUTHERE BROTHERS SCANDINAVIAN
8	NEW	COUNTRY HOUSE BLUR EMI
9	NEW	YOU ARE NOT ALONE MICHAEL JACKSON SONY
10	NEW	FANTASY MARIAH CAREY SONY
1	1	ALBUMS
2	NEW	MORTEN HARKET WILD SEED WARNER
3	2	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
4	3	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
5	NEW	PAN PIPE MOODS FREE THE SPIRIT POLYGRAM
6	NEW	BLUR THE GREAT ESCAPE EMI
7	NEW	GRETHE SVENSEN YOUR BEAUTY BMG
8	4	LENNY KRAVITZ CIRCUS EMI
9	9	D.D.E. DET E' D.D.E.-DET...BESTE FRA NORSKE GRAM
10	NEW	ALISON MOYET SINGLES SONY
		BELLAMY BROTHERS THE BEST OF THE BEST BMG

HONG KONG (IFPI Hong Kong Group) 9/17/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	DANIEL CHAN, JOYCE YAU, KELLY CHAN, RAY CHAN OPEN THE SKY RED HOT HITS/POLYGRAM/GO EAST
2	3	UKULELE YESTERDAY, TODAY, FOREVER EMI
3	1	KELLY CHAN WHATEVER WILL BE, WILL BE (O.S.T.) GO EAST
4	2	CHRISTINE NG DON'T WANT TO LOSE LOVE EMI
5	6	ANDY LAU REAL FOREVER MUSIC IMPACT
6	8	AMANDA LEE SECRET NTR/ROCK IN
7	5	JACKY CHEUNG ALLERGY WORLD POLYGRAM
8	4	AARON KWOK NON-STOPPING WIND WARNER
9	7	SAMMI CHENG AND THEN CAPITAL ARTISTS
10	NEW	JEFF ZHANG TOLERANT EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

JAPAN: Uminosachi means "seafood" or, literally, "happiness of the sea." It is also the name of an unusual group of musicians fronted by vocalist/guitarist Donto, who used to be the leader of the defunct band Bogumbos. While Bogumbos' musical approach evolved from neopsychodelia into New Orleans-style R&B, Uminosachi's album, "Indonesian Sea Food" (Epic/Sony), is a strange but appealing blend of Southeast Asian musical styles, specifically those of Malaysia and Indonesia. The mix is spiced with the band's sometimes bizarre sense of humor, such as when it parodies Indian film music. Donto's wife, Sachiko Kojima (formerly of rock band Zeldia), plays bass in the group. The couple spends much of its time in Okinawa, and that island's influence is apparent on "Indonesian Sea Food," particularly when Donto plays the Okinawan jamisen (three-stringed lute). The other members of Uminosachi are Ken'ichi Inoue and Hideo Inoura, both formerly of Sandii & the Sunsets. More than just pleasant summer listening fare, "Indonesian Sea Food" is a good example of Japanese musicians finding inspiration in the musical culture of their Asian neighbors.

STEVE McCLURE

NEW ZEALAND: Trumpeter/singer/songwriter Greg Johnson (Global Music Pulse, Sept. 30) has signed a deal with the local publishing wing of Sony for the release of his new album, "Vine Street Stories" (Pagan EMI). Johnson, who has enjoyed success in a jazz context, is a prolific songwriter of subtle charm. His hit of three years ago, "Isabelle," is one of several Kiwi classics from this talented musician's extensive—if under-recorded—catalog.

GRAHAM REID

AUSTRALIA: As a teenager growing up in a jazz-oriented family, Scott Saunders listened avidly to "Bill Evans Live At Montreux" and particularly remembers the castle depicted on the record's cover. This year, when his band, d.i.g., arrived in Montreux, Switzerland, the 34-year-old keyboard player glanced out of his hotel room, "and there in the distance was the same castle. The whole visit was a childhood dream come true." The band's set, as part of a showcase night by its international label Verve (the band is signed to Mercury here), won a 10-minute ovation from the 1,000-strong crowd and a ringing endorsement from promoter Claude Nobs. The appearance was the highlight of the third European visit by d.i.g., an outfit that came together in 1992 at the Sydney launch of the British acid-jazz label Talkin' Loud. The band's debut album, "Deeper," went gold (35,000 units) after unexpectedly charting without a hit single, and it eventually sold 100,000 copies worldwide, according to the label. In late August, d.i.g. launched its second album, "Speakeasy"—a more confident and textured effort—with an Australian tour alongside British sax player (and fellow Verve artist) Steve Williamson. The album is out now in Japan and Europe and is slated for release in America next year.

CHRISTIE ELIEZER

IRELAND: In the '70s, several young experimental bands, influenced by the composer Sean O Riada (who died in 1971), brought Irish traditional music to the attention of new audiences at home and abroad. Prominent among these acts was the Bothy Band, which held together for most of the decade and, along with Horslips, De Danann, Moving Hearts, and Planxty, recorded some of the most entertaining tracks in the history of the genre. Mulligan, the label set up 20 years ago by Seamus O'Neill and two former Bothy Band musicians, Donal Lunny and Michael O Domhnaill, has released all four of the Bothy Band's albums, together with a "best of" retrospective, and they are an essential part of any comprehensive Celtic collection. "The Bothy Band" (1975) introduced the beautiful voice of Triona Ni Dhomhnaill and the splendid fiddle playing of Tommy Peoples. The band's second release, "Old Hag You Have Killed Me" (1976), won the Grand Prix du Disque Folk at the 1977 Montreux Festival. A highlight of the album is "Fionnghuala," an example of unaccompanied Hebridean mouth music. "Out Of The Wind Into The Sea" (1977) won the band further acclaim for its superb arrangements and musicianship. The final album was "Afterhours" (1978), which features excerpts from several concerts recorded in Paris in June 1978.

KEN STEWART

POLAND: With his new mini-album, "Scyzoryk" (Pocketknife), Polish-language rap star Liroy demonstrates his spiritual links with American rappers, such as Ice-T, L.L. Cool J, and Ice Cube. Like his heroes, Liroy deals with the subjects of sex, violence, and the brutal realities of everyday life on the streets, mixing his hardcore raps with elements of metal, rock, jazz, and pop. Whether Liroy's brand of "white boy" gangsta rap is any match for America's urban heavyweights is a moot point, but his sound is just as authentic as that of the Beastie Boys and Vanilla Ice. More to the point, Polish rap fans can relate to Liroy more closely than they can to the remote American stars. Liroy was born in the town of Kielce, and to read his biography, one would think that his childhood involved little else but fights, thefts, bust-ups with his father, and (briefly) a spell in a teenage reformatory. But in addition to these troubles, he was always involved in music and started out 10 years ago as a member of various rock bands before becoming a DJ and cultivating an interest in rap. He debuted as a solo artist in the late '80s, then traveled to France in 1991, where he founded Leeroy & the Western Posse, a Polish-Anglo-American outfit that gigged in many western European clubs and pubs. Last year, Liroy signed a contract with BMG Ariola Poland leading to the release of "Scyzoryk." Produced, arranged, and sequenced by Def Noizz Posse, it has already produced hits, including "Korba," "Scoobiedoo Ya" and the title track, although Liroy's use of strong language has resulted in precious little radio exposure for the album.

BEATA PRZEDPELSKA



POLSKA • 100 ZŁ

FRENCH FMS STILL AGAINST NEW QUOTAS

(Continued from page 75)

that quotas will be "hard to meet" and that he is sending "an SOS to the music industry, urging them to make significant efforts in production so we can meet our requirements."

Guazzini explains, "I don't see how, with the current state of French production, we will be able to meet our requirements. This is not a move against French acts—Francis Cabrel is one of the most-played artists on NRJ and we have been pushing new acts, such as Alliance Ethnik—it is simply a problem linked to the weakness of French production."

Guazzini says that French production accounts for 15% of the records he receives and that not all of these domestic recordings fit the station's format.

However, SNEP argues that Guazzini's figures are not accurate. According to SNEP, in the first quarter of 1995, 37% of singles sent to radio were French, and 56% of these were by new artists.

The quotas, due to be implemented Jan. 1, 1996, are the product of a law passed unanimously by the French parliament last year. The law was the result of strong lobbying from the music industry.

The law requires all stations to play a minimum of 40% French content by the end of this year. The increase in local programming was

intended to be reached incrementally. Most top 40 stations had domestic contents of 8%-15% before the law was passed. From the beginning of this year, NRJ was to have reached 30%, Fun 28%, Skyrock 22%, and Europe 2 35%; by July, those totals should have risen to 35%, 34%, 34%, and 38%, respectively.

One industry source says, "Most of the radio stations are playing the game and are within a few points of their requirements." The recent sales increases of French acts is seen as a direct result of this.

Skyrock's Bellanger says the progressive rises are not, however, the answer to the quota issue. "Speed is not an issue when you are heading for a dead end."

Bellanger favors a system based on broadcasters being allowed to choose their own levels of domestic content.

Rony counters, "This system failed four years ago, and that's why we have quotas now."

Dufaure adds, "Quotas are a means—not an end. The process is just starting, and the industry is starting to deliver the goods. It's not the right time to loosen. This is what the stations must understand."

The radio stations are now lobbying politicians and the regulatory bodies to reconsider the quota system.

TAIWAN INDIES THRIVE DESPITE THE ODDS

(Continued from page 75)

unrecorded alternative artists. No advance is paid, and royalties are the artists' only income.

Promotion budgets are small, yet the quality of packaging and recording are high and are done at the label's studio with its own engineers. "Bands will practice hard at home for this chance because we may only give them four hours to record," says Kuang-Yuan with a smile. Other projects are equally adventurous, including Buddhist new age music and a rap album by Channel V VJ David Wu.

Friendly Dogs has not entirely avoided the corporate world. It recently negotiated a distribution agreement with PolyGram that covers Hong Kong, Singapore, and Malaysia. "PolyGram wasn't interested in us two years ago, but now they are putting all their money into Mandarin product," says Kuang-Yuan. "We have a deal with them where every one of our productions must be released."

Himalaya is another label with the goal of becoming a nationwide indie, with a skill at joint ventures. Its top-selling artist, Huang Hsiao-Hu, is also being distributed by Sony in Singapore, by Golden Pony in Hong Kong, and by a new Himalaya office in China.

To be competitive, indies have to develop their own channels, says Himalaya's international manager Bill Stephens. "We feel real good about this Sony deal, which came through [international managing director] Peter Bond, who used to be senior VP at Sony before it established its Asian network," he says.

Other Himalaya deals include a joint venture with Bond's record

company, Timbuktu, a U.K.-based label that licenses to Asia and the Middle East. This symbiotic relationship opens a worldwide A&R network without the influence of the majors, a breakthrough in East-West record sales.

Himalaya has been an indie player in Taiwan since 1982. Its 25 employees are now focusing on Hsiao-Hu, the country's 1992 new artist of the year, and hip-hop newcomer Chali Lin.

Hsiao-Hu's sultry voice and sharp sense of humor has long been a favorite of Taipei's live-music audiences. Her current release, "Lonely Woman," went to No. 1 on the national charts.

Lin is a "Taiwan version of what's happening everywhere else in the world," says Stephens. She is part of Himalaya's dance music strategy, an urban Chinese alternative to mainstream pop. "All the record companies claim that Taiwan has no dance market," adds Stephens. "We think they just don't promote the right way. Lots of people are out there dancing."

Lin, who is fluent in Mandarin, English, and Japanese, poses a real crossover threat in the region, especially considering the excellent response in China to her "Mystery Lover" debut. Her success may also create a trend that the majors could try to follow, as they attempt to boost slumping sales of Chinese repertoire.

It is just this type of A&R challenge that indies are rising to meet faster than international competitors. "Whoever has control of the A&R source is the one who will prosper," says Stephens.

Bass Is Base's Melting 'SoulShack' A&M/Island/Motown Gets On 'Funkmobile'

■ BY LARRY LeBLANC

TORONTO—The lineup of A&M/Island/Motown Canada's pop/soul trio Bass Is Base underlines Canada's increasingly varied ethnic mix.

Bassist/vocalist Chin Injeti's roots are in India, rapper and percussionist MC Mystic's are in Trinidad, and keyboardist/vocalist Ivana Santilli's are French-Canadian and Italian.

Mid-'70s Philly soul, calypso, soca, and south Indian are among the myriad of musical styles on the band's dazzling sophomore release, "Memories Of The SoulShack Survivors," released in Canada by A&M/Island/Motown Sept. 27. A Canadian single "Diamond Dreams" was released Sept. 18. The album will be released in the U.S. by Island-distributed Loose Cannon in January.

The band members' diverse ethnic backgrounds reflect the growing cultural diversity of their hometown of Toronto. Less than 30 years ago, only 3% of the city's population was composed of nonwhites. Today, it's one person in four. While Jewish, Italian, and Chinese had traditionally been Toronto's largest minority groups, there are now large populations of South Asians, Portuguese, and Afro-Canadians in the city.

"Some people have told us we're not Canadian enough," says Injeti, who came to Canada from India at age 4. "I don't think you can be any more Canadian than we are. I also don't think this band could have happened in this country a couple of years ago. People are now more willing to embrace different genres of music."

While the trio's musical tastes range from the contemporary rock of Pearl Jam, Soundgarden, and the Rheostatics to the vintage soul of James Brown, Parliament/Funkadelic, and the Meters, their individual heritages have also been a strong influence in the band's diverse musical mix. For example, Injeti, who studied music at the University of Toronto, has been heavily influenced by his father's love of traditional Indian music; Mystic (born Roger Mooking) has been influenced by calypso, hard rock, classical, and soul music; and Santilli, a classically trained pianist, has fond memories of performing for several years with her father's Latin American band.

On "Memories Of The SoulShack Survivors," the three musicians acknowledge their diverse heritage in individual sections of a track titled "My Roots."

"We figured we had to pay respect to where we were from because that makes us who we are," says Injeti, whose uncles flutist Naveen Kumar and tabla player Y.P. Prasad performed on his section. Both play regularly with revered Indian cinema singer Lata Mangeshkar.

Injeti and Santilli were in the group Syndicate 305 when they met Mystic at the 1993 Music West conference in Vancouver while performing in the same showcase as his then current band, Maximum Definitive. A few months later, when Maximum Definitive was nominated for a MuchMusic video award, Mystic invited the pair to back him for the televised award performance.

"Mystic stayed at my house, and we had a conversation about music, and we found our outlooks were the same," recalls Injeti. "The first time we played together in our manager's catering kitchen, we just turned on the amps and jammed. When we were spontaneous and didn't think about what we were doing, the music came out naturally."

Within two months of meeting and



BASS IS BASE

after opening local gigs for Jamiroquai, Galliano, and Pharcyde, the trio pooled resources to record an album. That release, "First Impressions For The Bottom Jigglers," was mostly recorded in two weeks in the bedroom of Injeti's brother, nicknamed "the Crib." Two additional tracks were later recorded at the Elohim Studio in the Toronto suburb of Scarborough, Ontario.

"We had just met, and the intention was to make music and get to know each other," says Injeti. "We had no intention of getting the band signed [to a major label]."

The band released its debut album in the spring of 1994 on its own SoulShack label. Largely due to the infectious "Funkmobile" single and video, which received substantial airplay on Canadian campus radio and the MuchMusic video network, the album, which the band distributed themselves, sold 20,000 copies—a hefty number for an indie release here.

"I went to the release party of the album at the Opera House, and the place was jammed with the coolest, hippest scene-makers around," says Allan Reid, VP of marketing for A&M/Island/Motown. "There was already such a great buzz in this city for the band."

"It's funny the way that happened," says Injeti. "From out of our bedroom, out of playing, and being friends, word about the band slowly spread. It took the independent [album] for [music industry] people to understand us. They saw we had confidence and a belief in what we were doing."

The album's success in Canada brought Bass Is Base a Juno for best R&B/soul recording, and several off-beat opening slots, including tours with the Barenaked Ladies and Crash Test Dummies and gigs with the Rheostatics, King Cobb Steelie, and Celtic-based fiddler Ashley MacIssac.

Explaining the unusual matchups, Injeti says, "We didn't want to pigeon-hole ourselves, so we opened up for different-styled bands. We played for people we probably would have never got to play for on our own."

The band was also flooded with recording offers from numerous Canadian, U.S., and U.K. labels. "We had offers from about 10 labels," says Injeti. "We went with A&M and Loose Cannon because they each said to us,

'We want you for what you can be and not for what are now.' They didn't say, 'Give us another 'Funkmobile.'"

When Lisa Cortez, president of New York-based Loose Cannon, came to Toronto to see the band at the Wellington club, says Reid, she became so excited that she jumped on stage and began singing along with them. "I then worked out a co-venture deal with her right on the spot," he says.

Prior to entering the studio to record "Memories," the trio rehearsed for several weeks in Injeti's basement to get their songs tight. "We kept revamping, stripping parts, and putting parts back in to see what was good for the song," Injeti says.

While on the Barenaked Ladies and Crash Test Dummies tours, Base Is Base had written about 30 new songs, which the members whittled to six for the six-week sessions at Metalworks Recording Studios, produced by Shane Faber and Mike Mangini, who have worked with Dignable Planets, De La Soul, and Marxman. Additionally, six songs from the debut album, including "Funkmobile," "Straws Stix & Bricks," "WestSide Funk," "Diamond Dreams," and "Sweet Melody," were rerecorded.

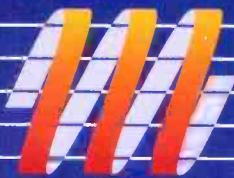
"We could have written more songs like 'Funkmobile,'" says Injeti, "but the new songs represented the next logical step for us as far as songwriting. Then in the studio, we did what was best for the song. The production on the album caters to the song and not to the sound. We're trying to put across a little bit of today with yesterday, without forgetting the song. We're all suckers for sweet melodies."

MAPLE BRIEFS

PAUL ALOFS has been named president of BMG Music Canada, reporting to Strauss Zelnick, president/CEO of BMG Entertainment North America. Alofs had been president of the 80-store HMV Canada chain since 1989.

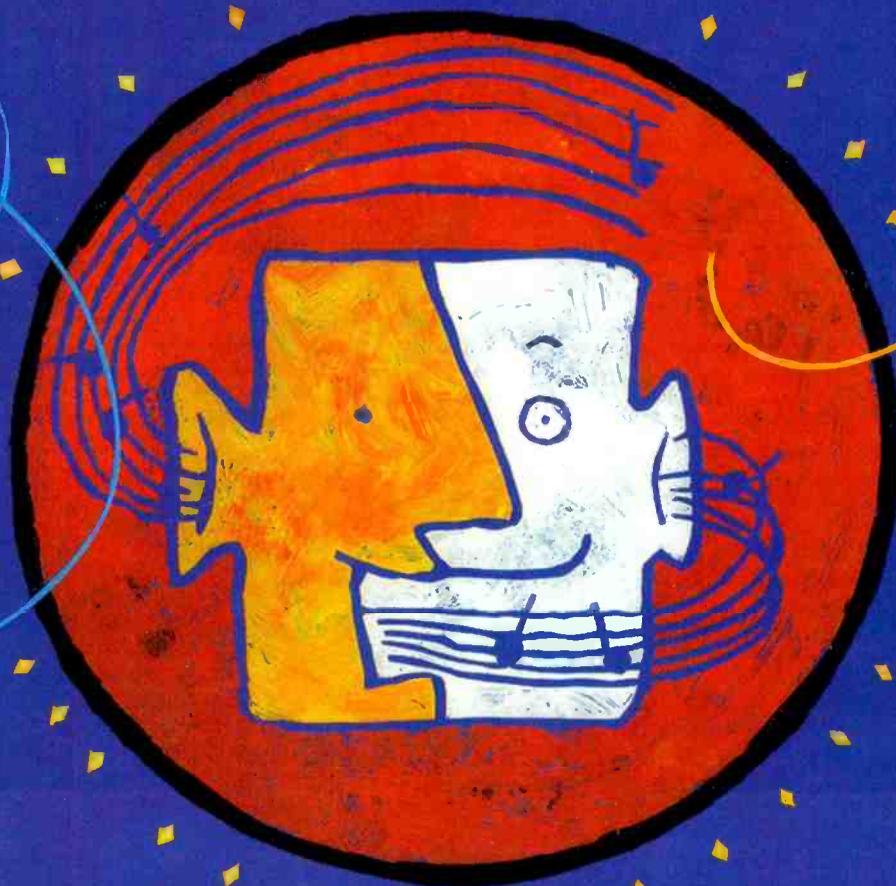
ANTHEM RECORDS of Toronto has signed a long-term distribution agreement with MCA Records Canada. Among the Anthem catalog titles being reissued in October under the new deal are albums by Rush, Coney Hatch, Ian Thomas, Max Webster, and Bob & Doug McKenzie (aka Dave Thomas and Rick Moranis).

TOP CANADIAN acts participating on the newly released charity album "In Between Dances," conceived by former Bells singer and three-time cancer survivor Jacki Ralph Jamieson, include Celine Dion, k.d. lang, Jane Siberry, Loreena McKennitt, Alannah Myles, Sarah McLachlan, Rita McNeil, Julie Masse, Sara Craig, Holly Cole, Susan Aglukark, Patricia Conroy, Quartette, the Rankin Family, and Michelle Wright. All proceeds from the compilation, issued by Attic Records, will go to the Canadian Breast Cancer Research Initiative.



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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.

OCTOBER

Oct. 1-8, **Third Annual International Assn. Of African-American Music/Black Entertainment Society Trust Global Conference**, (including the U.K./U.S. Symposium, 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. 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 Chil-**

dren's Entertainment Educational Conference, Orange County Convention Center, Orlando, Fla. 914-993-9200.

Oct. 8, **Seventh Annual Grammy Recording Forum: Achieving A Balance: The Art Of Mixing**, Jacob Javits Convention Center, New York. 310-201-8800.

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. 20, **Seventh Annual Calypso And Steelband Music "Sunshine" Awards**, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 20-22, **Second Women In Music Business Assn. 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, 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. 22-25, **Sixth Conference On Interactive Marketing**, Camelback Inn, Scottsdale, Ariz. Brooke Ortiz, 714-489-8649.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLItech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

Oct. 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 and Towers, New York. 212-222-9400.

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 T.J. Martell Wine And Music Aficionado Dinner**, Burden Mansion, New York. Terry Ellis, 212-246-6644.

Nov. 2, **ITA Seventh Annual Magnetic And Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 212-643-0620.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

Nov. 11, **Juvenile Diabetes Foundation Presents The 23rd Annual Promise Ball, Honoring Tony Bennett**, Waldorf-Astoria Hotel, New York. 212-689-2860.

Nov. 15, **Nordoff-Robbins Music Therapy Foundation's Eighth Annual Silver Clef Award Dinner And Auction**, honoring Eric Clapton, Roseland, New York. Sunny Ralfini, 212-541-7948.



Songs Of Hope. The Grammy Award-winning Brooklyn Tabernacle Choir recently performed a soldout show at Madison Square Garden in New York. In addition to the 16,000 paid attendees, the choir's home church, the Brooklyn Tabernacle, worked with 125 relief organizations to provide tickets and transportation to the show for 3,000 area homeless people. Shown at a reception following the performance, from left, are Jerry Gold, executive VP and CFO, Warner Music Group; Brooklyn Tabernacle Pastor Jim Cymbala; Carol Cymbala, choir director; Neal Joseph, president, Warner Alliance; and Linda Moran, VP of group and external relations, Warner Music Group.

LIFELINES

BIRTHS

Girl, Caroline Megan, to Alison Witlin O'Donnell and Dennis O'Donnell, Sept. 7 in Los Angeles. Mother is VP of film and television music at Jobete Music Co. Inc. Father is director of creative services at Leiber & Stoller Music.

Boy, as yet unnamed, to Eddie and Laurie Money, Sept. 20 in Los Angeles. He is a Columbia recording artist.

MARRIAGES

Ellen Meltzer to Steven Zahn, Sept. 17 in Cold Springs, N.Y. Bride is director of business affairs at ASCAP.

Bill Wilson to Nicole Motz, Sept. 23 in Mahwah, N.J. Groom is associate director of artist development at Arista Records.

DEATHS

Rondrew Arkareem Outlaw, 49, of complications from AIDS, Sept. 3 in Los Angeles. Outlaw was an entertainment attorney in private practice. His clients over the years included artists Al B. Sure!, Sylvester, Gloria Jones, Dee Dee Warwick, and Swamp Dog, and music executives Bunky Sheppard, Mike Lushka, and the late Tom De Pierro. His record company clients included Airwave Records, Crossroads Records, and Megatone Records. He is survived by his parents and brother.

L. Barton Alexander, 57, of cancer, Sept. 16 in Portland, Ore. Alexander was a member of the board of directors at Rentrak Corp. since 1983. He also served on the boards of Chamber Music Northwest and the Portland Baroque Orchestra. He is survived by his wife, Carole; his brother, John; and several nieces and nephews.

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

NEW COMPANIES

FORCE, formed by Nancy Russell. A full-service public relations firm whose clients include Brooks & Dunn, the H.O.R.D.E. Festival, Kathy Mattea, the Mavericks, Tim McGraw, Lee Roy Parnell, Travis Tritt, and Trisha Yearwood. Russell was formerly Nashville director of Shock Ink. 816 19th Ave. S., Nashville, Tenn. 37203; 615-321-0999.

CHRISTIAN MUSIC'S TOP LABELS COLLABORATE

(Continued from page 14)

Point Of Grace, Rich Mullins, and a new one from Susan Ashton's greatest-hits package."

Though Sparrow, Word, and Reunion are the partners on the album, other Christian labels contributed songs. Benson, ForeFront, Star Song, Myrrh, and Warner Alliance are represented by artists 4HIM, DC Talk, Twila Paris, and Amy Grant.

Sparrow will handle marketing of the record, which will be directed to both the Christian and mainstream consumer. The double cassette will retail for \$17.98, and the double CD will retail for \$19.98.

Hearn says he's most excited about reaching the consumer who doesn't regularly purchase a lot of Christian music. One of the targets is the young consumer who listens to Christian music but does not buy many titles each year. "We think if they buy one record this year, they ought to buy 'WOW 1996,' and it will turn them on to many other artists in Christian music," he says.

According to Hearn, another target is the consumer who doesn't listen to or buy Christian music at all. "That's where the general market comes in," he says. "We're aggressively pursuing the Wal-Marts, Kmart, Blockbusters, Musiclands, Best Buys, and Targets. We're positioning this as the Christian music album of the year at Christmas time. What we're trying to do with the price point the way it is and aggressive

marketing is to get people who have just thought about getting into Christian music, but never have tried it."

The marketing campaign includes a major promotion with Camelot Music. "We're going into their movie tunes program," Hearn says. "The last two weeks of December, which is the heaviest moviegoing time of the year, we're going to be running a 3½-minute spot in more than 7,000 movie theaters nationwide. We expect this 'WOW 1996' commercial to be viewed by more than 15 million moviegoers in two weeks. Then people can take their ticket stub back to Camelot for \$1 off the record."

The overall campaign for the album will include retail floor displays, posters, and radio contests. There will also be ad buys at Christian radio and cross-promotions with Z Music, the Christian music video channel, and Contemporary Christian Music magazine, a consumer publication.

Word and Reunion share Hearn's belief in the project's viability. "I'm excited about the fact that Word, Reunion, and Sparrow are doing this project," says Word president Roland Lundy. "We are working together as never before to expand the market."

In keeping with the project's goal of bringing new consumers to the Christian marketplace, a portion of the proceeds from the venture will go to the Christian Music Trade Assn., an arm of the Gospel Music Assn.

GOOD WORKS

SCHOLARSHIP GALA: Berklee College of Music in Boston will host its 50th anniversary with a gala Oct. 14 at the Harvard Club. Proceeds will provide scholarships for students from the U.S. and other countries. The Harvard Club will be transformed into rooms that will offer jazz, gospel, blues, rock, calypso, reggae, and bluegrass music or the opportunity to play billiards. A silent auction will offer such attractions as dinner with vibist Gary Burton and a Fender guitar autographed by Jeff Beck. Tickets are \$100. Contact: Beverly Tryon at 617-266-1400, ext. 567.

CARING FOR ANIMALS: The Sony Music Animal Relief Team to benefit New York's homeless animals plans a volunteer fund-raiser at the Hard Rock Cafe in New York Nov. 20 at 7 p.m. There will be entertainment, as well as an auction and raffle. Tickets can be purchased at the door. Contact: Barbara Lukowski at 212-833-4407.

HAIR-RAISING EVENT: "Curls

For A Cause" has been set for Oct. 18 at the Fashion Cafe in New York. Hairstylists will curl women's hair for a \$5 donation to AmFAR, the AIDS research organization. For more information, call 800-552-2701. Contact: Karen Parziale or Lenore Moritz at 212-420-8100.

'CHILD WATCH' DRIVE: Remarc Records of Apopka, Fla., will promote a CD by singer/songwriter Jill Towers, "Never Give Up," which contains "Save the Children," the official theme song of Child Watch of North America. The organization is dedicated to the recovery of missing or abducted children. The artist will make appearances to help raise funds for the group. The campaign will kick-off at Planet Hollywood in Orlando, Fla., Nov. 10, where there will be a performance by Towers, champagne and hors d'oeuvres, and a celebrity auction. Ticket donations are \$50, and a special VIP ticket donation is \$250. Contact: Al Brodie at 407-884-4113 or call Child Watch at 407-876-3419.

Merchants & Marketing

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CD-ROM Prices On Downward Trend With Many Titles Available Below \$20

■ BY MARILYN A. GILLEN

LOS ANGELES—While multimedia entertainment still has a high-ticket reputation, it is now possible for consumers to purchase a variety of quality music, game, sports, and edutainment CD-ROMs for less than the price of a movie for two. In some cases, budget CD-ROMs are selling for less than a hit CD or sell-through video title.

A rising tide of these "budget lines" and low-price compilations of previously released titles is fueling the downward trend, but the price drift extends across the board to encompass big-name releases—such as Creative Multimedia's "Blockbuster Video Guide To Movies And Videos"—that now begin at less than \$20. A number of highly anticipated fall titles, including GTE Entertainment's three-disc "Forrest Gump—The Music, Artists & Times," will street at less than \$40, a price point virtually unheard of for frontline releases when the year began.

The average consumer price of reference and general-interest software has dropped from \$29.07 in 1993 to \$24.84 in 1994, while the price of the average educational title has gone steadily downward over the last five years, from \$27.78 in 1989 to \$17.10 in 1994, according to the 1995 Communications Industry Forecast by New York investment bank Veronis, Suhler & Associates. At the higher end are the game titles, but, according to suppliers, even they have ratcheted down a notch from \$80 to \$60-\$70, on average.

Consumers and retailers are pleased—the lower the better, they say—and many software publishers see the trend as the sign of a maturing market and a widening customer base, fueled by a more than 300% rise in the number of U.S. CD-ROM households from 1993 to 1994, according to Veronis, Suhler. That installed base, pegged at 6.7 million in 1994, is projected to grow



to 13 million households by year's end, to 16 million in 1996, and to 24 million by 1999.

"In order to succeed at a lower price point, obviously you need to be able to sell a lot more units, but there are a lot more computers to sell to now, and thus a more reasonable expectation on the industry's part that they will be able to do that," says Josh Bernoff, a senior analyst at Cambridge, Mass.-based Forrester Research, which follows the new media business. "It's a lot easier to sell 100,000 units if that's 1% of the available machines out there than if it's 10%."

Nonetheless, some suppliers are cautious, wondering aloud whether the current software sales volume is sufficient to justify the downward push on pricing—especially considering that many CD-ROM budgets can reach into millions of dollars.

While a "hit" music album will sell millions of copies at \$15.98, and a top video sell-through release will sell perhaps 5 million-10 million copies at \$20,

a CD-ROM is still judged a hit when it exceeds 100,000 units. Exceptions, such as Broderbund's "Myst," with sales reaching into the millions, remain few and far between in the nascent entertainment CD-ROM arena.

"While overall CD-ROM sales volumes are up over the last year, so are the number of players competing for a piece of that business," says Dan Lavin, a senior industry analyst at San Jose, Calif.-based Dataquest. "And at the same time, you are seeing a virtual fist-fight among them to get shelf space in stores. These are the two primary factors that are pushing prices down sharply, and not, unfortunately, the fact that increased volume is making that possible."

Bill Perrault, VP of sales and worldwide marketing for Compton's NewMedia, says that retail pressure—and peer pressure—is definitely having an impact on prices.

"It's very competitive out there—there are a lot more publishers than there need to be—and some people are getting scared and moving to 'price-protect' their inventory at retail so that it will sell through," he says. "That in turn forces the whole industry down, and while it's probably premature for this to happen yet, it's real hard to be sitting there with an \$80 product in a world that's now \$40. So you follow."

This week, Compton's is reducing the wholesale price of its flagship product, "Compton's Interactive Encyclopedia," to a level at which it will carry a street price of \$49, Perrault says, down from \$69. The title retailed for \$199 less than two years ago.

The move is a response to Microsoft's plan to reprice its own CD-ROM encyclopedia, "Microsoft Encarta," to \$49, Perrault says.

Perrault says retailers have reacted to the new price by bringing in many more units than usual, "because they

(Continued on page 91)

Trans World Unwraps Plan For 'Comeback' 4th Quarter

■ BY ED CHRISTMAN

SARATOGA SPRINGS, N.Y.—After two years of restructuring, Trans World Entertainment is readying for a record-breaking fourth quarter, and used its annual conference to ready its field staff for that comeback.

At the conference, held here Sept. 16-20, Trans World chairman and CEO Bob Higgins said in his closing remarks, "Even though we are in a difficult retail environment, I expect our industry to have a strong fourth quarter. We want to beat earnings of \$1.43 a share," which to date have been the best performance by the chain in any fourth quarter.

In the last two years, a nationwide price war and an overexpanded music retail marketplace has extracted a heavy toll on the profits of record store chains. And Trans World's performance has further been impaired during



HIGGINS

that time by an excruciatingly painful installation of a point-of-sale/inventory-replenishment system. While that system was being debugged, the 625-unit, Albany, N.Y.-based Trans World suffered many inventory-management problems.

The company posted a net loss of \$6.3 million in the year ending Jan. 28, after taking a \$21 million charge for the planned closure of 129 stores. The company's stock has hit record lows this year, and was trading at \$3.375 on Sept. 25, slightly above its historical low of \$3.25. In the preceding 12 months, the stock's high price was \$12.75.

"After two years of struggling with systems and addressing the overbuilt marketplace with the closing of many locations, Trans World is set to emerge as a profitable company in the fourth quarter and expects to show improvements in all comparable quarters in the



future," Higgins tells Billboard.

Higgins acknowledges that while the chain's financial performance hasn't been strong over the last 24 months, that period has been a productive one in preparing for the future. At the conference, Higgins said that he expects strong financial performance beginning with the company's fiscal fourth quarter, which begins Oct. 28.

During his closing remarks at the meet, Higgins outlined what management has done to ensure that the fourth quarter will be a winner at the store level.

"We have fixed our [marketing-information system]; it is in better shape than ever," he said. "We have improved our product mix. We have never been more product sensitive. We have added new buyers, and we have put in place a team to analyze the numbers so that the chain can take advantage of micromarketing opportunities."

"We need to have the right product delivered at the right time to the right store. If that doesn't happen, let us know quickly and we will solve the problem quickly."

Also, he said that management is lowering inventory levels so store managers won't have to worry about what stock is in their back rooms. Nor will managers receive shipments of product that the stores do not need, he added. "Those problems are behind us."

In talking about the 115 outlets shut-

(Continued on page 100)

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Volt Has The Juice To Take On Competitors 2-Store Operation Maintains Edge In Connecticut

■ BY FRANK DiCOSTANZO

DANBURY, Conn.—Volt Music and Video, a two-store operation located in the heart of western Connecticut, is facing the challenge of intense competition head on.

Its stores in Danbury and nearby Ridgefield are within easy reach of such chains as Trans World's Record Town and Wall Music, as well as several independents and a Nobody Beats The Wiz. There's even a strong possibility that Circuit City will be coming to the area.

But Volt's share of the music market is growing. Owner Gene Robbins says that combined store sales reached \$900,000 last year and indicates that this year's gross will top \$1 million.

"It hasn't been easy, but we're doing it," asserts Robbins, age 32. The entrepreneur is a former direc-



Volt Music and Video has a large selection of laserdiscs, which can be rented at the Danbury store for \$3.30 each. (Photo: Frank DiCostanzo)

and family loans.

While many independents have focused on service and selection rather than trying to outprice the chains, Robbins maintains that it takes all three elements to "stay in the game." For him, that means running frequent sales on the top 50, buying directly from Sony, Uni Distribution, and PGD, and carrying a strong selection of hard-to-find independent-label CDs and imports. Pacific Coast is the primary one-stop supplier.

Volt, which is a SoundScan reporter, reports that some of its hottest sellers include Phish, Blues Traveler, Hootie & the Blowfish, and Natalie Merchant.

Recently, the operation abandoned its frequent-buyer program (buy 14 CDs, get one free) in favor of low prices across the board. Volt's regular prices average \$2 less than list for CDs and \$1 less for cassettes.

"Customers want a more immediate form of gratification when it comes to price, and that's why we dropped the program," says Robbins. The retailer tries to keep prices down through "mixing and matching" used CDs and taking advantage of the higher margins on

imports. "Fortunately, our volume and turnover are strong enough to give us a competitive edge," he says.

Although the stores are less than 10 miles apart, they contrast sharply in terms of location, product, and the markets they serve.

Danbury is a city of 65,000 people with an average household income of \$43,832. With Western Connecticut State University less than two miles from the Danbury store, the selection, explains Robbins, is skewed toward alternative, rock/pop, R&B, and jazz.

The Ridgefield store, centrally located in the town's main commercial avenue, is set in an affluent rural community of nearly 20,000 residents. Because the store specializes in jazz, classical, and adult contemporary, it can be seen as an extension of the Danbury store.

Robbins says the college market has propelled his used-CD sales from 10% to 30% of sales within a year. (The Ridgefield store does not carry used product.) "It's cannibalizing some of our bin space," he says. The average price of a used CD is \$7.99. Customers can trade used discs for either \$5 in store credit or \$4 cash.

The video side of the business is primarily laserdiscs, which are both sold and rented. The Danbury store's inventory of 1,500 discs, says Robbins, "is probably the largest laserdisc selection in the county." Laserdiscs rent for \$3.30 each: new ones for two days and others for four days.

Unfortunately, he says, video sales and rentals are not permitted in the Ridgefield store, due to a lease restriction with its neighbor, Blockbuster Video.

By category, the sales mix at both stores is alternative, 40%; other rock and pop, 30%; jazz, 10%; classical, 10%; video and software, 5%; and accessories, 5%. Imports have increased steadily from 15% to 20% of sales. Robbins estimates that the Danbury store has an inventory of 130,000 units and the Ridgefield outlet has 65,000. All CDs and cassettes utilize the Alpha
(Continued on page 90)



tor of retail operations for Bethel, Conn., based Alliance/CD One Stop.

The 1,740-square-foot Danbury store opened in September 1991. The 1,200-square-foot Ridgefield store opened 15 months later, after Robbins purchased an existing record shop. Financing was secured through personal savings and bank



Gene Robbins, a former one-stop executive, owns the two Volt Music and Video stores in Connecticut. (Photo: Frank DiCostanzo)

EXECUTIVE TURNTABLE

HOME VIDEO: Sara Lewis is promoted to VP of acquisitions for Republic Entertainment in Los Angeles. She was executive director of acquisitions.

Steve Smith is named director, marketing, for Ampex Media Corp. in Redwood City, Calif. He was VP of sales and marketing at TimeLine Inc.

Patrick de Bokay is appointed VP, international marketing, for Turner Pictures Worldwide Distribution in Los Angeles. He was marketing director for 20th Century Fox in Paris.

Steven Granat is promoted to VP, marketing and business development, for Allied Digital Technologies in New York.



LEWIS



SMITH

He was director of marketing and sales development.

ENTER*ACTIVE: Kevin Nakao is named VP of sales and marketing for 2Way Media in Santa Monica, Calif. He was senior director of marketing for Fox Records.

newsline...

TRANS WORLD ENTERTAINMENT and Classics International Entertainment have formed a joint venture to open up to 100 comic book/pop culture departments inside Trans World stores before the end of the year. The first three sections are scheduled to be in Rochester and Albany, N.Y., and Trumbull, Conn. Chicago-based Classics International operates a 15-store chain, Moondog.

SPEC'S MUSIC announces awards from its recent national convention in Miami, which drew more than 300 attendees. Label merchandiser awards went to Barry Lehman of Sony Music Distribution and Sandy Bidinger of PGD. The sales representative award went to Barry Moskovitz of Select-O-Hits and J.C. Azzi of WEA. Spec's 20-year service awards went to Vicki Carmichael, VP of human resources and store operations, and Bill Lief, VP of development.



ABC VIDEO will release "Pope John Paul II Celebrates Mass In Central Park" on home video for sale Oct. 25, two weeks after the Pontiff's appearance in New York. The suggested list price for the 90-minute tape is \$19.95. ABC Video product is distributed by Paramount Home Video.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS says that all major record companies are field testing source-tagging CDs. Titles to be tagged with anti-theft security tags at the point of manufacture in September and October include BMG's "Tool Box" by Aaron Tippin, WEA's "Greatest Hits" by Little Texas, Cema's "Life Is Good" by Emilio and "The Great Escape" by Blur, and PGD's "Take Me Higher" by Diana Ross. In August, Sony shipped Dolly Parton's "Something Special," and WEA shipped Sawyer Brown's "Wantin' And Havin' It All." The first title to be tested was Uni's "Tales From The Hood" soundtrack in early summer.



SOUTH POINTE ENTERPRISES, the adult entertainment software company, says it has stepped up production of the adult CD-ROM game title "Virtual Valerie 2" in response to strong sales. South Pointe, which has worldwide distribution rights to the game, says this title should add \$300,000 in revenue in the first quarter of fiscal 1996.

TURNER PICTURES WORLDWIDE DISTRIBUTION has signed a video sales and distribution deal with Roadshow Entertainment for direct-to-sell-through titles in Australia. Roadshow will market Turner's Hanna-Barbera library, animated series produced by Turner's New Line Television, and original films made by Turner Pictures. This is the eighth international market in which Turner has direct distribution.



CATAPULT ENTERTAINMENT, which develops technology for computer video games, announces that game developers Accolade, Capcom, and Zombie will make their upcoming PC titles compatible with Catapult's Windows '95-based XBAND PC software. The first titles will be Accolade's "Hardball 5," Capcom's "Super Fighter II," and Zombie's "Locus."

MGM/UA HOME ENTERTAINMENT is setting up shop online with the full-scale rollout this week of its "Lion's Den" home video World Wide Web site on the Internet. The site, accessible at <http://www.mgmhomevideo.com>, will focus on current and forthcoming rental and sell-through releases, and includes such features as trivia questions and games, a searchable full-library list, updated pricing information, laser news, and exclusive promotions. Also included: the MGM Studio Store, which will offer sell-through videos and related merchandise.



Concord Jazz artists Sam Pilafian and Frank Vignola, promoting their new album, "Travelin' Light," appeared at the Tower Records store at Trump Tower in midtown Manhattan recently. From left are Larry Hathaway, national sales manager, Concord Jazz; Chris Osborne, jazz manager, Trump Tower; Tom Rogan, sales representative, Passport Music Distribution; Vignola; and Pilafian.

New Audiobook Assn. Aims For Small-Business Owners

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—A new audiobook trade association, the Audiobook Entrepreneurs Assn., is being formed by Delia White of Hollister, Calif., audio publisher the Reader's Chair.

The group is targeted to owners of small audiobook businesses. Unlike the Audio Publishers

Assn., the new group's membership is open to all segments of the industry (publishers, audio-only stores, agents for vocal talent, etc.). However, members must own at least 50% of an audio-related business. (In the APA, only publishers can be members; other types of businesses are affiliate members. APA membership includes both major publishing companies and small independent publishers.)

"We felt that business owners have different concerns and problems from someone who's getting a paycheck," explains White. "It's different when every-

thing comes out of your own pocketbook. We felt that there were some issues that could only be addressed with people who have the same problems, that run their own businesses."

Two weeks ago, White did a mailing to independent publishers and audio-only stores, and she says she now has 15 members. "We're thinking of having meetings via little chat rooms on America Online, to get the ball rolling and get a feel for what people want."

White says she hopes the group will also be able to help publicize the small publishers. "There's a lot of creative stuff coming out from the independent publishers. They don't get a chance at the best-selling titles, but they come up with unique titles on their own. Hopefully, through our association, the stores will hear about interesting and creative titles they wouldn't necessarily have heard of through the normal channels."

Vending Machines Offer Audiobooks

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—As the audiobook industry grows, new and innovative marketing strategies are popping up all over. The latest idea: renting audiobooks via vending machine.

The idea comes from Amy Bell, owner of the audio-only store Albert's Audiobooks in Agoura Hills, Calif. "I discovered these machines that were used years ago to rent videos," says Bell. "They're not used anymore because today there are billions of video stores around with a huge selection. But there are so few places to rent audiobooks."

Bell bought 10 of the machines and is negotiating to install them in office buildings, hospitals, and health clubs—

BIBLIOTECH

"places where thousands of people are going to bump into it every day," she says. The first machine was installed Sept. 13 in an office building at 865 South Figueroa in downtown Los Angeles, and Bell says she is close to an agreement to put machines in three locations in Century City and one in Newport Beach. "We hope to get all 10 machines located in the next month or two," she says.

Each machine can hold either 136 or 184 audiobooks, which will represent about 100 titles, Bell says. Customers swipe their credit card through a slot and select the audiobook they desire. When

they return it, they swipe their card through again, and the machine charges them for the period of time the audiobook was out: \$2.99 for the first day and \$1.50 per day after that.

Bell's idea is only the latest in exposure opportunities for audio. Two separate audiobook campaigns are about to run on major airlines (Billboard, Sept. 30). "The Listener's Guide To Audiobooks," edited by John Wynne, has just been published by Fireside Books, a division of Simon & Schuster. The book joins "Audio Books On The Go," edited by Robin Whitten, a book of audio reviews compiled from AudioFile magazine and published by Country Roads Press.

And a new TV sitcom, "If Not For You," features characters who work at an audiobook recording studio.

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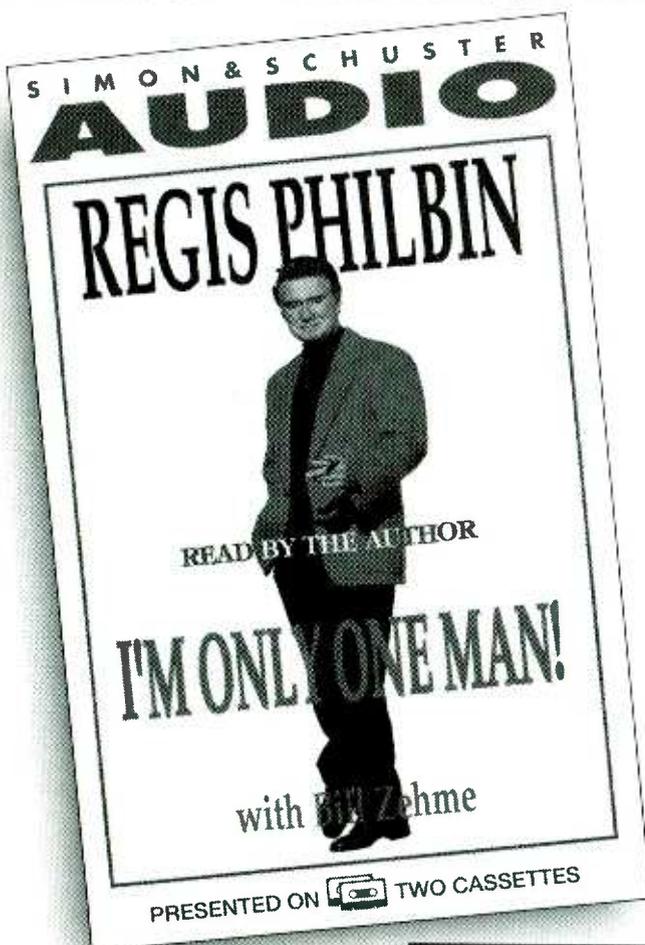
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Making a Stronger Wall; PGD Challenged On Returns

KING OF THE WALL: The Wall, the U.S. music division of U.K. giant W H Smith, has a new person at the top. The 180-unit, Philadelphia-based chain has hired **Chris Peluso**, formerly with the Borders Group, as president. He replaces **Steve Walker**, who stays with W H Smith Group (USA) and is moving to Atlanta to become president of the company's hotel and airport giftshop/newsstand businesses.

At Borders, Peluso had responsibility for the Planet Music chain and oversaw the Waldenbooks publishing arm. Prior to working for the Ann Arbor, Mich.-based company, he spent eight years with the retail consulting division of Deloitte & Touche.

Speaking of the appointments, **John Hancock**, CEO for W H Smith Group (USA), says that Walker helped **Peter Bamford**, the Wall's first president (who now oversees the W H Smith chain in the U.K.), "set up the Wall brand here. And since Peter went back to [the U.K.], Steve, as acting president, has sustained the Wall here. It has been a difficult period [for music retail], and the Wall has come through it as well as anybody else. Steve's promotion is well-deserved."

W H Smith has about 350 outlets in hotels and 150 in airports. That division is expected to do about \$250 million in revenue this year, Hancock says. The Wall, meanwhile, should generate revenues of about \$200 million.

As for the appointment of Peluso, Hancock says, "I am a strong believer in seeking new views when looking at a business." Peluso represents new blood, which, when blended with the company's already established internal views on the music retailing business, should result in a stronger Wall, Hancock says.

IN SEARCH OF CAMELOT: After six months with a hush-hush attitude, Camelot Music has finally come clean by announcing to the world that it is opening a 16,000-square-foot store in the Great Lakes Mall in Mentor, Ohio. That store, which will open Oct. 14, encompasses the chain's vision for the future of entertainment software retailing.

In addition to music, video, video games, and CD-ROMs, the store's inventory will include a large selection of used jeans and other one-of-a-kind fashion items, merchandise, and novelty items. Also, the store will carry such portable audio equipment as boomboxes, personal CD players, and collectible rock art, and a large area will be devoted to comics and lifestyle magazines.

The store will have a stage for in-store performances, as well as sampling systems for music, games, and CD-ROMs.

ON THE FINANCIAL front, Kemp Mill Music and Wherehouse Entertainment have made progress in their respective Chapter 11 proceedings. Ac-

cording to sources, the creditor committee in the Kemp Mill bankruptcy has reached a verbal agreement that will allow the Beltsville, Md.-based chain to pursue a reorganization.

In Torrance, Calif., Wherehouse has an agreement with Bankers Trust to provide interim financing of \$15.1 million. An Oct. 19 court date has been set to determine if an additional \$30 million debtor-in-possession loan will be approved.

Between the two loans, Wherehouse will have plenty of capital to operate through the new year and beyond, says chairman/CEO **Jerry Goldress**. In other news on the company, he reports that as of Saturday (30), the chain will have closed 29 outlets, bringing store count to about 310.

REVOLUTION No. 9: The Independent Music Retailers Assn., the group formed when used CDs were a rallying cry for independent retailers, has

found another issue to hang its hat on. According to a press release issued by the group, the organization is condemning the recent PGD policy change disallowing the return of opened CDs and cassettes.

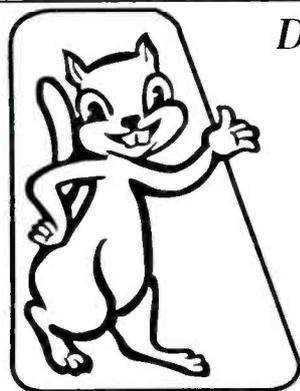
To retaliate against PGD, the IMRA says independent retailers should only support PolyGram hit product and not stock new and marginal titles from the company.

For its part, PGD, in a statement issued by VP of field marketing **Curt Eddy**, points out that although it is not accepting the return of breached product, it is giving a credit of 0.75% for all CDs purchased and 1.5% for cassettes. The statement says the company is concerned that "certain one-stops are not passing along the benefits and savings" that PGD is giving to compensate for the new policy. PGD urges independent retailers that do not buy direct from it to take up the issue with their one-stop suppliers.

MISSED THE BOAT: Retail Track was apparently the last one in the music business to find out that **Alan Meltzer**, who founded CD One Stop and then made himself a millionaire by selling it to Alliance Entertainment Corp., had re-entered the music business by purchasing Grass, a small alternative rock label, from Rockville Centre, N.Y.-based Dutch East India Trading.

Sources say Meltzer forked over about \$1 million for the label, which has an artist roster of about 30 bands, including **the Wrens** and **Baboon**. Other acts that recorded for the label include **Edsel**, now on Relativity, and **the Toadies**, now on Interscope. Meltzer describes the label as "cutting-edge alternative" and says he is spending his time and money—to the tune of about \$500,000—to build an infrastructure that can effectively market the records. Already, he has hired **Bob Cahill**, formerly head of sales at EMI Records, to be executive VP at the label.

RETAIL TRACK
by Ed Christman



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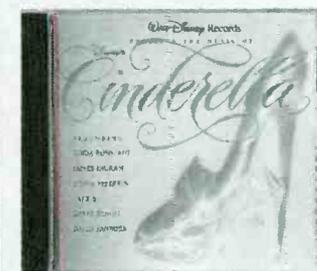
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Passport Rates Itself At Its Inaugural Sales Conference

YOUR PASSPORT, PLEASE: We caught up with Passport Music Distribution Inc. president **Toby Knobel** and some of his company's executives to get the lowdown on the wholesaler's first sales summit, held Aug. 22-23 at the company's headquarters in Denver.

In March, Passport was created by Alliance Entertainment by merging Denver-based Encore Distributors Inc., which Alliance acquired three years ago, and Sound Solutions U.S.A. Inc., which was bought in January (Declarations Of Independents, April 8).

Passport's sales force now numbers 21: eight telemarketers, 12 regional field salespeople, and VP **Jim Cuomo**.

Cuomo says that when companies merge, "there's an acceleration lane, and nine times out of 10, it doesn't pull together as quickly as everyone would like... But [Passport] started to click from the beginning."

The Passport confab was the first opportunity for the firm's sales force to meet *en masse*. Representatives from Alliance, including one-stop group head **Ron Nicks**, also attended to discuss potential synergies within the company.

As previously noted, Passport serves as the exclusive national distributor for Concord Jazz, which Alliance purchased earlier this



by Chris Morris

year. The Concord, Calif.-based label mounted a presentation at the sales meet, keyed heavily to the September release of albums by four of its stars—**Mel Torme**, **Maynard Ferguson**, **Kenny Burrell**, and **Poncho Sanchez**—and a concurrent Legends of Jazz promotion.

One imaginative facet of that promotion: Passport executive director of advertising and marketing **David Ross** says about 35 national chain buyers were serviced with copies of the new Torme/**Rob McConnell** album, "Velvet & Brass," bearing individually personalized messages—and even vocals—by the Velvet Fog himself.

"Mel autographed all of them," Ross says. "We sent them out wrapped in velvet and gold trim. It was a big hit."

The sales summit culminated with a performance by the **Concord All-Star Band**, which filled the Bluebird Theater in Denver with Passport personnel, local re-

tailers, and other invited guests.

Several other labels have recently signed with Passport in various capacities, according to Knobel. These include Danbury, Conn.-based folk label Green Linnet Records, which Passport now has exclusively for Tower; Malibu, Calif.-based Higher Octave Music, which the distributor sells for Blockbuster; and Berkeley, Calif.-based Fantasy Records, which Passport has picked up for all accounts in the Southwest. Other new national accounts include Santa Barbara, Calif.-based Sheffield Lab and New York-based CMP Records.

Green Linnet also made a presentation at the confab.

In the aftermath of the conference, Passport's executives all express confidence that the merger of Encore and Sound Solutions has quickly resulted in a well-integrated sales force. "It's come a long way in a relatively short time," says senior VP of operations **Tony Agüero**.

One question that hovers over Passport is its future role within AEC Music Distribution, which bought Independent National Distributors Inc. in July (Billboard, Aug. 12). But Knobel, who notes that Alliance's one-stop group is only now finalizing its consolidation, doesn't foresee any immediate changes.

"We've had substantial talks and meetings about distribution," he says. "We don't want to make any precipitous moves. It's expected of us... to make the moves that are best for everybody."

FLAG WAVING: If you're down in New Orleans and you flag a cherry-red New Breed taxicab, you may discover a highly gifted musician behind the wheel.

Singer/guitarist **Mem Shannon** has been driving a cab in the Crescent City since 1981. At the same time he has been navigating the city's mean streets, he's been cultivating his licks in the Bourbon Street clubs with his band the **Membership**. His music comes to potent fruition in his debut album, the appropriately titled "A Cab Driver's Blues," on Rykodisc's Hannibal Records subsidiary.

Don't look for Shannon to give up his day gig, though. "I drive eight to 12 hours a day, seven days a week when I'm not gigging," Shannon says.

Shannon's day-to-day grind is observed with amusement in the pungent blues of "Taxicab Driver." Other funk-inflected tunes on the record have a similar autobiographical bent: "My Baby's Been Watching TV," a wry number about his "Oprah"-addicted spouse, and "Play The Guitar Son," a moving memoir about Shannon's father, who gave him his first guitar at the age of 15.

Beyond its fine slice-of-life songs, the album incorporates some hilarious *audio vérité* recordings, made by Shannon in his cab, of the city's hustlers, hookers, inebriates, and pleasure-seeking tourists.

Of the rationale for including

these documentary snippets, which were culled from more than 40 hours of tape, Shannon says, "I felt like I had to do something to keep the album from collecting dust on the blues shelf in record stores."

While the cab tapes keep things lively, it is Shannon's smoky voice, wry lyrics, and, most of all, his brittle electric and nylon-string guitar work that keep "A Cab Driver's Blues" cooking.

"I wanted to get that **B.B. King** sound," Shannon says of his unique picking style. "And I never got it... I couldn't play the licks I was

hearing, so I just made some up."

Shannon, who only started singing about four years ago ("Nobody's thrown a tomato yet," he says), shows some impatience with the Bourbon Street music scene, where local bands grind out endless covers of blues and R&B hits.

"You can't do [original music] on Bourbon," he says. "You've got to cater to the tourists—you've got to play those shuffles."

Shannon, who says he has written enough original material for two more albums, hopes to tour after the turn of the year.

RetailVision Makes Sure Its In-Store Clips Get Played

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—RetailVision, the 6-year-old unit of Concrete Marketing that compiles videoclip promotions for in-store play, is solidifying its own retail vision.

Last month the company, which services stores with genre-specific reels in the categories of alternative, rap, hard rock, and hits, began to require its clients to sign a contract whereby they promise to play the tapes in their entirety at least once a day, with the volume turned up.

"In the old days we would service a reel and expect on good faith that retailers would use the reel appropriately," says Gabby Feliu, RetailVision director. "But now we are changing, because many of them were not doing that."

Feliu says that although he has maintained solid relationships with retailers since the inception of RetailVision, he discovered that a lot of stores were playing the tapes but not using the volume. "It was like wallpaper for them," he says, "and the labels did not feel that this was effective."

The labels have a strong say in the matter. While retailers receive the tapes free of charge, the labels shell out \$1,200 for each clip that airs on each tape. New reels in each genre, which contain anywhere from eight to 20 selections, are created every five to six weeks, according to Feliu. If the same video should run on more than one tape,



A RetailVision music video setup in a Camelot Music store in Traverse City, Mich.

the label gets a 10% discount the second time around, he says.

Although he declines to cite specifics, Feliu says "almost every label is currently using or has used RetailVision." The service is designed to help labels market their product in several ways: by creating interest in stores as well as providing them feedback from participating retailers in the form of phone surveys and brief questionnaires Retail-

(Continued on next page)

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NAIRD MEMBER

Carving A Difficult, But Rewarding Niche As A Songwriter

KIN(NOIN)SHIP: Children's singer/songwriters, while all but nonexistent at the major-label level, continue to proliferate as independents. Some are even thriving. They



KINNOIN

are the ones who utilize their talents as songwriters and producers, composing for major compilation albums, music videos, and CD-ROMs. Nashville-based **Dennis Scott** and West Coasters **the Bumblebeez** are prominent in this category. Then there's Los Angeles resident **Dave Kinnoin**, a consummate professional who could write a book called "How To Succeed As An Artist In The Children's Business." (There's no such thing as "without really trying" in this neck of the woods.)

Kinnoin has released three albums on his Song Wizard Records, "Fun-A-Rooney," "Daring Dewey," and "Dunce Cap Kelly," all marked by the sterling wordplay and laudable nonconformity that are Kinnoin hallmarks; he'll record a fourth in 1996. Kinnoin has had the most success, though, as a songwriter/producer for the likes of Disney, Jim Henson Productions, and interactive manufacturer Davidson & Associates. His recent projects include writing theme music and producing for Disney's "Bright Beginnings" and "The Princess Collection" video series, composing for the Muppets sing-along "Things That Fly," and scoring a quartet of CD-ROMs. Kinnoin just completed a short promotional tour for new "Bright Beginnings" title "Sweet Dreams, Spot."

His tune "H2O—What A Feeling," from "The Little Mermaid" spinoff album "Songs From The Sea," was the most-requested song of 1992 on Radio AAHS.

Kinnoin's secret? Talent, of course, but especially persistence and legwork. At the onset of his children's career, he scoured book and record stores for names of kids' music manufacturers and sent six-song demos to each, "hundreds" in all. "I got songwriting work out of it," he says, "and then started releasing my own stuff independently." Kinnoin joined a host of support organizations and made countless connections. He took classes at Hollywood, Calif.'s Songwriters Guild of Amer-



by *Moira McCormick*

ica, which led him to acquire not only his two current co-writers and co-producers, **Jimmy Hammer** and **John Hoke**, but veteran songwriting coach **Jack Segal** ("Scarlet Ribbons"). "There's too much mediocrity out there—sloppy lyrics, unnecessary notes, ineffective pro-

duction," says Kinnoin, naming pitfalls he aims to avoid through working with Segal.

"The thing that keeps me successful," Kinnoin, adds "is an adamant refusal to let anything out of my studio that isn't the absolute best I can make it." As for any advice he'd give to struggling kids' songwriters—other than "Write down *everyone's* name"—Kinnoin says, "Know that there's a line between letting people know you're alive and available and being a pest."

BABY TALK: Toddler/preschool series "Club Baby Starring Denise" is another independent raising its profile through a variety of strategies. Denise

Lifeson, lyricist and vocalist for the bright, bouncy, emphatically catchy "Club Baby" series, says that there are now four English-language titles and their Spanish counterparts, the most recent being "Mr. Moon's Lullabies" (Canciones De Cuna De Señor Luna). Lifeson's New York-based New Reality Productions is discussing television possibilities with the creators of preschool TV show "Dudley The Dragon"; meanwhile, major manufacturer Kimberly-Clark "has us on hold for a national promotion, and we're talking to a lot of direct response people." Plus, Lifeson and company recently produced a custom audio line for Cultural Toys of Minneapolis.

RETAILVISION MAKES SURE ITS CLIPS GET PLAYED

(Continued from preceding page)

Vision conducts and collects for them.

"This is really the only way labels can send out genre-specific videoclips on a regular basis to stores across the country," Feliu says. "We provide the tools and the tracking, and [the service] also helps labels that might have a hard time getting their product in stores. When chains see they are getting requests for certain videos and the labels are going to the expense to put a certain track on RetailVision, obviously there is a lot of support for that artist or song."

As for its merchant customers, Feliu says RetailVision's base from the outset has been split about evenly between major chains—including MusiCland and Trans World—and independent accounts. The most popular tapes are the AlternaVision and HitVision titles, which each are mailed to about 1,050 stores. RapVision and HardVision go out to about 675 stores each, says Feliu.

Although he says he expected the

task of getting merchants to sign the new contracts to be a challenge, Feliu says he has found the opposite to be true. "We were expecting the contracts to make things harder, but we've actually found they are opening up new doors for us," he says.

"The audio and video portion together are really cool," says Chris Wester, national niche marketing coordinator at the MusiCland Group, which is using all RetailVision tapes except for HardVision in 180 stores. "You may remember a song when you hear it, but it sticks in your mind even more when you can see it, too."

Brandon Karriem, manager at Memphis-based Boss Ugly Bob's, says, "Probably one of the best salesmen we have out there are [music videos]. This takes it one step further and brings it into the store."

Feliu says RetailVision gets its name out at conferences such as those held by the National Assn. of Recording Merchandisers and the National Assn. of Independent Record Distributors and Manufacturers, but also counts heavily on word-of-mouth. The company has just put out a shingle on the Internet's World Wide Web that allows browsers to see which clips are in rotation on each reel. They can also search by state and city to find out which stores are RetailVision customers. "We're working on not only listing the videos but showing about 30-second clips from each video at the Web site," Feliu says. "There is a lot more we can do on the Internet."

The competitive landscape is pretty sparse, he says. "There really isn't anyone doing exactly what we are doing." The only competition he can name is from distribution companies that decide to put together their own compilation reels of the acts they want to boost for a particular month.



George Reed, left, of Music Arcade, a music store in Westbury, N.Y., shakes hands with Gabby Feliu, director of RetailVision.

Billboard®

FOR WEEK ENDING OCTOBER 7, 1995

Top Kid Audio™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	4	READ-ALONG ▲ WALT DISNEY 60258 (5.98 Cassette)	POCAHONTAS *** No. 1 ***
2	2	5	VARIOUS ARTISTS CLASSIC DISNEY: VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	POCAHONTAS
3	3	5	SING-ALONG ▲ WALT DISNEY 60876 (10.98 Cassette)	POCAHONTAS
4	4	5	VARIOUS ARTISTS CLASSIC DISNEY: VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	POCAHONTAS
5	6	5	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
6	5	5	SING-ALONG ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING
7	10	5	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
8	7	5	VARIOUS ARTISTS FEATURING LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS
9	9	4	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
10	8	4	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
11	13	4	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
12	14	4	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
13	12	4	READ-ALONG WALT DISNEY 60257 (6.98 Cassette)	THE LION KING: FAR FROM THE PRIDE LANDS
14	11	4	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
15	15	4	MY FIRST READ-ALONG WALT DISNEY 60259 (5.99 Cassette)	SIMBA'S HIDE & SEEK
16	16	4	MY FIRST SING-ALONG WALT DISNEY 60623 (5.99 Cassette)	ACTIVITY SONGS
17	18	4	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
18	17	5	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKY UNWRAPPED
19	21	4	MY FIRST READ-ALONG WALT DISNEY 60261 (5.99 Cassette)	BAMBI: A LITTLE SPRING SHOWER
20	23	4	CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
21	22	5	SING-ALONG WALT DISNEY 62140 (5.98 Cassette)	NURSERY RHYME SONGS
22	19	4	CEDARMONT KIDS CLASSICS BENSON 221 (3.98/6.98)	LULLABIES
23	24	5	CEDARMONT KIDS CLASSICS BENSON 4055 (3.98/6.98)	HYMNS
24	25	5	VARIOUS ARTISTS WALT DISNEY 60838 (9.98/13.98)	TRAVEL SONGS
25	20	2	BARNEY BARNEY PUBLISHING 99616 (6.95 Cassette)	BARNEY AND BABY BOP'S BAND

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1995, Billboard/BPI Communications, and Soundscan, Inc.

KID NOTES

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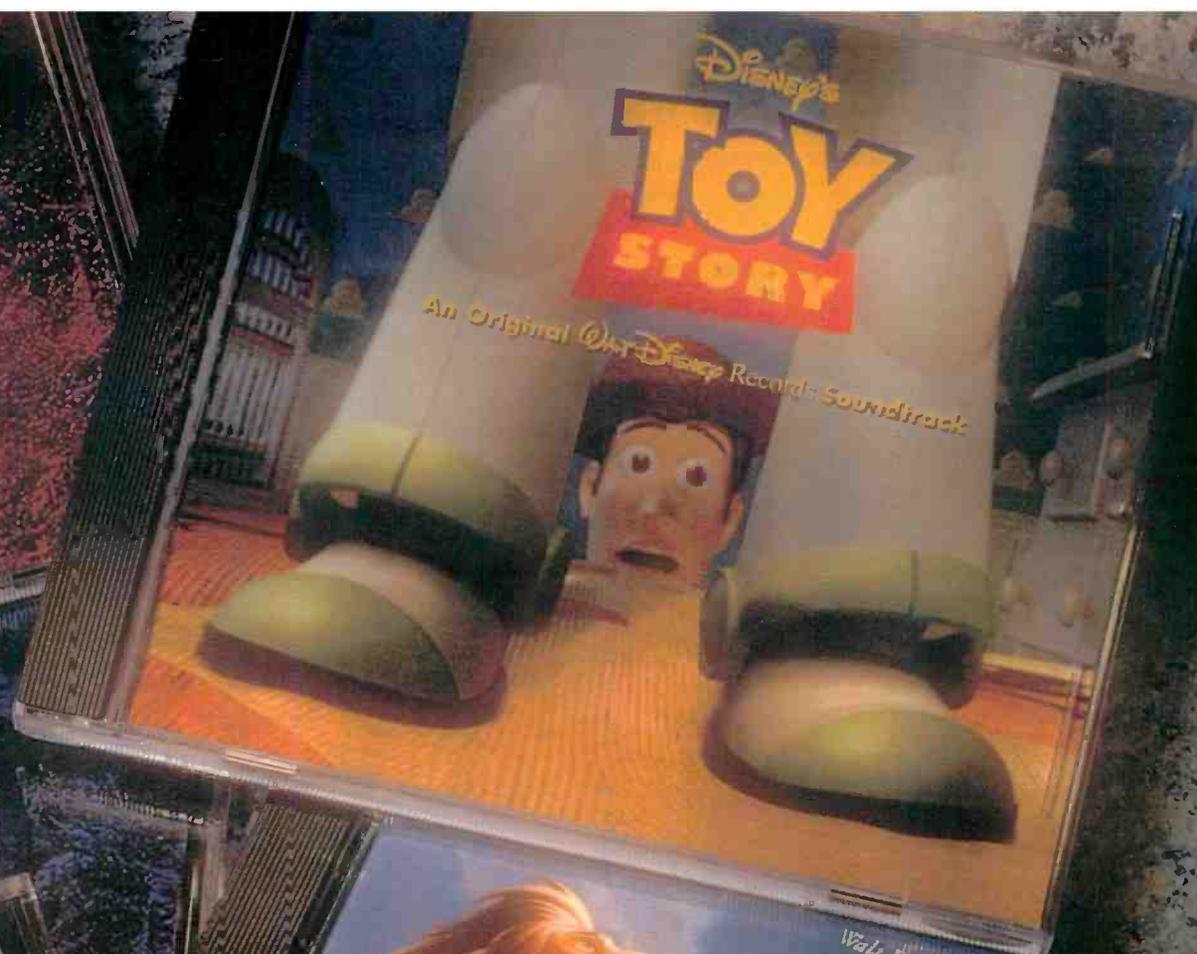
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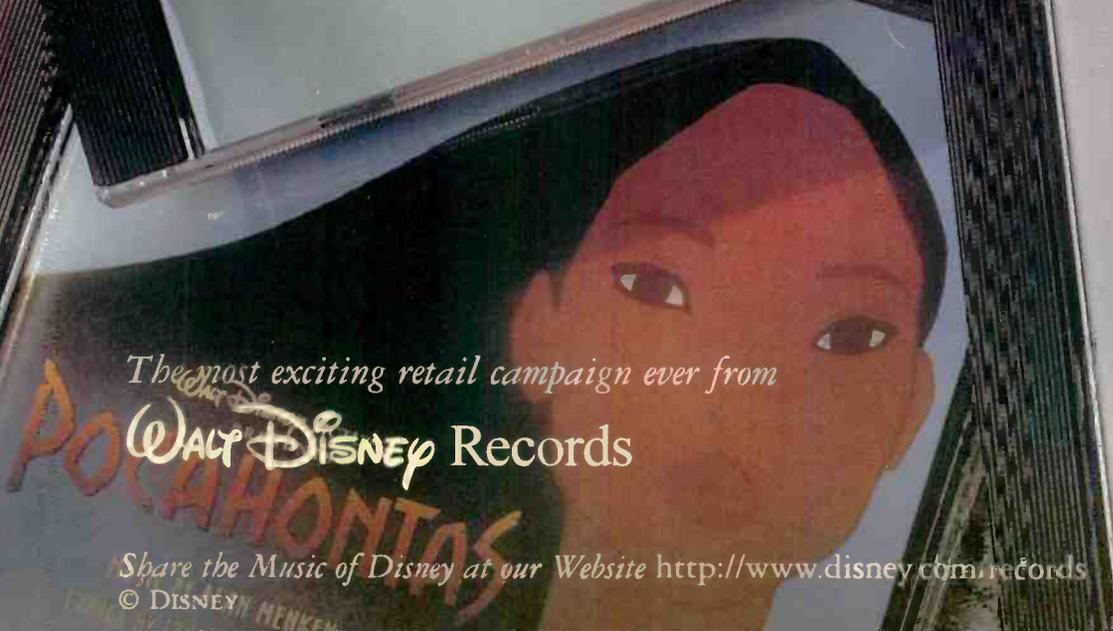
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VOLT HAS THE JUICE TO TAKE ON COMPETITORS

(Continued from page 84)

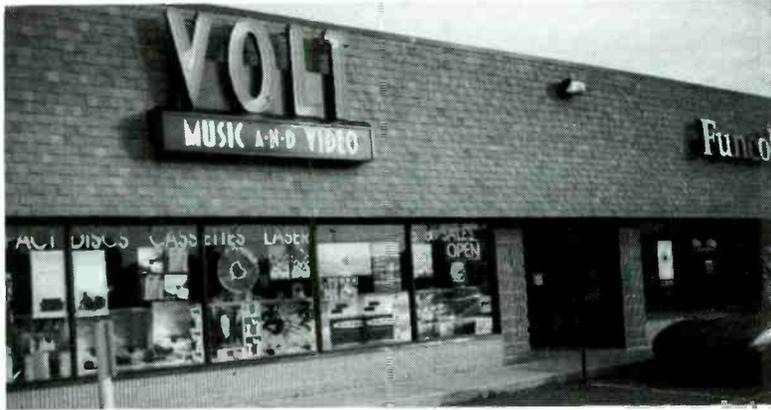
locking security box system.

Robbins notes that cassette sales have declined 20% this year. "One reason for that," he says, "is that the majors are pulling discounts on tape, and that's usually a signal that a configuration is beginning to slip."

Vinyl has gained a solid though small position in the stores' retail mix. Currently, Volt carries 100 new vinyl titles and about 30 new 45s. Popular vinyl selections include Michael Jackson, Foo Fighters, the new Blondie remix project, and Pearl Jam. "They're really a bargain waiting to be rediscovered, and they're surprisingly available from the labels," he says, adding that Pearl Jam's "Vitalogy" retails for \$9.99.

A striking characteristic of the Danbury store is its long front counter, which provides ample space for display materials. Behind the counter, a slat wall area displays special-edition products, boxed sets, import sets, multi-disc sets, and blank tapes.

"We're planning to bring in T-shirts to boost accessory sales in both stores," Robbins says. The retailer also has a store newsletter in the works, which will inform customers of concerts, sales, and en-



The Volt Music and Video store in Danbury, Conn., is flanked by a Funco video game store and a Discovery Zone indoor playground. (Photo: Frank DiCostanzo)

tertainment news. "Hopefully, our first issue will go out by Thanksgiving," he says.

With the Danbury store flanked by a Discovery Zone, the indoor playground, and Funcoland, a new and used video game store, it's not surprising that the retailer is stocking more children's music. "Between the college students and families with young children coming into our store, it really makes for an interesting customer mix," Robbins says.

Special orders, which account for

10% of sales, are continuing to grow, thanks in part to the store's inventory control and point-of-sale computer system. "Our system features a database that allows us to look up any recording by title, artist, or album while simultaneously informing us as to its availability: whether it's in stock or on order." Most special orders, he adds, are filled in two to three days. "Customers are realizing that independent stores do a better job of handling special orders, especially when it comes to finding the more obscure titles," says Robbins.

Joint store promotions consist of co-op print advertising with independent labels and a ticket-selling arrangement for a popular performing venue called Tuxedo Junction, a club where many of the region's bands are showcased. The retailer also sponsors concerts in conjunction with Western Connecticut State University.

Robbins, whose stores employ 10 people, says another advantage he has over the chains is that "we feature lots of music that stores like the Wiz do not have access to or will not carry, because they don't sell fast enough."

And while customers could easily get the impression that Volt is a chain store, given its look and feel, Robbins stresses that it's a proud independent operation.

"I've worked closely with independent retailers since my days at CD One Stop, and it feels great to be one of them," he says.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★★ NO. 1 ★★		
1	1	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 6 weeks at No. 1	149
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	218
3	5	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	107
4	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	226
5	4	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	119
6	7	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	22
7	6	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	19
8	8	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	217
9	9	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	229
10	12	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	13
11	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	229
12	14	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	45
13	17	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	229
14	11	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	44
15	18	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	205
16	13	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	224
17	15	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	227
18	16	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	134
19	20	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	212
20	19	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	178
21	22	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	215
22	21	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	26
23	28	MEAT LOAF ▲ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	196
24	23	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	226
25	31	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	34
26	27	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	182
27	26	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	29
28	24	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	217
29	35	SOUNDTRACK ▲ MCA 10541 (10.98/15.98)	RESERVOIR DOGS	28
30	42	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	123
31	34	EAGLES ▲ ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	229
32	25	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	21
33	32	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	33
34	30	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	7
35	36	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	22
36	41	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	206
37	43	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	205
38	40	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	196
39	33	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	73
40	29	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	47
41	46	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	106
42	37	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	216
43	44	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	192
44	47	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	192
45	38	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	132
46	39	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	21
47	49	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	96
48	—	PRINCE & THE NEW POWER GENERATION ▲ WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	2
49	45	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	62
50	—	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	14

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.

The Enter*Active File

MERCHANTS & MARKETING

Zion Train Grows 3-Leafed 'Fantasy'

BY MARILYN A. GILLEN

LOS ANGELES—The Jamaican maple leaf on the cover is a swift tip-off that the contents of Zion Train's CD-ROM are not your typical multimedia fare. Fittingly, the British band's highly imaginative "Homegrown Fantasy" is not getting a typical release.

Burbank, Calif.-based Mesa/Bluemoon Recordings plans an innovative three-stemmed U.S. release and marketing approach for the British-grown "Homegrown Fantasy" CD and CD-ROM project, which was released earlier this year in Europe by China Records and signals Bluemoon's first foray into the multimedia field.

The first effort will center solely on the Oct. 24 U.S. release of the audio-only album of the same name, according to Mesa/Bluemoon president Jim Snowden, who got turned on to the audio title while browsing in a London Tower Records shop. Next up, in late November, will come a special two-CD, jewel-boxed

set of the audio release and the CD-ROM. In January, the CD-ROM alone will hit shelves housed in a large package, or computer "airbox."

Each release potentially targets not only different consumers, Snowden believes, but a different retail channel.

"Obviously, the album will stand on its own based on the music," Snowden says, "which will appeal strongly to the dance, reggae, and dub crowd, and will go into record stores."

The dual CD/CD-ROM release is also keyed to music retail, Snowden says, and is being positioned as a "great gift-giving item" for the holiday season. The suggested retail price for the package is \$29.98.

The boxed CD-ROM will be targeted to traditional computer software stores, Snowden says, and their multimedia-oriented customers. It's being ticketed at \$19.98.

"I'd say we're looking at maybe a younger demo with [the CD-ROM], certainly a very strong college-age group,"

Snowden says, adding that the box art may "turn a few heads" among that channel's retail buyers.

Zion Train is happy to be turning heads, says Colin, one member of the dynamic British music collective that bills itself as a "sound system" rather than a band.

"A big part of the appeal of doing the CD-ROM was being able to do something just a little different, maybe even a bit odd," says Colin of the Monty Pythonesque-skewed disc. "It's a chance to expand on the message of our music, which is all about communication, but also to let people create their own experiences from these tools we're giving them."

"Higher learning" is one way Colin describes the desired Zion Train CD-ROM experience, and if the cover art suggests one interpretation of the phrase, it is only one of many, he adds.

Clicking on any part of the main CD-ROM interface—that maple leaf again—pops users into one of many dif-



ferent zones, the contents of which include a complete guide to making a record, a fully remixable track, a phonetic interview with the band, three Zion Train videos, a band history and discography, and numerous images and sound samples designed to be used by others in creating their own unique experiences.

One clear, quirky highlight, though, is the "never-ending fact well," which randomly dishes up hundreds of what Colin describes as "cool, nonessential facts that you won't be quizzed on later."

Many have a strong British bent (relating how much it costs to keep the Queen, for instance, and who won the first World Cup), and many more are just bent (Charles Dickens used the word "funky" in a novel, for instance).

All are true, Colin assures. "There are so many strange truths in life, there's no need to make anything up," he says.

The CD-ROM also teases the band's online site, which in turn will help cross-promote the album and CD-ROM.

While there is no overt "sell" within the CD-ROM, Snowden expects that the project will help open new eyes and ears to the band's album, which is its first U.S. release following a series of European projects. "That's the ultimate bottom line—we're trying to sell some records here," he says. "But because Zion Train is as much a lifestyle thing as it is just a band—sort of a bastion of hippiedom—we think that anyone who gets their hands on either the album or the CD-ROM will want to get the other, too."

Both the band and its labels—China in the U.K. and Mesa/Bluemoon state-side—feel strongly about making the multimedia title as accessible to as many people as possible.

The CD-ROM is tagged at just less than 10 pounds (\$15) in England, Colin says, "where most everything else is 50 pounds, and this is the first to even break 30 pounds."

Part of the reason for the low price is the low cost of a project that was truly homegrown, says Colin: Zion Train scripted the CD-ROM itself and produced it 14 weeks in conjunction with developer Mu-Media.

"Bottom line, it's a musical trip," Snowden says. And one that Mesa/Bluemoon banks plenty of people will want to take.

Meat Loaf's Cyber 'Neighborhood'

MCA IS DISHING UP a whopping side of multimedia with its forthcoming Meat Loaf album, "Welcome To The Neighborhood," due Nov. 14.

In advance of the album's release, the label has created a hi-tech haunt on the Internet, which will feature some of the sharpest tools from multimedia's cutting edge. Among them, RealAudio, which allows instant download of audio samples, and CDLink, a Voyager Co.-developed technology that links online text with a user's own cache of audio CDs (highlighted text discussing a particular lyric, for instance, will cue the CD to play that section of a song).

Other features of the site, which goes live Oct. 27, include a whodunit mystery game; a motorcycle giveaway in conjunction with the Box; a downloadable Meat Loaf screen saver; sheet music; and promotional contests that will give away T-shirts, albums, music videos, and posters.

A direct retail link also is being offered in the form of a downloadable coupon, good for \$3 off the CD or \$2 off the cassette at Sam Goody/Musicland stores.

The online site (<http://www.meatloaf.mca.com>) is currently in sneak-peek mode, offering a preview of forthcoming features and a chance to download the software required for the RealAudio and CDLink features.

IN OTHER ONLINE ACTIVITY, Capitol Records and Ticketmaster are teaming up for a joint online music promotion targeting returning college students that is slated to run through Oct. 13. Dubbed "Conflux," the promotion centers on a Capitol sampler CD featuring such bands as Everclear, Radiohead, Cocteau Twins, Blind Melon, Supergrass, Menthol, and Spearhead. Both the Ticketmaster (<http://www.ticketmaster.com>) and Capitol (<http://www.hollywoodand-vine.com>) online sites will contain Conflux home pages, listing information about the bands. The first 20,000 students to send in an E-mail entry will receive a copy of the sampler, which includes a coupon good for a discount on the purchase of a full album by one of the featured artists. One student also will win a trip to see Blind Melon live, while the campus submitting the most entries wins a concert by Everclear.

ELSEWHERE ON THE interactive tip, the MTV Online area on America Online has more than doubled its average monthly usage hours since January, according to Matt Farber, VP of program enterprises/business development for MTV. The site averaged more than 2.4 million visitors in August, Farber says, an average boosted by the more than 50,000 who stopped by for a chance to chat with Michael Jackson Aug. 17.

The Jackson online chat was simulcast live on the channel—a computer/TV hybrid that has since found a permanent home as "Yack Live!," a feature in which online users' dialog is scrolled live across the bottom of the screen below music video programming.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

CD-ROM PRICES TRENDING DOWN

(Continued from page 83)

feel like we've hit a magic price point for encyclopedias."

Individual categories, such as encyclopedias, have their own "magic" price points, publishers note, and intradivisional price jostling to determine where it will level off goes on continually.

"Certainly, in the children's area, if you want parents to buy more software, you can't expect them to infinitely be \$49 and \$59 products," says Sarina Simon, head of the Philips Media Home and Family Entertainment label. Simon, who cites \$34.95 as a rough average price for her label's titles, echoes other children's publishers in stating a need for realistic pricing. "The games area can get away with higher [prices], generally."

But price is not the only factor in promoting sales.

"You have to say, do I have something truly unique? If you do, the price pressure may not be as great," Simon says. "There are also products for which

lowering the price will not sell more units, period. You are not going to manufacture 100,000 more art lovers just because you lowered the price a few dollars."

And raising the price won't scare people away from big titles either, say publishers and retailers.

"What we have learned is that you probably want to be either in the \$20 range or the \$40-\$50 range; you don't necessarily want to be right in the middle," says Len Jordan, president of Portland, Ore.-based Creative Multimedia, which has product lines at both ends. "Things under \$20 fall into an impulse category, and things over \$50 are in the evergreen realm of acceptability. What we've been told by retailers is, if you're going to be at \$30, you might as well be at \$40, because \$30 isn't an impulse price anyway, so you are really just leaving 10 bucks on the table."

Jon Viscott, multimedia buyer for the Virgin Megastores, agrees that price is

not the ultimate factor in determining volume on a given title. "Doom" was being sold at \$39, which was pretty much cost," says Viscott, "and that game would have sold, no problem, for \$69, because it's a great game, and it's a gotta-have-it title. Just because something's \$9.99 doesn't mean it's going to outsell something that's \$49.99."

MASS-MARKET PRICE?

However, there is still a sense within the industry that there exists a magic price point that will open the floodgates to a mass-market audience for entertainment CD-ROMs.

The magic number most often cited by analysts, such as Forrester's Bernoff, is \$19.99.

"This is the closest you can come to an impulse pricing for a true CD-ROM title," says Steven Feuling, director of marketing for San Francisco-based publisher P.F. Magic, which will release the innovative "Dogz" this fall at \$19.95. "It's the multimedia equivalent of the bag of M&Ms by the grocery-store checkout counter."

Creative Multimedia is committed to hitting that mass-market audience with products for less than \$20, says Jordan. Often that means finding innovative ways to underwrite development costs or develop alternative revenue streams.

The company is a pioneer in the area of placing ads, or "sponsorships," within certain of its CD-ROM titles. Its recent "Golf Digest" included interactive spots for Cadillac and DeBeers, for instance, while a forthcoming "U.S. News & World Report College Guide" will boast Visa signage. "That's definitely one of the ways we can offset development expenses without charging the customer more," Jordan says.

DISTRIBUTION ALTERNATIVES

Helping to drive an emerging \$19.99 and lower price point are the new distribution channels, such as record and video stores, into which software publishers are increasingly moving.

(Continued on page 100)



Anthrax Spreads. Members of Elektra band Anthrax get interactive during an online chat held recently on SW Networks' World Wide Web site on the Internet. Pictured, from left, are John Bush of Anthrax; Gordon Gould, SW's manager of online services; and Scott Ian of Anthrax.

Home Video

MERCHANTS & MARKETING

Kids Mad For 'Nova' Toy/Vid Sets Series Secures PBS' Value As Brand Name

BY MOIRA McCORMICK

NEW YORK—In the land of the brand, PBS programming has clout.

Take, for example, the video-with-toy gift sets based on public television station WGBH Boston's longstanding science program "Nova." The four packages have been making a strong showing at retail—and with little promotional help other than the series' name on the box.

At the other end of the scale is Ken Burns' "Baseball" epic, which Turner Home Entertainment has lifted into a best seller. Although it doesn't have the rights to "Nova" and most other station-produced programs, Turner does have exclusive use of the PBS name and logo for the titles it markets.

However the retail pie is sliced, no one seems to be complaining: Programs telecast under the PBS aegis are selling better than ever. According to a recent study conducted by ad agency Young & Rubicam, "PBS was ranked second only to Disney as the most valuable entertainment brand name," says Richard Pinson, VP of marketing for Turner domestic home video, which has handled the PBS label since April 1994.

Fast Forward Marketing, based in Los Angeles, distributes the "Nova" series. President Steven Ades says that the four "Nova Adventures In Science" kits were introduced at the New York Toy Fair last February. "We started shipping in June," says Ades, "and began getting our first re-



orders after the product had been on shelves for two weeks. All accounts reordered within a month—and all along, promotion has been minimal."

The "Nova" titles, recommended for ages 8 and up, have done best in multimedia stores, such as Zany Brainy, Musicland's MediaPlay outlets, Store of Knowledge, Learning Express, and LearningSmith. Ades says Fast Forward has been delivering titles through established video wholesalers, such as Baker & Taylor and Ingram Entertainment, while shipping direct to specialty outlets, such as museum stores. "Blockbuster is picking up two of the titles in November," he adds.

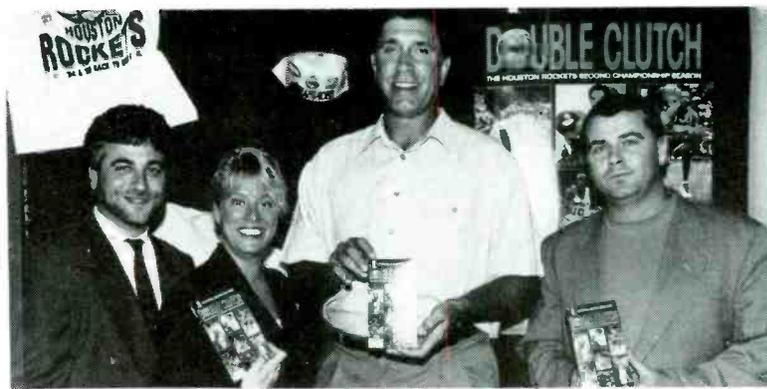
Ades believes that the reason for the titles' vigorous sales is the combination of the "Nova" name (already established at retail), "a meaningful science toy," and a suggested list price of \$19.95. Says WGBH consultant Sarah Slater, who conceived the gift-set concept with station executive David Bernstein, "'Nova' videos alone regularly sell for \$19.95, while the toys by themselves are \$15. It took a lot of work to get the package

to this price."

She adds that "Adventures In Science" "inspires kids to think that science is fun, and that you can be involved in it as a kid. We searched for the perfect toys to convey this idea."

The other 60-minute titles are similarly designed. "This Old Pyramid"—a takeoff on "This Old House," the popular PBS series for do-it-yourselfers—explores the building of Egypt's pyramids and includes a 3D pyramid puzzle. "Daredevils Of The Sky," which examines principles of flight through the antics of stunt pi-

(Continued on next page)



But Can They Three-Peat? The *crème de la crème* of the National Basketball Assn. takes center court on "Double Clutch: The Houston Rockets Second Championship Season" from CBS/Fox Video at \$19.98 list. Present at a recent screening, from left, are Charlie Rosenzweig, NBA Entertainment director of business affairs; Jill Namiot, CBS/Fox director of NBA video marketing; Rockets coach Rudy Tomjanovich; and Charlie Bloom, NBA Entertainment senior producer.

Business As Usual For Wal-Mart, Vendors; VOD Put On Hold Until PPV Breaks Open

FULL SPEED AHEAD: Chief video buyer Mike Antonetti has departed Wal-Mart for a position with a major consumer electronics retailer. He is replaced by Jim Parker, who was promoted from within last month.

A Wal-Mart spokeswoman tells us that no changes are being made to Antonetti's goal of dropping rackjobbers Anderson Merchandising and Handleman in favor of direct purchases from studios and key independents. But that's all Wal-Mart will say; the spokeswoman denied a request to talk to Parker. So much for updating our Rolodex.

One vendor that recently went direct agrees that it's business as usual. "Nothing is altered except the name of the individual," says a marketing executive, who remains gung-ho about his new status. He's in awe of Wal-Mart's "fabulous" point-of-sale system, which provides data "we haven't had before. It's nice to have day-to-day information." Now, he jokes, "we know returns before we know sales."

And sales thus far have been good. Wal-Mart, of course, demands that the vendor take on responsibilities that were solely the rack's under the old way of doing things. "We put in what we wanted. Our responsibility is to take care of ourselves," this executive continues. "They give you a building. The rest is up to you. Go hog-wild and you're courting disaster."

If the direct-delivery trend were to falter anytime soon, Chatlen Transportation Enterprises in Valley Stream, N.Y., would be one unhappy shipper. The company predicated much of its future growth on deliveries from duplicators to stores.

The opportunities are "overwhelming," says newly arrived executive VP Don Helgesen, who has spent 15 years working in all aspects of home video's supply side.

BARRING THE DOOR: This is the way it is for video on demand.

Eric Frankel, executive VP of marketing of cable and network features for Warner Bros., spent much of his time at a recent VOD seminar in New York shooting down suggestions from the audience on ways to break home video's movie stranglehold. It was nothing veteran observers hadn't heard before, but some of the attendees appeared shocked—yes, shocked—that cable operators couldn't cut themselves better deals.

Frankel was clear that until VOD precursor pay-per-view breaks into the open, "no one wants to upset the apple cart. People are very set in their ways." That puts the kibosh on

a PPV movie exclusive, a thought that used to surface at cable shows to provoke the home-video establishment.

"Nobody is going to do this," said Frankel frankly. "They're not going to piss [retail] off." In fact, Frankel has to be sensitive to the needs of Warner Home Video, No. 2 in the domestic market. "Our job is to keep everybody happy."

Cable operators like to say that they can post significantly better PPV results if their exhibition windows open closer to cassette release date. But Frankel said shorter windows, even if available, would only jack up the marketing funds Warner already provides to Viewer's Choice and Request TV, the two leading PPV systems. Meanwhile, "lots of technical problems" are stalling the arrival of VOD itself.

Frankel had great fun describing the "skating monkey" school of video servers that fulfill viewer requests—literally, cable staffers who insert chosen cassettes in designated VCRs and push the play button so the movie can be transmitted. Automating this is "very capital-intensive."

Time Warner's own highly publicized VOD system in Orlando, Fla., barely reaches 100 homes. "It's way too early" to judge buy rates, Frankel added.

FAST-FOOD CRUMBS: How times have changed. The closest that McDonald's will come to home video this year is "The Busy World Of Richard Scarry" toy promotion, which ran one month beginning Sept. 1. No cassettes were included—which reduces by about 8 million the number of tapes sold with Happy Meals in each of the past several years. Retailers gladly did without the competition.

PolyGram Video, which has the Richard Scarry franchise, did tie itself to McDonald's. A PolyGram press release notes that "the tremendous media exposure" would boost sales of its two newest releases. Eight million book covers featuring the video line were also distributed at 10,000 Big Mac outlets.

ARRIVAL: New Family Movies has its first title, "G. Whiliker!" The G-rated movie, distributed by Simitar, arrives in January at \$19.95 in clamshell (durable and mom's favorite) and slip sleeve. Two more releases are due while New Family head Lou Scheimer acquires more upscale product. Until then, "we're tap dancing," says New Family marketing VP Tom Schon. "This one gets us going." Schon believes the market "is accepting" of a new label for kids and parents.

PICTURE THIS



by Seth Goldstein

'Apollo 13' Video Expected To Rocket Into All-Time Top 10

BY EILEEN FITZPATRICK

LOS ANGELES—With a replica of the lunar module parked on the studio lot, MCA/Universal Home Video announced the finishing touches for the direct-to-sell-through release of "Apollo 13."

The \$165 million box-office hit will land in stores Nov. 28, priced at \$22.98 and \$44.98 for laserdisc. The national advertised availability date is Dec. 1, and the minimum advertised price will be \$14.95.

"We expect 'Apollo 13' to be one of the top 10 selling live-action videos of all time," says MCA Home Video president Louis Feola. "And there's a good possibility that it will crack the top five, giving MCA three titles in the top five."

The other MCA live-action best sellers are "Jurassic Park" and "E.T. The Extra-Terrestrial." Disney's animated hits are a category unto themselves.

In order to reach the top ranks, "Apollo 13" would have to surpass "Mrs. Doubtfire," which has sold more than 10 million units. Feola says the market is ripe for an adult mainstream movie to break through the clutter of

animated and family features hitting during the fourth quarter.

"Overall, there's a 15% deficit in fourth-quarter unit shipments compared to last year," says Feola. "And that's before you figure in 'Apollo 13.'"

The title's closest competitor will be Warner Home Video's "Batman Forever." Both films are expected to ship in the 8 million- to 9 million-unit range, according to trade estimates (Billboard, Sept. 23).

Marketing support for "Apollo 13" will include a \$5 rebate from Tropicana Pure Premium, which is a division of MCA parent the Seagram Co. Ltd. The cross-promotion will likely be the first of many, says Tropicana VP of marketing Mary Gold.

"MCA has such an arsenal of product that we can't imagine needing to go elsewhere," says Gold. Although she would not disclose future cross-promotional opportunities, Gold expects that Tropicana will team with its sister video division at least one or two times per year.

Prior to inking with MCA, Tropicana

(Continued on page 99)

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	34	2	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
2	1	7	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
3	2	8	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
4	6	2	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
5	3	6	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Gene Hackman
6	5	5	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
7	4	6	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
8	NEW		MAJOR PAYNE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
9	11	3	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
10	9	6	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
11	12	3	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
12	7	9	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
13	8	14	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
14	10	14	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
15	17	8	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
16	13	9	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
17	15	6	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
18	14	10	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
19	16	10	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
20	23	24	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
21	19	3	THE HUNTED (R)	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone
22	18	14	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
23	20	9	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
24	21	4	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Towan
25	22	10	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
26	28	12	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
27	26	16	LEGENDS OF THE FALL (R)	Columbia TriStar Home Video 78723	Brad Pitt Anthony Hopkins
28	27	5	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
29	32	8	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
30	33	7	BYE BYE LOVE (PG-13)	FoxVideo 8751	Matthew Modine Randy Quaid
31	39	5	TANK GIRL (R)	MGM/UA Home Video 105118	Lori Petty Malcolm McDowell
32	25	4	TOM & VIV (PG-13)	Miramax Home Entertainment Buena Vista Home Video 4441	Willem DaFoe Miranda Richardson
33	30	16	INTERVIEW WITH THE VAMPIRE (R)	Warner Home Video 13176	Tom Cruise Brad Pitt
34	31	9	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
35	29	10	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne
36	38	5	TOP DOG (PG-13)	Live Home Video 69998	Chuck Norris
37	35	8	IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
38	NEW		LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
39	37	8	MIAMI RHAPSODY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 2752	Sarah Jessica Parker Mia Farrow
40	36	9	BEFORE SUNRISE (R)	Columbia TriStar Home Video 06686	Ethan Hawke Julie Delpy

◆ 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.

Home Video

MERCHANTS & MARKETING

EMI Latin's 1st Vid Venture Remembers Selena Tejano Star Immortalized Through Home Video, Interviews

BY EILEEN FITZPATRICK

LOS ANGELES—For its first venture into the home video market, EMI Latin will pay tribute to the late Tejano singer Selena.

Scheduled for a Nov. 14 release and priced at \$19.98, "Selena Remembered" will feature 54 minutes of childhood home videos, interviews with family and friends, and rare concert footage that chronicles her short career.

The video will not include a segment on Selena's death, focusing instead on the native Texan's meteoric rise on the Latin music scene. "This is not a compilation of 'Dreaming Of You,'" says EMI Latin executive VP Dave Palacio, taking note of her hit album. "It's interviews with family and friends telling viewers what kind person Selena was."

Released posthumously, "Dreaming Of You" debuted at No. 1 on The Billboard 200 Aug. 5. The album, which contains four English songs, was compiled in part to fulfill Selena's plan of crossing over to a mainstream audience.

EMI Latin will keep the strategy in place by releasing the video in English only, backing it with commercials on MTV and VH1. A Spanish version is scheduled for release in Mexico and Latin America in 1996.

"There is a huge concentration of Latin fans," says Steve Chamberlain, the former Turner Home Entertainment president who is serving as a consultant on the Selena project. "But clearly, with 4 million units in al-

bum sales, she was crossing over."

EMI Latin will also conduct a grass-roots radio campaign on Spanish and English stations, which Palacio says was "extremely successful" in launching "Dreaming Of You." The radio promotion is scheduled to run Nov. 10-26.

The album's first single, "I Could Fall In Love," reached No. 2 on Billboard's Hot Latin Tracks and No. 12 on Hot Adult Contemporary. Since it was not released as a commercial single, "In Love" did not chart on the Hot 100. The title track, "Dreaming Of You," in stores this week, debuts at No. 25 on the Billboard Airplay

Monitor Top 40/Mainstream chart.

Retail support for the video will include 12- and 24-unit counter displays, a poster, and screeners. The displays can be used to hold both CD and video configurations.

Cema Distribution will deliver "Selena Remembered" to retail. The distributor's most successful longform music video was the 1992 release "This Is Garth Brooks," which Cema claims has sold approximately 500,000 cassettes.

"Selena Remembered" was directed by Cecilia Miniucchi, who helmed the singer's music videoclip "Bidi Bidi Bom Bom."

After '96 Confab In L.A., VSDA Sticking With Vegas

LOS ANGELES—It's back to the glitter for the Video Software Dealers Assn.

President Jeffrey Eves says the annual convention will return to Las Vegas July 9-12, 1997, and likely won't move until at least 2001. The show is slated for Los Angeles next year, July 10-13.

VSDA's choice of the Las Vegas Convention Center and the Las Vegas Hilton as headquarters and hotel represents an about-face for the association, which had campaigned for a change of venues after 10 years on the same site. Surveys of members, particularly those who wanted their family vacations to coincide with the convention, indicated

that they wanted to go elsewhere, according to VSDA.

Now, Vegas is being hailed as a vacation spot. Says Eves, "Las Vegas has always been a popular venue," especially for those who "enjoy the opportunity" of combining business and family pleasure.

VSDA did not get the same response from Dallas, site of the May 1995 show. Attendance was down, and many who made the trip grumbled that the city was a bore.

The association previously dropped Nashville and Orlando, Fla., as possible sites.

SETH GOLDSTEIN

KIDS MAD FOR 'NOVA' TOY/VID SETS

(Continued from page 92)

lots, is packaged with Whitewings model stunt planes for kids to construct. "Ancestors: In Search Of Human Origins" comes with a model human skeleton. "Little Creatures Who Run The World," about ants, includes an Uncle Milton's Ant Farm (minus the inhabitants).

"We're reaching a large number of people who don't see the 'Nova' programs on public television," says Dan Hamby, PBS Home Video director of acquisitions.

In general, he says, video has become "a more significant part of PBS" since the Turner deal was completed. PBS Home Video was first distributed by Pacific Arts in 1990, an arrangement that included use of the PBS logo and name.

"They did the acquisition and contracting, so the cost of acquiring, guaranteeing, and advertising the product fell on them," Hamby notes. "With the Turner deal, it falls on us. This arrangement gives us more control."

In July 1994, the nine-part "Civil War" series was rereleased through Turner, along with an hourlong special, "The Making Of Baseball." Two months later, the day after the first installment premiered on PBS, all of "Baseball" arrived. "We find that a broadcast will drive people into retail stores," says Hamby, "especially

with a multipart series, since not everyone will see and tape all the installments."

Hamby says that warehouse clubs have been particularly effective in selling series, since they buy in bulk and offer significant discounts. Supermarkets feature the PBS series as "continuity events," offering a different chapter every week. And, Hamby adds, "we have a very good relationship with Blockbuster—they understand the type of programming we do."

Craig Van Gorp, Turner VP of sell-through sales, says that "Baseball" has been the best-selling PBS title to date, at 1.5 million units. "It took 'The Civil War' four years to reach one million units [through Pacific Arts]," he says. "'Baseball' hit that mark within its first four months."

Pinson says, "We tap into the high entertainment value of these different topics, without compromising their highbrow value." In the case of "Baseball," Turner scheduled appearances of Hall of Famers at various mass merchants, including warehouse clubs. "People could buy the videos and have them autographed right there by Harmon Killebrew," Pinson says.

Other Turner-distributed titles have included "The Dinosaurs," "Fit

Or Fat," and "Creation Of The Universe." Due are the rerelease of "Eyes On The Prize," "21st Century Jet" (about the new Boeing 777 plane), and an animated "Adventures From 'The Book Of Virtues,'" from the William Bennett best seller.

"We're testing that title in direct response," says Hamby, who describes the PBS catalog as a "store" carrying product from outside labels, including Arts & Entertainment, Discovery Channel, National Geographic, and BBC.

In addition to "Nova," several programs that aired on PBS appear elsewhere. The most popular is the "Barney & Friends" series, produced and distributed by the Lyons Group. "'Barney' home video was established well in advance of the show's airing on PBS," Hamby says. In the wake of the character's rise to icon status, PBS "renegotiated our share of the net from video distribution," he adds.

A new PBS kids series, "Wishbone," by Barney creator Sheryl Leach, will be distributed at retail by PolyGram Video. ABC Video has another series, "Trailside: Make Your Own Adventure," described as a do-it-yourself guide to the outdoors. Cassettes include behind-the-scenes footage not found on the broadcast editions.

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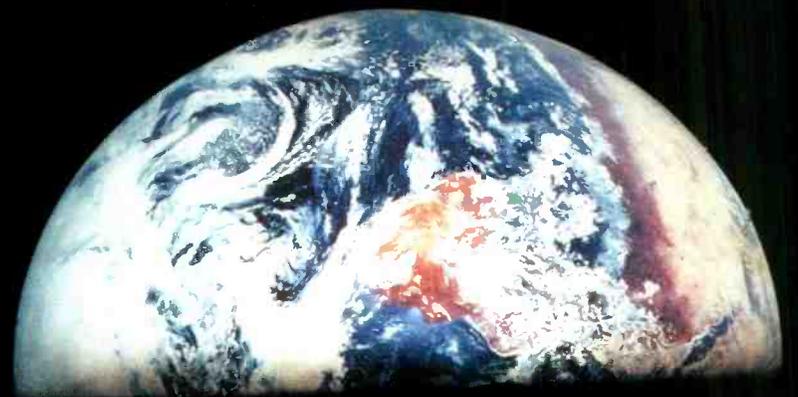
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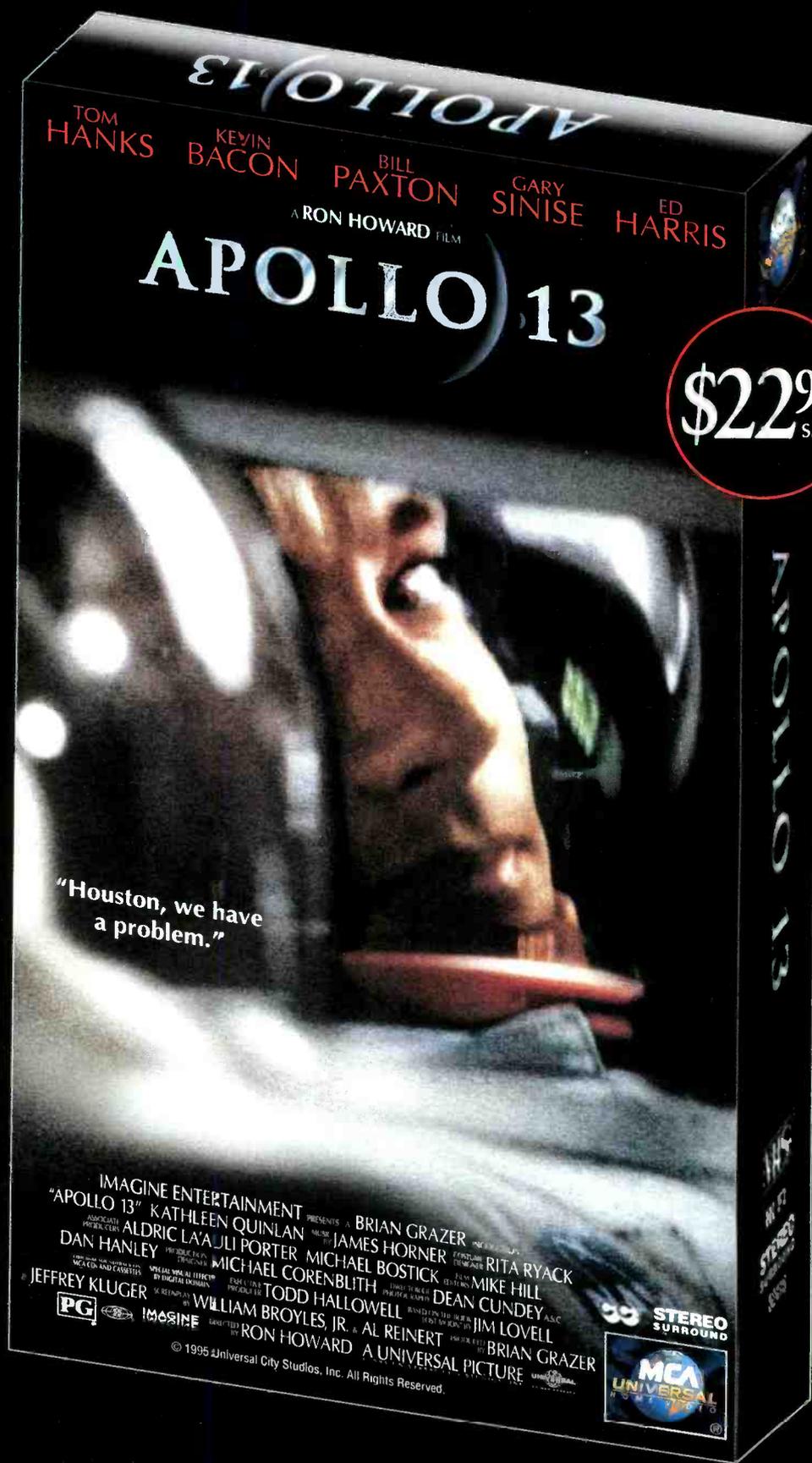
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Can 'Crunch' Sales Tone Up Flabby Fitness Vid Market?

CRUNCH TIME: Retailers have been screaming for a new exercise trend, and Anchor Bay Entertainment is banking on "Crunch" to lift sagging fitness sales.

In January, the sell-through vendor, formerly known as Video Treasures, will release four "Crunch" videos priced at \$9.98 with the catchy titles "Brand New Butt," "Washboard Abs," "Fat Blaster," and "Turbo Sculpt."

The series is an extension of the trendy Crunch fitness clubs that opened in New York six years ago.

Three clubs are in the Big Apple, with a fourth scheduled to open there later this year. Crunch owner **Doug Levine**, a former Wall

Street trader, will open a fifth in Los Angeles in 1996 adjacent to the Virgin Megastore on Sunset Boulevard.

Anchor Bay VP of marketing **Sandra Weisenauer** says the company is going after the "Buns Of Steel" audience by offering it a competitively priced product that does the same thing, but with a better marketing hook. And Crunch has a good one.

Its Union Square center in Manhattan, for instance, has a drag queen instructor named **Truly** who leads a class called "Underground Funk." Says Levine, "These are real teachers. They are not performers." Truly is not on the tape, however.

Other classes include "Gospel Aerobics" and "Cyked," a meditation cycling class where the instructor sits on the floor surrounded by candles and with **Yanni** on the boombox. "It's a very nonjudgmental atmosphere," says Levine. "In our classes we have Orthodox Jews working out next to people who have nose rings."

Crunch recruited a team of instructors from a nationwide search. But Weisenauer says Anchor Bay isn't interested in promoting the series by making the instructors stars, à la **Tamilee Webb**, or a team, à la **PolyGram Video's Reebok** group. "We're not selling the instructors," she says. "We're selling the 'Crunch' workout."

While Anchor Bay pushes the videos at retail, Levine has his own agenda to keep his venture before the public. On Sept. 4, ESPN2 began airing a half-hour "Crunch TV" show 11 times a week. The show's producer and director, **Andrea Ambandos**, who helmed several "Buns Of Steel" videos, will also produce and direct the "Crunch" tapes.

Last spring Levine signed a deal with New York-based Age Group to make and sell "Crunch" clothes, which will be available in 352 stores this fall. Two books on the workout are due out next spring from Ran-

dom House, and a music compilation tape is expected from a major label.

With the television show, Anchor Bay says infomercial advertising, which often drives retail sales, won't be necessary. "Since the show is on ESPN every day," says Weisenauer, "we don't need an infomercial."

MUSICLAND FILES: Musicland Group has hooked up with 20th Century Fox Licensing for an exclusive promotion featuring "The X-Files" television show.

SHELF TALK

by Eileen Fitzpatrick



Through Oct. 17, Musicland's Suncoast Motion Picture Co., On Cue, and Media Play stores will conduct a sweepstakes that awards a

trip to Vancouver to visit the set of the popular Fox show.

To highlight the contest, the three Musicland divisions will set up an "X-Files" boutique in each of its 410 stores to showcase various merchandise from the show. A book, clothing, and posters are some of the new items available.

Videos from the show won't be part of the mix because Fox hasn't released any in the U.S. The series is on video in Great Britain and Japan.

Consumers can pick up an "X-Files" phone card that allows them to dial a message about the Musicland contest. Entry forms for the Vancouver sweepstakes are available at all Suncoast, On Cue, and Media Play stores.

Musicland VP of marketing **Archie Benike** says Fox was attracted to Musicland because its sell-through stores fit the demographics of "X-Files" viewers. "We have a big sci-fi customer base," says Benike. "And Fox saw what we've done with other promotions."

He says many companies are interested in hooking up with the chain, including **MGM/UA**, which will do an exclusive promotion for "GoldenEye" (the new James Bond film) with the stores during the holidays. "When you can offer 400 storefronts," says Benike, "it's a big incentive to do exclusives."

MOVING ON: Longtime Wherehouse Entertainment video executive **Lauren Margulies** is leaving the struggling Southern California chain for a newly created position at **WarnerVision Entertainment**. She should be on board this month.

Margulies will join **WarnerVision** as VP of rental product, according to executive VP **Brian Moreno**. Warner releases an average of one or two rental titles per month under the **WarnerVision Films** label, which is stocked primarily with features from **Rysher Entertainment** and **Imperial Entertainment**.

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	13	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	5	29	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
3	2	108	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
4	3	3	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
5	4	4	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
6	7	40	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
7	6	50	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
8	8	7	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
9	11	6	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
10	10	21	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
11	9	5	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
12	17	4	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
13	14	6	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
14	15	15	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
15	12	6	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
16	NEW ▶		FOR WHOM THE BELL TOLLS	MCA/Universal Home Video Uni Dist. Corp. 89045	Gary Cooper Ingrid Bergman	1943	NR	19.98
17	NEW ▶		BEAVIS & BUTT-HEAD: CHICKS N' STUFF	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
18	16	30	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
19	13	16	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
20	19	19	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
21	20	5	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
22	36	3	FREDDIE THE FROG	MCA/Universal Home Video Uni Dist. Corp. 82368	Animated	1995	G	19.98
23	25	21	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
24	23	18	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
25	35	26	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
26	22	19	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
27	21	4	SCHINDLER'S LIST ◇	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
28	18	2	ED WOOD	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau	1994	R	19.99
29	RE-ENTRY		ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
30	26	17	TRUE LIES	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	19.98
31	32	5	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
32	RE-ENTRY		ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
33	33	55	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
34	28	14	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY ▲ ²	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
35	NEW ▶		MIGHTY MORPHIN: LORD ZEDD WAVES	Saban Entertainment WarnerVision Entertainment 42040-3	Various Artists	1995	NR	12.95
36	27	2	WINNIE THE POOH: FRANKENPOOH	Walt Disney Home Video Buena Vista Home Video 3944	Animated	1995	NR	14.99
37	24	9	DISNEY'S SING ALONG SONGS: POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 4814	Animated	1995	NR	12.99
38	39	2	DORF GOES FISHING	Victory 9395	Tim Conway	1995	NR	19.95
39	38	6	SCHOOLHOUSE ROCK: AMERICA ROCK	ABC Video Paramount Home Video 47022	Animated	1995	NR	12.95
40	RE-ENTRY		SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video Paramount Home Video 47023	Animated	1995	NR	12.95

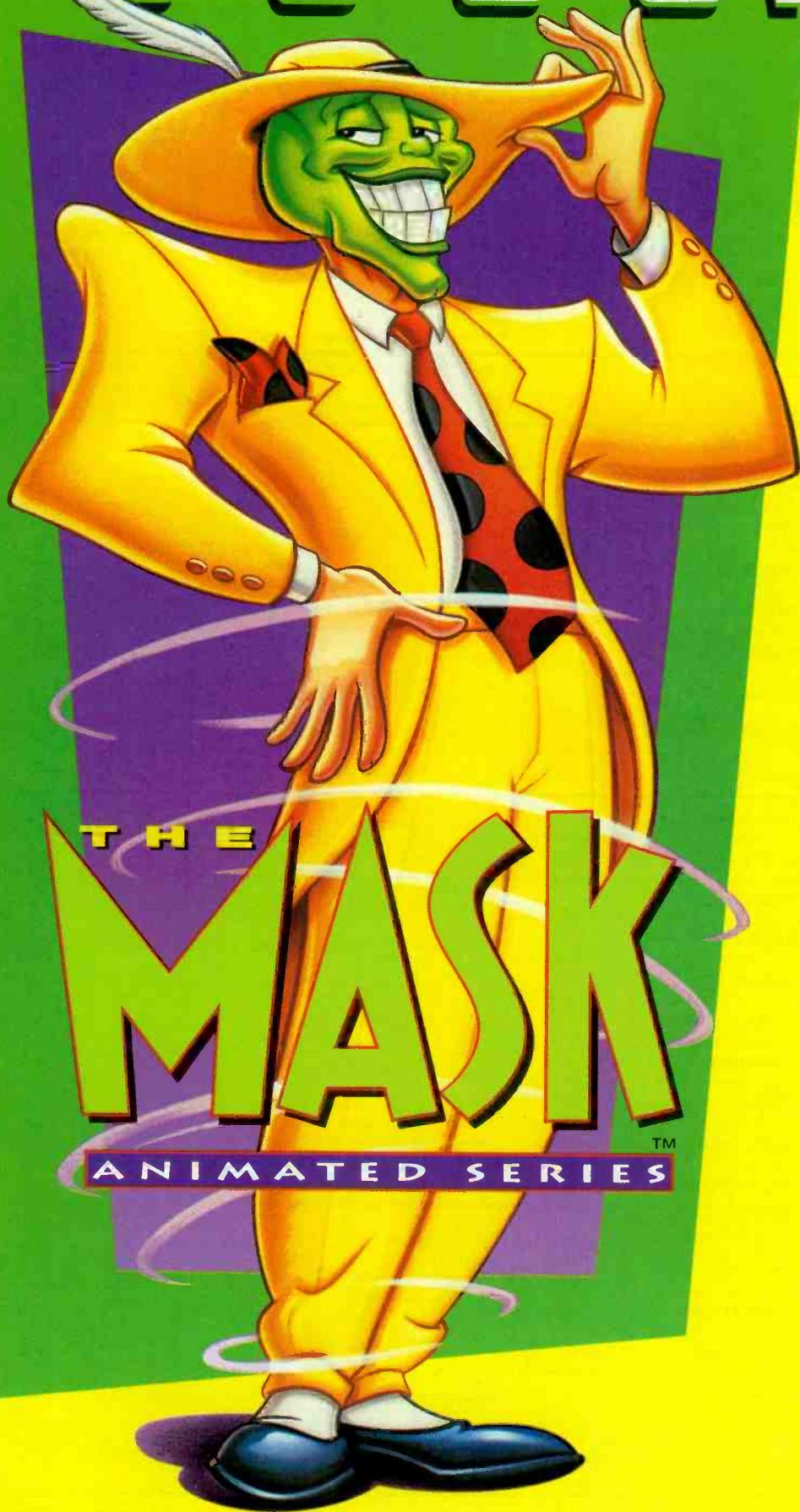
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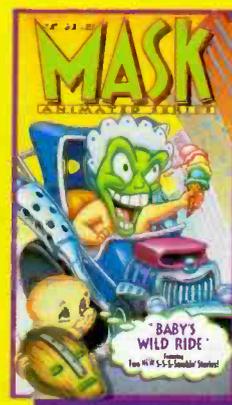
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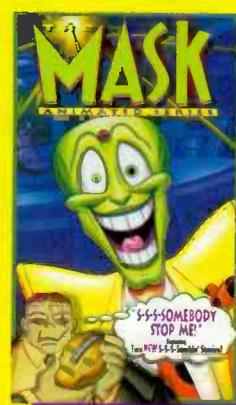
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TURNER HOME ENTERTAINMENT

'Bad Boys' Bow; Awaiting DVD's Still-Unknown Picture Quality

COLUMBIA TRISTAR debuts "Bad Boys" with Will Smith and Martin Lawrence (\$34.95) on disc Nov. 7. Also due on that date is the romantic comedy "Nina Takes A Lover" (\$34.95) with Laura San Giacomo and Paul Rhys.

Available now from Columbia TriStar are "The Krays" (wide, \$39.95) and several noteworthy titles that have been digitally remastered or given their first letterboxed releases: "The Way We Were," "Boyz N The Hood," and "A Man Of No Importance" (all wide, \$34.95); "The Buddy Holly Story" and "The Natural" (both wide, \$39.95); "His Girl Friday" (\$39.95); and "Mr. Smith Goes To Washington" (\$44.95).

DV D VS. LASER: Will digital videodisc be better than laserdisc? Now that the Sony/Philips and Toshiba/Time Warner consortiums have agreed to develop a joint standard for DVD, there is still at least a year to go before we discover exactly what video quality the new format will be able to deliver.

So far, the two sides developing DVD have enticed the public and press with demonstrations featuring short movie clips. "Some of the demos I've seen have been as good as laser, but these were carefully selected scenes that were tweaked a lot. I haven't seen a full-length feature on [DVD], and I don't know anyone who has. But assuming they

can do it for a full movie, quality issues should not be a barrier," says Geoff Tully, a multimedia consultant who chairs both the Laser Disc Assn.'s Technical Advisory Committee and the Interactive Multimedia Assn.'s Digital Videodisc Special Interest Group. Tully formerly headed Pioneer's Multimedia Systems Division. He adds, "I wouldn't be surprised to see consistent results better than VHS, and I would say the normal consumer will probably notice the difference."

Tully also predicts that average consumers making side-by-side comparisons between the 12-inch and five-inch formats "won't necessarily be able to distinguish between DVD and laserdisc." However, he does foresee the possibility that the most demanding laserphiles may complain about minute defects in the DVD image due to video compression. Tully says, "I think the normal viewer will be quite satisfied with what he gets, but I wouldn't want to go on record that it will be as good as laser." He does, though, believe the potential for that level of quality exists.

Tully points out that DVD video quality will depend in part on the intricacies of the video-compression process—including how it will be automated—and how much effort labels put into optimizing the quality of each DVD video release. "I think you will certainly be able to see products as good as laser, but

LASER SCANS™

by Chris McGowan

the question is whether or not they'll be able to produce every title at that level."

Tully is constrained in his speculations by the fact that manufacturers are still hammering out the details of the format, with many questions yet to be resolved in terms of interactivity, copyright

protection, and various technical issues. "We don't yet know how many features will be standard, and that will determine what interesting applications are possible," he says.

Looking back, laserdisc's CAV format, chapter stops, and multiple audio tracks ultimately determined—and inspired—what could be offered in 12-inch special editions. "It took a long time for people to learn all the features of laserdisc, and it will take a while to figure out the advantages of DVD," says Tully.

The early availability of DVD special editions will certainly deter-

mine how many film connoisseurs switch to five-inch. Currently, there is a wide variety of deluxe laser releases with supplementary material being put out by Voyager, Image, Pioneer, and others. But we are still at least a year away from seeing what will be offered initially on five-inch.

To those who ask whether they should stop buying laserdiscs now and wait for digital videodisc, Tully responds, "Only if you've lost interest in movies. Between now and when DVD comes out, there's only one choice [for quality], and that's

(Continued on next page)

Billboard®

FOR WEEK ENDING OCTOBER 7, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	6	35	STAR WARS	FoxVideo Image Entertainment 8763-85	Mark Hamill Harrison Ford	1977	PG	59.98
2	5	29	THE EMPIRE STRIKES BACK	FoxVideo Image Entertainment 8764-85	Mark Hamill Harrison Ford	1980	PG	59.98
3	7	21	RETURN OF THE JEDI	FoxVideo Image Entertainment 8765-85	Mark Hamill Harrison Ford	1983	PG	59.98
4	1	9	STAR TREK GENERATIONS	Paramount Home Video Pioneer Entertainment (USA) L.P. 32988	William Shatner Patrick Stewart	1994	PG	44.98
5	NEW ▶		THE QUICK AND THE DEAD	Columbia TriStar Home Video 73516	Sharon Stone Gene Hackman	1995	R	34.95
6	2	5	OUTBREAK	Warner Home Video 13632	Dustin Hoffman Morgan Freeman	1995	R	39.98
7	11	3	CLERKS	Miramax Home Entertainment Image Entertainment 3618	Brian O'Halloran Jeff Anderson	1994	R	39.99
8	NEW ▶		THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
9	25	3	HIGHER LEARNING	Columbia TriStar Home Video 73396	Omar Epps Kristy Swanson	1995	R	39.95
10	4	7	JUST CAUSE	Warner Home Video 13623	Sean Connery Laurence Fishburne	1995	R	34.98
11	9	11	PINK FLOYD: PULSE	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	39.98
12	3	15	INTERVIEW WITH THE VAMPIRE	Warner Home Video 13176	Tom Cruise Brad Pitt	1994	R	39.98
13	NEW ▶		THE HUNTED	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone	1995	R	34.98
14	16	27	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
15	NEW ▶		NOBODY'S FOOL	Paramount Home Video Pioneer Entertainment (USA) L.P. 32941	Paul Newman Jessica Tandy	1994	R	39.98
16	8	11	LEGENDS OF THE FALL	Columbia TriStar Home Video 78726	Brad Pitt Anthony Hopkins	1994	R	34.95
17	23	3	ABSOLUTELY FABULOUS	BBC Video Image Entertainment 8289-80	Jennifer Saunders Joanna Lumley	1995	NR	99.98
18	NEW ▶		CIRCLE OF FRIENDS	HBO Home Video Pioneer Entertainment (USA) L.P. 91214	Chris O'Donnell Minnie Driver	1995	PG-13	39.98
19	17	7	IMMORTAL BELOVED	Columbia TriStar Home Video 74766	Gary Oldman Isabella Rossellini	1995	R	39.95
20	14	19	THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
21	12	13	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	29.98
22	13	33	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
23	20	21	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
24	10	13	DISCLOSURE	Warner Home Video 13575	Michael Douglas Demi Moore	1994	R	39.98
25	15	13	DUMB AND DUMBER	New Line Home Video Image Entertainment 3004	Jim Carrey Jeff Daniels	1994	PG-13	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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LASER SCANS

(Continued from preceding page)

laser. After that, look and see what content is being put out on DVD."

If DVD is not better than laserdisc, Tully foresees the possibility that three separate formats may coexist. "If DVD really goes after the people who buy VHS, and the people with laserdisc stay with laser, then I would assume the studios would keep making laserdiscs. They have identified a market, and people are happy with it. I can't imagine they would want to stop making money."

DIABOLICAL DNA: On Dec. 5, MGM/UA launches the sexy sci-fi thriller "Species" (wide, \$34.98), with Ben Kingsley and Forest Whitaker.

ROSSELLINI ON DISC: Voyager has released Roberto Rossellini's neo-realist masterpiece "Rome Open City" (extras, \$49.95) on disc. Also known simply as "Open City," this 1945 movie was revolutionary in its use of real locations and nonprofessional actors and its stark realism. This Criterion Collection release includes audio commentary by scholar Peter Bondanella and archival news footage from the period.

NASTY TRIO: Voyager has also just issued "Three Cases Of Murder" (\$49.95), a 1955 release that consists of three offbeat stories full of mayhem and mystery, each handled by a different British director: George O'Ferrall, David Eady, and Wendy Toye. The last tale, "Lord Mountdrago," is especially notable for the unforgettable performance of Orson Welles as the lead character.

'APOLLO 13' VIDEO

(Continued from page 92)

did video promotions with ABC Video's "Schoolhouse Rock" and a theatrical tie-in with 20th Century Fox's "The Pagemaster."

Consumers receive the "Apollo 13" rebate with purchase of the title and six juice products. The offer is valid through April 30, 1996. In addition, Microsoft will offer a \$10 rebate with the cassette purchase and its "Space Simulator" floppy-disc program. "Apollo 13" also has the support of a Microsoft-run online contest.

MCA/Universal senior VP of sales and marketing Andrew Kairey says the studio will not include a catalog rebate promotion. "With \$15 worth of rebates, we think it satisfies the value-added requirement," Kairey says. "Besides, it would have been too cumbersome to effectively communicate a third offer."

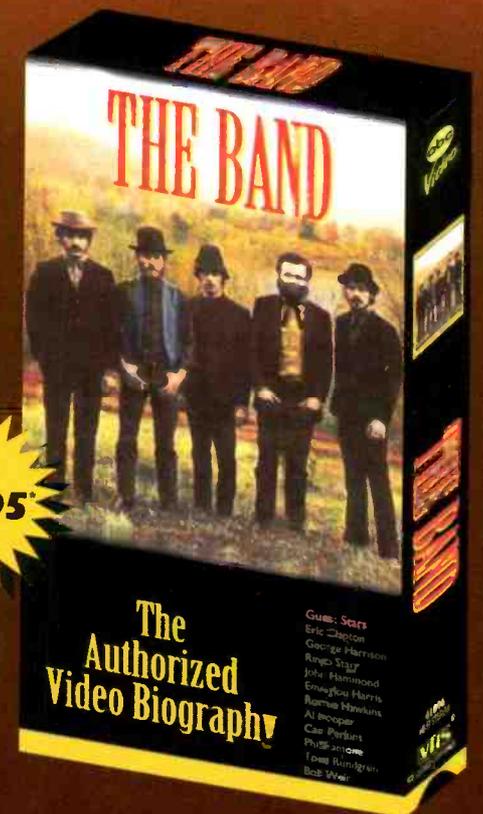
The studio has scheduled four months of advertising after street date, cumulating with a big push around the time of the Academy Awards, for which the movie is expected to receive multiple nominations.

As a companion piece, MCA will distribute the WGBH Boston program "Apollo 13: To The Edge And Back," priced at \$9.98. The documentary will also be packaged as a gift set with "Apollo 13," at \$29.98 suggested list.

The Band emerged from the rock scene of the late '60's and made an immediate impact with two hugely influential albums—*Music From The Big Pink* and *The Band*. The music caught the ears of the public, as well as other musicians, with songs such as: *The Weight*, *The Night They Drove Old Dixie Down*, *Up On Cripple Creek* and *Life Is A Carnival*. This video features classic footage and interviews with members of The Band as well as interviews with Eric Clapton, George Harrison, Ringo Starr and many more.

THE BAND

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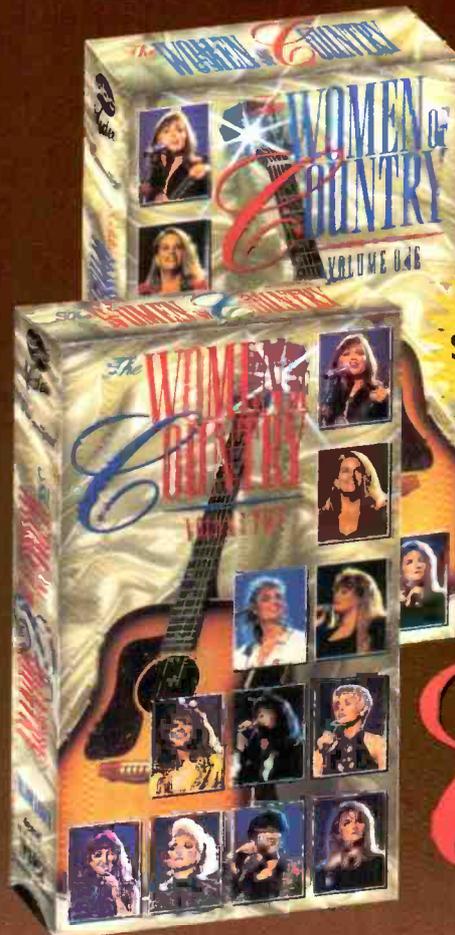
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Al Kooper
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Home Video

MERCHANTS & MARKETING

TRANS WORLD UNWRAPS PLAN FOR 'COMEBACK' 4TH QUARTER

(Continued from page 83)

tered so far this year, Higgins said, "The industry is definitely overstored. There are many people out there with unprofitable stores, and some haven't looked at that problem yet. We are way ahead of the competition on this... It will be a great pleasure to start 1996 with the closing of the unprofitable stores behind us." By the end of next year, Trans World should, he claimed, have one of the strongest balance sheets in the business.

At the store level, Higgins challenged the field staff to recruit good people and improve customer service.

"We need good people to get the job done," he said. "If you have them, you will beat the competition every time." Store personnel, he said, must improve the percentage of shoppers who make purchases while in a Trans World store. Those staffers should also work at increasing the number of items in each

transaction.

"All of our efforts come down to one thing: satisfying the customer," Higgins said. "We have to listen to the customer and service them if we are to be successful."

In looking beyond the fourth quarter, Higgins said Trans World will use a selective growth strategy in 1996. He said the chain will seek opportunities to build larger mall combo stores of 7,000 square feet or larger, which house both the company's Record Town and Saturday Matinee concepts, as well as sites for Coconuts, the company's free-standing stores.

Also, the company's joint venture with Tandy Corp., the music and video department in Tandy's Incredible Universe outlets, will continue to grow. By the end of 1995, there will be 17 Incredible Universe stores, and, according to company documents, those are expected

to bring in more than \$50 million in revenue. Higgins said that 1996 will see about 10 new Incredible Universe outlets built.

In the days after the conference, Trans World opened its second FYE, a 45,000-square-foot multimedia store in a mall in Rochester, N.Y. The first FYE is "very profitable," says Higgins, who sees further growth for the concept.

Higgins also acknowledges that he has his eye on the Trans World stock price. "The way to increase shareholder value is to deliver good financial results, which we plan on doing beginning in the fourth quarter of this year," he said.

In his closing address, Higgins said, "We have really given you the tools to show strong growth in the fourth quarter. You will see the best fourth-quarter marketing plan we have ever had in the company's history."

CD-ROM PRICES TRENDING DOWN

(Continued from page 91)

"The challenge is the mind-set of your customers," says Lawrence Norman, VP of multimedia for Media Safari, a wholly owned subsidiary of Priority Records and one of the newest of a fast-growing breed of budget-line CD-ROM distributors with eyes on the music pipeline. "The profile of a record buyer very closely resembles the profile of your computer software buyers, but when they walk into a record store, they are expecting to spend \$8-\$15. You cannot then expect to have them shell out \$60 for a top-line CD-ROM. What we are trying to do is let him maintain that \$10 mind-set, but have him buy a product that he wasn't expecting to."

All Media Safari titles are packaged only in jewel boxes and sell for \$9.99. Other well-known budget suppliers include Essex Interactive and Sirius, the

market leader in compilation releases.

There is also an emerging boomlet in what observers call the "downsizing" market among front-line software publishers, a trend also aimed at hitting the emerging low-end price point.

"We're looking hard at that one-bill-out-of-my-pocket customer," says Louis Gioia Jr., the chief marketing officer for Alameda, Calif.-based Spectrum Holobyte, whose most recent high-profile release is "Star Trek: The Next Generation—A Final Unity," which retails around \$60.

In September, Spectrum joined fellow publishers, such as Electronic Arts, Microsoft, and LucasArts, in launching what it calls a value-priced line: repackaged software from its catalog priced at \$14.95, \$19.95, and \$29.95. Other "value" lines from leading publishers share sim-

ilar price structures, though they range from as far down as \$9.95.

The move makes sense because of the particulars of the software industry, says Dataquest analyst Lavin, who notes that the pricing "floor" for computer software titles is very low. "Often they own the title outright, and so once you've paid back development costs and sales [lag], you can move to value-pricing very quickly. The fact that there is almost no floor puts it in free fall."

What the downward trend means for the long-term health of the industry at large is unclear, but all eyes are on Christmas. "There's an inevitable shakeout that needs to happen—there are just too many people in this business," says Compton's Perrault. "And I think the price pressure is going to move that along this year."

VIDEO NETWORKS, TICKETMASTER TEAM

(Continued from page 6)

they care."

Adds Ticketmaster president/CEO Fred Rosen, "AIDS education and awareness is a critical issue for all of us. As we enter the '90s, the reality is that there will probably need to be more private fund raising to battle this disease. Our expectation for this promotion was to hopefully sell a few thousand units and to bring a good amount of money to the LIFEbeat organization. What happened, to our pleasant surprise, was that the viewers responded remarkably well."

For the televised event, VH1 donated approximately \$150,000 worth of TV production expenses.

"We wanted to make it clear that as much money as possible would reach LIFEbeat," says Sykes. "There is some incredible work being done by this and other organizations that are loosening America's uptightness toward recognizing and fighting AIDS. It has stricken so many creative people and so many people that are close to us in our business. This should be one of our premier battles every day."

Despite the donated services and merchandise, there were some hard costs for the LIFEbeat organization, according to LIFEbeat executive di-

rector Tim Rosta. Although the Todd Oldham design was created free of charge, the T-shirts themselves had to be purchased. In addition, some of the CDs that were used for the incentive promotion had to be acquired at cost.

Rosta says that he expects approximately \$350,000 of the \$500,000 raised to go directly to various community-based AIDS/HIV organizations.

VH1, Ticketmaster, and LIFEbeat are already negotiating a benefit concert event for 1996, according to Sykes, Rosta, and Rosen.

LIFEbeat is also preparing another benefit concert promotion, aimed at combating HIV/AIDS in the African-American and Latino communities. "UrbanAID 4 LIFEbeat" will be held Oct. 5 at New York's Madison Square Garden. The four-hour event will contain performances by several heavy hitters in R&B and rap, including TLC, Mary J. Blige, Queen Latifah, Brandy, Heavy D., Salt-N-Pepa, Soul For Real, Da Brat, Jodeci, Naughty By Nature, the Notorious B.I.G., and the Wu-Tang Clan.

MTV and BET plan to air a two-hour edited version of the event, as

well as several UrbanAID public service announcements, Oct. 7.

For the UrbanAID concert cablecasts, LIFEbeat will once again team with Ticketmaster to offer an incentive package of CDs and clothing to those who donate money to the organization, according to LIFEbeat project coordinator Craig Henderson.

The price and product details were not finalized at press time. However, Henderson says that the incentive package will likely exceed \$39.99, since it will probably include a high-cost clothing item, such as a jacket.

Proceeds from the sale of UrbanAID concert tickets and merchandise will be used to make grants to community-based AIDS service organizations that are addressing the immediate needs of the African-American and Latino communities.

"At this juncture in the AIDS crisis, most people understand that AIDS is about everybody," says Rosta. "Most likely, many of us in the industry know someone who has passed away from AIDS. What is frustrating is that we just don't have the time and people power to do all the things that we'd like to do."

Billboard

FOR WEEK ENDING OCTOBER 7, 1995

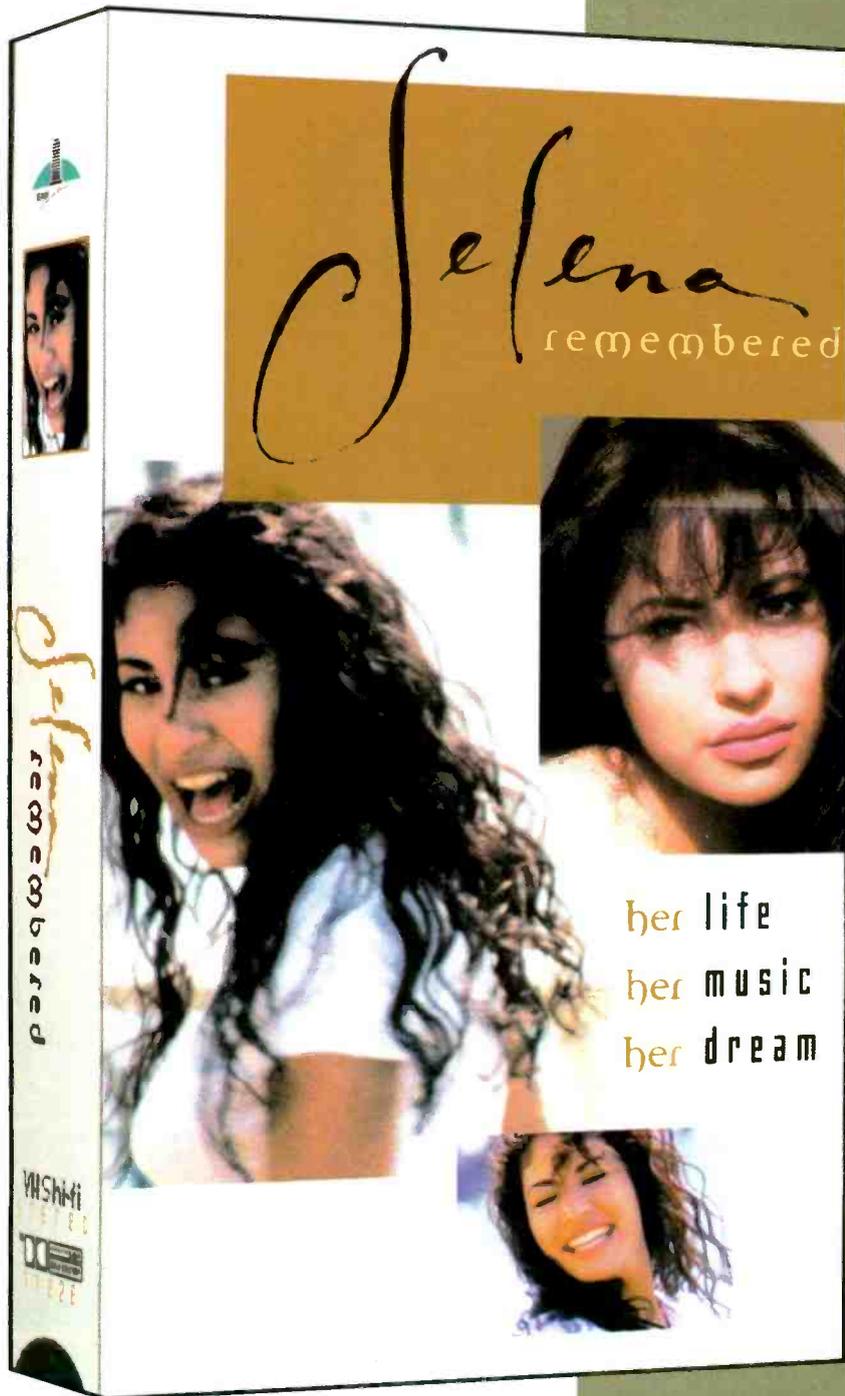
Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		Type	Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	15	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
2	2	14	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
3	4	81	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
4	3	3	DEAD AHEAD Monterey Home Video 31131	Grateful Dead	LF	24.95
5	5	44	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
6	7	8	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
7	6	32	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
8	9	75	LIVE Curb Video 177706	Ray Stevens	LF	16.98
9	8	7	THE GRATEFUL DEAD MOVIE Monterey Home Video 133630	Grateful Dead	LF	39.95
10	11	48	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
11	10	52	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
12	12	21	AN HOUR WITH TIM Curb Video 77742-3	Tim McGraw	LF	14.98
13	13	15	PARALLEL Warner Reprise Video 3-38426	R.E.M.	LF	19.98
14	16	45	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
15	14	56	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
16	15	10	KEEPER OF THE STARS MCA Music Video Uni Dist. Corp. 11315	Tracy Byrd	SF	9.98
17	29	44	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 50114	Sade	LF	19.98
18	18	47	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
19	20	24	NO QUARTER (UNLEDD) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
20	27	29	LIVE AT RED ROCKS ▲ Video Treasures 33003	John Tesh	LF	19.98
21	19	32	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
22	26	28	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
23	17	54	BOYZ II MEN THEN II NOW ▲ Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
24	22	42	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
25	23	12	THIRD WORLD CHAOS Roadrunner Video 0994-3	Sepultura	LF	19.98
26	NEW		LIGHTDANCE Miramar Images Inc. BMG Home Video 21033-3	Santana	LF	19.98
27	21	95	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
28	24	4	LIVE AT THE MOORE Columbia Music Video Sony Music Video 50127	Mad Season	LF	17.95
29	32	90	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 49179	Mariah Carey	LF	19.98
30	25	36	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
31	NEW		VIVA SANTANA! Columbia Music Video Sony Music Video 44344	Santana	LF	19.98
32	NEW		GREATEST HITS-FROM THE BEGINNING Warner Reprise Video 3-38430	Travis Tritt	LF	14.98
33	37	14	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
34	30	45	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
35	31	3	THE MOFFATS HOME VIDEO PolyGram Video 8006351273	The Moffatts	LF	12.95
36	33	83	DANGEROUS: THE SHORT FILMS ▲ Epic Music Video Sony Music Video 49164	Michael Jackson	LF	19.98
37	40	162	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
38	RE-ENTRY		LIVE AT THE EL MOCAMBO ● Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
39	RE-ENTRY		TWELVE DEADLY CYNNS... AND THEN SOME Epic Music Video Sony Music Video 49196	Cyndi Lauper	LF	19.98
40	RE-ENTRY		THE COMPLETE BEATLES ▲ MGM/UA Home Video 700166	The Beatles	LF	19.95

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► **THE GOLD EXPERIENCE**
 PRODUCER: Prince
 Warner Bros. 45999

Artist formerly known as Prince re-establishes creative integrity through energetic production and stylishly sonic arrangements. Current set features broad array of tracks, ranging from funky, albeit raunchy, "P Control" to "I Hate You," which eloquently juxtaposes love and hate—emotions that often coexist in intimate relationships. Wiry rock guitar, an artist staple, interlaces with a loud but meaningful live band to leave listeners wringing with twisted pleasure. Set includes the previously released "The Most Beautiful Girl In The World."

► **GARBAGE**
 PRODUCER: none listed
 Almo Sounds/Geffen 80004

Acting on the premise that more is more, foursome consisting of Angelfish singer Shirley Manson, unimaginably successful producer Butch Vig, and Vig's partners in the thriving Smart Studios and now-defunct band Spooner, Garbage thrashes out power pop with enough skill and passion to rate among the cream of the alternative crop. First single "Queer" is a modern rock success, and other cuts—especially "Only Happy When It Rains," "Stupid Girl," and "Supervixen"—are capable of keeping interest high. Proof that success can come from the oddest combinations.

► **BEN FOLDS FIVE**
 PRODUCER: Caleb Southern
 Caroline 9501

Misleadingly named Raleigh, N.C., trio consists of lead vocalist/pianist Ben Folds, bassist Robert Sledge, and drummer Darren Jessee. The only band other than Suddenly, Tammy! known to work in that streamlined format, Ben Folds Five makes a little bit go a long way, largely thanks to Folds' inspired songcraft and impassioned delivery—at times reminiscent of Squeeze and Supertramp. The brightest moments in an album that has unleashed a major-label feeding frenzy include "Jackson Cannery," "Philosophy," "Julianne," "Alice Childress," and "Uncle Walter." A left-field debut that is destined to follow such recent indie success stories as Better Than Ezra into the spotlight.

R & B

► **FAITH**
 PRODUCERS: various
 Bad Boy/Arista 73003

Artist is married to hard-edged rap's the Notorious B.I.G. and has co-written songs for Mary J. Blige and Tony Thompson before blowing up with the loopy debut single "You Used To Love Me." On her debut disc, she rides luscious tracks with a sensual soul sway, spreading vibe atop them like creamy peanut butter. A rhyme specialist with a lisp, she never blows hard, but given her resumé and the bouncy intricacy of her tracks, she's more than poised to rise to the top of the new-jill diva pile.

SPOTLIGHT



MARIAH CAREY
Daydream
 PRODUCERS: Mariah Carey & Walter Afanasieff; additional production by David Morales, Dave Hall, Jermaine Dupri, and Manuel Seal
 Columbia 66700

Preceded by a single, "Fantasy," that rocketed to the top of the Hot 100 and Hot R&B Singles charts in its first week, new album from superstar Mariah Carey is poised to take an already stellar career to new heights. Loaded with such hit-bound tracks as ballads "Underneath The Stars" and "Always Be My Baby," duets "One Sweet Day" (Boyz II Men) and "Melt Away" (Babyface), and Journey cover "Open Arms," "Daydream" is a guaranteed multi-format smash. With Carey spearheading the production and the songwriting, album is not only a showcase for her melismatic voice but a hallmark of her growth as an artist.

RAP

► **DAS EFX**
Hold It Down
 PRODUCERS: various
 EastWest 61829

After a bout with the sophomore slump, this group of home-boy homebodies returns to form on third album, in front of tracks by such top producers as Easy Moe Bee, DJ Premier, Showbiz, Pete Rock, and Clark Kent. The songs, including "Knockin' Niggaz Out," which struts like Robocop, and first single "Real Hip Hop," an attack on posturing, sound like taut musical massacres. Be on the lookout.

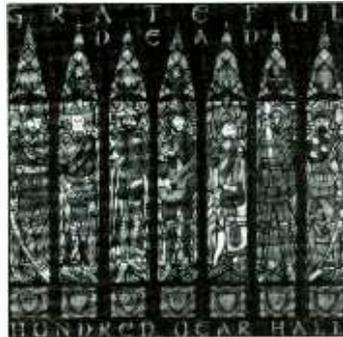
JAZZ

► **CHICK COREA QUARTET**
Time Warp
 PRODUCER: Chick Corea
 Stretch 1115

An acoustic jazz concept album, Chick Corea's "Time Warp" is wrapped around an offbeat fable of belief and betrayal illustrated comic-book style. The story's point may not be clear to all—although Scientology founder L. Ron Hubbard is praised in the liners—but it doesn't restrain Corea from playing the sort of sharp, crisp piano his fans expect. Chick & Co. won't disappoint with the hard-edged changes of the title track, the florid soul of "The Wish," the breathless, modal beauty of "New Life," the curious, childlike melody of "One World Over," and "Discovery," which weds a sinuous theme with percussive Spanish underpinnings.

★ **ORNETTE COLEMAN & PRIME TIME**
Tone Dialing
 PRODUCER: Denardo Coleman
 Harmolodic/Verve 527 483
 "Harmolodic" has been Ornette Coleman's musical approach and theory since

SPOTLIGHT

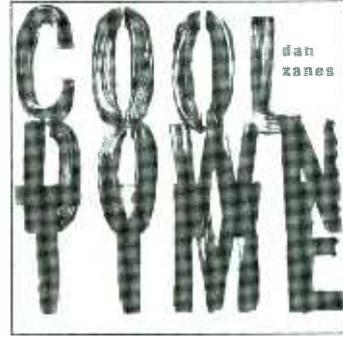


GRATEFUL DEAD
Hundred Year Hall
 PRODUCERS: John Cutler & Phil Lesh
 Arista 40202

Appropriately, the first Grateful Dead release in the post-Jerry Garcia period is an album that presents the band in its natural habitat: the stage. A German concert recording from the tour that yielded the landmark "Europe '72" live set, "Hundred Year Hall" finds Garcia, Bob Weir, and company engaging in their trademark telepathic improvisations and show-casing eventual classics, such as "Truckin'," "Sugar Magnolia," and "Playing In The Band"—all of which were new at the time. Album is the first in a series of planned releases by Arista of the Grateful Dead Records catalog, which includes such titles as "I From The Vault," "Wake Of The Flood," and "Blues From Allah."

the '70s, and now it's the jazz revolutionary's label as well. In this vibrant, brilliantly executed set, Ornette puts his own spin on heavy dance grooves with "Street Blues" and "Search For Life," as well as on world music styles with "Guadalupe,"

SPOTLIGHT



DAN ZANES
Cool Down Time
 PRODUCER: Mitchell Froom
 Private Music 0100582133

Former Del Fuegos front man Dan Zanes steps out on his own with an inspired album that shines equally for its songwriting, production, and musicality. By turns bluesy, rollicking, and foreboding, this is an album to keep on the deck at all times—one in which every song is unassumingly excellent. Among the brightest moments are "Tested," "No Sky," "Little Blue Suit," "Rough Spot," "Tic Tac," touching ballad "Carelessly," and unlikely Mose Allison cover "If You Live." Production by Mitchell Froom and additional studio wizardry by Tom Waits cohort Tchad Blake give this album a swampy, underground feel that is bound to age well. A revelation.

"Miguel's Fortune," and "La Capella." Aside from the more typically anarchic avant-gardism of the title track, "Family Reunion," and "Ying Yang," interludes of unexpected gentleness are found in "When Will I See You Again" and older

VITAL REISSUES

FATS NAVARRO AND TADD DAMERON
The Complete Blue Note And Capitol Recordings
 REISSUE PRODUCER: Michael Cuscuna
 Blue Note 33373

CLIFFORD BROWN
The Complete Blue Note And Pacific Jazz Recordings
 REISSUE PRODUCER: Michael Cuscuna
 Blue Note/Pacific Jazz 34195
 Jazz history is studded with blossoming careers tragically curtailed, and these two Blue Note reissues compile great tracks by three ill-fated innovators: Fats Navarro, Tadd Dameron, and Clifford Brown. Pianist Dameron penned bebop classics "The Chase," "Our Delight," and "Lady Bird," all featured on this two-disc set, and is accompanied by legendary bop trumpeter Navarro. (The only Dameron tracks without Navarro feature a 23-year-old Miles Davis on trumpet.) Dameron was later institutionalized for drug problems, effectively ending his career. Navarro, who died of tuberculosis in 1950, appears here on dates that he co-led with Howard McGhee, as well as those for Bud Powell (featuring Sonny Rollins and Roy Haynes) and even one track with Benny Goodman. Navarro was also a strong influence and supporter of Brown, the trumpet phenom and gifted composer/improvis-

er whose brief, bright career ended in a 1954 car accident. Recorded in the last two years of Brown's life, these sessions featured him as leader of six- and seven-piece bands, co-leader with altoist Lou Donaldson, and sideman with J.J. Johnson and Art Blakey. The four-disc Brown set comes in an attractive, book-styled package with 40 pages of notes and archival photos.

VELVET UNDERGROUND
Peel Slowly And See
 COMPILATION PRODUCER: Bill Levenson
 Polydor 31452-78872

This five-CD, 74-track package is everything a boxed set should be. Meticulously compiled, it contains all four original VU albums in their entirety, supplemented by studio outtakes, demos, and live recordings—not to mention a scholarly essay by David Fricke. The Velvets influenced an entire movement in rock'n'roll, paving the way for such artists as David Bowie, Chrissie Hynde, and David Byrne to combine commercial, popular music with gritty avant-garde lyrics. VU leader Lou Reed's tenure as staff writer at Pickwick Records sometimes brings pop leanings head to head with his poetic descriptions of the underside of New York, and this is part of the genius and enduring appeal of a group that—unbelievable as it might seem—recorded only from 1965 to 1968.

theme "Kathelin Gray." He even makes Johann Sebastian an honorary member of Prime Time with "Bach Prelude."

LATIN

► **RICKY MARTIN**

A Medio Vivir
 PRODUCERS: K.C. Porter, Ian Blake
 Sony 81651

"General Hospital" heartthrob from Puerto Rico comes up with his strongest effort yet, thanks to producers K.C. Porter and Ian Blake, who deftly guide the idol through a sparkling, rhythmic pop package led by current ballad smash "Te Extraño, Te Olvido, Te Amo," plus "Corazón" and "Como Decirte Adiós."

★ **SERGIO DALMA**

Cuerpo A Cuerpo
 PRODUCERS: Julio Seijas, Luis G. Escolar
 PolyGram Latino 528 611

Finally, Spain's answer to Michael Bolton brilliantly channels his soulful, powerhouse rasp to complement, not overwhelm, finely crafted romantic set. Hit-laden album boasts broad range of styles and tempos, featuring churchy ballads ("Yo Siempre De Ti"), climactic confessionals ("A Tu Lado"), and driving pop/rock parables ("No Voy A Volver A Llorar").

CONTEMPORARY CHRISTIAN

OUT OF THE GREY

Gravity
 PRODUCER: Charlie Peacock
 Sparrow 1466

You'd be hard-pressed to find a more beautifully produced and performed pop album than this latest offering by husband/wife duo Scott and Christine Dente. Charlie Peacock's production perfectly spotlights Christine's lovely voice, and Scott's guitar prowess adds immensely to album's charm. The Dentes' talents also extend to songwriting, with such strong cuts as "We Never Got To Paris," "I Can Wait," and "The Weight Of The Words." Though this duo's base is squarely in the Christian market, any of the cuts on this album could find a welcome home on mainstream AC radio.

WORLD MUSIC

► **SANJAY MISHRA WITH JERRY GARCIA**

Blue Incantation
 PRODUCER: Sanjay Mishra
 Raindog 98

Even though "Blue Incantation" has merit in the Eastern-tinged compositions and classical guitar playing of Sanjay Mishra, album will appeal to many because it contains the fruit of one of Jerry Garcia's final recording sessions. Three tracks—"Monsoon," "Clouds," and "Nocturne/Evening Chant"—feature Garcia's electric guitar, and the combination of the spare acoustic ensembles with the late Dead leader's soulful, serpentine solos is uncommonly beautiful. Garcia's hauntingly vulnerable contribution to "Nocturne" offers as eloquent a goodbye as one could wish for. Distributed by Grateful Dead Merchandising.

CLASSICAL

★ **JANÁČEK: SINFONIETTA, LACHIAN DANCES, TARAS BULBA**
 Czech State Philharmonic, José Serebrier
 PRODUCER: J. Tamblin Henderson Jr.
 Reference Recordings 65

A splendid disc of orchestral music by the Czech composer, particularly the vibrant "Sinfonietta." The performances are clearly articulated, and the sound quality is especially live and immediate.

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 (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► CYPRESS HILL *Throw Your Hands In The Air*

(3:25)
 PRODUCER: Muggs
 WRITERS: L. Muggsraud, S. Freese
 PUBLISHERS: Soul Assassins/MCA/Hits From Da Bong/BMG Songs, ASCAP
Ruffhouse/Columbia 7323 (c/o Sony) (cassette single)
 Brash rap trio previews its forthcoming third opus, "Temple Of Boom," with an instantly infectious throwdown. The rhymes are typically brash and clever, and are offset by a riotous, fist-punching chorus that will inspire even the sleepest listener to thrash around with wicked abandon. Producer/bandmate Muggs gives the stomping midtempo groove a scratchy texture and plenty of whistling keyboard samples to engage both the ear and the booty. The group deserves props for concocting a single that top 40 and rhythm/crossover radio programmers will find a tasty treat, without alienating its hardcore street following.

BACKSTREET BOYS *We've Got It Goin' On* (3:39)
 PRODUCERS: Deniz Pop, Max Martin
 WRITERS: D. Pop, M. Martin, H. Critchlow
 PUBLISHERS: Cheiron Songs/Mega Songs, ASCAP
Live 42328 (c/o BMG) (cassette single)

Photogenic young male quintet looks ready to jump into the void long left open by the now-absent New Kids On The Block. They harmonize, grunt, and chant with faux-street authority over a Euro-savvy pop/jeep groove that will connect quickly with rhythm/crossover and top 40 tastemakers. A plethora of remixes work both downtempo and hi-NRG sounds in an effort to hedge as many bets as possible. Odds are good that they will go home winners.

JUDE COLE *Believe In You* (4:01)
 PRODUCERS: Kevin Killen, Ron Aniello, Jude Cole
 WRITER: J. Cole
 PUBLISHER: not listed
Island 7059 (cassette single)

It boggles the mind that Cole is not properly acknowledged in the industry as a tunesmith with an uncanny knack for crafting perfect pop songs. On the first single from his Island debut, "I Don't Know Why I Act This Way," he once again delivers a concise, deliciously melodic song that sticks to the brain upon impact. The track's quietly acoustic rock production renders it open to programming alongside Hootie & the Blowfish and the like, and Cole sounds as earnest and engaging as ever. Please seek this wonderful single.

R & B

► INTRO *Funny How Time Flies* (3:58)

PRODUCER: Dave Hall
 WRITERS: K. Greene, D. Hall
 PUBLISHERS: Frabensha/Stone Jam, ASCAP
Atlantic 6444 (cassette single)
 Male trio is back on da block with an appetizing slice o' slinky, R&B-inflected hip-hop. The harmonies flow like fine wine, as does a jock-grabbing lead vocal. It does not get more seductive than this—is it any surprise that the red-hot Dave "Jam" Hall was at the production helm? Of course not. His golden touch and Intro's formidable skills make for a match made in platinum heaven. Look for the the imminent "New Life." Like this single, it's da bomb.

JASON DAVIS *Are You Ready* (4:05)

PRODUCER: Terrence Thompson
 WRITER: J. Davis
 PUBLISHER: BSE, BMI
Big Starz Entertainment 01 (CD single)
 Sixteen-year-old newcomer will, no doubt, trigger comparisons to Johnny Gill with this sensual slow jam. His honey-soaked baritone is a delight and is strong enough to distract the ears from the song's overly simplistic "freak ya all night" lyrics. A voice of this quality deserves way better material than this. Still, this single does snugly fit into da pocket of current R&B radio trends.

ALAD TROY *Side Ta Side* (no timing listed)

PRODUCERS: Alad Troy Brown
 WRITER: A.T. Brown
 PUBLISHER: Blac Daddy, ASCAP
Blac Daddy 0001 (cassette single)
 Troy cuts quite the Romeo figure on this grinding jeep jam, on which he works his program like an R. Kelly in training. The groove is tasty, winding about with a simple, singular keyboard sample that tickles the ear. Troy's voice is smooth and instantly endearing. Watch the girlies go mad for this one, outta da box.

COUNTRY

► DOUG SUPERNAW *Not Enough Hours In The Night* (no timing listed)

PRODUCER: Richard Landis
 WRITERS: A. Barker, R. Harbin, K. Williams
 PUBLISHERS: O-Tex/Hit Street, BMI; Sony Cross Keys/Kim Williams, ASCAP
Giant 7790 (c/o Warner Bros.) (CD promo)
 Doug Supernaw is back in action, and country radio's first taste of his upcoming Giant debut set, "You Still Got Me," is a definite winner. Supernaw's warm, rich Texas voice is perfectly suited to this pretty romantic ballad, crooning lines like "I wish that I could set that clock to moonlight savings time/Cause when it comes to loving you, there's not enough hours in the night." Sounds tailor-made for country airwaves, and it should pique well-deserved anticipation for the forthcoming album, a great project that showcases Supernaw's musical charm and versatility.

► TY HERNDON WITH STEPHANIE BENTLEY *Heart Half Empty* (3:57)

PRODUCER: Doug Johnson
 WRITERS: G. Burr, D. Child
 PUBLISHERS: Gary Burr/MCA/EMI-April/Desmobile, ASCAP
Epic 78073 (c/o Cema) (7-inch single)
 This is, quite simply, the country power ballad of the year! The third single from Herndon's excellent debut album is a duet with promising new Epic artist Stephanie Bentley (look for an album from her in January) that perfectly showcases both their wonderful voices. Gary Burr and Desmond Child have crafted a beautiful ballad with a poignant lyric, and the Herndon/Bentley vocal teaming does the tune justice.

KEN MELLONS *Rub-A-Dubbin'* (2:05)

PRODUCER: Jerry Cupit
 WRITERS: B. Hobbs, D. Goodman, S.P. Davis
 PUBLISHERS: Goodman/Walker/Beckaroo, BMI; Shoot Straight, ASCAP
Epic 78066 (c/o Sony) (7-inch single)
 Clever, well-written lyric penned by three of Music City's finest tunesmiths. Mellons' likable country vocal is accented by a feisty fiddle on this rollicking toe-tapper. This first single from Mellons' sophomore Epic album should further endear this talented newcomer to country radio programmers.

THE BELLAMY BROTHERS *We Dared The Light*

(3:45)
 PRODUCERS: Howard Bellamy, David Bellamy, Randy Hiebert
 WRITERS: V. Hill, M. Paul
 PUBLISHER: Francis B., BMI
Bellamy Brothers 9150 (7-inch single)
 Their last stab at country radio may have been pure novelty with "Big Hair," but

this fine uptempo single from "Sons Of Beaches" should remind radio programmers of the Bellamys' ability to touch us with a musical slice of life. The lyric "I had some wild friends/We did some crazy things/We kept some long late hours/We dared the lightning/We took it to the edge, running full speed ahead/We laid our lives on the line/We dared the lightning" will illicit nostalgic smiles from anyone old enough to have had a wild past. Great performance, great lyric, and great sound make this a welcome addition to radio. Never mind that it's an independent release by a mature act, this record deserves a shot.

LARI WHITE *Amazing Grace* (no timing listed)

PRODUCER: John Guess
 WRITER: J. Newton
 PUBLISHERS: Public Domain/Birdwing/EMI-Christian, ASCAP
Sparrow 445 (7-inch single)
 RCA and White's management have given Sparrow Records permission to release this track from the compilation album "Amazing Grace: A Country Salute To Gospel" to country radio, and some programmers say they are getting positive response. White's rendition of the tune is stunning, especially the a cappella intro, in which the clarity and emotion in her voice are especially powerful. A fine cover of a timeless classic.

DANCE

► GLORIA ESTEFAN *Abriendo Puertas*

(8:13)
 PRODUCERS: Emilio Estefan Jr., Lawrence Derner
 WRITER: K. Santander
 PUBLISHER: not listed
 REMIXERS: Teri Bristol, Bobby D'Ambrosio
Epic 77977 (c/o Sony) (CD single)
 The title track from La Estefan's new Latin album gets a vigorous house treatment by two of clubland's most creative minds of the moment: Teri Bristol and Bobby D'Ambrosio. Both do an excellent job capturing the mouthwatering spice of Estefan's fluid, free performance, while constructing tight grooves that will be essential to peak-hour floors everywhere. For added sales incentive, Epic has included the previously promotional Ronnie Ventura remix of "Cher Chez La Femme," which was a major club hit this spring.

VAN MCCOY *The Hustle Revisited* (5:56)

PRODUCER: Van McCoy
 WRITER: V. McCoy
 PUBLISHERS: Warner-Tamerlane/Van McCoy, BMI
Amherst 21 (CD single)
 Producer/instrumentalist McCoy returns to the most successful single of his career and remixes it for '90s club consumption. The results are off-putting at first, due to a barrage of vocal samples that distract from the fluttering horns and melodic flow of the original. However, the track improves with each second, and the new house-inflected groove is ultimately quite insinuating. A good one for retro-minded spinners who are looking for something to refresh their programs. Now, if only McCoy would grace the world with some new material.

AC

► BETTE MIDLER *In This Life* (4:11)

PRODUCER: Arif Mardin
 WRITERS: M. Reid, A. Shamblin
 PUBLISHERS: Almo/Brio Blues/Hayes Street/Allen Shamblin, ASCAP
Atlantic 6265 (cassette single)
 The follow-up to the under-appreciated "To Deserve You" is cast in a mold similar to "Wind Beneath My Wings," which bodes well for its chances of widespread radio acceptance. The romantic, somewhat melancholy lyrics inspire another in a career of heart-rending performances by Midler. Her soft nuances are as stirring as the payoff closing belts. Her long-time producer Arif Mardin knows how to dress her in sparkling synths and caressing strings. In all, a lovely moment from the diva's current album, "Bette Of Roses."

► PEABO BRYSON AND LEA SALONGA *How*

Wonderful We Are (4:47)
 PRODUCER: Jason Miles
 WRITERS: J. Anderson, K. Byalick
 PUBLISHERS: Act Fas/Miles Day, BMI; Polychrome/JVA, ASCAP
Lightyear Entertainment 54152 (CD single)
 One of many beautiful, uplifting songs from the soundtrack to "People" pairs Bryson and Salonga in a subtle ballad setting that suits them both extremely well. Producer Jason Miles smartly keeps the arrangement simple, spotlighting the blissful combination of voices at work. However, simple should not imply a lack of imagination, since the blend of keyboards, strings, and acoustic guitars is well-measured and complements the song's sweet melody. Already garnering early AC radio support, this single is ready for a nationwide breakthrough.

ROCK TRACKS

► OASIS *Morning Glory* (no timing listed)

PRODUCERS: Owen Morris, Noel Gallagher
 WRITER: N. Gallagher
 PUBLISHERS: Creation/Sony U.K./Sony Songs, BMI
Epic 7302 (c/o Sony) (CD promo)
 Oasis is determined to be more than a blur in the memory of modern rock programmers. "Morning Glory" should waken all skeptics to the fact that this act has multiple hits under its sleeve. A psychedelic sonic structure is carved by a barrage of guitar riffs and a cheeky vocal performance. From the album "(What's The Story) Morning Glory."

► INDIGO GIRLS *Bury My Heart At Wounded*

Knee (no timing listed)
 PRODUCERS: Indigo Girls, Russell Carter
 WRITER: B. Sainte-Marie
 PUBLISHER: not listed
Epic 7375 (c/o Sony) (CD single)
 The venerable acoustic rock duo previews its forthcoming "1200 Curfews" collection of live performances and covers with an edgy, but earnest reading of the Buffy Sainte-Marie chestnut. The politically conscious lyrics on the plight of Native Americans sound as relevant now as they did when they were first written. Emily Saliers and Amy Ray's voices remain a source of endless delight as they harmonize with deceptive ease. The track builds to a rockin' conclusion that should sound real good on album rock and triple-A stations. Proceeds from this single will benefit the Honor the Earth Campaign to protect the rights of Native Americans. Now you have two good reasons to support this winning effort.

► ECHOBELLY *King Of The Kerb* (3:59)

PRODUCERS: Sean Slade, Paul Kolderie
 WRITERS: S. Madan, G. Johansson
 PUBLISHERS: Songs Of PolyGram, BMI; Fauve
550 Music/Epic 7351 (c/o Sony) (CD promo single)
 Echobelly's latest should appeal to rock programmers who prefer sugar-sweet vocals and jangly guitars. With a sound that recalls the Primitives and the Darling Buds, Echobelly emulates the lethal vocal style of modern rock darlings of the past, while building a kinder, gentler rock sound for the future. From the album "On."

FLEETWOOD MAC *I Do* (3:47)

PRODUCERS: Richard Dashut, Christine McVie
 WRITERS: C. McVie, E. Quintela
 PUBLISHERS: Duster Songs/NEM Entertainment, BMI; Bibili Songs, ASCAP
Warner Bros. 7857 (CD promo)
 Classic rock troupe previews its new album, "Time," with a Christine McVie-fronted ditty that warmly harkens back to its '70s/'80s heyday. The song has a wistful, seen-it-all lyrical tone that befits the band's age and history. McVie's distinctive, easy-going style is like a visit from a dear old friend, as is the incomparable rhythm section of Mick Fleetwood and John McVie, who snap this song into a shape that will turn on the mature minds that tune into triple-A and history-minded album rock radio stations.

POE Trigger Happy Jack (Drive By A Go-Go) (3:35)

PRODUCER: Dave Jerden
 WRITERS: Poe, J. Connor
 PUBLISHERS: Po-Go/Poe Tree, BMI
Modern/Atlantic 6392 (CD promo)
 Psycho lyrics and a twisted rock delivery

make this the perfect modern rock love song for the '90s. Those who like their melodies on the noisy side will appreciate the distracting chorus and erratic guitar riffs that dominate this dysfunctional, but catchy track. Give it a shot.

FLESHTONES *Let's Go!* (3:32)

PRODUCER: Steve Albini
 WRITER: Ken Fox
 PUBLISHER: Smashed-In, BMI
Ichiban 24861 (CD single)
 This goofy good-time rocker sounds suspiciously like another veteran New York act, the Ramones—and that is a compliment. Rapid rock riffs and carefree vocals should keep album and modern rock programmers singing for more. Hey! Ho! Get going!

MARRY ME JANE *Misunderstood* (3:51)

PRODUCERS: Glenn Rosenstein, Marry Me Jane
 WRITERS: A. Kravat, J. Balin
 PUBLISHERS: Amanda Kravat/Balin/Warner-Chappell, BMI
550 Music/Epic 78035 (c/o Sony) (CD single)
 If '80s one-hit wonder 'til Tuesday was still around in the '90s, it would likely produce something like "Misunderstood." A vulnerable female vocal unleashes a powerful performance that is both infectious and unpretentious. Also, check out the bonus track—a cool cover of David Bowie's "Cracked Actor."

IDLE WILDS *Surrounded* (4:20)

PRODUCER: John Hampton
 WRITER: not listed
 PUBLISHER: not listed
Ardent 001 (CD single)
 Philadelphia-based power-pop/rock band will be familiar to fans of the now-defunct punk outfit Mi6, from which this group was spawned. The aggression of front man David Gray and company from their salad days is evident, though the wildly infectious hook and lyrics are downright Beatle-esque at times—a combination that should fly with alterna-rockheads in both college and commercial radio circles. Let this jewel entice you to investigate the act's noteworthy first album, "Dumb, Gifted, And Beautiful."

RAP

► GENIUS & GZA *Liquid Swords* (3:21)

PRODUCER: RZA
 WRITERS: G. Grice, R. Diggs
 PUBLISHERS: GZA, ASCAP; Ramecca, BMI
Geffen 4798 (CD single)
 The Wu-Tang Clan's Genius teams with GZA to unload one of the most unconventional rap tracks of the year. A jumpy production almost completely eliminates the traditional hip-hop backbeat. Instead, this groove consists of a quick succession of keyboard strokes and a creeping bassline. Check it out.

CAMP LO *Coolie High* (3:59)

PRODUCERS: Jocko, Ski
 WRITERS: S. Wallace, S. Wilds, A. Roberts
 PUBLISHERS: Protoons/Sheeba Doll/Satin Strothers/Jock In The Box, ASCAP
Profile 7445 (CD single)
 This Bronx, N.Y., duo let loose a smooth, jazzy groove that will intoxicate immediately upon contact. Die-hard soul seekers will appreciate the bouncy hip-hop beat, mellow backing vocal, and rapid-fire street rap. It's all good.

DRU DOWN FEATURING THE LUNIZ *Rigg Up* (4:34)

PRODUCER: K. Foster
 WRITERS: G.E. Jr., G. Husband, D. Robinson
 PUBLISHERS: Triple Gold/Stackola, BMI
Relativity 0398 (CD single)
 Rap-friendly radio stations will drool over the dream teaming of gangsta-tough rapper Dru Down with chart-topping newcomers the Luniz. The Oakland, Calif., funk is in full effect, as Dru unravels a raunchy rap and killer groove. Radio programmers may want to steer clear of the foul-mouthed album version, which contains several expletives.

SMIF-N-WESSUN *Wrekonize* (3:52)

PRODUCERS: Baby Pali, ST Double ELE
 WRITERS: D. Yates, T. Williams, P. Hendricks
 PUBLISHERS: Bucktown USA/Bootcamp Clik/Misam Music, ASCAP; Baby Pali, Sorted, BMI
Wreck/Nervous 20161 (CD single)
 This Brooklyn, N.Y., duo lays down the law on how to construct lyrical mayhem with this streetwise hip-hop track. A phat rap is layered over a slick hip-hop beat and a cool sample groove from Bill Withers' classic "Just The Two Of Us." Wreck and roll.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

Reviews & Previews



MUSIC

TRAVIS TRITT: FROM THE BEGINNING

Warner Reprise Video
60 minutes, \$19.95

Travis Tritt was one of the first in the new wave of artists to crank country music into the '90s, and this greatest-hits package ably takes fans on a sojourn from his not-so-humble "Country Club" beginnings through to recent hit "Tell Me I Was Dreaming." Eight other Tritt classics are included here, from "Help Me Hold On" to "Here's A Quarter (Call Someone Who Cares)" to "T-R-O-U-B-L-E."

CHILDREN'S

PROBLEM CHILD - THE ANIMATED SERIES

MCA/Universal Home Video
45 minutes each, \$12.98 each

Four new tapes, featuring two episodes each, bring Junior, the star of MCA's animated "Problem Child" series, into a new age of fun and games. The precocious, trouble-seeking toddler—a chip off the protagonist in the popular feature film and sequel of the same name—in these new adventures tackles a camping trip, participation in his school's "weird Olympics," an audition with a Hollywood casting agent, a school telethon, and more. As always, the story lines and jokes are well-suited to the target audience of 6- to 12-year-olds, and with twice the bang for the buck on each tape, parents should look twice as well.

FEARLESS FRIDA & THE SECRET SPIES

Tapeworm Video Distributors
50 minutes, \$24.95

Theatrically minded video heralds the U.S. debut of familiar Danish children's character Fearless Frida, whose unquenchable curiosity always lands her and her motley crew of neighborhood cohorts in a heap of trouble. This live-action story unfolds as Frida stumbles upon a band of hustlers who are feeding the public a bunch of garbage with a line of phony diet products and her narrow escapes from their wrath when they learn she is onto them. Although some of the program's pop culture will be unfamiliar to American youth, the story contains the simple pleasures that characterize classic family fare, and its jabs at the current obsession with weight will stimulate laughs for viewers of all ages. (Contact: 805-257-4904)

DOCUMENTARY

DENNIS POTTER: THE LAST INTERVIEW

New Video Group Inc.
70 minutes, \$19.95

Equipped with his latter-day staples of a vile of liquid morphine and a pack of cigarettes, unwavering and unconventional British TV writer Dennis Potter gave his last televised interview in 1994 just a few weeks before his death from cancer. In his ever-humbly authoritative manner, the creator of such small-screen innovations as "The Singing Detective" and "Pennies From Heaven" uses the medium he loves best to tackle topics including mortality, religion, freedom, defiance, and creativity. A hauntingly touching farewell from an artist who remained true to his muse until the end.

In October, New Video will release Potter's final music miniseries, "Lipstick On Your Collar." (Contact: 212-982-9000)

ABC WORLD OF DISCOVERY

ABC Video
50 minutes each, \$19.95 each
ABC's documentary series, which has put a lens on a universe of natural-science topics, broadens its scope with four new volumes that explore—separately—orangutans, crocodiles, the Bikini atoll 1946 nuclear testing site, and the latest in scientific and medical breakthroughs aimed at bettering human life. Each program includes the series' trademark sweeping photography, as well as insightful analysis that completes the picture. The label also is bolstering its lighter-weight \$14.95 "Wildlife Tales" series with six new titles that take a look at elephants, monkeys, and more.

HEALTH/FITNESS

GILAD JANKLOWICZ: SCULPT & TONE WORKOUT

WarnerVision
65 minutes, \$14.95

Janklowicz's "Bodies In Motion" program serves as a motivational tool for loyal ESPN viewers every day. This video gives the former national decathlon champ a virtual presence on their TV sets anytime they are inclined to dive into a total body workout. Filmed on a Hawaiian beach, the routine melds various target training and toning exercises geared toward strengthening with or without hand weights. WarnerVision also is releasing Janklowicz's "New Beginners Workout," a low-impact aerobics program that joins his library of previous releases.

MADE-FOR-TV

THE REAL WORLD VACATIONS: BEHIND THE SCENES

Sony Music Video/MTV Home Video
40 minutes, \$12.98

Although often it appears as if "The Real World" is the only program MTV airs for weeks at a time, the network has found some footage its viewers have missed out on—by design, of course. These outtakes and behind-the-scenes segments were culled primarily during visits to Jamaica, Mexico, and Hawaii taken by members of the New York, Los Angeles, and San Francisco casts. The program is set up in standard "Real World" style, and, in an art-imitating-life-imitating-art taken to the nth degree, it includes a rap session among different cast members meeting for the first time to discuss what it was like filming their respective series. What's next? A film about them talking about talking about filming the show?

THE HONEYMOONERS: THE LOST EPISODES

MPI Home Video
50 minutes each, \$14.98 each; \$129.98 for boxed set

With speculation running rampant about the upcoming theatrical rendition of "The Honeyymooners" starring Tom Arnold as the irascible Ralph Kramden, MPI provides longtime fans with a hearty serving of the real thing via this 12-video boxed set of early "lost episodes," which are also available separately. Eleven of the videos each contain two new-to-video sketches (in fact, they have never been shown since their original airing on "The Jackie Gleason Show" in the '50s) and one, "The History Of The Lost Episodes: The First Season," probes the seeds of comic genius laid during these fledgling "Honeyymooners" programs.



THE CRANBERRIES: DOORS AND WINDOWS

Philips Media/Island Records
Multiplatform CD-ROM (Windows, Macintosh, CD-i, CD audio), expected retail under \$20

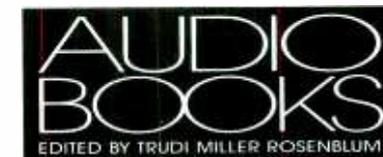
The 'berries look to be among the pick of the crop thus far in the admittedly still-green field of "enhanced CDs," which play as albums on audio CD players but yield multimedia features on computer's CD-ROM drives. CD-i developer Philips has thrown in that platform, to boot, meaning that while consumers may still be confused about exactly what to do with their enhanced CDs, they're pretty well covered wherever they decide to try them. Beautifully timed to coincide with the highest arc on the Irish band's still-rising success curve, the disc includes music from their two multiplatinum albums, along with reams of band's-eye-view commentary on everything from cutting tracks to bad haircuts, as well as video footage from backstage and on the road. Tempting exclusives include five previously unreleased audio tracks (alternate versions or new mixes), as well as video footage from the band's Woodstock '94 performance. Elegantly rendered and wittily conceived (just try to escape that omnipresent couch), "doors and windows" promises to open new eyes to not only a fine band but a fledgling format as well.

DISNEY'S ANIMATED STORYBOOK: WINNIE THE POOH AND THE HONEY TREE

Disney Interactive
PC CD-ROM, no suggested retail

The second entry in Disney's interactive

storybook line, Pooh has some big paws to fill: Its predecessor, "The Lion King," has hovered at or near the top of the PC rankings since its release last year. But to paraphrase Pooh, no bother. This disc easily goes the King one better on several fronts, including the addition of a separate Spanish-language track and a new sing-along feature with five Pooh songs, as well as loads more "clickables" to keep kids exploring. The thorny technical problems that marked the Lion King's debut have been alleviated here. Recommended for children aged 3-8; a Macintosh version will follow.



THE TRUMAN TAPES

Spoken by Harry S. Truman and interviewer Ben Gradus

Caedmon Audio (an imprint of Harper Audio)
3 hours, \$18.00.

With the attention given to the 50th anniversary of the end of World War II, and an acclaimed HBO movie being broadcast on the life of Harry S. Truman, interest in the 33rd president is high. So now is a perfect time for Caedmon to release this outstanding series of Truman interviews, conducted for television by Ben Gradus in 1962-64. This tape illustrates one advantage of an audiobook over a regular book: Reading Truman's words on a page is no substitute for hearing them in his own voice. In an age of slick, media-savvy politicians, it's a real treat to hear this down-to-earth, plain-spoken man offer his unvarnished views. A typical example: "I thought I could get along with Stalin. How mistaken I was! The old bastard would make agreements and break 'em the next day. He didn't mind who he double-crossed." An educational, and often entertaining, insight into the personality of a major historical figure.

THE HOMECOMING

By Earl Hamner Jr.
Read by Richard Thomas

Audio Renaissance
2 1/2 hours (unabridged), \$16.95

In time for the fourth quarter comes this heartwarming Christmas tale, which is part of the "Spencer's Mountain" series of books (which inspired the TV show "The Waltons"). When the Spencers' father does not return home on Christmas Eve, young Clay-boy goes in search of him, with many exciting adventures along the way. "Waltons" star Thomas offers a warm and engaging reading. As with its other titles (and unlike most audio publishers), Audio Renaissance promotes the reader with a photo on the cover. A perfect title for family listening around a fireplace.

POLITICALLY CORRECT HOLIDAY STORIES

By James Finn Garner

Read by the author
Simon & Schuster Audio
7 1/2 minutes (abridged), \$9.95

On a decidedly different holiday note comes this tongue-in-cheek tape, which sends up contemporary society with pointed—and hilarious—parodies of well-loved holiday tales. Garner strikes just the right ironic note with such stories as "The Night Before Solstice" and "Rudolph The Nasally Empowered Reindeer." An amusing stocking stuffer at an appropriate impulse price.

IN PRINT

NEW VOICES: AMERICAN COMPOSERS TALK ABOUT THEIR MUSIC

By Geoff Smith and Nicola Walker Smith
Amadeus Press, \$19.95

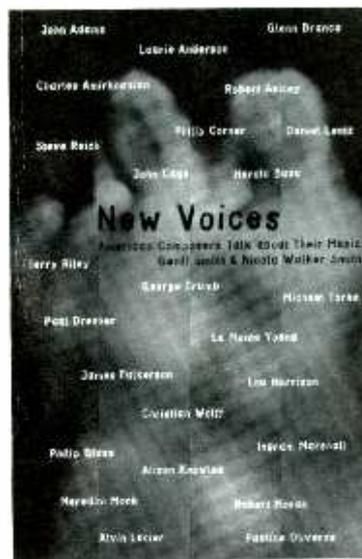
A book of interviews with 25 American composers, "New Voices" does much to shed light on the makers of contemporary art music, forming a valuable survey of new music in America, from John Cage onward.

This project, by husband and wife Geoff and Nicola Walker Smith—English musicians whose latest album, "15 Wild Decembers," was just issued by Sony Classical—was borne out of their post-graduate theses on Cage, whom they interviewed in 1988. His openness encouraged them to pick the brains of other American composers.

The Smiths have allowed the words of the artists to trace the gradual movement of contemporary composition out of the staid, pedantic university environment of the '50s and into the more listener-oriented avant-garde of the '60s and '70s. This development begins with Cage's upending of musical convention and comes to fruition with Philip Glass and John Adams and their reappraisal of neoclassical forms in the '80s and

'90s.

Illuminating sections on the minimalists both differentiate and connect La Monte Young, Terry Riley, Steve Reich, Glass, and Adams. The Smiths also speak



with the composers who cultivated a distinctively West Coast sound of prettiness and oblique Orientalisms, such as Lou Harrison and

Harold Budd. They interview several female composers, too, including Pauline Oliveros and Meredith Monk, as well as such radicals as George Crumb and Glenn Branca.

Among the more fascinating interviews are those with Budd and Branca, who—from diametrically opposed directions—have each subtly influenced popular culture through rock musicians picking up on their ideas. Budd's albums with Brian Eno and English art-pop band the Cocteau Twins exposed a generation of college music lovers to the possibilities of reverberant beauty, while Branca's intense symphonies of massed guitars motivated such bands as Sonic Youth to explore the allure of intrepid harmonics. In their interviews, Branca and Budd relay the inner strength and openness of mind necessary to create, as Branca says, "music that no one's ever heard."

"New Voices" shares a format and many subjects with William Duckworth's excellent "Talking Music," published earlier this year by Schirmer Books. Together, these books form a much-needed history of America's true alternative music, in which composers as disparate as Branca and Budd pursue their uncommon muse and infect popular culture in a wonderfully insidious manner.

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(Continued on next page)

Programming

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Mo Sounds. MoJAZZ recording artist J. Spencer, left, joins KMEL San Francisco assistant program director Michael Ericson, center, and Mint Condition's Stokley Williams, who appears on Spencer's new release, "Blue Moon," at a local record-store opening.

Surviving The Country Playlist Squeeze Singles Dearth Blamed On Artist Unfamiliarity

■ BY PHYLLIS STARK

NASHVILLE—As country radio stations continue to trim their playlists, eliminating as many as 11 singles from weeks past, a vice-like music squeeze has become Nashville's marketplace reality. For record labels, the new way of life means shorter rosters, fewer releases, and the need for a lot more patience.

Label promotion reps are obviously unhappy as the latest wave of stations, such as KZLA Los Angeles and WNOE New Orleans, apply scalpels to their playlists. But staffers say they

are adjusting to the new environment and are trying to respond to radio's complaints that there are too many new artists, too many mediocre releases, and too much product unfamiliarity among listeners.

Label promotion executives from both Epic and MCA say that they anticipated this tight playlist trend and adjusted their priorities accordingly. But whether they began adjusting a year ago or last week, surveyed label reps agree that the key to survival is to slow down release schedules and not push as many unfamiliar artists.

"We saw this happen about 12 months ago, [although] not necessarily to this extent," says Rob Dalton, director of national promotion at Epic. As a result, that label has halved its roster to six artists, "possibly the smallest roster in [Nashville]," says Dalton, adding that the label's A&R department has "intensified the integrity of what they [pick]."

In addition, Epic has slowed down its product shipments to radio. "What we have done is change our release-schedule strategies," says Dalton. "[We] are not shipping as many releases and certainly not as many new artists. Ty Herndon last January was the last new artist. The next one [James Bonamy] is not coming until October. With so much traffic out there, we're spreading things out to not be on top of each other. This is not only because of stations slashing playlists, but also because of the [growing] number of labels out there with new artists."

MCA is another label that anticipated the new environment. "This is something that we saw coming a year ago and started adjusting back then," says Scott Borchetta, MCA's senior VP of national promotion. "We're down to just 11 current artists, which is probably the smallest country roster MCA's ever had... We still have more single releases than anyone else, but it gives us the space to schedule in more time to break a group."

Nick Hunter, head of promotion and marketing at Giant records, points out

the irony that "as country music gets bigger, the rosters are getting smaller and smaller." He agrees that with tighter playlists, "what it's going to do more than anything else is slow down even more the number of releases that the labels are going to have."

But Hunter is less concerned about smaller lists than he is about their root cause: artist unfamiliarity. "If you have a hit record, it's going to take longer for the record to make it. That's going to slow things down. Except for the real established artists, you're going to see a slower pace on records," says Hunter, citing Bryan White, Mark Collie, and Rhett Akins as examples.

"I think the best you can do at a label is give the artist a three- to four-week show of being the only record you're out there working," Hunter continues. "We're fortunate in that... we have a small enough roster that we can do that."

A WONDERFUL COP-OUT?

Hunter is not sure if the concerns being cited by radio are really as much of an across-the-board problem as they would seem. "I think there is probably, in some cases, some real concern, and in other cases it's a wonderful cop-out," he says. "How many are making these cuts just for the fall book?"

"We're having flashbacks of 1983, when everything got overconsulted and real boring, and people stopped taking chances," adds Borchetta. "What everybody needs to realize is that if this is our new plateau, hallelujah. We still have superstar artists, not just flash-in-the-pan artists, and we're building new superstars. You look at John Michael Montgomery and Tim McGraw and Shania Twain, and each year we're having big breakthroughs, so I think [radio is] knee-jerking in the wrong direction."

"The biggest contradiction that I keep hearing is they're telling me their test results [indicate that listeners] want to hear superstar artists; they can't tell who the new guys are,"

(Continued on next page)

Kelly An Alternative To Auditorium Tests Home Testing More Desirable, Accurate, Says President

■ BY DOUGLAS REECE

LOS ANGELES—Home is where the heart is, or so says Kelly Research.

In the new twist to the old game of auditorium music testing, the Haverstown, Pa.-based company is touting its new Living Room Music Test as a less expensive and more accurate way to gauge listener reaction to music.

According to president Tom Kelly, the company's test provides higher-quality respondents, significant savings, superior market coverage, a lower margin of error, and a more desirable test environment.

Mechanically, the test functions much like traditional auditorium testing. Respondents review hooks from songs and record likability, familiarity, and burn-out level on an evaluation form. However, Kelly test takers listen to these samples not in an auditorium, but at home, after being sent a tape or CD by the research company.

This, Kelly boasts, eliminates costs accrued in auditorium testing, such as facility rental, hotels, host fees, meals, and sound-system rental. Also, the Living Room Music Test is unaf-

Kelly Research

ected by no-shows and weather conditions.

According to Kelly, respondents are of higher quality than those used in auditorium testing, since that procedure asks participants to inconvenience themselves by driving to test locales, often after work, and the process scares away many.

Then again, Living Room Music testing could attract professional test-takers, who are less representative of the target market and could contribute to inaccurate surveys. "We go out of our way to weed out that kind of respondent," says Kelly. This is accomplished by using random digit dialing and avoiding test-taker lists, which provide the names of "research regulars."

Kelly also notes that because auditorium test takers will not usually attend sessions unless the test site is within 15-20 minutes of their homes, the tests are often representative of only those living in the urban centers

of a market. One of the company's clients, WZBH Salisbury/Ocean City, Md., applauds that aspect.

"The way our market is set up, we're in three different locations. It's sort of a triangle of Ocean City, Salisbury, and Dover [Del.]," says PD Cepth Michaels. "To find a place that's central enough to get everybody for an evening and then get good responses is very difficult. This test goes directly to the people you're targeting and allows them to respond at their own pace. As a result, we get more focused responses."

KZBH's GM, Cathy Deighan, credits Kelly's research with helping the station recoup losses suffered in its spring and fall 1994 books, when ratings were 7.6 and 6.4, respectively. This year, spring ratings jumped back up to 7.9.

However, WTMX Chicago PD Barry James remains skeptical. "Are you going to get [the respondent's] opinion or the Tupperware party's opinion? In an auditorium setting, as imperfect as it may be, at least you are in a somewhat controlled environment," says James. "Personally, I

(Continued on next page)

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T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	*** No. 1 *** KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL 7 weeks at No. 1
2	2	3	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	4	5	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
4	5	4	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
5	3	2	I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	◆ ALL-4-ONE
6	6	6	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
7	8	14	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
8	11	13	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
9	9	9	CAN I TOUCH YOU... THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
10	7	7	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
11	16	20	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
12	17	16	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
13	19	21	ROLL TO ME A&M 1114	◆ DEL AMITRI
14	12	10	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
15	18	19	RUNAWAY A&M 1194	◆ JANET JACKSON
16	10	8	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
17	14	15	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
18	15	12	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
19	13	11	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
20	20	17	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
*** Airpower ***				
21	22	23	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
22	23	28	CARNIVAL ELEKTRA 64413/EEG	◆ NATALIE MERCHANT
23	21	22	KEEPER OF THE FLAME MERCURY 6862	◆ MARTIN PAGE
24	25	27	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
25	27	31	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
26	26	32	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
27	29	25	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
28	30	33	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
29	24	24	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
30	33	34	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
31	28	26	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
32	32	30	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
33	34	35	THIS WARNER BROS. 17854	◆ ROD STEWART
34	37	38	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
35	35	37	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
36	36	36	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
*** Hot Shot Debut ***				
37	NEW ▶	1	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
38	NEW ▶	1	RUNAWAY 143 LAVA 98133/ATLANTIC	◆ THE CORRS
39	39	—	WHAT WOULD YOU SAY RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
40	31	29	MADE IN ENGLAND ROCKET 2092/ISLAND	◆ ELTON JOHN

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	—	2	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
2	2	1	5	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	5	3	5	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
4	3	2	4	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
5	6	6	30	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
6	4	4	6	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
7	8	7	27	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO
8	7	5	15	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
9	—	9	29	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
10	10	8	13	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.

Radio

PROGRAMMING

Spin Splits Its Radio Ventures In Two

WW1 Also Picks Up N.Y., L.A. 'Love' Call-In Shows

■ BY CARRIE BORZILLO

LOS ANGELES—There's lots of wheeling and dealing going on in network radio this fall, with some high-profile music magazines at the center of the action.

Westwood One Entertainment has teamed with Spin magazine for the Spin Radio Network, while Premiere Radio Networks is working with the alternative music magazine for the Spin College Radio Network.

Meanwhile, WW1 is finalizing plans for syndicated radio shows with Rolling Stone magazine. WW1 is also rolling out WHIZ (Z100) New York's "Love Phones" and KROQ Los Angeles' "Loveline" programs nationally, ending years of both of those sex/relationship call-in shows trying to land syndication deals.

The most elaborate of these ventures, so far, is the Spin Radio Network, which will target commercial modern rock and alternative-leaning top 40 stations.

The network includes the biweekly, 90-minute interview-and-music program "Spin Sessions," which kicks off on Halloween with Smashing Pumpkins as the featured artist. Spin editor and publisher Bob Guccione Jr. is the host.

Soundgarden is the featured band for the second edition of "Spin Sessions," set to air Thanksgiving weekend.

Beginning in January, Spin Radio Network will also provide affiliates with a daily fax service, news and interview sound bites, exclusive rare songs, imports, B-sides, U.S. and world premieres, and in-studio performances.

Details for WW1's plans with Rolling Stone were being mapped out at press time. However, Thom Ferro, executive VP/GM of Westwood One Entertainment, says the plans won't entail a full-fledged network like Spin's. Rather, it will focus on specialized programming and cover a wider spectrum of music than the Spin venture, whose focus will be alternative rock.

While WW1 hasn't started affiliating

yet, Ferro expects to land 150-200 stations for the Spin Radio Network.

As far as working with two competing magazines, Ferro says there's room for both.

"There's no rivalry as far as radio listeners are concerned," he says. "And they both target different audiences. Rolling Stone's audience is more adult, 25-54. Spin's is more youth oriented, 12-34."

Premiere's plans for the Spin College

Network is a weekly countdown show based on an alternative album chart compiled with SoundScan data. The show will face competition from WW1's other alternative countdown show, "Out Of Order," hosted by KROQ personality Jed the Fish, who counts the songs down in no particular order.

Ferro, however, says that with modern rock being the mass-appeal format of the '90s, the marketplace can accommodate more than one countdown show. Likewise, the network can handle more than one on its roster, he says.

"We've had more than one [top 40] countdown show before," says Ferro.

In other WW1 news, the week of Sept. 25 saw the rollout of "Loveline," hosted by Riki Rachtman and Dr. Drew Pinsky, and "Love Phones," hosted by Z100 jock Chris Jagger and Dr. Judy Kuriansky. Ferro expects the shows to air in the same markets and possibly on the same station, back to back.

"We thought stations in the East wouldn't be interested in [Los Angeles-based] 'Loveline' and vice versa, but all the rules have gone out the window," says Liz Laud, senior director of affiliate relations at Westwood One Entertainment. "At lot of them are going back to back and head to head."

Affiliates for "Loveline," which airs nightly Sunday to Thursday, so far include XTRA-FM (91X) San Diego, KBCO Denver, KOME San Jose, Calif., and tentatives in the Midwest. "Love Phones," which airs nightly Monday to Thursday with a "best of" show on the weekends, has landed such stations as WMMS Cleveland, WXXL Orlando, Fla., WEZB New Orleans, and tentatives in the Northwest.

TESTS

(Continued from preceding page)

would prefer that [participants] listen to samples in a soundproof booth."

Ed Shane, CEO of Shane Media Services in Houston, echoes the feelings of several consultants. "The positive [aspect] of auditorium testing is that you control the environment. You set it up where people have to pay attention so you can keep distractions to a minimum. That's what the Living Room Music Test is up against. You cannot control the environment," says Shane. "The good part of it is that people can do it at their leisure. It's also a good concept in terms of trying to overcome the negatives of auditorium testing."

Kelly maintains that the group dynamics at auditorium tests are distracting and says that while auditorium tests usually have a 10%-15% margin of error, the home test frequently has less than 5%. He also points out that while his test is offered at \$9,950 for 600 songs and 100 respondents, similar auditorium tests can cost up to \$30,000.

At least one consultant is planning on experimenting with the new test. Tony Gray, president of Gray Communications in Chicago, says, "It's a new twist on research that people in our business have conducted for years, and I'd like to give it a try with one of the stations I'm working with, just to get an idea if there would be a great deal of difference in the results. This approach may be better."

NETWORKS & SYNDICATION

Radio Network call for 26 half-hour shows to begin in early October and air on approximately 300 college radio stations nationwide. Fruitwaves candy is the sponsor. One-time specials will also be produced for college stations, and the search is on for a college DJ to host the program.

In June, Spin ended its two-year relationship with Minneapolis-based National Alternative Network, which distributed a college and commercial modern rock show for the magazine.

"There's already a great tradition with this network, and Spin has defined a real reputation among college stations," says Kraig Kitchin, executive VP at Premiere.

This is Premiere's first foray into college radio and only its second venture with modern rock music. Its first, "Alternative Plainwrap Countdown," which aired from 1989-91, was "ahead of its time and didn't gain commercial acceptance," says Kitchin.

Spin associate publisher Matthew Hanna says the magazine chose to split its radio plans so WW1 could concentrate more on the larger venture, the Spin Radio Network.

"That's a far greater and more important deal for us, in terms of sheer numbers and scope," says Hanna.

Also in the works for the Spin Radio

COUNTRY PLAYLIST SQUEEZE

(Continued from preceding page)

Borchetta continues. "But the same people are telling me that Perfect Stranger, Jeff Carson, Rhatt Atkins, and David Lee Murphy are their biggest-testing call-out records. One PD told me he'd rather play a mediocre record from a superstar than a great record from a new artist. I almost hung up on him."

"People are thinking way too much right now," Borchetta says. "We'll make it through this time. You've got some short-sighted philosophies right now. We've been down this road and come out shining before, and we will again."

Dalton at Epic says that radio is as much to blame for the unfamiliarity problem as labels. "Unfamiliar music is probably the No. 1 reason why people are cutting back, and I think it's just as much their fault as anything else," he says. "You can't just play music and not sell your commodity. If you're not properly selling . . . back and front announcing, educating people on who it is that's singing the song . . . then you are doing your customers a disservice . . . Instead of a short-term rectification of slashing this out of their universe, there is a way to win, if

they simply turn people on to this new music."

"Right now, supply is greater than demand," says KZLA PD R.J. Curtis, explaining radio's side of the story. "I still believe it's an artist-driven format, but there's more excitement about the new Garth Brooks, Reba McEntire, or George Strait than there is about Woody Lee or Brett James."

Curtis, who describes himself as "a slave" to his call-out research, says that research has indicated that 10 of the top 30 testing records were recorded by Garth Brooks. "What I'm seeing is a demand for bigger artists and more familiar songs," he says. "If you're a top-tier record, you're on."

One positive side of the issue is that most label reps say the music must get better as a result of the competition. "I think the reason they have slashed [playlists] is that there is no identity out there," says Sam Cerami, VP of promotion for Polydor Nashville. "We have to get keener in the material. It can't be good—it has to be great. It has to be material that no one can say no to."

This story originally appeared in Country Airplay Monitor.

There's a spiritual nature in all of us that's seeking," says singer Joan Osborne, referring to her single, "One Of Us," No. 35 on the Modern Rock Tracks chart. In it, Osborne poses the prayerful question, "What if God were one of us/Just a slob like one of us?"

"Whether it's [seeking] answers to questions or a feeling of connectedness to something larger than us, I think everybody has that desire and has that seed of knowledge in themselves. It's just a matter of how you express it and how you find a place to take it that's safe enough that you can trust.

"The song's coming from the point of view of someone who thinks about God without looking through the lens of religion or orthodoxy or the church or any of these larger institutions that we

seem to need in order to consider ourselves spiritual people these days. So for me, it's kind of a refreshing way of rethinking the question, of moving the whole debate over to the side a little bit and being able to think about things in a different way.



"I really am suspicious of all religious institutions."
—Joan Osborne

"I have a lot of problems with the political stands that so many of these religious institutions take: the Catholic Church in particular. I was raised a

Catholic, but right now I feel like I'm not any part of that at all, because of the political [positions] of the Church itself. [They] go counter to what I believe in a very deep way. So I really am suspicious of all religious institutions. I feel you get a lot of controlling, a lot of obedience. If you want to give yourself over to some higher authority in some way, that authority is represented by mere mortals. And whenever you give up your own self-determination, you're leaving yourself vulnerable for being exploited or being misled by people who are just human beings like yourself."

The song's human approach to the Almighty has been met with some hostility from letter writers who think, "it's sacrilegious to even think about God as being like us."

Billboard® FOR WEEK ENDING OCTOBER 7, 1995

Album Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	14	★★★ No. 1 ★★★ TOMORROW FROGSTOMP	SILVERCHAIR EPIC
2	2	8	3	HARD AS A ROCK BALLBREAKER	AC/DC EASTWEST/EEG
3	4	6	9	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
4	5	4	6	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
5	3	2	15	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
6	8	7	11	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
7	9	10	4	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
8	6	3	10	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
9	7	5	9	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
10	10	9	8	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
11	15	21	5	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
12	11	14	7	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
13	16	17	18	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
14	13	15	6	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
15	20	28	4	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
16	12	12	10	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
17	17	13	25	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
18	21	24	12	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
19	14	11	14	IMMORTALITY VITALOGY	PEARL JAM EPIC
20	18	16	19	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
21	19	18	18	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
22	28	35	4	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
23	23	23	22	RUN-AROUND FOUR	BLUES TRAVELER A&M
24	33	—	2	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
25	25	26	26	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
26	31	36	5	SOLITUDE HONOR AMONG THIEVES	EDWIN MCCAIN LAVA/ATLANTIC
27	30	31	5	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	WHITE ZOMBIE Geffen
28	36	—	2	HOOK FOUR	BLUES TRAVELER A&M
29	NEW ▶	1	1	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
30	24	19	12	A HIGHER PLACE WILDFLOWERS	TOM PETTY WARNER BROS.
31	32	30	23	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
32	NEW ▶	1	1	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
33	22	20	9	CRUSH WITH EYELINER MONSTER	R.E.M. WARNER BROS.
34	27	25	14	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
35	34	38	3	PEACE AND LOVE MIRROR BALL	NEIL YOUNG REPRISE
36	NEW ▶	1	1	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
37	29	27	8	GALAXIE SOUP	BLIND MELON CAPITOL
38	35	32	25	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE Geffen
39	38	34	18	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ISLAND/ATLANTIC
40	NEW ▶	1	1	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL

Billboard® FOR WEEK ENDING OCTOBER 7, 1995

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	14	★★★ No. 1 ★★★ TOMORROW FROGSTOMP	SILVERCHAIR EPIC
2	2	3	9	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
3	3	4	8	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
4	1	1	12	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
5	5	7	7	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
6	4	2	16	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
7	12	16	6	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
8	10	14	7	A GIRL LIKE YOU GORGEOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
9	13	13	7	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
10	7	6	10	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
11	14	11	6	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
12	6	8	16	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
13	NEW ▶	1	1	★★★ AIRPOWER ★★★ GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
14	22	32	3	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
15	15	15	4	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
16	34	—	2	★★★ AIRPOWER ★★★ MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
17	11	10	9	GALAXIE SOUP	BLIND MELON CAPITOL
18	16	18	6	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
19	8	9	6	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
20	20	24	5	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
21	21	26	4	THE HEARTS FILTHY LESSON OUTSIDE	DAVID BOWIE VIRGIN
22	9	5	11	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE
23	18	17	17	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/EEG
24	25	30	3	QUEER GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
25	19	20	10	AWAKE WHOLESALE MEATS AND FISH	LETTERS TO CLEO GIANT
26	33	—	2	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
27	17	12	17	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
28	29	34	4	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES Geffen
29	26	22	18	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
30	35	37	3	CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS	CIV LAVA/ATLANTIC
31	31	29	23	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
32	27	21	11	WHITE, DISCUSSION THROWING COPPER	LIVE RADIOACTIVE/MCA
33	30	28	22	MOLLY ROTTING PINATA	SPONGE WORK
34	24	27	15	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
35	NEW ▶	1	1	MORNING GLORY (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
36	37	—	2	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
37	28	23	8	JUDY STARING AT THE SUN HAPPY DAYS	CATHERINE WHEEL MERCURY
38	32	25	14	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
39	NEW ▶	1	1	HOOK FOUR	BLUES TRAVELER A&M
40	RE-ENTRY	3	3	DOWNTOWN VENUS JESUS WEPT	P.M. DAWN GEE STREET/ISLAND
41	38	36	24	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC



HITS!
IN
TOKIO

Week of September 17, 1995

- Scatman / Scatman John
- Rock And Roll Is Dead / Lenny Kravitz
- I'll Be There For You / The Rembrandts
- Shy Guy / Diana King
- Warped / Red Hot Chili Peppers
- Could It Be I'm Fallin' In Love / Regina Belle
- Fantasy / Mariah Carey
- What's All This About / Linda Lewis
- The Closer I Get To You / Fourplay
- Rough 'N' Smooth / C. J. Lewis
- Hey! Get Out Of My Way / Cardigans
- 3 Is Family / Dana Dawson
- Love Love Love / Dreams Come True
- To Deserve You / Bette Midler
- Runaway / Janet Jackson
- Waterfalls / TLC
- Ground On Down / Ben Harper
- Lucy's Eyes / Papermoon
- Do You Sleep? / Lisa Loeb & Nine Stories
- Caribbean Blue / Big Mountain
- You Are Not Alone / Michael Jackson
- Stereotypes / Blur
- Affection / Jody Watley
- Pull Up To The Bumper / Patra
- Come Into My Life / Gerry DeVeaux
- You Oughta Know / Alanis Morissette
- Checking In, Checking Out / The High Llamas
- Ain't No Body / Diana King
- Scatman's World / Scatman John
- Love Enuff / Soul II Soul
- Oh Baby / Great 3
- Strength / Tohko Furuuchi
- Seesaw Game / Mr. Children
- Jealousy / Charles & Eddie
- Kiss Of Life / Danny Brown featuring J.C. Lodge
- Hello, Again / My Little Lover
- Forget Me Nots / Randy Crawford
- Walk This World / Heather Nova
- Kurayamide Kiss - Kiss In The Darkness / Flying Kids
- Comin Atcha / Stone Grove
- Psycodelico / Reminiscence Quartet
- It's A Beautiful Day / Carnation
- Brown Sugar / D'Angelo
- I Could Fall In Love / Selena
- Power Of A Million Lights / E.L.O. Part 2
- Let It Go / Maysa Leak
- Believe In Me / Raw Stylus
- Power To Move Ya / Ziggy Marley And The Melodmakers
- Baby Come Back / Player
- Boheme / Deep Forest

Selections can be heard on
"Pioneer Tokio Hot 100"
every Sunday 1 PM-5 PM on
FM JAPAN / 81.3 FM in TOKYO



81.3FM 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.

Infinity To Buy Seven Alliance Stations; 'Safe Harbor' Challenged; Steele Dies

INFINITY BROADCASTING gains even more industry weight by picking up seven additional radio properties, this time from country-heavy Alliance Broadcasting, for a reported \$275 million. When the deal goes down, it will give Infinity 34 stations (three short of Group W's 37), 28 in the top 10 markets. The new stations are KYNG/KSNN Dallas (with an FCC waiver, Infinity would count four Dallas FMs and one AM, good for one quarter of the market's billing), KFRC-AM-FM/KYCY San Francisco, WYCD Detroit, and KYCW Seattle.

The FCC's extended "safe harbor" hours may be headed for the Supreme Court. On Sept. 26, a broad coalition of broadcast associations, noncommercial radio stations, and literary groups petitioned the high court to overturn a lower court decision that upheld the congressional action to extend the hours, when so-called "indecent" speech, protected by the Constitution, may not be broadcast on radio and TV stations.

The coalition, targeting Pacifica Foundation vs. FCC, includes Pacifica, the National Federation of Community Broadcasters, Public Radio International, the National Assn. of College Broadcasters, and poet Allen Ginsberg.

PROGRAMMING: MASON TO 'Q'

WMTX (Mix 96) Tampa, Fla., operations manager/morning man **Mason Dixon** adds VP programming stripes for WMTX and country sister WRBQ (Q105), which would, of course, put Dixon over the "Q" for the first time in more than five years.

Effective Nov. 1, PD **Jim Owen** leaves KSHE St. Louis to join DeMers Programming Media Consultants.

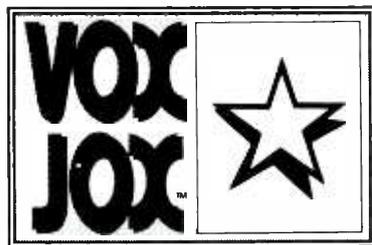
At KMJM (Majic 108) St. Louis, assistant PD/music director **Dave "Doc" Wynter** is upped to PD, assuming duties that had been held by VP of programming **Chuck Atkins**. Wynter will remain MD and quiet storm host.

Michael Grayson has been tapped to be PD/morning host at KLJZ New

Orleans. Grayson arrives from WARM Cincinnati.

Ray Edwards, former morning man at KBUL Salt Lake City, moves into the PD spot at WGKX Memphis, replacing interim **Mark Billingsly**, who exits.

Top 40/rock **KBZR** (the Blaze)



by *Eric Boehlert*
with reporting by *Douglas Reece*

Phoenix performs a flaming simulcast local marketing agreement with Pleasant Valley Broadcasting's 100,000-watt **KRIM** Payson, Ariz., which gives it three translators covering Flagstaff, Prescott, and Sedona, as well as parts of Tucson, all in Arizona.

Brian Degeus, onetime PD at KUTQ/KZHT Salt Lake City, limits his responsibility to the former, adding MD duties previously held by **Gary Michaels**, who exits. Meanwhile, former KUTQ interim APD/MD **Geronimo** moves up and over to become PD/MD at KZHT.

WRDU Raleigh, N.C., MD/jock **Tom Guild** has been named PD, replacing **John Duncan**, who left for KYYS Kansas City, Mo., this summer.

Although it was rumored to be headed top 40, classic rock **WFXF** Greensboro, N.C., has gone country, consulted by SFX Broadcasting's **Buddy Scott**. **Bill Young** is PD. Meanwhile, at SFX's **WTDR** Charlotte, N.C., morning man **Chuck Boozer** exits.

WKXJ Chattanooga, Tenn., PD **Dennis Dillon** returns to Lexington,

Ky., as MD/p.m. driver at album rock **WKQQ**.

Classic rock **KAMZ** El Paso, Texas, flips to AC as "Kiss FM" under consultant **Dan Vallie**. **Howard Stern** moves to crosstown **KROD**.

At **WRBQ** (Q105) Birmingham, Ala., APD **Ronnie Lane** is upped to PD, replacing **Dale Mitchell**.

WAKX Grand Rapids, Mich., will drop country next week, reportedly for hot AC. **Dennis Elliott** from **WZPT** Pittsburgh is the new PD.

WKQM Fort Wayne, Ind., flips from AC to modern rock; **Jacobs Media** consults. **Sean Smyth** arrives from **KPNT** St. Louis to program.

WEJL Fort Myers, Fla., flips from oldies to country gold under consultant **Craig Scott**. **Ron Biggs** stays as PD of the new "Country Gold 100," which is the duopoly partner of **WOLZ**.

Liner of the week: **WPGC-FM** Washington, D.C., is now calling itself "the Notorious PGC."

PEOPLE: STEELE'S FAREWELL

New York and rock radio lost a pioneer when **Alison Steele** passed away Sept. 27 (see story, page 6).

Personality changes at **KMXV** Kansas City, Mo.: 1-3 p.m. jock **Mike O'Brien** segues across the hall for afternoons at sister soft AC **KUDL**, while **KMXV** night guy **Kelly Urich** is now doing middays. **Jackie Lucky** is now doing nights.

Former **Wolfman Jack** sidekicks **Marilyn Thompson** and **Wes Johnson** have joined forces as the new morning show at **WXTR** (Xtra) Washington, D.C., according to *The Washington Post*. They are Xtra's sixth wakeup team in two years. **Thompson** has been hosting middays for a little over a year, while **Johnson** is best known as part of crosstown **WHFS'** morning show.

Midday jock **Rich Wall** picks up MD stripes at **WEDG** Buffalo, N.Y.

Jowcol "M.C. Boogie D." **Gilchrist** exits **KOHT** Tucson to do mornings with **Mario Devoe** at **WJMH** (102 Jamz) Greensboro, N.C. **KOHT** PD **James Rivas** awards MD stripes to mixer **Cary "Phantom" Monaco**. Also, **Frank Neill** is the new promotion director at **WJMH** from **WIOQ** (Q102) Philadelphia.

WWKS (the X) Pittsburgh is building its new lineup with former **WDVE** sister station part-timer **Steve Frankenberg** as MD/mornings and afternoon driver **Russ Rose**. Middays are **Debbie Wilde**, formerly of **WMTZ** (the Mountain) Johnstown, Pa., while **Carl Anderson** moves from mornings to nights. New PD **Cris Winter** maintains MD/part-time jock status at **WDVE**.

WRVQ (Q94) Richmond, Va., hires **Kevin Karlson** and **Pete McKenzie** from **WLOT** Toledo, Ohio, for mornings. PD **Lisa McKay** has been doing the morning show since the departure of **Cory Deitz** and **Jay Hamilton** for **WLTF** Cleveland three months ago.

WBZU Richmond hires new jocks for its modern rock format. **Mike Scott** from **WNNK-FM** Harrisburg, Pa., shares middays with PD **J.J. Quest**, followed by **Jay Slater** from **WXLK** (K92) Roanoke, Va., for afternoons and **Rebecca Wild** from **WZOQ** Lima, Ohio, doing nights. Mornings are still vacant.

KDGE Dallas' Folger Thriving On Competition

There is a lot for **Joel Folger** to be happy about these days.

KDGE (the Edge) Dallas, the station Folger has been programming for only three years, has shown the greatest 12-plus winter-to-spring-book ratings gain (3.5-4.6) of any modern rocker in the top 10 markets. (The jump makes **KDGE** the highest-rated top 10 market modern rock station in the country.) It is now only behind fellow Texan **KQUE** Houston as the largest 12-plus gainer of any top 10 market station during that period.

As a result of the gains, **KDGE** has stepped up the fierce three-way battle for Dallas' 18-34 demo. The station is currently tied for No. 1 in that age group with top 40 **KHKS** (Kiss-FM) but appears to have wrested away points from rocker **KEGL-FM** (the Eagle), Folger's home for most of the last 12 years. (**KEGL** was flat in the spring book for 12-plus, at 4.0.)

To illustrate the dramatic shifts in Dallas to which the PD has adapted in order to arrive at this point, one has only to look at Folger's appearance in this column in July 1991, when **KEGL-FM's** PD at the time was featured for his success in blending dance music into the top 40 station's playlist.

The musical shift was credited for helping the Eagle overcome rival **KHYI** (Power 95). At the time, **KDGE**, which was No. 12 in the 12-plus ratings, was not a significant force in the market. Fast-forwarding to 1995, we find **KDGE** beginning to gain the upper hand over rock competitor **KEGL-FM**, while **KHYI** has emerged as the strong, young country **KYNG-FM**.

In such a competitive market, some might assume that Folger is ready for a breather after winning at two different stations. Hardly, says the PD.

"Part of the price of success is increased competition, and because of the popularity of alternative music, you're seeing more and more stations jumping on the bandwagon. You have AC stations playing **Hootie & the Blowfish** and the **Dave Matthews Band**, [album rock] stations trying to steal some of the audience by homing in on **Pearl Jam** and **Stone Temple Pilots**, and top 40 trying to get its piece of the pie with **Soul Asylum** and middle-of-the-road acts."

To keep an edge on the competition, Folger has made a series of changes. "The station formatically is much stronger. We've fine-tuned our rotations so that there's very little fat in our music selection. The whole package has been improved, everything from people to sweepers. From a promotional standpoint, we're more upbeat, lively, and active. Basically,

we've just turbo-charged the station."

A recent afternoon hour featured **Natalie Merchant**, "Carnival"; **Blues Traveler**, "Run-Around"; **Tripping Daisy**, "Piranha"; **Seal**, "Crazy"; **Sponge**, "Plowed"; **Gin Blossoms**, "Til I Hear It From You"; **Counting Crows**, "Rain King"; **Soundgarden**, "Fell On Black Days"; **U2**, "Sunday Bloody Sunday"; **Sarah McLachlan**, "I Will Not Forget You"; **Spin Doctors**, "Little Miss Can't Be Wrong"; and **Elastica**, "Connection."

Folger cites improvements in research and personnel as keys to moving the station in the right direction. "There's been a ton of money put into research and marketing. We've also managed to assemble a very creative, energetic, and knowledgeable staff."

The PD also places great faith in television, citing cume growth from 400,000 to 500,000 in one year. "As far as mass media go, if you can afford

[TV], and you can dominate like we can, I think it's the best option."

On the promotions front, Folger says that **KDGE**, besides organizing major events, such as the **Edgefest** concert, and flying contest winners to a **Pearl Jam** concert via **Lear jet**, prides itself on "spontaneous, creative, topical promotions that take it to the street."

As an example, he mentions an event that occurred the morning this interview was conducted: Responding to the previous night's news that **Dallas Cowboys** owner **Jerry Jones** was being sued for \$300 million by **NFL** officials, who claimed that he organized illegal money sponsorships with several companies, the station held a "Jerry Jones fund-raiser."

"We had people come by and drop off **Pepsi cans** and **Nike shoes**," says Folger. (Both companies were involved in the alleged sponsorships.) "Then we gave the person who brought in the largest shoe a pair of tickets to see **R.E.M.**" The event, put together in a few hours, received TV coverage on the local **NBC** affiliate.

However, not everything comes that easily. In a quest to boost morning listening shares, Folger is still searching for a suitable co-host for jock **Alan Smith**.

With such rivals as **Howard Stern's** syndicated morning program on **KEGL** and established area veteran **Kidd Kraddick** at crosstown **KHKS**, developing a successful morning show may prove a daunting task. Still, it is one that Folger takes in stride.

"Right now, we have a music-intensive morning show that is just going into a developmental stage, from a personality standpoint," says Folger.

DOUGLAS REECE



newsline...

ALLEN CHLOWITZ has been named GM of **KNEW/KSAN-FM** San Francisco, replacing interim **Bruce Blevins**. Chlowitz arrives from **KTWV** Los Angeles.

RICK CAFFEY has been named VP/GM at **WVEE/WAOK** Atlanta, replacing **Rick Mack**, now at **WBIG** Washington, D.C. Caffey arrives from crosstown **WALR**, where he was GM.

DAVID DICKEY takes over as GM at **WALR** Atlanta, replacing **Rick Caffey**. Dickey arrives from **WWWM-AM-FM** Toledo, Ohio.

JEFF GOREE is out as GM at **WDIA/WHRK** Memphis. **Kelvin Buncombe**, GM of co-owned **WQOX**, is handling those duties until a replacement is found.

TERRY RODDA, GM at **WKSE/WWKB** Buffalo, N.Y., adds VP stripes and now oversees sisters **WMJQ/WBEN**, replacing **Larry Levite**, who exits. At the same time, **WMJQ** general station manager **Larry Robb** is promoted to GM, while **WBEN** GSM **Greg Ried** is promoted to GM.

STATION SALES: **KECR** San Diego, from **OIA** Broadcasting to **Jacor** Communications.

Music Video

PROGRAMMING

Nielsen To Track Clip Viewership MTV Trial Yields Label-Friendly Data

BY BRETT ATWOOD

LOS ANGELES—Nielsen Media Research, which is the leading provider of television audience measurement, is using its tools to track music videos. The company is launching an ambitious program to track the viewing habits of the national video network audience.

"The music video audience is very transitional," says Brian Fuhrer, senior product planner for Nielsen Media Research. "Every time a video-clip changes, it is like an open door for people to switch the channel. Programmers and labels obviously want to minimize that by showing clips that are effective in retaining an audience."

Nielsen's music video tracking research provides information on how many times a clip was played during a given week, how many households tuned in, and specific demographic data on viewership.

Nielsen is concluding its six-month-long test of the tracking service in October. During the test, Nielsen tracked only MTV, but Fuhrer says that other music video channels will likely be added in the near future. Among the networks that may eventually be surveyed are VH1, BET, and CMT.

The tracking methodology is similar to that used to measure conventional television shows. The survey sample is derived from the existing Nielsen national "People Meter," which is used to determine national TV ratings.

Average audience percentage data, which is more commonly referred to as a Nielsen "rating," summarizes the percentage of TV households tuned to the video at any given minute. Each clip's rating is measured as an average of its total weekly airplay on MTV.

The typical rating for a clip on cable-delivered MTV is considerably lower than a network TV program, which broadcasts to a wider audience. For example, the highest-rated clip in a recent music video tracking report

received a .5 rating, which means that only .5% of television households tuned in to that specific clip.

A "retention index" shows the average retention rate per clip by the viewer. It is measured by dividing the actual viewing minutes over the total potential viewing length of a clip. For

Nielsen

example, if a household watches only the first two minutes of a four-minute clip, the retention index is 50%. Fuhrer says that the retention index is an important tool for labels and programmers to determine what type of clips keep households tuned in.

"This can help them determine when an audience is burnt out on a clip," says Fuhrer.

A recent tracking report of CIV's "Can't Wait One Minute More" clip reveals that it was played seven times in one week on MTV. In the week that it was tracked, the clip had a retention index of 90%.

In the same week, a tracking report for D'Angelo's "Brown Sugar" reveals that it was also played seven times in one week. However, its retention rate was 80%.

Based on this data, a programmer using the data would likely conclude that the audience is responding better

to CIV than D'Angelo.

Nielsen is also providing "gross total" impression data to measure the number of households or persons that watch a clip during its multiple plays in any given week. The service also breaks out "unduplicated" viewership of a clip to measure the number of households or persons that watch a clip at least once in one week.

In addition, specific age and gender information can be determined from the gross impression data.

Fuhrer says that this specific information has already revealed one interesting pattern in MTV viewership. According to Nielsen audience estimates, late-night viewership on the channel skews heavily male.

"This identifies a potential promotion opportunity for record labels," says Fuhrer. "If a label is trying to break a new band, it might be useful to know that MTV's late night airplay reaches a predominantly male audience."

Rochelle Staab, Warner Bros. Records VP of marketing research, has watched the Nielsen test results closely.

"Their knowledge of TV coupled with our knowledge of music created some very interesting exchanges of information and data interpretation," says Staab. "TV is a major factor in record sales through prime-time specials, award shows, rotation on music channels, and less obvious factors. I know that we will continue to value the interest that Nielsen has in music on TV."

PRODUCTION NOTES

LOS ANGELES

Picture Vision director **Michael Salomon** shot **Sawyer Brown's** "This Thing Called Wantin' & Havin' It All" clip. **Daryn Okada** directed photography, while **Tima Surmelioglu** produced. In addition, Salomon directed **Aaron Tippin's** video "That's As

Close As I'll Get." **Larry Boothby** served as director of photography on the shoot, while **Tom Forrest** produced.

Daniela Federici directed both the "slow" and "fast" clips for **Pebbles'** "Are You Ready?" **James Bradney** produced.

NASHVILLE

Collin Raye's "One Boy, One Girl" clip was directed by **Jon Small** for Picture Vision. **Dave Waterston** directed photography, while **Andi Varagona** executive-produced.

Noted photographer **Pamela Springsteen** shot the new **Kim Richey** video for "Those Words We Said." **Michael Bernard** directed photography, while **Andi Varagona** and **Susan Silverman** executive-produced.

OTHER CITIES

Director **Brian "Black" Luvar** shot the debut clip for the **Ill Biskits'** "Chill Factor." The video was produced by **Tracey Davis** and executive-produced by **Andrena Hale** for Rebecca Filmworks Inc. **Charles Houston** directed photography on the **Virginia Beach, Va.,** shoot.

Michael McNamara shot **Michael W. Smith's** "Cry For Love" clip in Boston. **Andi Varagona** executive-produced.

MOR Music Adds Hosts; Kids Get 'Aahs TV'

MOR MUSIC NEWS: MOR Music TV is undergoing some dramatic changes in its programming structure. The St. Petersburg, Fla.-based music channel is adding live hosts to its programming.

Former Home Shopping Network host **Katrina Owens** joins the channel as its first "retail jock." A second on-air host is expected within a few weeks.

MOR Music TV had previously sold CDs, cassettes, music video longforms, and other music merchandise through the use of an 800 number that appeared on-screen between its music video programming. However, Owens and other retail jocks will introduce videos and provide detailed information about the music items available for purchase.

Among the programs that are now being hosted live are the pop music-themed "Planet Pop"; the '60s, '70s, and '80s rock-themed "Time Machine"; the country-themed "That's Country"; and the live music-themed "Front Row Center."

"This is just the first step of many in a new direction for the network," says **Chris Parr**, VP of label relations.

The change comes only a few weeks after MOR Music TV was acquired by **Speer Communications Ltd.**, which was founded by the creator of the Home Shopping Club. At the time of the purchase, executives from **Speer** promised a major overhaul of the channel's programming (**Billboard**, Aug. 5).

In November, the channel will relocate to Nashville, where **Speer** is building a \$50 million-plus facility that includes five studios, 15 satellite uplinks, and a 2,000-seat amphitheater.

SAY AAH: The syndicated children's radio program "Radio Aahs" is branching out into music video programming. "Aahs TV" is a new 30-minute children's program inspired by the radio format and is produced in collaboration with radio station **WZKD Orlando, Fla.,** and local television station **WFTV.**

"Music videos will be an important part of the program," says associate producer **Tom Robbin**, who anticipates about two to three clips to air per show.

"Like the radio format, we will play songs that appeal to kids between the ages of 3 and 12," says Robbin.

"Aahs TV" will be hosted by children and is slated to air on Saturday mornings when it debuts Jan. 20, 1996, on **WFTV.**

VIDEO MUSIC BOX TALK: Many in the industry are wondering about the fate of New York City's "Video Music Box," which continues to air on **WNYC-TV** after the station was sold to **ITT/Dow Jones** during the summer.

"Video Music Box" programmer

Ralph McDaniels says it is still unclear whether the new owners will keep the urban clip show on the air. "Video Music Box" has been a staple of the New York City airwaves for 12 years.

"We should know sometime early next year," says McDaniels.

"If not, we will move to another station. We hope that the music industry will stand by us wherever we end up."

VIOLENCE IN VIDEOS? The Music Video Assn. is representing the music and music video community on a forthcoming symposium titled "Drugs, Violence, And Youth: Tragedies And Truth."

The discussion will be held as a proactive response to recent attacks on the portrayal of drugs and violence in the media.

The meeting, to be held Oct. 19 in Los Angeles, will be hosted by the Entertainment Industries Council.

SHANIA SWEEP: TNN will air the 1995 Canadian Country Music Awards Sept. 30. The event, which was taped Sept. 18 in Hamilton, Ontario, will also be telecast Oct. 15 in the U.K. on **CMT.** The big winner at the show was **Shania**

Twain, who swept five awards, including female vocalist of the year, album of the year ("The Woman In Me"), single and video of the year ("Any Man Of Mine"), and songwriter of the year ("Whose Bed Have Your Boots Been Under," which was co-penned with her husband, **Robert "Mutt" Lange**).

Twain will next tackle the U.S. edition of the Country Music Awards, which will be shown Wednesday (4) on **CBS.** The singer will perform "Any Man Of Mine" as the opening number on the telecast. Twain tells the Eye that she is "incredibly nervous" about her upcoming performance on the show.

In the coming weeks, Twain will appear on the **BMI Awards** and "Late Show With **David Letterman.**"

"I'm just busy as a beaver these days," says Twain of her many television appearances.

The singer is currently steaming up several TV screens with the sexy clip for "The Woman In Me," which was shot in Egypt. The clip was shot in six days by director **Markus Blunder** and shows Twain performing at several exotic locations, including the pyramids of Giza, the temples of Saqqara, and the Shrine of Touloun.

"The Eye" is now open on the Internet. Send news items and feedback to brett213@ix.netcom.com.



Bon Jour. Director **Carol Friedman** recently shot the clip for **Will Downing's** "Sorry, I" in Paris. **Crescenzo Notarile** was director of photography on the shoot, while **Anath Socroun** produced for **Dominick Films.** Pictured at the **Place de la Concorde** are **Friedman**, left, and **Downing.**

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FOR WEEK ENDING SEPTEMBER 24, 1995

Billboard

Video Monitor

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"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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- 1 Brandy, Brokenhearted
- 2 Coolio Feat. L.V., Gangsta's Paradise
- 3 D'Angelo, Brown Sugar
- 4 Faith Evans, You Used To Love Me
- 5 Monica, Like This And Like That
- 6 Mariah Carey, Fantasy
- 7 Blackstreet, Tonight's The Night
- 8 Groove Theory, Tell Me
- 9 Janet Jackson, Runaway
- 10 Xscape, Who Can I Run To
- 11 Immature, Feel The Funk
- 12 Boyz II Men, Vibir'
- 13 Skee-Lo, I Wish
- 14 Solo, Heaven
- 15 Guru, Watch What You Say
- 16 Montell Jordan, Somethin' 4 Da Honeyz
- 17 Deborah Cox, Sentimental
- 18 Patra, Pull Up To The Bumper
- 19 Aaron Hall, Curiosity
- 20 N.P.G., The Good Life
- 21 Brian McKnight, On The Down Low
- 22 Pebbles, Are You Ready?
- 23 Diana Ross, Take Me Higher
- 24 Mary J. Blige, (You Make Me Feel Like) A.
- 25 New Power Generation, Count The Days
- 26 Soul For Real, If You Want It
- 27 Shaggy, Boomastic
- 28 Mokenstef, He's Mine
- 29 Michael Jackson, You Are Not Alone
- 30 A Few Good Men, Tonite

*** NEW ONS ***

Aaron Neville, Use Me
Isaac Hayes, Walk On By
Isaac Hayes, Fragile
Diana King, Love Triangle
Brother Nature, Heavy On My Mind
Raw Stilo, Cutie



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Jeff Foxworthy, Party All Night
- 2 Terri Clark, Better Things To Do
- 3 Sawyer Brown, (This Thing Called) Wantin'...
- 4 Faith Hill, Let's Go To Vegas
- 5 Tim McGraw, I Like It, I Love It
- 6 Junior Brown, Highway Patrol
- 7 Ty England, Should've Asked Her Faster
- 8 Toby Keith, Big Ol' Truck
- 9 Ken Mellons, Rub-A-Dubbin'
- 10 Kenny Chesney, All I Need To Know
- 11 Collin Raye, One Boy, One Girl
- 12 Travis Tritt, Sometimes She Forgets

- 13 Reba McEntire, On My Own
- 14 Alison Krauss, Baby, Now That I've Found...
- 15 Blackhawk, I'm Not Strong Enough To Say No
- 16 Mark Chesnut, Trouble
- 17 John Michael Montgomery, No Man's Land
- 18 Wade Hayes, Don't Stop
- 19 Doug Supernaw, Not Enough Hours In...
- 20 Clay Walker, Who Needs You Baby?
- 21 Vince Gill, Go Rest High On That Mountain
- 22 Brett James, If I Could See Love
- 23 Shelby Lynne, I'm Not The One
- 24 Little Texas, Life Goes On
- 25 Kim Richey, Those Words We Said
- 26 Bobbie Cyner, I Just Can't Stand To Be...
- 27 Tracy Byrd, Love Lessons
- 28 James House, Anything For Love
- 29 Perfect Stranger, I'm A Stranger Here...
- 30 Clint Black, One Emotion
- 31 Kevin Welch, I Feel Fine Today
- 32 Tracy Lawrence, If The World Had A Front...
- 33 Martina McBride, Safe In The Arms Of...
- 34 Lee Roy Parnell, When A Woman Loves A Man
- 35 Shelia Lynne, The Woman In Me
- 36 Daryle Singletary, I Let Her Lie
- 37 Emilio, It's Not The End Of The World
- 38 The Mavericks, Here Comes The Rain
- 39 Aaron Tippin, That's As Close As I'll Get...
- 40 George Ducas, Kisses Don't Lie
- 41 Confederate Railroad, Bill's Laundromat...
- 42 Ron Wallace, I'm Listening Now
- 43 Sammy Kershaw, Your Tattoo
- 44 Wesley Dennis, Who's Counting
- 45 Rick Trevino, Save This One For Me
- 46 Jeff Carson, The Car
- 47 Rhett Atkins, She Said Yes
- 48 Billy Ray Cyrus, The Fastest Horse In A...
- 49 Mark Collie, Three Words, Two Hearts...
- 50 Shenandoah, Heaven Bound

*** NEW ONS ***

Alan Jackson, Tall, Tall Trees
Bryan White, Rebecca Lynn
Praire Oyster, Such A Lonely One
Rhonda Vincent, What More Do You Want From Me
The Bellamy Brothers, We Dared The Lightning



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Janet Jackson, Runaway
- 3 Red Hot Chili Peppers, Warped
- 4 Silverchair, Tomorrow
- 5 Foo Fighters, I'll Stick Around
- 6 Salt-N-Pepa, Ain't Nuthin' But A She Thing
- 7 Mariah Carey, Fantasy
- 8 Bush, Come Down
- 9 Bon Jovi, Something For The Pain
- 10 Rod Stewart, This
- 11 Soul Asylum, Just Like Anyone
- 12 Alanis Morissette, You Oughta Know
- 13 Hootie & The Blowfish, Only Wanna Be With You
- 14 Dave Matthews Band, Ants Marching
- 15 Goo Goo Dolls, Name

- 16 Lenny Kravitz, Rock And Roll Is Dead
- 17 Green Day, Geek Stink Breath
- 18 Michael Jackson, You Are Not Alone
- 19 Presidents Of The United States, Lump
- 20 Shaggy, Boomastic
- 21 Rancid, Time Bomb
- 22 Skee-Lo, I Wish
- 23 CIV, Can't Wait One Minute More
- 24 Candlebox, Simple Lessons
- 25 Seal, Kiss From A Rose
- 26 Bone Thugs-N-Harmony, 1st Of Tha Month
- 27 Lisa Loeb & Nine Stories, Do You Sleep?
- 28 P.M. Dawn, Downtown Venus
- 29 Natalie Merchant, Carnival
- 30 David Bowie, The Hearts Filthy Lesson
- 31 Brandy, Brokenhearted
- 32 D'Angelo, Brown Sugar
- 33 TLC, Waterfalls
- 34 Green Day, Longview
- 35 White Zombie, Electric Head Pt. 2
- 36 AC/DC, Hard As A Rock
- 37 Take That, Back For Good
- 38 Rusted Root, Send Me On My Way
- 39 Toadies, Possum Kingdom
- 40 R.E.M., Tongue
- 41 Blues Traveler, Run Around
- 42 Gin Blossoms, Til I Hear It From You
- 43 Green Day, Basket Case
- 44 Naughty By Nature, Feel Me Flow
- 45 Edwin McCain, Solitude
- 46 Green Day, When I Come Around
- 47 Boyz II Men, Vibir'
- 48 Jill Sobule, Supermodel
- 49 Del Amitri, Roll To Me
- 50 Dr. Dre, Keep Their Heads Ringin'

*** NEW ONS ***

Jeff Carson, The Car
Brett James, If I Could See Love
Shelby Lynne, I'm Not The One
Ken Mellons, Rub-A-Dubbin'
Doug Supernaw, Not Enough Hours In The Night
The Delevantes, Pockeful Of Diamonds



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Only Wanna Be With You
- 2 Janet Jackson, Runaway
- 3 Mariah Carey, Fantasy
- 4 TLC, Waterfalls
- 5 Blues Traveler, Run Around
- 6 Michael Jackson, You Are Not Alone
- 7 Collective Soul, December
- 8 Seal, Kiss From A Rose
- 9 Sheryl Crow, Can't Cry Anymore
- 10 Sophie B. Hawkins, As I Lay Me Down
- 11 Gin Blossoms, Til I Hear It From You
- 12 Natalie Merchant, Carnival
- 13 Paula Abdul, Crazy Cool
- 14 The Rembrandts, This House Is Not A Home
- 15 Selena, I Could Fall In Love
- 16 Elton John, Believe
- 17 Hootie & The Blowfish, Hold My Hand
- 18 Blessid Union Of Souls, Let Me Be The On
- 19 Dave Matthews Band, Ants Marching
- 20 Melissa Etheridge, I'm The Only One
- 21 Hootie & The Blowfish, Let Her Cry
- 22 Des'ree, You Gotta Be
- 23 Bryan Adams, Have You Ever Really Loved
- 24 Michael Bolton, Can I Touch You...There?
- 25 Dionne Farris, I Know
- 26 Del Amitri, Roll To Me
- 27 Take That, Back For Good
- 28 Vanessa Williams, Colors Of The Wind
- 29 Bruce Hornsby, Walk In The Sun
- 30 Melissa Etheridge, If I Wanted You

*** NEW ONS ***

Madonna W/Massive Attack, I Want You
Meat Loaf, I'd Lie For You (And That's The Truth)
Alanis Morissette, Hand In My Pocket
Solo, Heaven

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 7, 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
Immature, Feel The Funk
Xscape, Feels So Good
Coolio Feat. L.V., Gangsta's Paradise
2Pac, Temptations
B.G. Knocc Out & Dresta, D.P.G./Killa
Bone Thugs-N-Harmony, 1st Of Tha Month
Patra, Pull Up To The Bumper
Deborah Cox, Sentimental
Brandy, Brokenhearted
Michael Jackson, You Are Not Alone
Larry Loc, I'm Having Flashbacks
Raekwon, Ice Cream

NEW

A-Love, Commin' From The Hub
A-Town Players, Wassup, Wassup
Backstreet Boys, We've Got It Goin' On
C-C Music Factory, I'll Always Be Around
Candlebox, Simple Lessons
Club Nouveau, Let It Go
Count Bass-D, Sandwiches
Deftones, Seven Words
Dove Shack, Bomb Drop
Fat Joe, Success
Frost, Eastside Rendezvous
Full Force, Back Together Again
Garbage, Queer
Isaac 2 Isaac, O'1 Skool
Lisa Loeb & Nine Stories, Do You Sleep?
Method Man, The Riddler
Mobb Deep, Give Up The Goods
Monifa/Heavy D., I Miss You
Montell Jordan, Something 4 Da Honeyz
Red Hot Chili Peppers, Warped
Shai, Come With Me
Step By Step, Stomp!
Twizn, 4 Eyes 2 Heads

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 With You
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

EUROPE

Continuous programming
Hawley Crescent
London NW18TT

TLC, Waterfalls
Scatman John, Scatman's World
Edwyn Collins, A Girl Like You
Seal, Kiss From A Rose
Diana King, Shy Guy
Sin With Sebastian, Shut Up
Michael Jackson, You Are Not Alone
U2, Hold Me, Thrill Me, Kiss Me, Kill Me
Take That, Never Forget
La Bouche, Falling In Love
Green Day, When I Come Around
Offspring, Gotta Get Away
Dr. Dre, Keep Their Heads Ringin'
Outthere Brothers, Boom Boom Boom
Bon Jovi, Something For The Pain
Selig, Ist Es Wichtig?
Bjork, Isobel
Dog Eat Dog, No Fronts
Oasis, Roll With It
Foo Fighters, I'll Stick Around

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Blackstreet, Tonight's The Night
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AZ, Sugar Hill
8 Off, Ghetto Girl
Mokenstef, He's Mine (Remix)
Cypress Hill, Throw Your Set In The Air
Onyx, Live
Mariah Carey, Fantasy
Pudgee, On The Regular
Mad Skills, Head Nod
Raekwon, Criminology
UGO, Straight From The Heart
Bushwackas, Caught In The Game
Patra, Pull Up To The Bumper

Naughty By Nature, Hang Out & Hustle
Little Shawn, Dom Perignon
Groove Theory, Tell Me

Continuous programming
London NW18TT

CLAY CROSSE

Clay Crosse, Time To Believe (new)
Kathy Troccoli, Go Light Your World (new)

Flaming Lips, Bad Days
Edwyn Collins, A Girl Like You
Ash, Jack Names The Planets
Foo Fighters, I'll Stick Around
Catherine Wheel, Judy Staring At The Sun
Poster Children, He's My Star
Buffalo Tom, Tangerine
Pennynwise, Same Old Story
Jeff Buckley, So Real
Mad Season, Long Gone Day
Hagfish, Stamp
Ke', Strange World
Alison Moyet, Solid Wood
Uververkill, The Break
Chris Isaak, Go Walking Down There
Blur, Country House
Sun 60, C'Mon Kiss Me
Charlatans, Only Looking
Nixons, Head
Girls Against Boys, She's Lost Control

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Foo Fighters, I'll Stick Around
Marilyn Manson, Dope Hat
PM Dawn, Downtown Venus
Extra Fancy, You Look Like A Movie Star...
Gregory Grey, Pope Does Not Smoke Dope
Presidents Of The United States, Lump
Gene, For The Dead
Cypress Hill, Throw Your Set In The Air
Skunk Anasie, Selling Jesus
Figdhis, Seeds
Hum, Stars
Green Day, Geek, Stink, Breath
Letters To Cleo, Awake
Alison Moyet, Solid Wood

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

SOLID AS A ROCK: "Fantasy" by Mariah Carey (Columbia) holds bulleted at No. 1 for a second week, far ahead of the competition in combined airplay and sales points. While showing solid increases in airplay this week, "Fantasy" also holds onto the top spot in sales. The top two singles continue to sell at extraordinary levels. "Fantasy" outsells the No. 2 single, "Gangsta's Paradise" by Coolio Featuring L.V., by approximately 44,000 units (216,000 to 172,000). This healthy airplay and sales profile should keep "Fantasy" sitting on top for several more weeks.

GREATEST GAINERS: The greatest overall point gainer on this week's chart, moving 19-11, is "Brokenhearted" by Brandy (Atlantic). It moves 14-9 on the sales chart and 33-23 on the Hot 100 Airplay chart. "Brokenhearted" is already No. 1 at WERQ (92Q) Baltimore and WPGC Washington, D.C. The second-biggest overall gainer is "Runaway" by Janet Jackson (A&M). This single holds steady at No. 5 for the third consecutive week, as it continues to show growth in both airplay and sales. "Runaway" is the only single among the top five that sold more units than last week. Sales should continue to increase in the weeks ahead as remixes of the single become commercially available. It is possible that "Runaway" could be a serious challenger for the No. 1 spot in upcoming weeks. The third-biggest point gainer on the chart is "Tell Me" by Groove Theory (Epic). It has a solid base at top 40/rhythm-crossover radio, including No. 1 status at WQHT (Hot 97) New York. It moves 20-14 on the sales chart and 35-27 on the airplay chart. The fourth-biggest point gainer, at No. 19, is "Back For Good" by U.K. superstar act Take That (Arista). It is top five at 17 monitored stations, including No. 1 at WKDD Akron, Ohio, and WJDX Jackson, Miss.

BELOW THE TOP 20: The winner of this week's Greatest Gainer/Sales award, at No. 56, is "Vibin'" by Boyz II Men (Motown). More than 85% of its chart points are from sales. The Greatest Gainer/Airplay award goes to "Breakfast At Tiffany's" by Deep Blue Something (Rainmaker/Interscope). It moves 54-43 on the Hot 100 and 72-54 on the airplay chart. "Breakfast" is top 10 at 13 monitored stations, including No. 1 at WNOK Columbia, S.C. The runner-up for the airplay award is "Boom Boom Boom" by the Outhere Brothers (Aureus), which jumps 100-77. It is breaking out of KPWR (Power 106) Los Angeles, where it is No. 5, and KPRR El Paso, Texas, where it is No. 2.

THE HOT SHOT DEBUT, at No. 73, is "Anything" by new act 3T (MJJ/550 Music). The act comprises three of Michael Jackson's nephews, Taj, Taryll, and Tito Joe Jackson. The single is breaking out of San Francisco, where it is currently No. 8 at KYLD (Wild 107) and No. 10 at KMEL, Greenville, S.C., native Edwin McCain makes his Hot 100 bow at No. 95 with "Solitude" (Lava/Atlantic). This single, which features Darius Rucker of Hootie & the Blowfish, is already No. 2 at WCHZ Augusta, Ga. The third act new to the Hot 100 is Brooklyn, N.Y., rap duo Blahzay Blahzay, with "Danger" (Fader/Mercury). The single is breaking out of WJMH Greensboro, N.C., where it is No. 17.

Warner Selling Back Its 50% Of Interscope PolyGram, Priority Likely Contenders For Distribution

■ BY DON JEFFREY

NEW YORK—Now that Warner Music Group has severed most of its ties with Interscope Records, the rap and rock label is seeking a distributor for controversial releases, such as Tha Dogg Pound's "Dogg Food."

Warner Music, bowing to political and shareholder pressure, is selling back its 50% stake in Los Angeles-based Interscope to co-owners Ted Field and Jimmy Iovine.

Michael Fuchs, chairman of Warner Music, says it will distribute Interscope albums on a "record by record" basis through March 31, 1996, but "will not be releasing Dogg Pound."

Sources say likely distributors for Interscope releases are major record company PolyGram and independent Priority Records. But some observers say that Interscope is in a position to start its own distribution company.

Field says that on Monday (2) he will begin a review of independent distributors for Tha Dogg Pound album, which is expected out this month.

PolyGram distributes Interscope Films, a movie company owned by Field, and PolyGram chairman Alain Levy has said in interviews that he is interested in the record label. In addition, Iovine has produced albums for U2, the best-selling act on PolyGram's Island Records.

Field refuses to say which Interscope albums will go through Warner's Atlantic Records and distributor WEA, but says that they will be "releases that are not of any contest or dispute or controversy."

Executives decline to put a price tag on the sale by Warner, which paid \$115 million for its 50% stake. "We're all satisfied; we all feel it's fair," says Fuchs, adding that the company expects to recoup its investment. Interscope's revenues were \$110 million last year.

Field says that Interscope's market share is 2.72% this year. WEA leads all U.S. distributors, with a market share of more than 22%. Without Interscope, WEA would still be the leading record company.

Executives maintain that the negotiations were without rancor. Field calls them a "lovefest," while Fuchs says the parting was "amicable, under the circumstances."

Warner acknowledges that it came under enormous political pressure from conservative groups and members of Congress because lyrics by such Interscope acts as Tupac Shakur, Snoop Doggy Dogg, and Nine Inch Nails have been judged violent, misogynistic, and profane.

Fuchs says the sale "had nothing to do with" parent Time Warner's \$7.5 billion acquisition of Turner Broadcasting System a few days earlier (see story, page 5). "This was put together well before the Turner deal arose."

Referring to Atlantic and WEA, Fuchs says, "The company is totally on board. Everybody understands the situation. They've had four months to analyze it. There's no divided camp within the company."

GIANT CUTS BACK STAFF, RELEASE SCHEDULE

(Continued from page 5)

But Azoff says he will still perform A&R duties for Giant on a nonexclusive basis.

A restructuring of the promotion department is also under consideration, according to Azoff.

Giant plans to release 20-22 albums a year, says Azoff, which requires fewer staff than the 30 albums in the previous business plan. The new strategy calls for 6-8 country albums, 12 urban and rock, and two "event" records, such as soundtracks.

Azoff says no acts have been dropped from Giant's roster of 27 acts. But a release schedule reduced by one-third indicates that some roster trimming is likely to occur next year.

Some sources believe the downsizing was ordered by Michael Fuchs, chairman of Warner Music Group, as a condition of extending the 50-50 joint venture agreement. But Azoff denies that.

"I approached them and said, 'This is how I want to be in the business in the '90s, with fewer records and fewer staff,'" says Azoff. "The idea to downsize came from me, not from them."

The contract, negotiated with Russ Thyret, chairman of Warner Bros. Records, replaces the five-year deal that Azoff signed with Warner Bros. in 1990 when he started Giant.

Because the announcement of the deal had been delayed for some months, there was speculation that Giant might leave the Warner fold and form a joint venture with BMG, which is the label's distributor outside the U.S. Azoff says he is "highly confident" that the distribution deal with BMG also will be extended.

Giant's restructuring takes place at a time when it has been struggling to get chart-topping albums. It has only one title on The Billboard 200, M.C. Hammer's latest, "Inside Out," which fell to No. 156 in its second week on the chart from No. 119 a week ago.

Although the label's Los Angeles-based R&B, rock, and pop departments have been faltering, its Nashville division has been performing well.

Alan Shapiro, GM of Giant Nashville, says the label has high hopes for Clay Walker's new album, "Hypnotize The Man," due Oct. 17. Walker's previous albums have sold more than 1 million units each. The new Doug Supernaw release, "You Still Got Me," will be out Oct. 14. Shapiro says there were no layoffs in the Nashville office.

Besides the Walker title, Giant's next release is a live Steely Dan album, "Alive In America," also out Oct. 17.

Azoff says he has two event records in the works, a soundtrack for the Paramount/MTV film "Exit Now," which should be out next summer, and a soundtrack for the MGM/Rysher movie "Two Days In The Valley," which will be out in the spring.

Outside of Nashville, the label's biggest successes have been the R&B group Color Me Badd, the "New Jack City" soundtrack, and the tribute album "Common Thread: The Songs Of The Eagles."

Assistance in preparing this report was provided by Craig Rosen and Chris Morris in Los Angeles.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	6	(I WANNA TAKE) FOREVER TONIGHT	P. CETERA & C. BERNARD (RIVER NORTH)
2	9	6	MAGIC CARPET RIDE	THE MIGHTY DUB KATS (SM.) (E)
3	4	2	ALREADY MISSING YOU	GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)
4	20	2	RUNAWAY	THE CORRS (143/LAVA/ATLANTIC)
5	10	3	CLAP YO HANDS	NAUGHTY BY NATURE (TOMMY BOY)
6	15	2	SET U FREE	PLANET SOUL (STRICTLY RHYTHM)
7	6	13	DAUGHTER/YELLOW LEDBETTER	PEARL JAM (EPIC)
8	11	4	I'M NOT STRONG ENOUGH TO SAY NO	BLACKHAWK (ARISTA)
9	8	4	WHERE'S DA PARTY AT?	DOUG E. FRESH (GEE STREET/ISLAND)
10	14	9	WHATZ UP, WHATZ UP	PLAYA PONCHO (SO SO DEF/COLUMBIA)
11	13	6	MACARENA	LOS DEL MAR (CRITIQUE)
12	2	4	ROBI-ROB'S BORIQUA ANTHEM	C+C MUSIC FACTORY (COLUMBIA)
13	24	2	ON THEM THANGS	MACK 10 (PRIORITY)

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

GRATEFUL DEAD LIVE

(Continued from page 13)

tober. These albums, which were previously available through mail order and independent distribution, include the group's "Wake Of The Flood," "Blues For Allah," and "One From The Vault," Garcia's "Old And In The Way" (1975), Bob Weir's "Ace" (1972), and Mickey Hart's "Rolling Thunder" (1972).

When these albums are reissued, Arista will intensify its campaign with multipage color brochures for retailers, posters and in-store displays, and advertising.

Although the band is self-managed, it is represented by Cameron Sears.

In addition to "Hundred Year Hall" and the 15 Grateful Dead Records albums, the campaign will include Arista's Grateful Dead catalog titles; publishing is handled by Ice-Nine. "The band wanted us to market their catalog with ours and have the benefits of having everything all together," says Lott.

The Arista deal is only for the U.S. and there are no plans yet for international release of the titles.

BILLBOARD AWARDS

(Continued from page 1)

The two-hour show will be seen live at 8 p.m. EST; it will be taped for telecast on the West Coast at 8 p.m.

The Billboard Music Awards will honor the year's No. 1 artists and songs as determined by the 1995 year-end charts compiled from Billboard's weekly and biweekly charts.

During the telecast, acclaimed

singer/songwriter Joni Mitchell will be presented with this year's Century Award, Billboard's highest honor for creative achievement.

Kevin Wall will serve as executive producer for this year's show. It is the sixth consecutive year that the awards will be broadcast on Fox, but the first time that the ceremony will take place in New York.

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Hot 100 Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'KISS FROM A ROSE' and 'FANTASY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'LET ME BE THE ONE' and 'DO YOU SLEEP?'.

- Vertical list of song titles and artists, including '1ST OF THE MONTH', 'BROKENHEARTED', 'BROWN SUGAR', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'DO YOU SLEEP?' and 'TEMPTATIONS'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'I BELIEVE' and 'YOU GOTTA BE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'COME TO MY WINDOW' and 'TWO PRINCES'.

- Vertical list of song titles and artists, including 'SCATMAN (SKI-BA-BOP-BA-DOP-BOP)', 'SCREAM/CHILDHOOD', etc.

- Vertical list of song titles and artists, including 'TELL ME (Almo)', 'TEMPTATIONS', etc.

- Vertical list of song titles and artists, including 'I CAN LOVE YOU LIKE THAT', 'I GOT 5 ON IT', etc.

WARNER'S GOO GOO DOLLS GET A 'NAME'

(Continued from page 1)

(30) at No. 74.

According to SoundScan, the album has sold more than 100,000 units to date.

The album's third single, "Name," hit No. 1 on Modern Rock Tracks this week and debuts at No. 34 on Top 40 Airplay Monitor's mainstream chart. The track moves 21-18 with a bullet on Hot 100 Airplay and moves up four spots to a bulleted No. 11 on the Album Rock Tracks chart.

"It just happened that musical tastes have come around more to bands like us," says Rzeznik. "This time around, me and [bassist] Robby [Takac] have been able to gel much better as a unit, and getting recognition definitely is motivational fuel to keep going."

The band also includes new drummer Mike Malinin, who replaced the recently departed George Tutuska.

The trio's hard-rocking, guitar-driven sound has softened a bit from its first two albums, 1987's "Goo Goo Dolls" on Celluloid and 1989's "Jed" on Death/Enigma.

A more melodic feel came to the fore on the band's first two Metal Blade/Warner Bros. albums, 1990's "Hold Me Up" and 1993's "Superstar Car Wash." "Name" offers a moodier, acoustic guitar-tinged side of the band, whose concerts gradually build from punk rants to rock anthems about the ugliness (or uplift) of coming-of-age experiences.

"It's definitely gotten more melodic, because I can't pretend to be 19 again," says Rzeznik, who, along with Takac, is signed to EMI Virgin Songs for publishing. "I don't feel some of those things that I felt then . . . There's the 200 people who have been with us over the years, and now there's the other 600, 700, or 800 that show up because of 'Name.' If 'Name' was the bait to lure them in, great."

Because of the success of "Name" in the U.S., the label plans to service the song in mid-October to radio stations in some international territories, including Australia and Germany. A date has not been set yet for the U.K.

Marketing and promotional activities for Europe are being planned for when the band tours there early next year.

"Name" follows two previous singles from "A Boy Named Goo"—"Only One" and "Flat Top"—neither of which was a home run at the album rock or modern rock formats.

"Only One" peaked at No. 36 on Modern Rock Tracks in April and at No. 21 on Album Rock Tracks in May. "Flat



Top" reached No. 38 on Album Rock Tracks in August. The latter never debuted on the Modern Rock chart, because "Name" took off at the format instead, thanks to Kevin Weatherly, PD at powerhouse KROQ Los Angeles.

KROQ began airing the song in June, before the label serviced the track. In fact, KROQ started playing "Name" the same week that the label was going for airplay on "Flat Top."

"This was bizarre," says Tom Biery, VP of alternative promotion at Warner Bros. "It was one of those things where you can do promotion for 10 years and

this situation doesn't happen." Once "Name" started catching on nationwide, the label pressed a promotional CD of the song and serviced it to radio July 11. Other early modern rock supporters include KNDD Seattle, WEDG

(the Edge) Buffalo, and KOME San Jose, Calif.

"Name" quickly crossed to album rock radio, then to top 40, beginning with the influential alternative-leaning top 40 WHZZ (Z100) New York. Triple-A and even hot AC stations hopped on board as well.

Charlie Springer, VP of sales at Warner Bros., says the top 40 airplay helped persuade MTV to designate "Name" a Buzz Clip. "This record hasn't really exploded, like Alanis Morissette, but where we were getting airplay, as we got it, SoundScan picked up markedly, starting in L.A.," says Springer.

Because of the band's previous showings at radio and retail, Springer and Dave Lombardi, national promotion di-



rector at Warner Bros., say there wasn't an incredible amount of anticipation for "A Boy Named Goo." None of the band's previous albums charted on The Billboard 200. "Superstar Car Wash," however, peaked at No. 35 on Heatseekers in 1993. At modern rock radio, the band scored a top five song with "We Are The Normal" from that album and hit No. 24 with "There You Are" from "Hold Me Up."

Part of the work for "A Boy Named Goo" entailed a radio promotion tour in February and March. The band then embarked on a headlining club tour in

April and headed out with Capitol's Smoking Popes and Restless/Warner Bros.' You Am I in June for six weeks.

"That was the first time we saw a change in the crowd as far as recognition of this record," says Peter Rauh, product manager at Warner Bros. The band, which is booked by William Morris Agency and managed by Patrick Magnarella at Third Rail, will continue to tour between "now and the end of time," quips Rauh.

Neil Landow, buyer at the 18-store Streetside Records based in St. Louis, says the success of "A Boy Named Goo" is a "pleasant surprise."

"It was lingering along, doing 10 or 12 pieces a week," he says. "Now, because of 'Name,' it's doing 40 or 50." WEDG PD Vince Richards says, "The band is a very high-energy, guitar-driven band that has a lot of versatility. People will take them a little more seriously now."

Even with the band's success, Rzeznik says he finds himself "obsessing a lot about failure. I would love to sell 2 million or 4 million copies of this record, so the pressure's off and I can stop wondering if I'll be standing in front of an ATM one day, shaking a cup at people."

CD PADS BECKY SHARP'S RESUME

(Continued from page 14)

The Chemical City version of "Beach Ball" was picked up four months ago by alternative radio powerhouse 99X Atlanta and helped Becky Sharp land the Way Cool Music deal and a management deal with Atlanta's Breakthrough Management.

One of the band's biggest breaks came through its association with fellow Baton Rouge natives Better Than Ezra. "Our first gig was with them in Jackson, Miss.," says Benton. "They helped us get into clubs we wouldn't have been able to get in without recorded music, and we played with them sporadically all over Mississippi and Louisiana. They really helped us a lot, though our styles are different. We got audiences that weren't there to see us."

Becky Sharp formed early in 1994 as "the culmination of two bands who broke up on the same night," says Benton. He was in the group Girl Scout Heroin—a play on Gil Scott-Heron's name—with Becky Sharp bassist Chris Wynn and drummer

John Kaufman. Becky Sharp's singer/guitarist, Gabe Dagle, was in the dissolving Thoughts Of Mary and joined forces with the others two months later in Becky Sharp, which was named after the 1935 pioneering Technicolor film adaptation of "Vanity Fair."

Noting that the group is "really edgy but with great songs," Jacobs adds that Becky Sharp is "very deep into the alternative scene and represents the independent part of it, which I've been involved in. So there's street credibility with great songs, which is the combination I look for, and they're a great live band."

Touring, then, is a major part of the plan for Becky Sharp, which just completed an East Coast swing "where nobody knew who the hell we are," says Benton. Jacobs, however, expects this to change.

"They've been on the road the last month and a half doing what they call the Boot Camp Tour, getting ready for the album release and ready to go back out and stay out through Christmas," says Jacobs.

"We're also going hard at indie retail stores," he adds. "Four of the six people working for me at my label are in marketing, plus the MCA sales staff is working very hard."

Fortunately, Jacobs says, Becky

Sharp may have a proven out-of-the-box single to lead "Becky Sharp."

"It will go over monstrously here," says Mike McKiernan, GM of New Orleans store Mushroom Records, who expects to hold a listening party. "We got it in as an indie release on consignment and were ready to get more when they signed [with Way Cool]. It was almost a matter of reputation: They didn't play that much here, mostly in Baton Rouge. But they've lived off their legend status—the next Better Than Ezra, Cowboy Mouth, Deadeye Dick. I was trying nonstop to get more copies of the disc in, and wouldn't you know, they got lucky and signed!"

STEVE POPOVICH SUES SONY FOR MEAT LOAF BACK ROYALTIES

(Continued from page 14)

The suit says that in January 1977, Cleveland Entertainment signed an agreement with CBS to deliver master recordings of Cleveland Entertainment artists. In return, CBS would manufacture, distribute, and sell tapes and records based on those masters.

That August, the Cleveland operation signed a pact with Meatloaf Enterprises in which Marvin Lee Aday, or Meat Loaf, agreed to record exclusively for Cleveland Entertainment.

That deal led to CBS releasing "Bat Out Of Hell," which Popovich says has sold at least 28 million cassettes, CDs, vinyl records, and picture discs. According to SoundScan, "Bat Out Of Hell" has sold 1.1 million CDs and 1.5 million cassettes since 1991 alone.

Although the Cleveland Entertainment/CBS agreement, on which the suit is based, granted Cleveland Entertainment the right to examine CBS' books, the suit says CBS did not adhere to the deal.

In November 1993, Popovich gave Sony executives a list of books and records he wanted to inspect.

According to the suit, "Sony permitted an examination of a limited portion, but not all, of the [requested] books and records." The suit claims

that Sony did not make available any books and records related to sales of the album prior to mid-1985. It is these records that are in contention.

Nevertheless, the documents that Popovich and Meat Loaf examined convinced Popovich that Sony owes Cleveland Entertainment "additional royalties . . . of at least \$5,208,787," according to the suit.

Among its claims, the suit alleges that Sony and CBS improperly calculated royalties for sales of CDs on the basis of "black vinyl" prices instead of actual prices. In addition, the suit alleges that the companies breached their contract with Cleveland and provided Popovich with "fraudulent semi-annual statements of account."

In addition to \$50 million in damages, the suit asks the court to order Sony to return the master recordings of "Bat" to Popovich and to cease selling the album.

"We're an American company going up against a major Japanese-owned corporation," says Popovich, who was head of promotion for Columbia Records from 1969 to 1974 and head of A&R at Epic Records from 1974 to 1976. He recently established Cleveland International, an independent label here.

The suit was filed on behalf of

Popovich and his former Cleveland Entertainment partners, Sam Lederman and Stan Snyder. Cleveland Entertainment is no longer in operation.

Meat Loaf is not a plaintiff. His publicist refused to comment on the suit, and his lawyer could not be reached at press time. Meat Loaf's new album, "Escape From Hell: Welcome To The Neighborhood," is due Nov. 7. He now records for MCA.

Popovich says that he and Meat Loaf audited some of Sony's books, but he would not speculate on how Meat Loaf might handle the situation. "I have chosen to go my own way," Popovich says.

He also says that if he wins the suit, Meat Loaf will benefit. "Whatever we recover, he's entitled to his part as well," Popovich says. "A large part of that \$50 million claim is Meat Loaf's. I'd say his share is more than 50%."

Sandor Frankel, the New York attorney who prepared the suit, adds, "The complaint sets forth Cleveland Entertainment's position regarding this matter. We intend fully to support that position in court."

A spokesman for Sony declined to comment. "We do not comment on pending litigation," he says.

SALES FRENZY EXPECTED FOR 'POCAHONTAS'

(Continued from page 6)

better, in line with "Beauty And The Beast." Senior marketing VP Dennis Rice says that 20 million units are "in the realm of possibility. It's something we're going to shoot for." According to Rice, the early announcement of "Pocahontas"—a full six months before street date—gives big retailers the opportunity to plan ahead and allot sufficient space for the title.

Major accounts, such as the mass merchants, have already begun work on Easter promotions, Rice notes. "Getting out in front a little isn't a bad idea."

Buena Vista has planned a multimillion-dollar marketing campaign to back the release. The studio has the help of four partners. Consumers who buy the movie and a designated Nestlé product can receive a \$5 rebate; purchase of the movie and any Mattel "Pocahontas" toy qualifies buyers for a \$5.99 "Pocahontas" premium; Ralston Foods' Chex cereal boxes will promote a "Poca-

hontas" video sweepstakes, supported by television ads and a national free-standing newspaper insert; and a national fast-food chain will run a multi-week promotion featuring "Pocahontas" character premiums.

In addition, "Pocahontas" buyers gain a second \$5 rebate with the purchase of Buena Vista's Masterpiece Collection or Family Film titles.

This far in advance, the studio has the first quarter of 1996 to itself. The only title likely for direct-to-sell-through release early next year is MCA/Universal Home Video's "Babe," the story of a pig convinced it's a sheep dog. Distributors expect solid demand, but well under 10 million units.

Rice doubts that "Babe" or anything else will compete directly. "I'm fairly certain [the competition] will want to keep away from 'Pocahontas,'" he says. "We perceive it as the biggest video event of 1996."

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	107	97	15	BJORK	ELEKTRA 61740/EEG (10.98/16.98)	POST 32
109	99	89	105	MELISSA ETHERIDGE	ISLAND 848660 (10.98/16.98)	YES I AM 15
110	130	140	5	DEEP BLUE SOMETHING	RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME 110
111	75	90	10	BRUCE HORNSBY	RCA 66584 (10.98/16.98)	HOT HOUSE 68
112	116	113	97	TOM PETTY & THE HEARTBREAKERS	MCA 10813 (10.98/17.98)	GREATEST HITS 5
113	105	87	64	SOUNDTRACK	EPIC SOUNDTRAX 66329/EPIC (15.98/EQ/24.98)	FORREST GUMP 2
114	141	146	5	JOAN OSBORNE	BLUE GORILLA 526699/MERCURY (10.98/EQ/15.98)	RELISH 114
115	87	94	4	HEART	CAPITOL 30489 (10.98/15.98)	THE ROAD HOME 87
116	95	72	65	HOLE	DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS 52
117	128	110	63	BONE THUGS-N-HARMONY	RUTHLESS 5526/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP) 12
118	118	99	5	VARIOUS ARTISTS	WORD 0604/EPIC (9.98/15.98)	MY UTMOST FOR HIS HIGHEST 99
119	143	174	62	VINCE GILL	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
120	123	107	47	NIRVANA	DGC 24727/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK 1
121	NEW	1	1	RICKIE LEE JONES	REPRISE 45950/WARNER BROS. (10.98/16.98)	NAKED SONGS 121
122	NEW	1	1	G. LOVE & SPECIAL SAUCE	OKEH 67152/EPIC (10.98/EQ/15.98)	COAST TO COAST MOTEL 122
123	66	—	2	MORRISSEY	REPRISE 45939/WARNER BROS. (10.98/15.98)	SOUTH PAW GRAMMAR 66
124	113	93	26	SOUL FOR REAL	UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN 23
125	131	126	149	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
126	108	148	3	SOUNDTRACK	MCA 11231 (10.98/17.98)	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR 108
127	137	155	4	TAKE THAT	ARISTA 18800 (9.98/15.98)	NOBODY ELSE 127
128	134	133	52	R.E.M.	WARNER BROS. 45740* (10.98/16.98)	MONSTER 1
129	126	116	82	YANNI	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
130	132	119	197	PEARL JAM	EPIC 47857* (10.98/EQ/16.98)	TEN 2
*** PACESETTER ***						
131	178	—	2	SAMMY KERSHAW	MERCURY NASHVILLE 528536 (10.98/EQ/16.98)	HITS, CHAPTER ONE 131
132	115	112	47	TOM PETTY	WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS 8
133	124	123	3	REGINA BELLE	COLUMBIA 66813 (10.98/EQ/16.98)	REACHIN' BACK 123
134	106	100	11	PERFECT STRANGER	CURB 77799 (9.98/15.98)	YOU HAVE THE RIGHT TO REMAIN SILENT 68
135	120	117	10	TRACY BYRD	MCA 11242 (10.98/15.98)	LOVE LESSONS 44
136	138	131	46	SADE	EPIC 66686* (10.98/EQ/16.98)	THE BEST OF SADE 9
137	121	106	15	PAULA ABDUL	CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS 18
138	129	115	12	TRIPPING DAISY	ISLAND 524112 (10.98/15.98)	I AM AN ELASTIC FIRECRACKER 95
139	133	118	44	PEARL JAM	EPIC 66900* (10.98/EQ/16.98)	VITALOGY 1
140	125	122	6	ALABAMA	RCA 66525 (10.98/15.98)	IN PICTURES 101
141	127	141	8	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 127
142	104	108	14	VAN MORRISON	POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS 33
143	140	129	84	SARAH MCLACHLAN	NETTWERK 18725/ARISTA (9.98/15.98)	FUMBLING TOWARDS ECSTASY 50
144	145	114	52	BROOKS & DUNN	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN 15
145	146	130	54	ABBA	POLYDOR 517007/ISLAND (10.98/16.98)	GOLD 63
146	161	134	10	BETTE MIDLER	ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES 67
147	148	124	25	BLESSID UNION OF SOULS	EMI 31836 (10.98/15.98)	HOME 78
148	157	135	17	NINE INCH NAILS	NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP) 23
149	166	138	3	STYX	A&M 540387 (10.98/15.98)	GREATEST HITS 138
150	151	154	6	EDWIN MCCAIN	LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES 107
151	NEW	1	1	TRACY LAWRENCE	ATLANTIC 82847/AG	TRACY LAWRENCE LIVE 151
152	117	91	5	PETRA	WORD 67302/EPIC (10.98/EQ/15.98)	NO DOUBT 91
153	155	142	117	THE CRANBERRIES	ISLAND 514156 (10.98/EQ/16.98)	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
154	150	105	34	SPONGE	WORK 57800/COLUMBIA (10.98/EQ/15.98)	ROTTING PINATA 58
155	167	164	292	ORIGINAL LONDON CAST	POLYDOR 831563/A&M (10.98/EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
156	119	—	2	M.C. HAMMER	GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT 119
157	163	153	240	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D. 6
158	112	86	10	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
159	122	111	27	ELTON JOHN	ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND 13
160	153	128	13	PHISH	ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE 18
161	156	145	43	MARY J. BLIGE	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 7
162	149	121	30	BRUCE SPRINGSTEEN	COLUMBIA 67060* (10.98/EQ/16.98)	GREATEST HITS 1
163	144	125	74	REBA MCENTIRE	MCA 10994 (10.98/15.98)	READ MY MIND 2
164	142	120	8	BRYAN WHITE	ASYLUM 616122 (9.98/15.98)	BRYAN WHITE 120
165	147	137	68	TRACY BYRD	MCA 10991 (10.98/15.98)	NO ORDINARY MAN 30
166	NEW	1	1	SON VOLT	WARNER BROS. 46010 (10.98/15.98)	TRACE 166
167	164	143	53	TRACY LAWRENCE	ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW 28
168	152	161	18	JON B. YAB YUM	550 MUSIC 66436/EPIC (9.98/EQ/15.98)	BONAFIDE 79
169	162	136	23	SOUNDTRACK	A&M 540357 (10.98/16.98)	DON JUAN DEMARCO 61
170	160	149	16	ROD STEWART	WARNER BROS. 45867 (10.98/16.98)	SPANNER IN THE WORKS 35
171	158	151	80	BLACKHAWK	ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
172	168	139	29	ERIC CLAPTON	POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON 80
173	169	165	158	QUEEN	HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS 11
174	183	166	203	NIRVANA	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1
175	135	104	13	NEIL YOUNG	REPRISE 45934*/WARNER BROS. (10.98/16.98)	MIRROR BALL 5
176	179	170	98	CANDLEBOX	MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98)	CANDLEBOX 7
177	165	156	9	311	CAPRICORN 40241 (9.98/16.98)	311 56
178	173	158	93	COUNTING CROWS	DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER 4
179	154	127	17	NAUGHTY BY NATURE	TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE 3
180	180	194	3	TERRI CLARK	MERCURY NASHVILLE 526991* (10.98/EQ/15.98)	TERRI CLARK 180
181	181	171	98	CELINE DION	550 MUSIC 57555/EPIC (10.98/EQ/16.98)	THE COLOUR OF MY LOVE 4
182	193	—	2	GARBAGE	ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE 182
183	182	184	7	DEL AMITRI	A&M 311 (9.98/15.98)	TWISTED 170
184	NEW	1	1	OCTOBER PROJECT	EPIC 67019 (10.98/EQ/15.98)	FALLING FARTHER IN 184
185	191	192	7	BROTHER CANE	VIRGIN 49564 (10.98/15.98)	SEEDS 184
186	184	163	47	AEROSMITH	GEFFEN 24716 (12.98/17.98)	BIG ONES 6
187	171	144	29	JOHN TESH	GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS 54
188	174	160	49	BON JOVI	MERCURY 526013 (10.98/EQ/16.98)	CROSS ROAD 8
189	159	172	25	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 95
190	185	157	12	MOKENSTEF	OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ 117
191	175	169	22	GIPSY KINGS	NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS 105
192	189	182	199	ENYA	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS 17
193	186	162	65	ALAN JACKSON	ARISTA 18759 (10.98/15.98)	WHO I AM 5
194	198	193	26	JOHN BERRY	CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE 69
195	RE-ENTRY	103	1	MARIAH CAREY	COLUMBIA 53205* (10.98/EQ/16.98)	MUSIC BOX 1
196	RE-ENTRY	14	1	SOUNDTRACK	LONDON 48295 (10.98/16.98)	BRAVEHEART 59
197	172	150	6	TY ENGLAND	RCA 66522 (9.98/15.98)	TY ENGLAND 95
198	170	147	37	BROWNSTONE	MJ 57827/EPIC (10.98/EQ/15.98)	FROM THE BOTTOM UP 29
199	176	152	48	MADONNA	MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES 3
200	NEW	1	1	VARIOUS ARTISTS	COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II 200

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2Pac 94	Brownstone 198	Filter 106	Junior M.A.F.I.A. 27	John Michael Montgomery 31	Of America 38	Soul For Real 124	John Tesh 187
311 177	Jimmy Buffet 47	Foo Fighters 30	Sammy Kershaw 131	Lorrie Morgan 81	Primus 93	SOUNDTRACK	TLC 7
Abba 145	Bush 19	Fourplay 98	Korn 99	Alanis Morissette 1	Queen 173	Angus 96	Toadies 64
Paula Abdul 137	Tracy Byrd 135, 165	Jeff Foxworthy 14, 82	Alison Krauss 61	Morrissey 123	R.E.M. 128	Batman Forever 34	Tripping Daisy 138
Aerosmith 186	Candlebox 176	Kenny G 125	Van Morrison 142	David Lee Murphy 75	Raekwon Guest Starring Tony Starks	Braveheart 196	Travis Tritt 23
After 7 79	Maniah Carey 195	Garbage 182	Lenny Kravitz 21	Naughty By Nature 179	(Ghost Face Killer) 41	Clueless 158	Shania Twain 10
Alabama 140	Eric Clapton 172	Vince Gill 119	Cyndi Lauper 105	Nine Inch Nails 95, 148	Rancid 62	Dangerous Minds 2	Twinz 83
All-4-One 52	Terril Clark 180	Gipsy Kings 191	Tracy Lawrence 151, 167	Nirvana 120, 174	Collin Raye 53	Desperado 88	Van Halen 102
Jon B. 168	Collective Soul 46	Goo Goo Dolls 60	Annie Lennox 42	The Notorious B.I.G. 92	Real McCoy 80	Empire Records 63	Don Juan Demarco 169
Regina Belle 133	Counting Crows 178	Al Green 141	Live 17	October Project 184	Red Hot Chili Peppers 6	Forrest Gump 113	Classic Disney Vol. 1 - 60 Years Of Musical Magic 189
John Berry 194	The Cranberries 49, 153	Green Day 65	G. Love & Special Sauce 122	Offspring 87	The Rembrandts 85	Friday 86	Club Mix '95 Volume II 200
Better Than Ezra 59	Sheryl Crow 69	M.C. Hammer 156	Luniz 43	ORIGINAL LONDON CAST	Rusted Root 51	The Lion King 103	Idiot's Guide To Classical Music 104
Bjork 108	D'Angelo 45	Sophie B. Hawkins 72	Mack 10 90	Phantom Of The Opera Highlights	Sade 136	Mortal Kombat 12	Jock Jams Vol. 1 36
Blackhawk 24, 171	Deep Blue Something 110	Heart 115	Madonna 199	155	Sawyer Brown 101	New York Undercover 73	My Utmost For His Highest 118
Blessid Union Of Souls 147	Del Amitri 183	Faith Hill 54	Mannheim Steamroller 44	Joan Osborne 114	Seal 18	Pacahontas 32	
Mary J. Blige 161	Celine Dion 181	Hole 116	Dave Matthews Band 16	Dolly Parton 84	Bob Seger & The Silver Bullet Band	Pulp Fiction 37	
Blind Melon 97	The Dove Shack 107	Hootie & The Blowfish 3	Edwin McCain 150	Pearl Jam 130, 139	91	The Show 11	Weezer 56
Blues Traveler 15	Down 57	Bruce Hornsby 111	Reba McEntire 163	Perfect Stranger 134	Selena 20	To Wong Foo, Thanks For Everything! Julie Newmar 126	Bryan White 164
Michael Bolton 5	Dream Theater 58	Chris Isaak 77	Tim McGraw 4, 76	Petra 152	Shaggy 40		White Zombie 28
Bon Jovi 66, 188	Eagles 48	Michael Jackson 22	Brian McKnight 39	Tom Petty 132	Silverchair 9	Sponge 154	Xscape 25
Bone Thugs-N-Harmony 8, 117	Ty England 197	Alan Jackson 193	Sarah McLachlan 143	Tom Petty & The Heartbreakers 112	Skeel-Lo 74	Bruce Springsteen 162	Yanni 129
Boyz II Men 35	Enigma 157	Jodeci 33	Natalia Merchant 13	Phish 160	Michael W. Smith 50	Rod Stewart 170	Neil Young 175
Brandy 78	Enya 192	Elton John 159	Metallica 89	Pink Floyd 100	Solo 67	George Strait 70	
Brooks & Dunn 144	Melissa Etheridge 109	Rickie Lee Jones 121	Bette Midler 146	The Presidents Of The United States	Son Volt 166	Styx 149	
Garth Brooks 29	Faith Evans 26	Montell Jordan 68	McKenzie 190		Soul Asylum 71	Take That 127	
Brother Cane 185			Monica 55				

ROADRUNNER, NEXT PLATEAU FORM 'A&R-DRIVEN' VENTURE

(Continued from page 6)

artist that we haven't worked with before."

Next Plateau was founded in 1983 by O'Loughlin, whose previous company, Plateau Productions, had done work for Atlantic, Epic, and various indie labels.

Seeking to emulate the first successes of such urban-oriented indies as Profile and Select, Next Plateau scored a top 40 R&B hit with its first single, C-Bank's "One More Shot." Since then, the label has enjoyed big pop and R&B hits with such rap and dance acts as Sybil, Paperboy, 4 P.M., and, most prominently, Salt-N-Pepa.

In 1992, Next Plateau entered a licensing and distribution deal with PolyGram, which issued the company's product under the London and Island imprints, with distribution through both its branch and indie systems via, respectively, PGD and ILS, the independent distribution arm of PolyGram. All of Next Plateau's prior roster, except Paperboy, remains at PolyGram.

O'Loughlin, who has known Wessels for more than 20 years, sees a wealth of

promise in his new venture.

He says, "While it's a very unusual pairing for an urban dance-pop company like Next Plateau to join forces with a rock indie like Roadrunner, I see the people as being very aggressive and exciting, with a major game plan over the next 10 years. This is a situation where one and one could equal 10.

"We're looking to put something together that could wind up being like a Virgin or an Island was a number of years back, before they joined forces with the large companies—that choice indie in the middle."

O'Loughlin is upbeat about the potential for success with the Sony-owned indie distributor RED, which has handled Roadrunner's product since 1993 and recently scored a No. 1 album on The Billboard 200 with rap act Bone Thugs-N-Harmony's "E. 1999 Eternal."

"They've had a few big successes," O'Loughlin says of RED. "[RED president Sal] Licata is a branch-experienced guy, and he's using all that experience in the indie sector... We're very fortunate

to be able to work with him."

O'Loughlin also sees benefits in Roadrunner's international presence.

"At major labels, it's very difficult to get even a hit released in a certain territory," O'Loughlin says. "We're going to have simultaneous [international] releases, or releases following up very quickly, if it looks like they're breaking very fast in the U.S. That's very valuable to me, and it's fun—it's a fun part of the business to be able to appeal to the global marketplace."

Besides its U.S. and Dutch offices, Roadrunner maintains stand-alone companies in France, England, Germany, Australia, and Brazil. The label is distributed by MusiDisc in France, Pinnacle in the U.K., Intercom in Germany, Shock in Australia, and BMG in Brazil; it is also distributed in 35 other territories around the world.

Keogh says that Next Plateau's urban music will fill a definite niche in Roadrunner's global product mix.

"Certainly we've created a real pipeline for product around the world," he says, "and hopefully a well-coordinated pipeline, a very efficient one, and one that is dedicated toward artist development... You're looking for product to fill that pipeline, and a variety of product is very healthy in that situation."

Next Plateau's staff of five—which includes the company's longtime VP of operations, Dale Roadcap—will now be housed in Roadrunner's New York offices and will concentrate on A&R and promotion.

Roadrunner will handle back-office, royalty, sales, and finance functions; however, to handle the increased product flow that will result from the new venture, the label will be hiring a national pop promotion staffer and five radio promotion regionals. Roadrunner already operates regional offices in Dallas, Atlanta, Chicago, and L.A.

Next Plateau's first release under the new relationship will be female rapper

Majette's single "Winey Winey (Life Of Da Party)," due Oct. 10. This will be followed in January by albums from rapper Paperboy and the New York trip-hop act Radio Venus.

O'Loughlin says he expects that Next Plateau will release only four to six albums during the next 12 months.

"Next Plateau Records never really released a lot of records," he says. "In the whole nine years, we have done maybe 28 albums. But most of the albums we've done, you've heard of."

Keogh believes that Roadrunner has reached the right time in its evolution to attempt the kind of endeavor it is undertaking with Next Plateau.

"We have built the base to be able to look to bring this kind of growth upon us," he says. "A couple of years ago, it would have been a lot for us to digest. Now, I believe we're ready to approach this in a professional manner. We're beyond the very fan-based underground thing."

MILLER SPREADS WINGS ON REPRISE'S 'RAVEN'

(Continued from page 13)

and coffeehouse circuit, often performing 250 days a year.

In 1993, he signed to the niche-oriented Warner Western roster, which includes Murphey, cowboy singer Don Edwards, singer/poet Red Steagall, Native American Robert Mirabal, and cowboy poet/humorist Waddie Mitchell.

Chris Palmer, Warner Reprise Nashville's VP of progressive music, says Warner Western broadened Miller's fan base via its unique marketing system. "They have 500-plus accounts out there that aren't your average retail record store," Palmer says, among them Western wear stores, boot stores, clothing outlets, and feed stores.

"The Red Road" fit Warner Western's image, but Palmer says that with "Raven In The Snow" Miller has taken "a much more aggressive stance sonically," giving the record "a character outside the bounds of what Warner Western is all about."

So, "Raven In The Snow" will be stocked in Warner Western outlets, in addition to being racked by WEA in the rock sections of mainstream retailers.

According to Tom Demalon, music buyer for Tower's Nashville store, when an artist makes a change in direction, it can be risky. Success depends on the label's efforts to inform retailers, and the artist's fan base is also an important variable.

Miller says he has been performing the music from the new album live and getting positive response. Palmer says the record will still appeal to Miller's core audience because his fans tune into his lyrics, and even though the music is more aggressive, the lyrical content is still what everyone associates with Miller.

Miller calls "Raven In The Snow" "the most freeing album I've ever done. 'The Red Road' was done for my people. It was a return to the reservation, a return to my American Indian roots. To me, it's still a work of art, but with this album I could release my own tensions. I could rock with the plug in."

Among the most unusual cuts on the album are "In Every Corner Of The Forest (Parts 1-3)." Miller says the pieces were inspired by a Hovercraft concert where Eddie Vedder and the band performed a 30-minute instrumental piece with a film projected behind them.

In the studio, Miller and his band used the Philip Glass-scored film "Koyaanisqatsi" as their backdrop. Miller told them to play in G minor while they watched the film on a huge screen, with the sound turned off.

One of the most autobiographical songs on the album is "Pile Of Stones," which is about Miller missing his children while on the road.

Plans call for Warner Reprise product development reps to aggressively work "Raven In The Snow" by assembling packets and supplying posters, flats, and other promotional material to retailers; soliciting in-store play; and asking outlets to take an active role in helping to develop the artist, according to Palmer. Retailers will be informed of Miller's tour activities, and advertising will coincide with the awareness campaign.

Demalon expects the new album to do well. "Based on previous sales, he'll get a little more attention than the average person coming out with a new record. He's bankable. I'm not going to feel uncomfortable stepping out on him."

Though retail has been receptive, radio has been slow to come to the table. "The unique character of 'Red Road' made it hard to get play on the radio," says Palmer.

However, Palmer feels the new album is much more radio, friendly. The first single, "River Of Time," shipped to triple-A the week of Sept. 25.

In addition to the Amos tour, which hit 2,000- to 3,000-seat theaters, Miller also gained exposure with his performance of the flute part on Vanessa Williams' "Colors Of The Wind" from "Pocahontas."

On the day of the album's release, when most artists would participate in career-boosting launch activities, Miller performed a benefit concert and spoke to teens on a reservation high school in Wisconsin.

It was a previous visit to his home reservation that yielded the album's title. On the way back to the airport, a raven landed in the snow in front of the car. Miller watched it for a long time, and it struck him as a sign. "With my music, my viewpoint, my belief system, I stand out like a raven in the snow," he says. "That's a good thing... That's what it takes to make somebody listen."

BILLBOARD/MONITOR SEMINAR, AWARDS

(Continued from page 6)

Gorman (WMMS Cleveland) will lead a discussion about the state of radio's hottest format.

- Steve Crumbley, operations manager at WOWI Norfolk, Va., and Bruce St. James, music director of KPWR Los Angeles, will square off over whether the R&B and top 40/rhythm-crossover formats can co-exist.

- Country consultants Jay Albright and Rusty Walker will lead a discussion of shrinking country playlists.

- Jon Coleman of Coleman Research will deliver survey highlights on the ever-changing sound of top 40/adult; WYXR Philadelphia PD Chuck Knight will be the session's co-facilitator.

- In an exclusive presentation, Edison Media Research president Larry Rosin will offer a look at the different ways in which men and women relate to and process music. Immediately following, PDs Monica Starr (WEJM Chicago) and Michelle Santosuosso (KMEL San Francisco) and former WYNY New York music director Theda Sandiford

will examine radio's paradoxical treatment of women. The key question: Why do so many stations target women listeners, while so few employ women to guide programming?

- Lee Chestnut and Darcy Fulmer from VH1 will join Liz Kiley from the Box and Steven Hill and Matt Pinfield from MTV for a detailed look at how the radio and video beasts compete as well as complement one another.

- Jim Owen, programmer at KSHE St. Louis, and Dave Richards of WRCX Chicago will moderate a look at the state of album rock as it continues to battle comers from all sides.

- Examining how R&B adult stations can compete with mainstream as well as jazz/AC counterparts will be the job of Hector Hannibal from WHUR Washington, D.C., and Daisy Davis from WDAS Philadelphia.

- Jay Steven, PD of WPGC Washington, D.C., and Barbara Seltzer, Epic VP of promotion, will take a long, hard look at top 40 and how the once mighty for-

mat can recapture its glory.

- Artist wars between competing stations will be the topic for Arista's David Linton, Elektra's Craig Lambert, Columbia/Nashville's Debi Fleischer, and Warner Bros.' Dave Lombardi.

- Air personalities Bubba the Love Sponge, Moby, Blair Garner, and John Garabedian will explore the shrinking pool of superstar air talent and what it means to the business.

Further entertainment will be provided Friday night, when Atlantic artist Brandy and 143/Lava Records act the Corrs are set to perform.

Saturday night, Oct. 14, the Billboard/Airplay Monitor Radio Awards, the industry's most prestigious honors for programming and personalities, will be presented, with Elektra artists Silk and Simply Red set to perform and the controversial Mancow Muller acting as MC.

Look for more well-known participants to join the seminar's roster in the coming days.

ARISTA'S TAKE THAT GRABS FOR ELUSIVE U.S. MARKET

(Continued from page 13)

status throughout much of the world. "Back For Good" is actually the group's seventh No. 1 hit in its native U.K. The current album, "Nobody Else," has sold 3 million copies worldwide since its May 1995 international release on RCA Records, the act's label in every territory outside of North America.

Arista issued the set in the U.S. Aug. 15 and has moved 37,000 copies so far, according to SoundScan. In Canada, the record will be released during the first week of October on BMG Canada.

"Nobody Else" is Take That's third album outside of the U.S. Its 1992 debut, "Take That And Party" sold 1.5 million copies worldwide, while 1993's "Everything Changes" moved 3 million units, according to RCA U.K. Although Take That has had several unsuccessful single releases here, via RCA's U.S. arm, "Nobody Else" is the act's first stateside album release.

"When we became aware that Take That was looking for a new label in North America, we listened to the material on this album, and it showed us that this group had a great songwriter in Gary Barlow, whose music is in the tradition of Elton John and George Michael," says Arista president Clive Davis. "With 'Back For Good' in particu-

lar, we could hear that they were poised for an American breakthrough."

John Ivey, PD at top 40 WXKS (Kiss 108) Boston, agrees. He actually started to play the single early this summer, on U.K. import. "It was one of those records that we just knew was going to explode," he says.

The positive radio response to "Back For Good" is beginning to benefit "Nobody Else" at retail.

"It's building real well for us," says Roy Burkert, buyer for the 37-store Harmony House chain in Troy, Mich. "The record has a solid pop sound that attracts both kids and adults. It's nice to see this act finally have some success here in the States. It's been a long time coming, and it's much deserved."

At the moment, Take That is on the final leg of a summer tour that is taking the group through Southeast Asia and Australia. Manchester, England-based booking agent Danny Betesh assembled the trek. In late October, the act will come to the U.S. for promotional appearances that will include a performance on NBC-TV's "The Tonight Show With Jay Leno" and one during Seventeen magazine's annual New Star Showcase in New York. Ennis says that there is "tremendous interest" in a Take

That concert tour of the U.S., but that it will not likely happen until the end of this year or in early 1996.

"It's difficult to have a pop group tour here without a few hits under its belt first," Ennis says. "Also, they have an incredibly elaborate stage show that we're talking about tailoring for the States. They have a huge live following in the U.K. and Europe that we want to transfer here."

In fact, a pair of longform videos of Take That shows in Berlin and at London's Wembley Arena have sold 200,000 and 400,000 copies, respectively, according to the label.

But sales success is only part of the Take That international picture. The act has won two Brit Awards, as well as the Golden Camera Award in Berlin and the Golden Otto Award for best band. Additionally, Barlow won the Ivor Novello Award for songwriter of the year for 1994. Worldwide publishing is handled by EMI-Virgin Music.

With solid creative and commercial results worldwide, conquering the U.S. is the next step for the act. "It was the missing link," says Nigel Martin-Smith, Take That's manager. "But I am confident that it will be only a matter of time before all of that changes."

SMASHING PUMPKINS SHATTER DOUBTS ON VIRGIN DOUBLE SET

(Continued from page 1)

units), went double-platinum in New Zealand (30,000 units), and went gold in the U.K. (100,000 units).

In 1994, "Pisces Iscariot," a collection of B-sides and rarities, was released and has sold a respectable 894,000 units, while the group's debut album, 1991's "Gish," which was originally released on Caroline and later reissued on Virgin, has sold more than 711,000.

The question remains: Is the Pumpkins' loyal fan base willing to shell out for a double CD?

That's just the kind of challenge that Pumpkins front man Billy Corgan wants to make with the album. "It's not what anyone would expect from a band that is supposedly going to be big," he says. "These days, selling records has become so formulaized. This is the record that we should be going after top 40 radio with, [but] I wanted to do the best artistic thing I could do, and if it sells, it sells because of its artistic success, not because we are conforming to some kind of pre-conceived idea about how to make a band big."

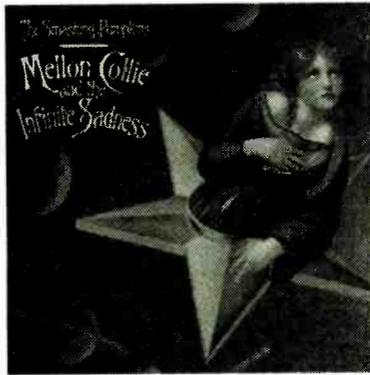
Virgin Records president Phil Quartararo admits that he was taken aback at first: "My initial reaction was, 'Oh no, a double CD.' I knew what that meant, in terms of being a marketing and merchandising nightmare."

Since that initial jolt more than a year ago, however, Quartararo has gotten behind the project. "Billy has been extremely articulate about why it was important to him to come with an album with so many songs on it... He wanted to really show that the band was going to the next level, and it wasn't going to fit on one album."

In fact, after hearing the finished album, Quartararo's initial qualms were replaced by confidence. "We trusted [Corgan] that he was going to do the right thing, and he absolutely has delivered on it," he says. "We had addressed the issues with retail, and we are absolutely confident we did the right thing."

To alleviate the gamble to some extent, the album will be released with a suggested list price of \$24.98 on CD and \$19.98 on cassette, which is significantly lower than other two-album sets. Michael Jackson's "HIStory: Past, Present and Future—Book I," for example, is priced at \$32.95 for CD and \$23.98 for cassette.

With the lower price, Corgan is optimistic that Pumpkins fans will "take a leap of faith" and purchase the double CD. "We are willing to take less money



than we would normally make, to make [buying the album] not seem like such a difficult decision," he says. "All we are basically asking someone to do is pay \$5 to \$6 extra and get a whole other album's worth."

At least one retailer says the double album will work in the band's favor. "It will only help to reinforce their image as credible artists," says Bob Bell, new-release buyer for 347-store, Torrance, Calif.-based Warehouse Entertainment. "It is a guaranteed alternative smash."

Radio programmers are also optimistic. Modern rock XTRA (91X) San Diego PD/afternoon DJ Mike Halloran says, "If it is anything like the last record, people will dig it."

TWO-YEAR COMMITMENT

According to Quartararo, Virgin is committed to marketing "Mellon Collie And The Infinite Sadness" for an extensive period. "This is not something that has a lifespan of six months; this is something we anticipate working for at least two years."

Virgin's goal is "to bring the consumer through the whole album by using specific tracks at radio," Quartararo says. "As we go through them, I want to be able to freshen up the image through the use of videos, packaging, and advertising."

In mid-October, Virgin will service the first single from the album, "Bullet And Butterfly Wings," to college rock, modern rock, album rock, and rock-leaning top 40 outlets. At approximately the same time, a videoclip for the song will be serviced to video outlets.

On Oct. 23, the band will celebrate the release of the album with a live appearance in Chicago that will be broadcast via satellite to interested radio stations.

Quartararo believes that five to 10 tracks could ultimately be pulled from

the album and serviced to radio, and it's possible that the label could have two or three songs worked simultaneously to different formats.

THE MAKING OF 'MELLON COLLIE'

Corgan began working on the set immediately after the Pumpkins completed their headlining stint on the 1994 Lollapalooza tour.

From the initial stages, Corgan had a double CD in mind. Each disc has a subtitle—"Dawn To Dusk" and "Twilight To Starlight"—but Corgan says that was a device to merely separate the music. "Mellon Collie And The Infinite Sadness" is not a concept album, he says.

The album, produced by Flood, Alan Moulder, and Corgan, was written and recorded in 10 months at several studios in Chicago and Los Angeles.

Impressed by Flood's work with Depeche Mode, U2, and Erasure, Corgan invited the producer to a Lollapalooza date, where he agreed to work with the Pumpkins, which includes bassist/vocalist D'Arcy, drummer Jimmy Chamberlin, and guitarist James Iha. Co-producer Moulder mixed "Siamese Dream."

"Mellon Collie And The Infinite Sadness" appears to be more of a group effort than past Pumpkins albums. Iha wrote "Take Me Down" and co-wrote "Farewell And Goodnight" with Corgan

GAY CONSUMERS

(Continued from page 13)

To that end, Galvin's initial agenda of artists is stylistically broad and includes venerable vocalist Bette Midler, pop singer/songwriter Bruce Roberts, alternative act Pizzicato Five, jazz artist Steve Kowalczyk, and pop diva Laura Branigan.

"People need to know that gay people are no different from straight people in that they have vast interests and tastes," he says. "This helps move toward that goal."

Actually, Atlantic has been increasing its visibility in the gay and lesbian market for more than a year. Michael Rodriguez, product manager for the new three-person department, spearheaded the marketing campaign for the successful 1995 "Sensual Classics Too" compilation of classical compositions on Teldec/Atlantic, which featured a gay male couple in a romantic embrace on the CD sleeve.

The label was prominent during the 1994 Gay Games and Stonewall 25 civil-rights celebration with cassette samplers that were distributed during related events, as well as via Out magazine. "Forming this department was really just the next logical step for Atlantic to make," Rodriguez says.

Atlantic's efforts have met with positive response from several gay media organizations, most notably the Gay and Lesbian Alliance Against Defamation. William Waybrun, managing director of the group's Washington, D.C., division, calls the move "a breakthrough. The attitude in our community is extremely loyal when a company does something like this."

Sources at Atlantic say that the new division may eventually spawn a gay-label subsidiary. "We're taking it one step at a time," Germaise says. "It's certainly not out of the question. We first want to see what the fruits of these efforts are."

the music.

Toward midnight, the streets of Shibuya are filled with seismic rumblings emanating from "bass patrol" cars and trucks cruising the area and looking for action. Despite the somewhat-menacing presence of bass boys and other street "tribes," the vibe in Shibuya, as is the case elsewhere in Japan, is basically peaceful. You will rarely see a fight.

"Many kids hang out in Shibuya after midnight and just sit on the street," says Nishimura of J-WAVE Music. "They have their own fashion, which we call *Shibukaji* [Shibuya casual]. Music-wise, they have their own preferences. It's a subculture that creates pop trends."

The Shibuya experience adds up to an amazingly diverse pop culture menu. It offers spiritual sustenance for Japanese fed up with a conformist society that often stifles individuality and creativity for the sake of purported group harmony.

(both artists are published by Chrysalis Songs).

"On a surface level, yes, it was more of a band album, but that [implies] that the last one wasn't a band album," says Corgan, who many have assumed is Smashing Pumpkins. "There's been a lot of misinformation written about the band. Obviously, a band that records and mixes a double CD in five months doesn't have a problem."

Opening with the piano-based instrumental title track, "Mellon Collie And The Infinite Sadness" runs the gamut from rockers to ballads. The songs incorporate a variety of sounds and instrumentation, including strings on "Tonight, Tonight" and pedal and lap steel guitar, played by Greg Leisz, on "Take Me Down."

As a whole, the album "is not self-indulgent," says Corgan. "It doesn't have long-winded guitar solos or space

jam—it's a song-based album."

Despite its 28-track length, the album hasn't depleted Corgan's song catalog. "There are literally about 20 leftover songs," he says. Many will likely end up as B-sides of the singles released from "Mellon Collie."

Adds Corgan, "After doing a double album, the last thing you want to do is go in the studio and work, but that's exactly what I've been doing."

Tour plans remain up in the air. "We want to be able to fairly represent the album, but going out and doing a conventional rock show isn't going to do that, so we aren't sure what we're going to do."

The act is booked by the Creative Artist Agency.

When the Pumpkins, who are seeking new management, do hit the road, Corgan says, it will "probably be a smaller show, so the diversity of the album could be well-represented."



by Geoff Mayfield

NEW KID IN TOWN: Toward the end of the summer, during an interview on her chart toppers for **Craig Rosen's** upcoming "Billboard Book Of No. 1 Albums," **Madonna** wore her label founder's cap when she playfully predicted that **Alanis Morissette**—whose debut **Maverick** set was then invading the top five—would soon join the ranks of No. 1 artists. Although the Canadian rookie sells about 4% fewer units this week than she did a week ago, that number—148,500 units—makes her the queen of The Billboard 200, leading the No. 2 "Dangerous Minds" soundtrack (147,000 units) by a 1% margin. Perhaps the versatile **Madonna** should contemplate launching her own psychic hot line.

FINDING THE HEAT: **Morissette's** "Jagged Little Pill" and last week's No. 1 title by **Hootie & the Blowfish** are the only albums to rise from the Heatseekers chart to the top of The Billboard 200. Former Heatseekers **Cypress Hill**, **Pearl Jam**, **John Michael Montgomery**, **Pantera**, **Stone Temple Pilots**, **2Pac**, **Live**, **Selena**, and **Bone Thugs-N-Harmony** have all hit No. 1 on the big chart, but each did so with albums that were subsequent to the ones that placed them on Billboard's 4-year-old Heatseekers list.

JAGGED LITTLE FACTS: That **Morissette** ascends to the top slot in a week in which her sales actually drop should give you a hint about the state of the week's business. Even with debuts at Nos. 4 and 5 by, respectively, country coner **Tim McGraw** (110,000 units) and pop crooner **Michael Bolton** (85,500 units), the volume of units on The Billboard 200 slides 5% from last week's chart. You have to scan down to **Natalie Merchant**, who matches her album's previous peak with a 16-13 jump, to find the first title on the chart that sells more than it did a week ago. The only other artists in the top 20 who manage gains are **the Dave Matthews Band** (No. 16) and **Bush** (No. 19).

WEEK TWO: The seven highest debuts from last week's chart all see second-week declines. Of those seven, the largest percentage drop—a 45% decline—was registered by No. 123, **Morrissey**.

FROM A TRICKLE TO A FLOOD: That fourth-quarter binge of high-profile product you've been reading about in this column continues. The juicy Sept. 26 slate, which will chart next week, include **AC/DC**, which should open with a fat number, and the artist formerly known as **Prince**, who should do respectable business. We'll also see what sort of sympathy vote the passing of **Jerry Garcia** raises for **the Grateful Dead** and get a clue as to whether modernists **Lisa Loeb & Nine Stories**, **Blur**, and **Urge Overkill** will live up to their much-touted expectations.

New ones by vets **David Bowie** and **Diana Ross** were in that eclectic bunch, too, which include fresh goods from country acts **the Mavericks**, **Martina McBride**, and **Little Texas**; R&B artists **Shai** and **Gerald & Eddie Levert**; the multi-artist "Friends" soundtrack; a Spanish-language set from **Gloria Estefan**; world music mainstay **Clannad**; gospel star **CeCe Winans**; and kid rave **Barney**. Look for several of these to top various specialty charts.

The Sept. 26 wave also included hip-hoppers **Kool G. Rap** and **Das EFX**; since both see enough street-date violations to show up on this week's Top R&B Albums (at Nos. 70 and 87), both should make big noise on next week's charts. Leading the charge for the Tuesday (3) release schedule will be **Mariah Carey's** new album.

ROYALE WITH CHEESE: You can just smell the aroma of a home video release when you see the "Pulp Fiction" soundtrack win the Greatest Gainer for a second straight week (52-37). The surf music safari also pulled the Greatest Gainer for two consecutive weeks in October 1994, when the movie was in theaters.

SHIBUYA'S HEADY MUSIC MICROCOSM

(Continued from page 64)

quest to revive past trends has led to the absurd situation in which secondhand "E" series Levi's jeans from the '60s fetch as much as 160,000 yen a pair (\$1,840) at boutiques in the section of Shibuya near the Harajuku fashion district.

Other stores and street-side stalls sell baggy pants, baseball caps, and T-shirts with the *de rigueur* marijuana-leaf emblem (a decidedly rebellious gesture in a country where pot-smoking is very taboo).

The youths who buy these goods have also embraced rap and hip-hop, whose emphasis on wordplay and macho posturing strikes a chord with young Japanese tired of the pop pablum that dominates the domestic music scene.

As rap takes root in Japan, acts like **Scha Dara Parr** and **East End X Yuri**, who are identified with Shibuya, are bringing rap to a nationwide audience with their Japanese-language read on

EU'S INTERNATIONAL ODDITY: TRANS-SHIPMENTS

(Continued from page 1)

states. Though the practice was once known as parallel importing—which was illegal—the establishment of the EU has transformed it into the legitimate but troublesome practice of trans-shipment.

Record companies dislike the new concept because of its impact on their traditional accounting systems.

However, Virgin Retail says its new store in Brussels, due to open Nov. 3 (Billboard, Sept. 23), will have much of its stock bought outside Belgium.

The Belgian divisions of at least two major labels have responded with deals attempting to make the local purchase of product more attractive to the retailer.

Virgin Brussels store manager Titus Kroon says, "Central purchasing has, in our case, nothing to do with philosophy but with achieving margin. We plan to buy the bulk of our goods in the U.K. as the exchange rates and our U.K., headquarters—with its excellent relationship with suppliers there—makes it particularly interesting."

Kroon acknowledges that this "might become a problem with the Belgian record industry, but we are willing to deal with them if they offer us the same conditions as their U.K. companies. We are solely interested in buying at the best price, and there's no U.K. product philosophy we are pursuing. The whole matter is a question of realizing margins, and, therefore, it's not only the U.K. but also other European countries, like Sweden, that are competitive."

Retailers buying outside their home territories, as they are allowed to do under the EU single market, cause significant headaches for labels. Though the trans-shipment phenomenon happens only with product that has an international appeal, it disrupts the major record companies' established nation-by-nation accounting procedures.

One senior executive with pan-European responsibilities tells Billboard, "It means that a record label can't build a marketing plan. If you have your national market, and you work on the basis that you spend \$100,000 to sell 100,000 albums, you might find that, with exactly the same album, you sell 50,000 or 200,000, depending on whether your prices are attractive to people outside your country" (Billboard, Aug. 5).

The executive adds, "You can't set a price that hampers trans-shipments. Every record company has to set prices that are competitive in the British market and in the French market and in the German market and in all the other

markets. But at the end of the day, that means very, very large price discrepancies across the countries. There's not a lot you can do about it, because you need to be competitive in every country."

What Sony Music Entertainment has done about it, in the Virgin Brussels case, is reach a deal with the store that precludes trans-shipments.

Sony's Belgian managing director, Patrick Decam, says, "I am convinced that trans-shipments or central purchasing are not solutions in the middle to long term."

Decam says the mutual desire of labels and retailers to make stores as attractive as possible means that the two sides must work hand in hand. "The current partnership with Virgin Megastore is very positive and excludes trans-shipments."

Kroon says Sony offered him an at-

tractive package, including favorable pricing that encompasses a provision for joint promotions. Kroon says he is prepared to accept slightly higher prices in return for a promise of mutually beneficial cooperation.

Sources at PolyGram suggest that the company has taken a similar tack. They indicate that an agreement has been reached in principle, whereby PolyGram will exchange local cooperation for an assurance that Virgin will not buy its product outside Belgium.

EMI Music Belgium managing director Dirk De Clippeloir says, "I have the impression that Virgin is keen on collaborating with the Belgian industry, because the chain attaches quite some importance to in-store promotion and joint marketing; therefore, they have to talk to us."

MCA Belgium managing director

Koen van Bockstal says, "If they want to go ahead with their trans-shipments, many companies will be reluctant to give them marketing support, such as supplying [point-of-sale] material and inviting artists for autograph sessions. I presume that it won't go this far."

Van Bockstal and BMG Ariola Belgium head of sales Marc Van Den Abbeele agree that Virgin's stated policy may be a negotiating ploy to extract better trading terms from the Belgian industry. Van Bockstal also says that Virgin will be unable to obtain popular EMI Belgium acts, such as the Sands, from any source other than the domestic EMI company.

Kroon says, "Virgin Megastore plans to buy local product from the local industry, but there is no agreement as to the price conditions."

MERENGUE HIT FUELS PASSION, MAYBE MURDER, IN CARIBBEAN

(Continued from page 14)

band, Los Cantantes.

The character in the song does not actually commit a crime but complains to his wife that her infidelity causes people to call him "venao" behind his back. However, the song has popularized the insulting term.

All the murders involved alleged cases of infidelity, in which angry husbands killed their spouses.

Despite the clamor surrounding "El Venao," some law enforcement officials in Puerto Rico say the song is being used as a flimsy scapegoat for murderous crimes.

For example, a Sept. 18 article in *El Vocero*, a crime tabloid that is Puerto Rico's leading circulation newspaper, recounts a story of an unemployed truck driver who returned home to find his wife in bed with a neighbor, who fled the scene, but not before calling the driver a 'venao.' The enraged driver then shot his wife in the head with a 9mm pistol, killing her instantly.

But Héctor Urdaneta, the homicide agent investigating that incident, says the woman's 17-year-old daughter, who witnessed the attack, made no mention of the song's purportedly inflammatory lyrics. "Every time somebody kills their lover or spouse, they blame it on 'El Venao,'" says Urdaneta.

"El Venao" has drawn plenty of accusatory fire from the island's religious right, which has petitioned radio stations to strike it from their playlists.

The Rev. Milton Picón, president of the local chapter of Morality in Media, describes the song as "worrisome,"

adding that the word "venao" is a "fighting word" that is shredding the social fabric of the island.

Most of Puerto Rico's radio programmers have not complied with Picón's request.

"We don't want to offend religion," says Billy Fourquet, director of operations of WZNT-FM San Juan and WOYE-FM Mayagüez, "but we think this song hasn't done any harm to anybody, and we're going to play it."

Pedro de Angelo, DJ with WPRM-FM Caguas, says "El Venao" is a "real radio phenomenon" that is a favorite for dedications.

"Lots of people around here are plagued by bouts with antlers," says de Angelo.

Perhaps. But one major San Juan station, WDOY-FM, has declined to play "El Venao."

"We won't play any kind of song that offends our listeners," says DJ Eddie Pacheco, who is a member of WDOY's programming committee. "Just because a song is No. 1 doesn't mean we have to play it."

Nonetheless, "El Venao" is becoming one of the biggest tropical singles of the year. In September, the song reached No. 15 on Billboard's Hot Latin Tracks chart while climbing to No. 2 on the Tropical/Salsa chart.

SPIN DOCTORS SUE MILLER BREWING

(Continued from page 13)

fringed on the copyright of the Spin Doctors' "Two Princes."

The lawsuit also alleges that the spot, which ran in early 1995, "deliberately mimicked the distinctive, unique, and identifiable sound and feel of the band, for the purpose of deceiving or attempting to deceive the millions of fans of the Spin Doctors into erroneously believing that the band had endorsed the beer."

The suit says the spot was staged in a bar similar to Nightingale's, the New York nightclub that "has been publicized as the locus of the band's roots."

Miller Brewing had just learned of the suit at press time and was not prepared to comment.

The band is seeking compensatory damages, to be determined at trial but estimated to be in excess of \$5 million, for six alleged violations, including infringement of copyright, violation of the Lanham Act, statutory unfair competition, common-law unfair competition, unjust enrichment, and injunctive relief.

According to the action, in 1993, the Spin Doctors declined an invitation from

Orlando insists that critics have distorted the song's meaning, noting that "El Venao" is a "good time" tune that essentially is a "complaint against infidelity. It's about a man telling his woman that infidelity is wrong, that it hurts him, but the lyrics aren't in any way aggressive."

The son of Cuco Valoy, who is best known for his protest music, Orlando—like his critics—is an ardent Evangelist. The bespectacled Dominican singer/songwriter records as a solo act for Dominican imprint Karen Records. He distributes religious literature to visitors to his Santo Domingo, Dominican Republic, office and answers the telephone with the salutation "Christ loves you!"

"El Venao" is not the first song written by Orlando that has angered Puerto Rico's religious groups. In 1993, Orlando released another merengue hit that irked religious activists, titled "Te Compro Tu Novia," which roughly implies, "How much for your girlfriend?"

While Orlando's personal and professional lives seem to represent a peculiar dichotomy, he appears comfortable with his incongruous lifestyle.

"The music of the world belongs to the world and its people, and the music of God belongs to God," says Orlando. "I play the music of the world."



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AD CLOSE: OCTOBER 17

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AD CLOSE: OCTOBER 24

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AD CLOSE: NOVEMBER 7

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AD CLOSE: NOVEMBER 21

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ILS Goes National Route With INDI Distrib Deal

BY ED CHRISTMAN

NEW YORK—ILS, the marketing arm of PGD that funnels titles from PolyGram labels through independent distribution, has signed an exclusive national-distribution deal with Independent National Distributors Inc.

ILS, which previously used a network of regional distributors, moved to a national deal "because we felt that it was the right time given the consolidation of accounts," says Pat Monaco, senior VP/GM of ILS.

Over the last three years, national distribution has become the dominant force in the independent-label sector, which previously was dominated by regional distributors. In addition to INDI, key national independent distributors include RED, Navarre, REP, MS, and Caroline. Regional distributors were hurt further when, over the last two years, such large retail accounts as Tower Records/Video, Camelot Music, and Blockbuster Music chose to emphasize buying from national distributors.

INDI, which was recently acquired by New York-based Alliance Entertainment Corp., previously handled about half the U.S. for ILS, while Great Bay Distribution in Baltimore handled the mid-Atlantic region; Select-O-Hits in Memphis worked the mid-South; MS Distributing in Elk Grove Village, Ill., covered the upper Midwest; and Philadelphia's Universal Distributors had Pennsylvania. ILS also sells some accounts directly.

Effective Sunday (1), INDI will assume the markets handled by the other distributors. As part of the deal, ILS still has the opportunity to sell some accounts, according to PGD president Jim Caparro, who declines to elaborate.

Among the priority releases being worked by ILS for the fourth quarter are titles by Doug E. Fresh, Beenie Man, Luciano, Salif Keita, Group Home, Jayo Felony, Shed Seven, Nero's Rome, and Blahzay Blahzay.

Caparro did not specify ILS' sales volume, but Billboard estimates that the unit will generate about \$20 million in revenues this year. Beyond the revenues it provides to PolyGram, ILS serves as a vehicle to allow the company's labels to sign and develop acts that are not ready for major distribution.

In fact, that strategy is considered so important that PGD flirted with the idea of buying INDI, before Alliance came along to do the deal.

INDI executives were unavailable for comment, but the deal further strengthens the company's position as the largest independent distributor. INDI is expected to generate revenues of about \$120 million this year.

As part of the deal, Alliance has agreed to license some PolyGram out-of-print titles, which will likely be issued through another Alliance subsidiary, Castle Communications, the U.K.-based label that is setting up shop in the U.S.

SESAC Sues Over Defections Claims Wrongdoing By ASCAP

BY IRV LICHMAN

Tensions between performing right groups ASCAP and SESAC, triggered by writer and executive defections from one to the other over the past year, have flared over a SESAC court challenge in Tennessee.

Nashville-based SESAC is suing ASCAP and two former SESAC executives for "willful and malicious efforts to misappropriate SESAC's confidential and proprietary information and to entice away its key employees and to harm and disrupt its business."

In the action, SESAC portrays itself as David to ASCAP's Goliath. ASCAP is the largest U.S. performing right group; SESAC is the smallest. However, SESAC scored a coup last year when it signed major ASCAP writers Bob Dylan and Neil Diamond.

The action, filed Sept. 27 in the chancery court in Davidson County, Tenn., centers on ASCAP's hiring of Vince Candilora as director of licensing.

The arrival of Candilora, a 26-year SESAC veteran who was formerly its president, COO, and vice chairman, was followed by ASCAP's hiring of other SESAC executives, including former VP and general counsel Laurie Hughes and analyst/manager of licensing development John Johnson.

The SESAC suit charges that Candilora "breached the confidentiality provisions of his employment agreement, [while] ASCAP has used the confidential information provided by Candilora to induce other key employees to leave SESAC... This was done by ASCAP with the intent to disrupt SESAC's competitive business."

The suit also claims that Hughes has "demonstrated her willingness to violate her fiduciary duty both as an officer of SESAC and its legal counsel."

The SESAC action claims that Candilora resigned Aug. 21, less than three months after signing a new employment agreement with SESAC that assigned his day-to-day responsibilities to Bill Velez, managing director/COO. On or before Sept. 2, Candilora began "contacting SESAC employees on behalf of ASCAP to induce them to leave SESAC in order to join ASCAP," according to the suit.

The suit alleges that, before Candilora's departure, Hughes had informed SESAC that Candilora should not "be the person to deal with certain pending legislation affecting performing rights organizations," because she had heard that Candilora was going to join ASCAP.

According to the SESAC suit, when confronted with Hughes' statement, Candilora denied the rumor, and Hughes then withdrew the statement.

The suit also claims that Hughes later refused to send letters asking Candilora and ASCAP to cease "their wrongful conduct," in part because she had already been approached by ASCAP. The suit says she did not divulge that development, even after arranging "highly confidential meetings with [SESAC's] outside legal counsel" to discuss Candilora's departure.

SESAC, asking for a jury trial, is seeking more than \$4 million in damages.

ASCAP declined comment, and Candilora and Hughes could not be reached at press time.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	461,653,000	461,996,000 (UP 0.07%)
ALBUMS	390,518,000	393,617,000 (UP 7.9%)
SINGLES	71,135,000	68,379,000 (DN 3.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	226,916,000	253,424,000 (UP 11.7%)
CASSETTE	163,182,000	139,613,000 (DN 14.4%)
OTHER	419,000	580,000 (UP 38.4%)

OVERALL UNIT SALES THIS WEEK

11,426,000

LAST WEEK

11,709,000

CHANGE

DOWN 2.4%

THIS WEEK 1994

11,456,000

CHANGE

UP 0.9%

ALBUM SALES THIS WEEK

9,335,000

LAST WEEK

9,558,000

CHANGE

DOWN 2.3%

THIS WEEK 1994

9,707,000

CHANGE

DOWN 3.8%

SINGLES SALES THIS WEEK

2,091,000

LAST WEEK

2,151,000

CHANGE

DOWN 2.8%

THIS WEEK 1994

1,749,000

CHANGE

UP 19.6%

YEAR-TO-DATE SALES BY GEOGRAPHIC REGION

	1994	1995		1994	1995
NORTHEAST	25,384,000	26,113,000 (UP 2.9%)	SOUTH ATLANTIC	80,881,000	86,044,000 (UP 6.4%)
MIDDLE ATLANTIC	68,475,000	67,727,000 (DN 1.1%)	SOUTH CENTRAL	68,603,000	68,249,000 (DN 0.5%)
E. NORTH CENTRAL	75,891,000	79,160,000 (UP 4.3%)	MOUNTAIN	29,232,000	28,692,000 (DN 1.8%)
W. NORTH CENTRAL	29,984,000	31,043,000 (UP 3.5%)	PACIFIC	83,202,000	74,968,000 (DN 9.9%)

ROUNDED FIGURES

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

Maverick Takes It To Top With Alanis

IN ITS 15TH WEEK ON The Billboard 200, "Jagged Little Pill" by Alanis Morissette ascends to the top, giving the Maverick label its first No. 1 title. Morissette thus beats her company's founder to the post: Madonna's last album to reach the top was "Like A Prayer" in 1989, before Maverick came into existence.

Morissette is only the third female artist to have a debut album reach No. 1 in the '90s. Toni Braxton and Mariah Carey had their self-titled debuts achieve pole position in 1994 and 1991, respectively.

Going back 10 years, there have been a total of seven No. 1 albums by female debut artists. In addition to Morissette, Braxton, and Carey, this feat was accomplished by Paula Abdul in 1989 with "Forever Your Girl," Tracy Chapman and Tiffany in 1988, and Whitney Houston in 1986, the latter three with self-titled releases.

OCTOBER PROJECT: Want to predict who will be No. 1 on the Hot 100 in October 1996? Or October 1997? You can amaze your friends, thanks to an observant Darrell Roberts of Raleigh, N.C. Perusing past Billboard charts, Roberts realized that, with the exception of a solitary week, only two artists have been No. 1 on the Hot 100 in the last five Octobers, and they have taken alternate years at the top. In October 1991, Mariah Carey was on top every week save one, with "Emotions." The following October, Boyz II Men were No. 1 every week of the month with "End Of The Road." October 1993 saw Carey back on top with "Dreamlover" for the entire month. Boyz II Men spent all of October 1994 at the peak with "I'll Make Love To You." And now Carey has kicked off October 1995 with "Fantasy." You don't need a psychic hot line to figure that Boyz II Men are

odds-on favorites to capture the summit in October 1996, with Carey tipped for the top in October 1997.

LABELED WITH LOVE: Speaking of "Fantasy," William Simpson of Los Angeles reports that it is one of two label names serving as song titles in the top 30 portion of the Hot 100. The other is the No. 25 song, "Sugar Hill" by AZ. Those titles join previous hits "Epic" by Faith No More, "Laurie" by Dickey Lee, "ABC" by the Jackson Five, "Amy" by Paul Petersen, "East West" by Herman's Hermits, "Mirage" by Tommy James & the Shondells, "Giant" by Les Baxter, "Playboy" by the Marvelettes, "Tom Cat" by the Rooftop Singers, "Press" by Paul McCartney, "Angel" by Madonna, and "Fame" by Irene

Cara and David Bowie as song titles that have immortalized record-label names on the chart. And all those songs are so memorable, you can play them again. I mean, who doesn't love a Reprise?

WHEN 24 EQUALS 17: On the Janet Jackson front, Peter J. Baker of Milwaukee writes that "Runaway" (holding at No. 5 on the Hot 100) is the artist's 16th consecutive top 10 single, starting with "Miss You Much" in September 1989. That puts Jackson in second place among female artists with the most consecutive top 10 hits. In first place is Madonna, with 17, from "Borderline" in June 1984 to "Cherish" in September 1989. Baker points out the irony that Jackson's streak began just as Madonna's ended and adds a hopeful note that "Twenty Foreplay," the next single from Jackson's A&M greatest-hits collection, will reach the top 10 and tie Madonna's record.



by Fred Bronson

"Close to the perfect Dead concert"

-New York Post, September 26, 1995



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ARISTA

What you don't see in this photo are
the 3.5 million people behind them.

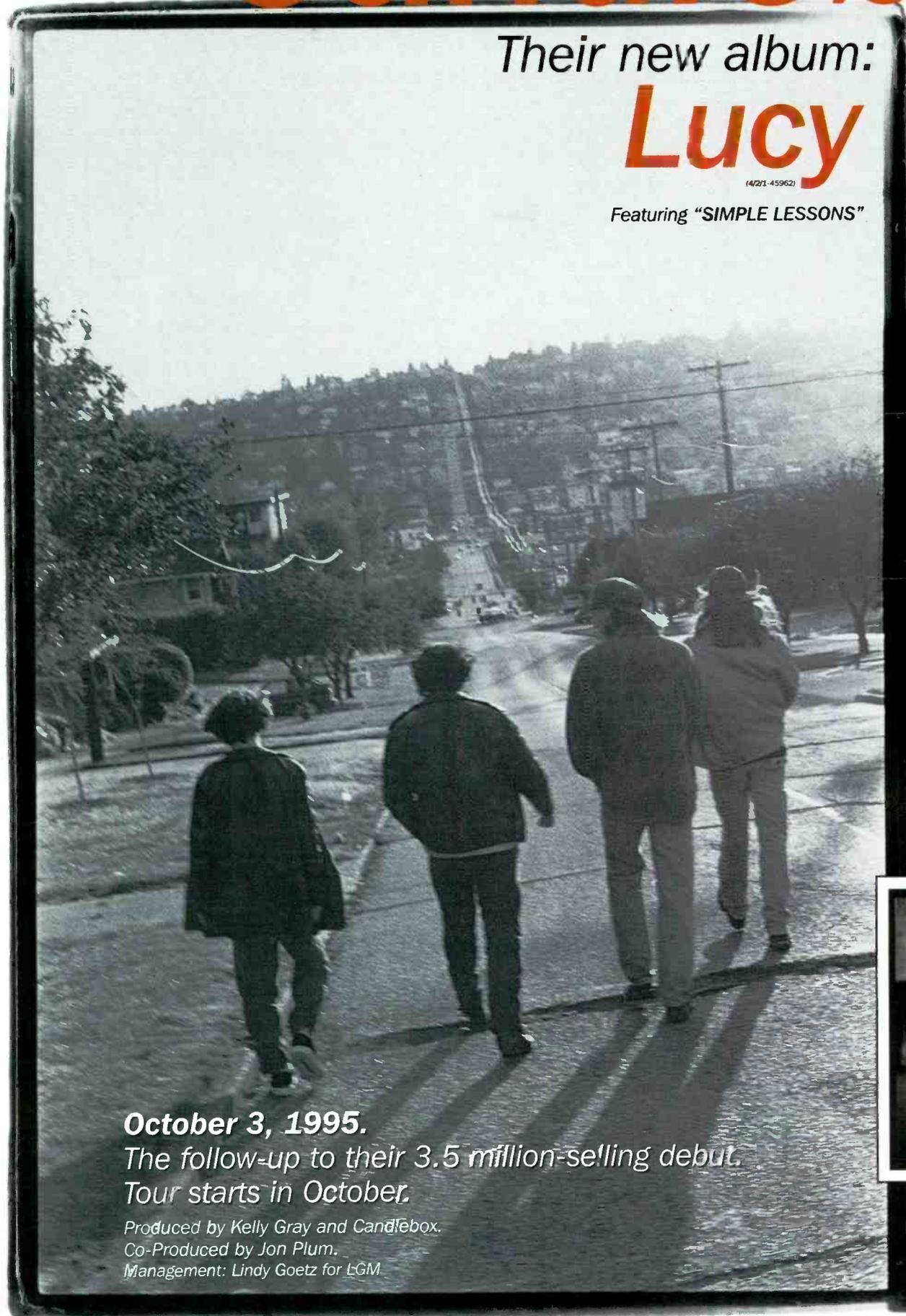
Candlebox

Their new album:

Lucy

(4/21-45962)

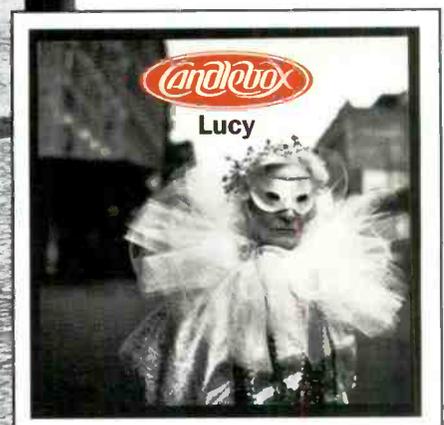
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