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IN MUSIC NEWS



**Motown's Boyz II Men
 Take 'II' To Latin Market**

SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 14, 1995

ADVERTISEMENTS

JOE SATRIANI
 Self-titled album.
 Includes the songs
 "You're My World" and
 "Luminous Elesh Giants."
 Produced by Glyn Johns.
 Direction:
 Bill Graham Management
 ©1995 Real Gone Music, Inc.

Budget Studio Gear Breaks Barriers Gives Artists, Labels New Flexibility

■ BY PAUL VERNA

NEW YORK—A new generation of low-cost, high-quality recording equipment has transformed the record-making process in recent years, allowing artists and labels unprecedented flexibility and forcing top recording studios to diversify their product mix.

These machines have broken the barriers that once divided the artist's bedroom from the professional studio and have leveled the technological playing field for all artists, regardless of budget. For the first time, unknown songwriters are using the same set of composing, performing, and recording tools as those used by such established artists as Bryan Adams, Queensryche, Quincy Jones, Tom Petty, and k.d. lang.

All are taking advantage of a proliferation of studio gear that offers professional quality at an affordable

price. The devices include the \$900 Mackie CR-1604 mixer, the \$3,000 Alesis Adat digital 8-track recorder,



and the \$2,000 Yamaha ProMix 01 digital mixer. These and other machines have turned what were once home and demo studios into facilities capable of outputting state-of-the-art material.

For artists and their A&R liaisons, the benefits of this technology are far-reaching.

"It certainly gave us a lot more flexibility in recording Lisa Loeb's al-

bum," says Jim Barber, A&R representative for Geffen Records, Loeb's label. "We managed to make Adat work for us in a way that gave us all the technological capabilities we needed, and we didn't have the expense of working in a 24-track facility."

Asked if the availability of Adat reduced the overall budget for "Tails," Loeb's album, Barber says, "It definitely did. For artists who own their own Adats, you could substantially reduce their recording budgets."

While there is no indication that album budgets have decreased across the board, they certainly have not risen at the rates they did in the '70s and '80s, according to Larry Hamby, VP of A&R at A&M Records.

"There was a period 10 years ago where the rate of inflation of the cost of making a record was pretty rapid," says Hamby. "In the first decade I

(Continued on page 91)

Island Targeting Etheridge Abroad

■ BY MELINDA NEWMAN

NEW YORK—"Yes I Am," Melissa Etheridge's 1993 multimillion-selling album, established her as a



ETHERIDGE

superstar in the U.S. Now with "Your Little Secret," Island will try to make her one in the rest of the world.

In fact, for the first six months

(Continued on page 92)

JOHN Hiatt
WALK ON
 The New Album
 featuring "Cry Love"
 "Walk On has the weight and depth of a classic-in-waiting."
 - MUSICIAN
 ©1995 Capitol Records, Inc.

Warner's Fuchs Pledges Scrutiny

■ BY DON JEFFREY

NEW YORK—Michael Fuchs, chairman/CEO of Warner Music Group,



FUCHS



promises that Warner's labels will pay closer attention to song lyrics than they have in the past. In future ventures with other labels, lyrics will be scrutinized with more care than was used with Interscope Records.

But in an exclusive interview with

(Continued on page 91)

French Music Feeling Shock Waves From Nuclear Tests

■ BY EMMANUEL LEGRAND

PARIS—French music is feeling the effects of France's decision to resume nuclear testing in the South Pacific.

As consumers protest by declining to buy French goods, the country's bands find themselves shunned by radio, frozen out of gigs, and having their records publicly burned in some countries.

The reactions have been particularly strong in Japan, Scandinavia, the Netherlands, and the countries near the test site: Australia and

New Zealand.

"All the countries where there is a solid ecological movement have been at the forefront of a movement

against French interests abroad, and that includes music," says a French industry source.

The global picture, though, is one of varying shades.

French music in the U.S. appears to have been unaffected by the furor, while Germany, with its strong environmentalist lobby, has made no moves to curb French acts. Indeed, French rap band

(Continued on page 84)



DEEP FOREST

DreamWorks Gets Warner Alumni

■ BY CRAIG ROSEN

LOS ANGELES—With their long-rumored deal complete, former Warner



Shown, from left, are Lenny Waronker, Mo Ostin, and Michael Ostin

Bros. executives Mo Ostin, Lenny Waronker, and Ostin's son Michael will join David Geffen at DreamWorks SKG Music to begin plotting the future of what will surely be one of the most powerful start-up labels of the '90s.

Mo Ostin says the former Warner

(Continued on page 93)

HEATSEEKERS

**Deep Blue Something
 Is 'Home' At No. 1**

SEE PAGE 23



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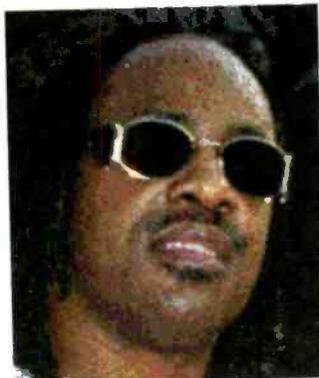
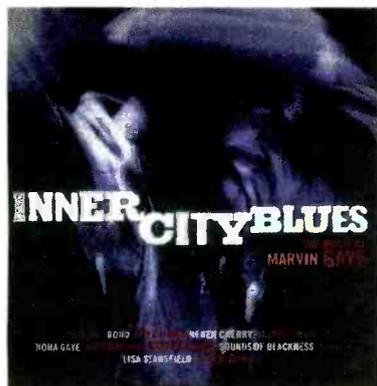
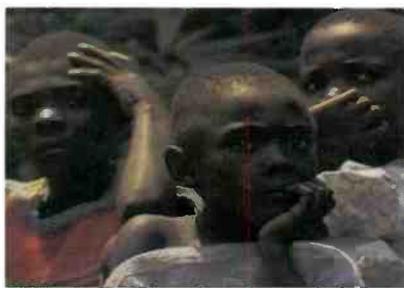
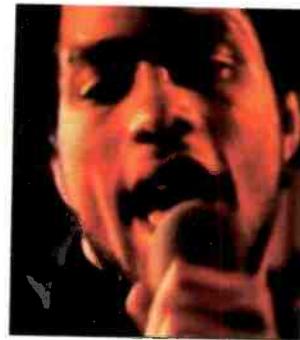


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Pretenders' Hynde Appreciates The 'View'

Some people always feel at home, no matter how far they wander. And the luckiest can even find new routes for savoring the distance covered.

"The way rock affected me when I was younger, growing up in Akron, Ohio, was that it was a form of escapism," mused Chrissie Hynde in March 1987, playing with her two toddler daughters in her Manhattan dressing room just prior to a sold-out Pretenders' concert at Radio City Music Hall. "When I was in bed at night, I could hear a train whistle in the distance, and it was that great feeling of imagining that *you* were going somewhere. There was that sense of adventure, a sense of discovering something new, just a sense of getting away from the mundane. Having to deal with the mundane is something we all have to learn to do," she counseled, brushing back her eyebrow-level auburn bangs as she rolled lemons across the carpet into empty teacups to amuse her squealing offspring. "But how not to *become* mundane, that's something else."

Roughly two years later, Hynde was back in Akron on a visit, listening to Baltimore & Ohio rail cars rolling below her window at the converted grain silos of the Quaker Hilton as she wrote "Criminal," a song about the guilty malaise of lonely lovesickness—and a self-exposing peak of the Pretenders' quietly impassioned new 15-track live acoustic suite, "The Isle Of View" (Warner Bros., due Oct. 24).

"In a way, that song reminds me of the two odors that pervaded Akron when I was a kid," says Hynde, chatting as she unwinds in her home in the pristine countryside of England, the singer/bandleader's adopted hase since 1973. "There was the putrid scent of burning rubber from the Goodyear factories and the fantastic aroma of the raw oatmeal coming from the Quaker Oats mills in town. You felt basic, just like those smells.

"Maybe it's because I've never been in drug rehab or a weight-loss clinic, but I really haven't changed much from the day I started playing music at 17. I've adapted along the way, but philosophically, I'm the same vegetarian hippie musician I was when I left home for London with everything I owned in one suitcase, or when we spoke in New York in 1987. Except now I'm more comfortable with everything.

"I just came back from Akron, where I go about twice a year with my children to see relatives," she says, "and now I can appreciate the resemblance of the lush Ohio hills to rural England. Or I borrow my mother's car to drive through every old Akron neighborhood where a house of ours once stood, before they put the interstate through. But that's my perspective as a resident of the isle England, which is where the name of the new record comes from. It's also the title of the unlisted final melody on the record, which I wrote before I put the Pretenders together, and, when spoken, it sounds like 'I love you.'"

Arriving on the tail wind of the Pretenders' 1994 album, "Last Of The Independents," a merrily lurid and impertinent work that tendered some of the testiest rock of the last 12 months, the "Isle" sessions might be mistaken at first blush for a demure back step. But these unclad versions of Pretenders hits and cherished relics from Hynde's two-decade songbook (taped at London's Jacob Street Studios in May with the group's current lineup, plus the Duke Quartet) each divulge the deeper emotions grinding beneath their rock'n'roll release mechanisms. Like an

automobile with its bodywork torn away, this lean, defenseless music makes it possible to see why the tires squealed whenever Hynde raced her engine.

"The Phone Call" is another song that feels so natural on the new album," says Hynde, referring to the 1977 demo that occasioned the Pretenders' U.K. deal with Real Records. "Our new performance is so ethereal, but so close to the bone. Rock'n'roll should always reflect the setting in which it's made."

Chrissie Ellen Hynde was born Sept. 7, 1951, in Akron, the second child (she has an older brother, Terry) of telephone company employee Melville "Bud" Hynde and his wife, Dolores, who had a local beauty salon. "My dad's father worked for a rubber company, and my mom's father was a cop," says Chrissie. To prevent familial occupations from repeating themselves, she studied art at Kent State and then departed for London, where she toiled in boutiques and wrote rock criticism for *New Musical Express* until her own music career drew raves in 1978-

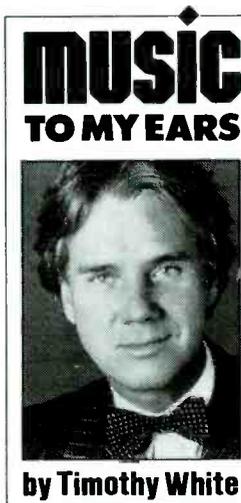
79 with the newly formed Pretenders' cover version of the Kinks' "Stop Your Sobbing." A subsequent three-year relationship with Kinks' founder Ray Davies yielded a child, Natalie, and a later five-year marriage to singer Jim Kerr of Simple Minds produced her second daughter, Yasmin. Much of Hynde's songwriting since the 1990 "packed!" album, which contained "Criminal," has addressed with dry-eyed clarity the role of single mothers in a world starved for lasting attachments.

"There's been a return to more adolescent impulses in our culture," she suggests, "where the emphasis is on youth, cosmetic things, female and male sexism, and a spectating attitude on society that's similar to sports. Back in '87, I said I wouldn't let my songs be used for product-endorsement deals, and I still won't—even though that attitude now makes most consumer-minded Americans quizzical. Rock'n'roll gives us the sense of community we lack, but the commercial importance we sometimes place on it shows how

vapid people have become spiritually. "And yet, when it's put in its proper place and makes a contribution towards a greater good, music has the elevating spirit we all need to help us deal with our responsibilities. I mean, I can still put on a favorite record, like Phyllis Nelson's '80s [U.K.] hit "Move Closer," stand in the middle of the room, and swoon from her awesome delivery."

How does Chrissie Hynde respond to her own output? "Well, I've been a witness to what Charles Mingus wrote in his book 'Beneath The Underdog' about musicians dwelling on a 'colorless island' beyond the racial divide we currently suffer from. Back before my band had settled on a name, this biker in a white-supremacy-type cycle club took me into his room one day, bolted the door, and said he didn't want his friends to hear the song that meant the most to him—and he played me the Sam Cooke version of the Platters' 'The Great Pretender.'

"The way that moment affected me, giving our band a name and something to aim for, is the same kind of consciousness I hope comes out in our work on 'The Isle Of View.' Artists always play the role of leaders, in a cultural sense, but the best thing they can do is *publicly* share their soulfulness. No matter how much my biker friend or the rest of us try to resist it, music is a vision of our salvation."



by Timothy White

THIS WEEK IN BILLBOARD

FROM COMICS TO CUTTING-EDGE MUSIC

Boston's Newbury Comics may have started out as a comics business, but now it's succeeding as a music chain specializing in alternative rock. Associate retail editor Don Jeffrey has the story.

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ALL THAT JAZZ FROM BET

Black Entertainment Television is branching out by launching a 24-hour sister cable channel that will be all jazz. The channel, to debut in January, will feature new and classic jazz programming. Music video editor Brett Atwood reports.

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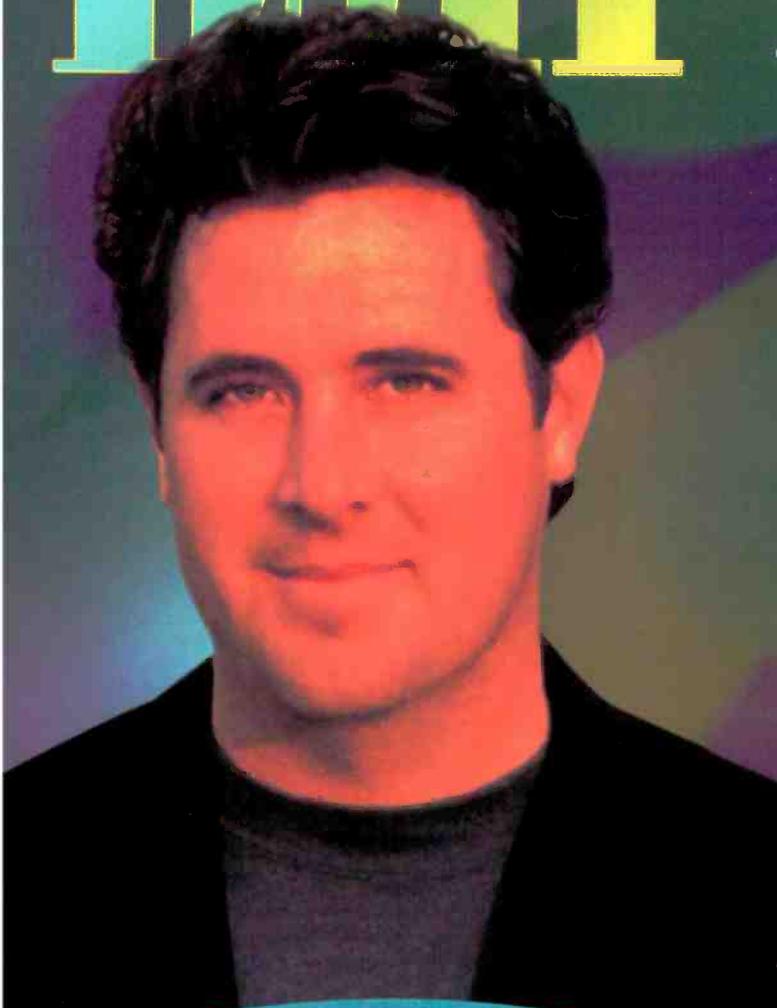
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David Ball
EMI-Blackwood Music, Inc.

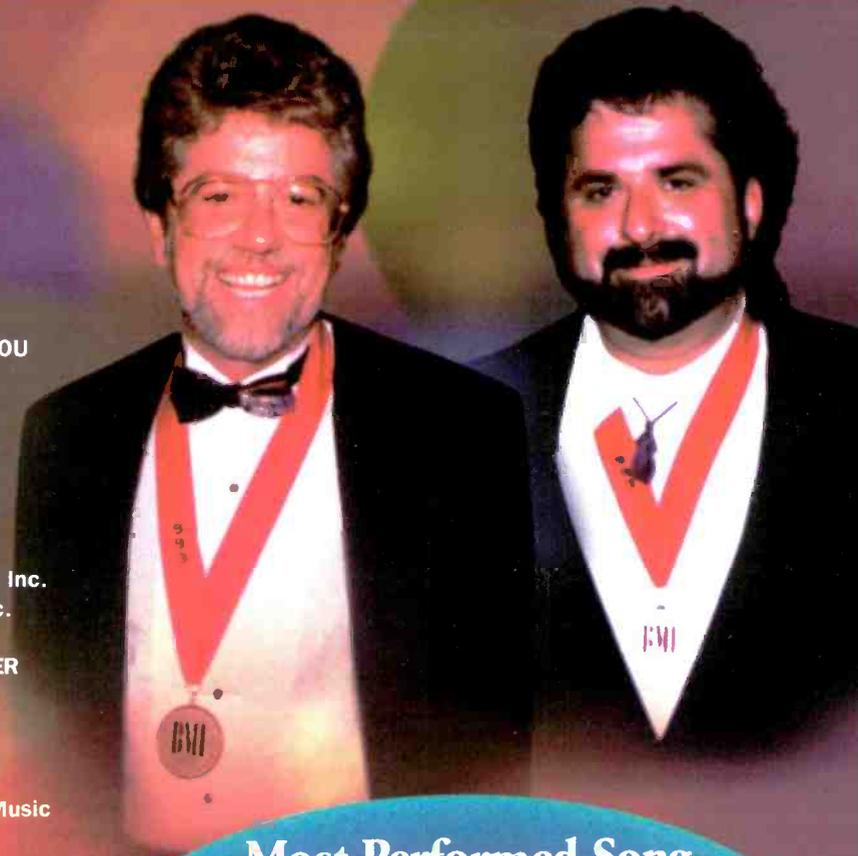
**WHEN YOU WALK
IN THE ROOM**
Jackie DeShannon
EMI-Unart Catalog, Inc.

**WHENEVER YOU
COME AROUND**
Vince Gill
Pete Wasner
Benefit Music
Foreshadow Songs, Inc.
Uncle Pete Music

WHO'S THAT MAN
Toby Keith
Songs of PolyGram International, Inc.
Tokeco Tunes

WINK
Bob DiPiero
Tom Shapiro
American Made Music
Diamond Struck Music
Hamstein Cumberland Music
Little Big Town Music

WISH I DIDN'T KNOW NOW
Toby Keith
Songs of PolyGram International, Inc.
Tokeco Tunes



**Most Performed Song
Of The Year**
(Robert J. Burton Award)

**BOB DI PIERO
TOM SHAPIRO**

**“Wink”
publishers**

**American Made Music
Diamond Struck Music
Hamstein Cumberland Music
Little Big Town Music**

**XXX's AND 000's
(AN AMERICAN GIRL)**
Matraca Berg
August Wind Music
Great Broad Music
Longitude Music Co.

YOUR LOVE AMAZES ME
Chuck Jones
Diamond Struck Music
Hamstein Cumberland Music

BMI



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Commentary

Implications Of Work Made For Hire

BY WALLACE COLLINS

Most record contracts require that recording artists render their services to their record labels pursuant to a "work made for hire" provision. Under the work made for hire doctrine of the U.S. copyright law, the record label retains ownership of an artist's master recordings and thus insures maximum profits for itself.

However, the legal ramifications of these work-made-for-hire arrangements could be disastrous for the record industry. Most labels could face substantial liability under the Federal Fair Labor Standards Act and under New York and California state labor laws, since the artists who create works made for hire could be deemed employees for the purposes of workers' compensation benefits, minimum-wage guarantees, and unemployment and disability insurance. There may also be grounds for an artist-employee to revoke existing contracts, a move that could be especially devastating to a record label that has an option for future works from an artist.

Under the U.S. copyright law, as amended by the Sound Recording Act of 1971, a copyright is granted in a sound recording separate and apart from the copyright granted in the underlying song. Copyright ownership usually vests in the person who actually creates a given work the moment it is "fixed in a tangible medium," which, in the case of a recording artist, would be when the master is recorded. If the work is created as a "work made for hire," then the company who hires or employs the artist is deemed to be the author of the work and owns all rights of copyright in the work.

Record contracts are structured as multi-album recording commitments whereby the label agrees to finance one or more albums and has options to demand several more from the artist at the label's sole discretion. The record label "advances" a sum of money to the artist for the production of the album, which the artist records and then delivers to the record label on a work-made-for-hire basis. Assuming that the record company releases the album and that there are sales, the record company agrees to pay the artist a "royalty" from sales of the album based on an extremely complicated calculation involving a myriad of variables. However, before the record label actually pays any royalties to the artist, it is entitled to "recoup" the entire advance solely from the artist royalties.

Under this scenario, the artist ultimately pays for the cost of producing an album, but the record company owns the album in its entirety, and the artist receives little or no real compensation, since the bulk of the advance is used to pay for recordings costs. Since the record company also has the right to cross-collateralize outstanding advances from any one album against royalties otherwise payable from any other album, an artist could conceivably sell thousands of albums and still be in an unrecovered position with its record label. All the while, however, the record company is being paid for the albums and takes its profit off the top.

Record labels justify this system largely on the basis that it protects them from the high number of failures that occur. To be fair, it is a high-stakes business, and record labels do frequently end up with albums that do not sell and do not make a profit, and the label often loses its entire investment. However, the size

and profitability of the major record labels clearly indicates that the system works much better for them than it does for the typical artist. That is where federal and state labor laws would come into play.

Record labels and artists alike should take very seriously the possibility that their relationship is a matter of employment rather than independent contracting. Most record



'Artists who create works made for hire could be deemed employees.'

Wallace Collins is a New York lawyer specializing in entertainment and copyright law.

contracts contain numerous provisions that state that the label has the right to control the nature and quality of the artist's work and output, to control recording sessions, and to accept or reject delivered product if it is not "commercially satisfactory." The label almost always has the contractual right to exercise discretion over the artist's repertoire and the content of the recordings and can require the artist to stop recording or to rerecord any track to suit the label's standards. Furthermore, almost all significant recording contracts are "exclusive" such that the label controls the sole right to the artist's output during the term of the agreement.

All of these factors weigh in favor of a finding by the courts that the artist is the record company's employee under the Federal Fair Labor Standards Act and state labor laws,

specifically those of California and New York, where most record labels are headquartered.

In the event that the artist is deemed to be the record label's employee, then the artist would have a variety of available rights and remedies. The artist would have a right to claim workers' compensation benefits for job-related injuries and, if these injuries were severe enough, the artist may qualify for disability coverage.

Likewise, an artist whose option is not picked up by the label could claim that he was fired and may well be entitled to claim unemployment-insurance benefits.

In addition, the artist would have a right to claim minimum-wage guarantees during the term of employment. A minimum-wage salary must be paid in a timely fashion and must be guaranteed and cannot be based on the vagaries of sales figures and royalties. Failure to abide by these standards opens the record labels to claims for actual and statutory damages under the Federal Fair Labor Standards Act and other applicable labor laws.

Most significantly, a record label's failure to provide the appropriate employment benefits and wage payments may constitute grounds for rescission of the contracts on the basis that they violate public policy and are void *ab initio*, or are void for lack of consideration. In addition to demanding the return of the master recordings, the artist may also be able to collect consequential damages arising from the rescission of the contracts.

Such a scenario could mean an enormous windfall for recording artists and financial disaster for the record industry. Record companies would do well to carefully review the unwieldy language in the myriad provisions of their artist contracts and streamline them so as to avoid this artist-employee scenario.

LETTERS

NONFICTION SURF MUSIC

Thank you to Timothy White for his "White Paper" cover story ("Reverse Takeoff: Surf N'Rod Music Revival Intensifies," Billboard, Aug. 19) on the current momentum of surf music reissues, and especially for his kind words regarding our "Rare Surf" albums on the AVI label. As one who works to promote the view that the truth about this subculture is far more exciting than the California myth, I was pleased to read commentary about the music that goes deeper than "Cowabunga! Wax your boards!"

Now, with such developments as "Pulp Fiction" and your article, the word is out: Strip away the beach party trappings and discover one of the true regional folk movements of American culture—as valid an expression as, say, Western swing was to Texas, Motown was to Detroit, or reggae to Jamaica. I must also thank you for my picture on the cover; after 35 years of involvement in our music, a most gratifying milestone!

Paul Johnson
Carlsbad, Calif.

LIKES EDITORIAL REPERTOIRE

Congratulations to John Lannert for bringing to light the problems currently being experienced by music publishers doing business in Mexico ("Suit Shows Muddy Mexican Royalties," Billboard, Sept. 30). As an inde-

pendent music publisher with a substantial investment in Latin music and Mexico, we are sensitive to the problems with Sociedad de Autores y Compositores de Música. Continued pressure on an international level by organizations representing songwriters and music publishers will be important to a resolution of the dispute.

Again, congratulations to Billboard for being there first.

David Renzer
Senior VP/General Manager
Zomba Music Publishing
New York

CLASSICAL GAFFE

I found the article by Bradley Bamberger on New Albion Records (Billboard, Sept. 23) insightful and accurate. New Albion has been on the leading edge of classical recordings and has developed a repertory that major labels are just beginning to cover. New Albion began this activity 11 years ago, when the industry at large was still enmeshed in the necrophilia of classical music.

However, your headline writer, by tagging New Albion as "new age," caused the intended classical trade readership to skip over it and turn the page.

Foster Reed
New Albion Records Inc.
San Francisco

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Achievement through perseverance

**Mercury Records congratulates Rusted Root on their debut
gold album *When I Woke***

MGMT: The Metropolitan Entertainment Group • Agency: Creative Artists Agency • Produced by Bill Bottrell



a PolyGram company

©1995 PolyGram Records, Inc.

Harrell Gets Nod As Motown CEO

Former Uptown Chief Aims To Stress A&R

BY J.R. REYNOLDS

LOS ANGELES—In a move that was anticipated for nearly a month in industry circles, former Uptown chief Andre Harrell was named president/CEO of Motown Records, replacing Jherly Busby.

Harrell will report directly to PolyGram president/CEO Alain Levy. Clarence Avant will continue as chairman of Motown.

The appointment, announced Oct. 2, is expected to infuse new youth and vigor into the label.

"The music business is driven by A&R, especially at Motown," says Levy. "Andre has shown that he knows how to build artists. He's driven, and that's something I like very much in an executive."

Departing executive Busby says he

has accomplished his objective of rebuilding Motown. "My goal when coming to Motown in 1988 was to restore its faded brilliance and create a foundation for the label's legacy to continue," Busby says. "I am confident that I'm leaving with that task accomplished."

Busby took the Motown reins the same year that label founder Berry Gordy sold it to Boston Ventures and MCA for \$61 million. In 1993, the label was purchased by PolyGram for \$300 million.

According to published reports, Busby is planning to launch his own label with Black Entertainment Television. However, Busby declined to com-



HARRELL

ment on his future plans and executives at BET were unavailable at press time.

Harrell began his career in music in 1977 as a rapper in the defunct act Dr. Jekyll & Mr. Hyde. In 1983, he became VP of Russell Simmons' Rush Communications.

In 1986, Harrell entered a joint venture with MCA Records to form Uptown Records, which went on to break such hip-hop and R&B acts as Jodeci, Mary J. Blige, and Heavy D. & the Boyz.

Sources estimate the value of Uptown to be \$80 million to \$100 million. The Uptown name, roster, and catalog will remain with MCA.

Harrell, Uptown, and PolyGram would not discuss the financial package the executive received. A source close to the deal says Harrell received at least \$40 million.

Says the source, "That was a critical transaction and gives him the kind of juice he'll need for dealing with people as the new head of a major label."

While MCA has not announced a replacement for Harrell at Uptown, some industry observers speculate that the label's A&R VP/artist Heavy D. is a
(Continued on page 25)

Music Video Meet To Key In On Multimedia Via Hancock

BY BRETT ATWOOD

As part of its growing emphasis on multimedia, Billboard has chosen multiple Grammy-winner Herbie Hancock to join industry legend Quincy Jones as a keynote speaker at this year's Billboard Music Video Conference, which will be held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.

Both artists will discuss the common ground of the multimedia and music video industries.

In addition to his Grammys, Hancock has won an Academy Award for his score to the film "Round Midnight," as well as numerous MTV awards for his groundbreaking videoclip "Rockit."

Hancock's latest clip, the title track from his Mercury debut disc "Dis Is Da Drum," features Hancock in a 100% computer-generated environment (Billboard, July 29).

Hancock & Joe Productions, which is jointly owned by Hancock and Joe Manolakakis, recently formed a strategic alliance with Irvine, Calif.-based software publisher Graphix Zone to collaborate on a series of CD-ROMs (Billboard, Sept. 23). The first project will explore the history of jazz from its roots to its current offshoots.

"In the very near future, all music will have some sort of graphical component to it," says Hancock. "Music videos have compelled all musicians to turn their eyes toward visuals as part of the creative process. MTV initiated this path, which is now leading toward the day when audio-only records will be a thing of the past."

Jones, who will be in the midst of a tour promoting his "Q's Jook Joint" album, will deliver his Nov. 9 speech live via satellite.

Jones is readying his first CD-ROM project, also titled "Q's Jook Joint," for release in 1996. The interactive music videodisc will be released by QD7, which is a joint venture between 7th Level Inc. and Quincy Jones-David Salzman Entertainment.

In addition to the keynote speeches, the conference will include two multimedia-themed panels and the second MultiMedia Expo.

"Online Opportunities" will examine the new developments in music video in cyberspace. It will investigate what

new programming and promotion options are opening up on the Internet, including the "netcasting" of music videos.

Another panel, "Multimedia And Music Video: The Real Deal," will examine ways that the music video community can maximize its use of new media. The panel will address the evolution of the "enhanced CD" and its relationship to traditional video.

The Billboard Music Video Conference also will contain numerous panels that focus specifically on the music video community, including "Quiet On The Set," which will examine the communication difficulties that often arise at each stage of a clip's production; "The New Avenues," which will look at the alternative outlets for music video exposure, including direct broadcast satellite, low-power TV, and public music video kiosks; and "Advertising Work-"
(Continued on page 84)



HANCOCK



California, Here They Come. BMG Entertainment company presidents prepare to cut the ribbon on BMG's new West Coast headquarters. Shown, from left, are Michael Dornemann, chairman/CEO, BMG Entertainment; Strauss Zelnick, president/CEO, BMG Entertainment North America; Bob Jamieson, president, RCA Records Label; Lou Maglia, president, Zoo Entertainment; Worth Linen, president, BMG Direct; Ron Goldstein, president, Private Music; and Nick Firth, president, BMG Music Publishing.

A&M Explores Multimedia With Its First CD Plus Titles

BY MARILYN A. GILLEN

LOS ANGELES—A&M Records is venturing into the relatively unknown realm of CD Plus with release of its first two multimedia albums Nov. 21 at \$18.95 each.

"Alive In The Superunknown" by multiplatinum act Soundgarden and "I Talk To Planets" by Monster Magnet will launch the label into the embryonic world of "enhanced CDs," hybrid discs that play like traditional albums on audio decks and like multimedia CD-ROMs in computers.

"We tried to put a little slice of Monster Magnet's world onto an album and then say, 'Come play,'" says the band's Dave Wyndorf, who can be "devolved into the primordial ooze" within the CD Plus disc. "It's less about describing us biographically, which really is pretty boring, than it is about getting to know what makes us tick by getting inside our minds a little. It's really trippy."

Soundgarden's equally trippy project is stuffed with audio and video surprises housed behind the disc's "portals to unknown worlds."

"A lot of what we do is very visually inclined," says Soundgarden guitarist Kim Thayil. "So it's a natural step for us to take our music and create a new experience based on it."

Major-label pioneers in this fledgling format include Arista (Sarah McLachlan's "Freedom Sessions," the Bogmen's "Life Begins At 40 Million"), Philips Media/Island Records (the Cranberries' "doors and windows"), Trauma/Interscope (Bush's "Little Things"), and Elektra (Moby's "Moby Disk"). Numerous others are hot on their heels with enhanced CD product due in the coming months, including Reprise (Randy Newman's "Faust"), Angel (a classical series), Capitol (Blind Melon), and Atlantic (a multi-artist sampler).

A&M will be near the front of the line, however, in releasing an "official" CD Plus, a disc manufactured according to new "Blue Book" specifications laid out in June by Philips and Sony in association with Microsoft and Apple (Billboard, June 17).

Rykodisc's Sugar album "Besides," released July 25, also followed the
(Continued on page 62)

Delicious Vinyl Owners Slug It Out In Court

BY CHRIS MORRIS

LOS ANGELES—Citing differences with his partner Matt Dike, Delicious Vinyl co-owner Mike Ross filed a petition in L.A. Superior Court seeking the appointment of a provisional director for the label.

The petition—the latest in a series of legal actions lobbed by Ross and Dike, each of whom owns 50% of the L.A.-based hip-hop label—claims that Dike and Ross are "unable to agree to the management and direction of Delicious Vinyl."

It requests that an individual named David Kaplan be designated as
(Continued on page 84)

Taylor New Billboard Radio Ed.; Boehlert Promoted

NEW YORK—Veteran radio business writer Chuck Taylor joins Billboard this week as radio editor. He succeeds Phyllis Stark, who was named managing editor of Country Airplay Monitor in August.

At the same time, Eric Boehlert is promoted to senior writer. Boehlert, who had been radio features editor, will continue to contribute to the Radio section; he has acted as radio editor since Stark's move to Airplay Monitor. Taylor and Boehlert are based in Billboard's main editorial office in New York; each reports to managing editor Ken Schlager.

Taylor comes to Billboard from Radio World magazine, a monthly trade publication for radio management. As editor of Radio World since May 1994, Taylor was responsible for all editorial elements of the magazine, which is published by IMAS Publishing of Falls



TAYLOR



BOEHLERT

Church, Va.

In his new post, Taylor will lead Billboard's radio coverage with a team of reporters that includes Boehlert, Washington, D.C., bureau chief Bill Holland, and Los Angeles-based Carrie Borzillo and Doug Reece. Holland spearheads Billboard's coverage of legislative and regulatory news; Borzillo's beat includes radio networks and syndication, as well as radio promotion.

"Chuck Taylor is a skilled radio expert with excellent experience as both

a broadcaster and an industry journalist and editor," says Billboard editor in chief Timothy White. "Billboard is enormously pleased to have someone with his fine credentials leading our radio beat, and we're confident he'll play a dramatic role in Billboard's expanding inquiry into the ongoing evolution of the programming landscape."

"Eric Boehlert has continually shown himself to be one of Billboard's most perceptive and resourceful reporters," White adds, "bringing zeal and groundbreaking insight to such complex stories as the multileveled clout of modern rock and the uneasy distance between Madison Avenue and the alternative music scene it seeks to court. Like few other trade reporters in our industry, his stories constantly serve as the indispensable template for follow-up coverage by both the business and consumer press because they always decipher the

present and forecast the future. In his new post as senior writer, Eric will play a leading role in Billboard's editorial thrust as we move toward the year 2000."

Prior to becoming editor of Radio World, Taylor was managing editor of Radio World International, another IMAS trade publication. Before joining IMAS, he served as a section editor and reporter for the Washington Business Journal from 1985-87. He also worked as a DJ from 1980-81 at WWOD and WKZZ in his native Lynchburg, Va. Taylor has a BS degree in communication arts from James Madison University in Harrisonburg, Va.

Boehlert joined Billboard in June 1992. In addition to writing regularly for the Radio section, Eric oversees Billboard's reviews of books, films, and other media and is one of the magazine's key news and feature writers.

Artists & Music

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

New-Media Firm GRD Group Launched By GRP Label Vets

BY MARILYN A. GILLEN

LOS ANGELES—The founders of category-killer GRP Records have raised their jazz standard over multimedia and hope to generate another business hit with a new entertainment company focused on the convergence of music and technology.

The New York-based GRD Group—formed by long-time partners and music-industry veterans Dave Grusin, Larry Rosen, and Jon Diamond—will focus on a variety of new media, including the fast-emerging area of online services.

The company's business strategy will be geared toward acquiring and managing emerging new-media com-



GRUSIN



ROSEN

panies, as well as starting and developing new ones, Diamond says.

The first such acquisition is New York-based multimedia company N2K (Need To Know) Inc., which developed what will be GRD's flagship brand-name property, Jazz Central Station.

Jazz Central Station is an online music resource on the Microsoft Network with offerings including "the histo-

(Continued on page 94)

BILLBOARD EXCLUSIVE

BMG Int'l Gives Elvis A Tidier Catalog, Boxes

BY JEFF CLARK-MEADS

LONDON—An international



PRESLEY

committee is aiming to restore the crown of the king of rock'n'roll.

In what would have been Elvis Presley's 61st year, his catalog is

(Continued on page 93)

Motown's Boyz II Men Aimed At Spanish-Speaking Markets

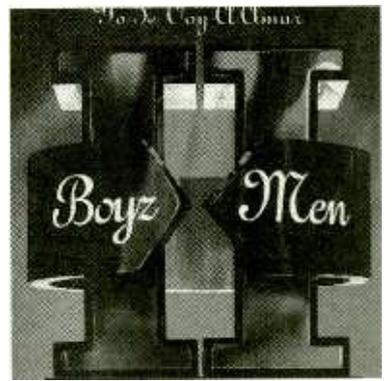
BY JOHN LANNERT

In the past two years, superstar vocal quartet Boyz II Men have quietly become *hombres* in Spanish-speaking markets.

The Motown group's 1993 version of "Cooley-highharmony" that contained a Spanish version of its smash "End Of The Road" has sold nearly 1 million units in the U.S. and Latin America, according to executives from Motown, PolyGram Latin, and PolyGram Latin America.

Now Motown and PolyGram are hoping to pop even bigger sales figures with Boyz II Men's Oct. 24 release, "II—Yo Te Voy A Amar."

The 14-song package contains the



original 10 English-language tracks from the group's 8 million-seller "II," plus Spanish-language counterparts to "Water Runs Dry" (No Dejemos Que Muera El Amor), "Yesterday," "On Bended Knee" (Rendido Ante

(Continued on page 84)

Giant Has Big Plans For Supernaw's Label Debut

BY DEBORAH EVANS PRICE

NASHVILLE—The title of Doug Supernaw's new album, "You Still Got Me," is more than a catchy name culled from one cut on the set. It's a tongue-in-cheek reminder from one of country music's mavericks that, though he might get temporarily sidelined, he doesn't ever plan to be off the country playing field.

In the aftermath of his mixed success on BNA, his bow at Giant shows Supernaw is still very much in the game. "I'm thrilled to be at Giant because they're supportive of me," Supernaw says. "Even though they still don't know quite how to take me sometimes, they are still supportive."

With unusual stunts like shaving syndicated radio host Blair Garner's head after defeating him in a

wrestling match at the Country Radio Seminar last year, Supernaw has developed a reputation for being a bit left-of-center.



SUPERNAW

His career trajectory has also been a little out of the norm. According to SoundScan, his 1993 BNA debut album, "Red & Rio Grande," has sold 414,000 units. His sophomore effort, "Deep

Thoughts From A Shallow Mind," released in September 1994, has sold 77,000.

Supernaw's history at radio has also been uneven. "I Don't Call Him Daddy" hit No. 1 on Billboard's Hot

(Continued on page 84)

Motown Honors Marvin Gaye Tribute Set Backed By MTV Special

BY J.R. REYNOLDS

LOS ANGELES—Motown Records is embarking on a massive marketing campaign—including a 90-minute MTV special—to help launch "Inner City Blues—The Music Of Marvin Gaye." Set for international release Oct. 17, the tribute album features a wide range of talent, including Bono, Boyz II Men, Madonna, Sounds Of Blackness, and Stevie Wonder.

The MTV documentary, "Inner City Blues," is the centerpiece of the label's campaign and premieres on Oct. 19. The special offers a retrospective of Gaye's life and career and features interviews with the late artist's contemporaries, among them Motown founder Berry Gordy,

as well as videoclips of artist performances.

"Inner City Blues—The Music Of Marvin Gaye" comprises tracks by artists and producers who share an intense respect for Gaye and his songs, which skillfully addressed social issues, as well as matters of the heart.

Candace Bond, Motown's VP of catalog development and special markets, cautions die-hard Gaye fans that the project was not intended to feature faithful remakes.

(Continued on page 76)



GAYE

VH1 Online Takes Vid Net To Cyberspace

BY BRETT ATWOOD

LOS ANGELES—VH1 is joining its sister music channel MTV in cyberspace. The music network aims to capture the attention of its computer-savvy viewers with exclusive online editorial content, instant "chat" forums, and downloadable music videos.

The site officially launches on Tuesday (10), but it is already accessible on America Online at keyword:VH1, as well as on the Internet's World

(Continued on page 83)



Critics Pick

"dazzling finger-work...Larkin breaks the bounds of predictability"
—S.F. Chronicle

"A skilled guitarist...and Patty Larkin has personality to burn..."
—Village Voice

"comparable to the best of Bonnie Raitt..."
—New York Times

"...her voice is fired with passion..."
—L.A. Times

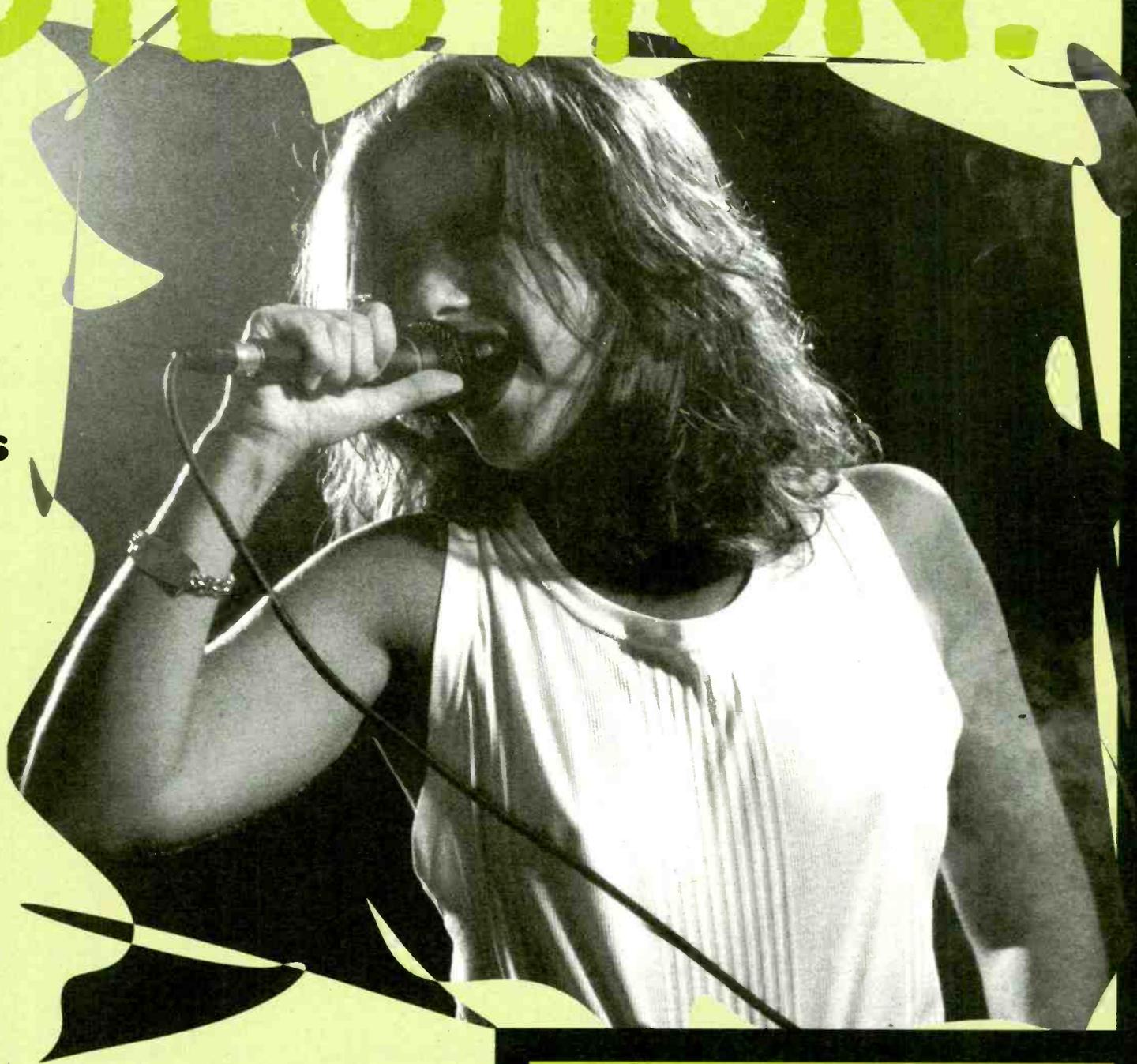


Patty Larkin—*Strangers World* with guest vocalists Bruce Cockburn, Shawn Colvin, and duo Jonatha Brooke and Jennifer Kimball.



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CMA Awards Surprise Many; Newcomer Krauss Wins Four

BY CHET FLIPPO

NASHVILLE—First-time nominee Alison Krauss emerged as the big winner in a night of upsets at the 29th annual Country Music Assn. Awards held here Oct. 4.

Vince Gill repeated his win as male vocalist of the year for an unprecedented fifth consecutive year, but Krauss won all four of her nominated categories, including female vocalist of the year.

Alan Jackson, who led the nominations with six, won entertainer of the year (Gill has won the title the last two years) but missed in his five other categories.

The evening got off to a scintillating start when nominee Shania Twain, introduced by host Gill with a joke about inflatable dolls, pranced out in a barely-there black rhinestone outfit to do a high-voltage version of her hit "Any Man Of Mine," complete with bumps and grinds.

"Now, that's the way to open this show!" said Gill.

Things were more sedate when Jackson performed the song "Home," a track from his first album, which he dedicated to "mom and dad."

The award for single of the year was the evening's first surprise. Krauss & Union Station beat Jackson, Twain, the Tractors, and Tracy Byrd with their song "When You Say Nothing At All." Krauss wryly noted that she doubted she'd be able to keep her dinner down.

The choice for album of the year was an upset, too, as Patty Loveless swept by favorites Jackson and Gill to claim the award for "When Fallen Angels Fly." Loveless was added to the nominations at the last minute, after Krauss' album "Now That I Found You: A Collection" was withdrawn because it did not meet the CMA criterion of containing at least 60% new material.

The trend of upsets continued with the award for song of the year, for which Jackson's "Gone Country" (written by Bob McDill) had been considered a shoo-in. Instead, CMA voters picked the mildly controversial "Independence Day," a song about an abused wife, written by Gretchen Peters and recorded by Martina McBride.

Peters thanked "all the women who have written to me" as a result of hearing the song. Backstage, Peters told Billboard that it was one of her hardest songs to write because it has no happy ending.

The first predictable award went to Brooks & Dunn, who, for the fourth year in a row, were named vocal duo of the year.

(Continued on page 87)



Representative Gold. Recording Industry Assn. of America chairman Jay Berman, right, presents Rep. Bob Clement (D-Tenn.) with a special "Les Miserables" gold plaque on behalf of stage performer and recording artist Gary Morris, who met with Clement recently to discuss performance rights.

Immortal/Epic's Korn Sprouts On Heatseekers

BY CARRIE BORZILLO

LOS ANGELES—Constant touring and determined label executives have helped make Immortal/Epic act Korn the first debut hardcore rock act to top the Heatseekers chart and one of the first to crack the upper half of The Billboard 200 in the last two years.

Upstart punk, alternative, and alterna-pop Heatseeker bands have charted on The Billboard 200 in the past few years. But a debut album with the intensity and rage of "Korn," characterized by heavy guitars and gut-wrenching vocals, hasn't had such success in recent years. EastWest super-group Down, which debuted on The Billboard 200 at No. 57 the week of Saturday (7)—bypassing Heatseekers—is easily the most successful such band since Epic's Rage Against The Machine became a Heatseeker Impact Artist with its self-titled debut in 1993.

According to SoundScan, "Korn" has sold more than 154,000 units. After playing 200-250 shows since that album was released worldwide on Oct. 11, 1994, Korn finally reached No. 1 on Heatseekers for the week ending Sept. 30.

The band became a Heatseeker Impact Artist when it cracked the top half of The Billboard 200 the week ending Saturday (7), moving from 109-99 on the chart. This week, the album is No. 104 on The Billboard 200.

"This is kind of accessible for the grunge kids, and it definitely has the Sony push behind it the same way Rage Against The Machine did," says Beth MacGrory-Dubb, buyer at the 15-store, Boston-based Newbury Comics. "The kids think it has credibility because it's

(Continued on page 87)

'Soul Train' Turns 25 With Box, TV Show MCA Collection Features Wide Gamut Of R&B Acts

BY LARRY FLICK

NEW YORK—On Nov. 7, MCA Records will commemorate the 25th anniversary of the famed "Soul Train" TV series with a three-CD/cassette boxed set of classic pop and R&B hits by such top-selling acts as Michael Jackson, Whitney Houston, Janet Jackson, Marvin Gaye, and Boyz II Men.

The centerpiece of MCA's marketing campaign behind "Soul Train 25th Anniversary" is a CBS-TV special that traces the history of the program through clips and artist interviews. "Soul Train" creator Don Cornelius will host the special, which airs Nov. 25.

"Our anticipation is that [the TV special] will have an impact on this project similar to that of the Motown 25th anniversary show several years ago," says David Harleston, senior VP of MCA's black music collective. "When you look at the content of both the box and the show and absorb how signifi-

cant 'Soul Train' has been in the careers of so many, it is truly staggering."

"Soul Train 25th Anniversary" features 58 tracks, a 56-page booklet filled with candid photos from the program, and liner notes by Cornelius, who has hosted the show since its inception.

The set's song selection is vast, placing vintage cuts like "Higher And Higher" by Jackie Wilson and "In The Rain" by the Dramatics next to more current fare like "I'll Make Love To You" by Boyz II Men and "Hip Hop Hooray" by Naughty By Nature.

"We are aiming to reach more than older demographics," says Ashley Fox, VP of marketing for MCA's black music collective. "Our plan is to reach the kids in school who are still getting up early on Saturday morning and watching the show."

MCA is planning a series of block parties around the U.S. during November to showcase material from the collection.

In a season rife with boxed retro-

spectives, some retailers see a potentially rocky road for "Soul Train 25th Anniversary" since all the music on it can be found elsewhere.

"You have to be a big fan of the show in order to want the box," says Roy Burkhardt, buyer for Harmony House, a 37-store chain based in Troy, Mich. "The TV special will be a big help in triggering some impulse purchasing in the days that follow its airing."

Bruce Resnikoff, MCA's executive VP/GM of special markets and products, sees "Soul Train 25th Anniversary" as a "perennial gift item. It speaks not only of black music, but to all forms of popular music."

Gladys Knight, who appeared on the first episode of "Soul Train," agrees. "We needed someone to provide a showcase arena for our talent—someone who understood and related to us," she says. "That person was Don Cornelius. I'm proud of Don's accomplishments over the years and the entrepreneurship that he has shown, because we need more of that in our time."

EXECUTIVE TURNTABLE

RECORD COMPANIES. Brian Koppelman is promoted to senior VP of EMI Records (EMI/Chrysalis/SBK) in New York. He was VP.

Angel Records in New York promotes Aimee Gautreau to VP of publicity and advertising and Ethan Crimmins to director of special markets and international sales. She was senior director of publicity and media relations, and he was special markets sales manager.

David Michery is named VP of urban A&R for Street Life/Scotti Bros. Records in Los Angeles. He was a producer.

Hajime "Jim" Yoda is appointed executive VP of Avex America and director of Avex/Critique Records in New York. He was GM of the international division of Avex in Japan.

Anne Marie Reggie is promoted to senior director of national pop promotion for London Records in New York. She was director of national pop pro-



KOPPELMAN



GAUTREAU



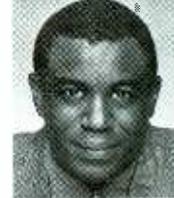
MICHERY



YODA



REGGIE



LILEY



DEMPSEY



KAYE

motion.

Elektra Entertainment Group in New York promotes Alli Truch to senior director of creative services and Sandra Cordoba to senior director of graphic art production. They were, respectively, director of creative services and director of graphic art production.

Polydor Records in Nashville names Sam Cerami VP of promotion. He was an independent promoter.

Bill Hendrickson is named national accounts manager for Collectables Records in Ardmore, Pa. He was

Northeast regional marketing representative at Atlantic Records.

Hugh Waddell is appointed director of publicity and artist development for Decca Records in Nashville. He was publicist for Johnny Cash and the House of Cash.

Windham Hill/High Street Records in Menlo Park, Calif., appoints Christine L. Reed VP of A&R. She was director of A&R for Narada Records.

Aaron Talbert is named director of field marketing for Loose Cannon Records in New York. He was regional marketing manager, East Coast,

for Motown Records.

Darren Higman is named director of product development for Atlantic Records in Los Angeles. He was director of marketing, soundtracks, for MCA Records.

Emma Hoyle is appointed director of international for Milan Entertainment in New York. She was international coordinator for Editions Milan Music.

PUBLISHING. Eric Liley is named senior director of the Western division of media licensing at BMI in New

York. He was director of brand development at Showtime.

RELATED FIELDS. Susan Dempsey is promoted to senior director of Gotham Advertising, Sony Music's in-house advertising agency, in New York. She was director of broadcast media.

Robin Kaye is named senior director of film and television licensing for PolyGram Filmed Entertainment in New York. She was associate director of film and television licensing at MCA Records.

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SONG OF THE YEAR "I SWEAR"

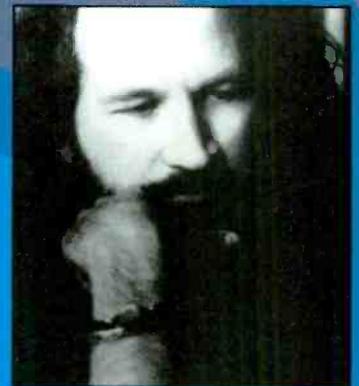


Gary B. Baker



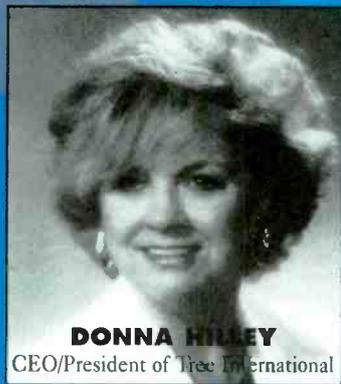
Frank Myers

SONGWRITER OF THE YEAR

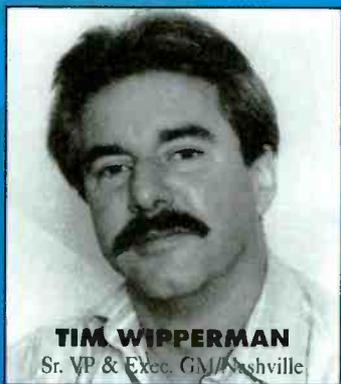


Gary Burr

PUBLISHERS OF THE YEAR



DONNA HILLEY
CEO/President of Tree International



TIM WIPERMAN
Sr. VP & Exec. GM/Nashville

Sony Cross Keys Publishing & Warner/Chappell Music Group

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BE MY BABY TONIGHT	writer publisher	Rich Fagan Of Music		DOWN ON THE FARM	writer publisher	Kerry Kurt Phillips Emdar Music Texas Wedge Music
BEFORE YOU KILL US ALL	writer publishers	Max Troy Barnes Famous Music Corporation Island Bound Music, Inc.		DREAMING WITH MY EYES OPEN	writer publishers	Tony Arata Famous Music Corporation Pookie Bear Music
THE BOYS AND ME	writers publishers	Mac McAnally Beginner Music Travelin' Zoo Music	Mark Miller	EVERY ONCE IN A WHILE	writer publishers	Dave Robbins Warner/Chappell Music Group
CHATTAHOOCHEE	writers publishers	Alan Jackson Sony Cross Keys Publishing Warner/Chappell Music Group	Jim McBride	GOD BLESSED TEXAS	writers publishers	Porter Howell Howlin' Hits Music, Inc. Square West Music, Inc.
THE CITY PUT THE COUNTRY BACK IN ME	writer publishers	Michael Huffman Dixie Stars Music Someplace Else Music		GOODBYE SAYS IT ALL	writers publishers	Charlie Black Johnny MacRae BMG Songs, Inc. Five-Bar-B Songs EMI April Music Inc. House On Fire Music, Inc. Little Beagle Music

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HARD TO SAY	writer publisher	Mark Miller Travelin' Zoo Music	A LITTLE LESS TALK AND A LOT MORE ACTION	writer publishers	Keith Hinton PolyGram International Publishing Shedhouse Music	TAKE THESE CHAINS FROM MY HEART	writers publisher	Hy Heath Fred Rose Milene Music, Inc.
HE THINKS HE'LL KEEP HER	writers publishers	Mary Chapin Carpenter Don Schlitz EMI April Music Inc. Getarealjob Music New Don Songs New Hayes Music	LIVIN' ON LOVE	writer publisher	Alan Jackson Warner/Chappell Music Group	THAT'S MY BABY	writer publishers	Lari White Almo Music Corporation Lasongs Publishing
HEY CINDERELLA	writer publishers	Suzy Bogguss Famous Music Corporation Loyal Dutchess Music	THE MAN IN LOVE WITH YOU	writer publisher	Gary Harju Spurs and Boots Music	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	writer publishers	Chris Farren Curb Songs Farrenuff Music Full Keel Music Co.
I JUST WANTED YOU TO KNOW	writer publisher	Tim Mensy Miss Dot Music, Inc. Scny Cross Keys Publishing	MAN OF MY WORD	writers publishers	Gary Burr Allen Shamblin Almo Music Corporation Gary Burr Music Hayes Street Music MCA Music Publishing Allen Shamblin Music	THINKIN' PROBLEM	writers publishers	Allen Shamblin Stuart Ziff Almo Music Corporation EMI April Music, Inc. Hayes Street Music
I NEVER KNEW LOVE	writers publisher	Larry Boone Will Robinson* Sony Cross Keys Publishing	MORE LOVE	writer publishers	Gary Burr Gary Burr Music MCA Music Publishing	THIRD RATE ROMANCE	writer publishers	Russell Smith Fourth Floor Music Inc. Warner/Chappell Music Group
I SEE IT NOW	writers publishers	Larry Boone Woody Lee Sony Cross Keys Publishing Warner/Chappell Music Group	MY 'BABY LOVES ME	writer publisher	Gretchen Peters Sony Cross Keys Publishing	THIRD ROCK FROM THE SUN	writer publisher	John Greenebaum Major Bob Music
I SURE CAN SMELL THE RAIN	writers publishers	Walt Aldridge John Jarrard Alabama Band Music Company Rick Hall Music Inc. Miss Blyss Music	MY LOVE	writers publishers	Tommy Barnes Porter Howell Brady Seals Edge O' Woods Music Howlin' Hits Music, Inc. Square West Music, Inc. Taguchi Music Corporation	WE CAN'T LOVE LIKE THIS ANYMORE	writer publishers	John Jarrard Alabama Band Music Company Miss Blyss Music
I SWEAR	writers publishers	Gary B. Baker Frank Myers Rick Hall Music, Inc. Morganactive Songs, Inc.	NATIONAL WORKING WOMAN'S HOLIDAY	writer publishers	Pat Terry Castle Street Music, Inc. Ears Last Music	WE DON'T HAVE TO DO THIS	writers publishers	Gary Burr Victoria Shaw BMG Songs, Inc. Gary Burr Music MCA Music Publishing
I TAKE MY CHANCES	writers publishers	Mary Chapin Carpenter Don Schlitz EMI April Music Inc. Getarealjob Music New Don Songs New Hayes Music	NO DOUBT ABOUT IT	writer publisher	Steve Seskin Love This Town Music	WHAT MIGHT HAVE BEEN	writers publishers	Porter Howell Dwayne O'Brien Brady Seals Howlin' Hits Music, Inc. Square West Music, Inc.
I TRY TO THINK ABOUT ELVIS	writer publishers	Gary Burr Gary Burr Music MCA Music Publishing	NOT A MOMENT TOO SOON	writers publishers	Joe Barnhill Wayne Perry Suzi Bob Music Zomba Enterprises, Inc.	WHAT 'S IN IT FOR ME	writers publishers	Gary Burr John Jarrard Gary Burr Music MCA Music Publishing The New Crew New John Music Company Warner/Chappell Music Group
I WISH I COULD HAVE BEEN THERE	writer publishers	John Anderson Almo Music Corporation Holmes Creek Music	ONE NIGHT A DAY	writer publishers	Gary Burr Gary Burr Music MCA Music Publishing	WHAT'S IT TO YOU	writers publishers	Robert Ellis Orrall Curtis Wright EMI April Music Inc. JKids Music Stroudavarious Music
I'M HOLDING MY OWN	writer publisher	Tony Arata Fookie Bear Music	PICKUP MAN	writer publishers	Kerry Kurt Phillips Emdar Music Texas Wedge Music	WHEN LOVE FINDS YOU	writer publishers	Michael Ormartian Edward Grant Inc. Middle C Music
IF BUBBA CAN DANCE (I CAN TOO)	writer publishers	Eob McDill PolyGram International Publishing Ranger Bob Music	RENEGADES, REBELS AND ROGUES	writer publisher	Larry Boone Sony Cross Keys Publishing	WHEN SHE CRIES	writer publisher	Marc Beeson EMI April Music Inc.
IF I COULD MAKE A LIVING	writer publisher	Alan Jackson Warner/Chappell Music Group	ROPE THE MOON	writers publishers	Aggie Brown Jess Brown James Denton Almo Music Corporation Bamatuck Music, Inc. Just A Dream Music Pearl Dancer Music	WHISPER MY NAME	writer publishers	Trey Bruce Big Tractor Music Warner/Chappell Music Group
IF THE GOOD DIE YOUNG	writer publisher	Craig Wiseman Almo Music Corporation	SHE DREAMS	writer publishers	Tim Mensy Brass Ring Music Miss Dot Music Inc. Sony Cross Keys Publishing	(WHO SAYS) YOU CAN'T HAVE IT ALL	writers publishers	Alan Jackson Jim McBride Sony Cross Keys Publishing Warner/Chappell Music Group
IF YOU'VE GOT LOVE	writers publishers	Mark Sanders Steve Seskin Love This Town Music MCA Music Publishing	SHE'D GIVE ANYTHING	writers publishers	Chris Farren Vince Melamed* Jeffrey Steele* Curb Songs Farrenuff Music Full Keel Music, Inc.	WHY HAVEN'T I HEARD FROM YOU	writers publishers	Sandy Knox T.W. Hale Bash Music Life of the Record Music
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IT WON'T BE OVER YOU	writer publisher	Trey Bruce MCA Music Publishing	STOP ON A DIME	writers publishers	Porter Howell Dwayne O'Brien Brady Seals Howlin' Hits Music, Inc. Square West Music, Inc.			
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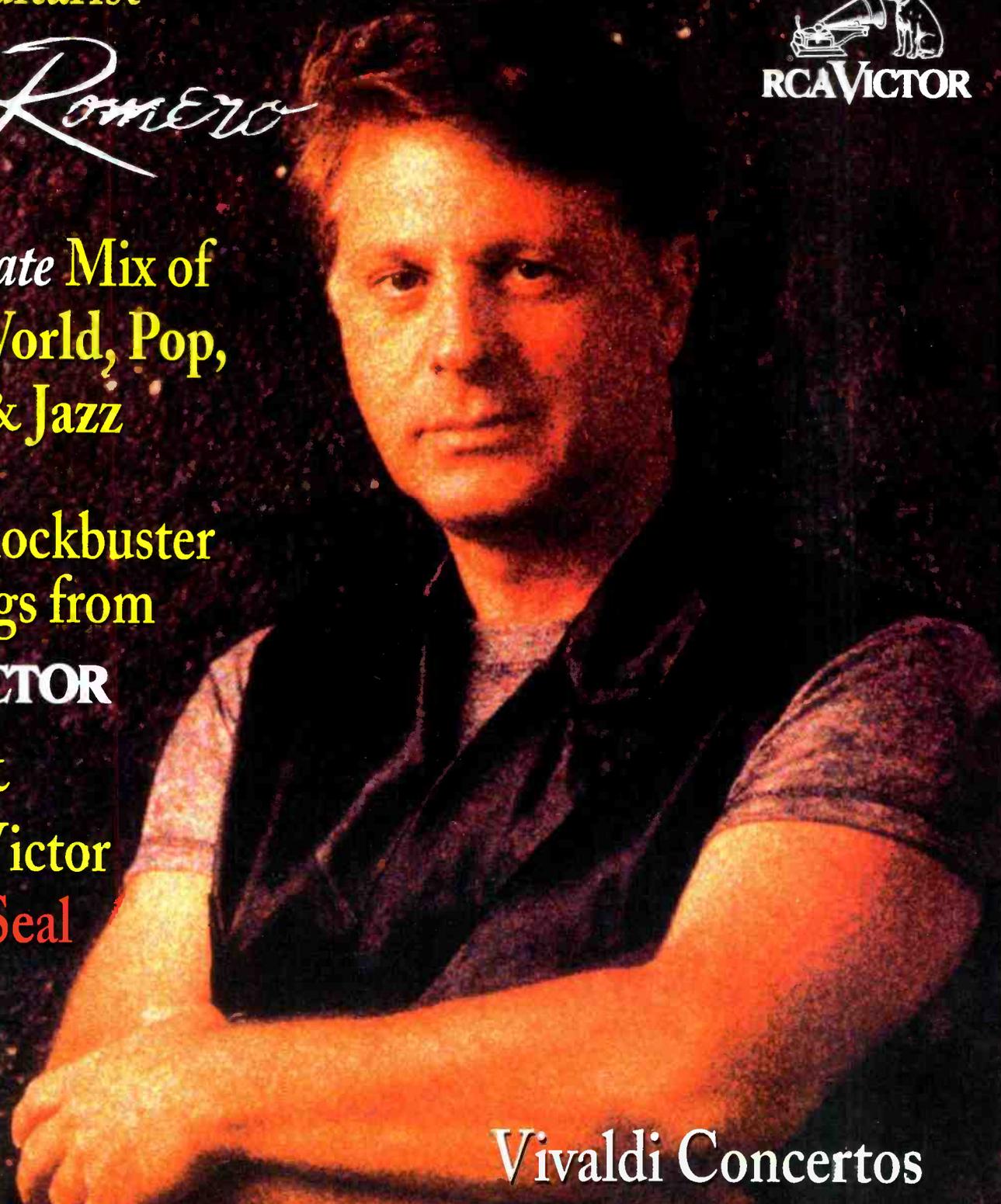
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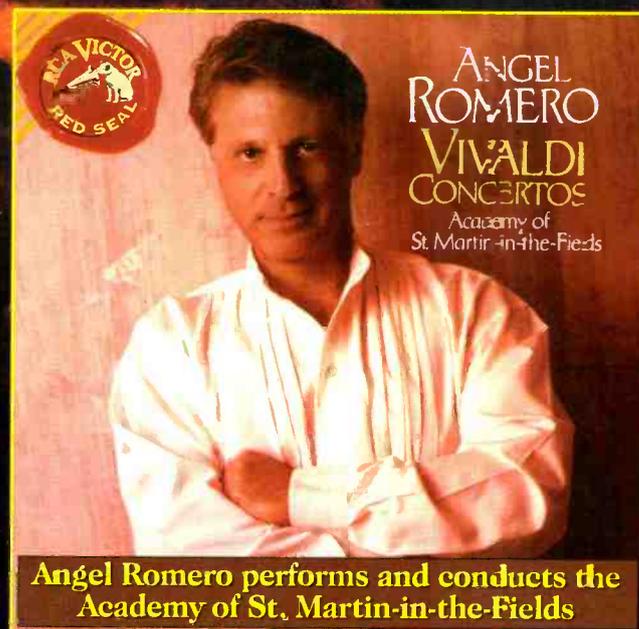


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Meat Loaf's 'Welcome' Follow-Up

MCA Set Breaks From 'Hell' Predecessors

BY CRAIG ROSEN

LOS ANGELES—Meat Loaf and MCA Records will see if lightning can strike again with the release of "Welcome To The Neighborhood," due Nov. 14.

The album follows 1993's "Bat Out Of Hell II: Back Into Hell," with which Meat Loaf made one of the most dramatic career resurgences in recent memory.

The album, which hit No. 1 on The Billboard 200, has sold more than 4 million copies, according to SoundScan. It revived the career of an artist many had written off after he failed to deliver a commercially successful follow-up to his 1977 blockbuster, "Bat Out Of Hell."

In its early stages, Meat Loaf's new project was tentatively titled "Escape From Hell (Welcome To The Neighborhood)," but the first part of the title was dropped, as the singer says this album was never intended

as the third installment in a "Hell" trilogy.

For one, Meat Loaf's "Hell" songwriter/producer Jim Steinman, who was working on a project with Andrew Lloyd Webber at the time, wasn't heavily involved in the new album.



MEAT LOAF

Steinman did write two songs, "Original Sin" and "Left In The Dark," and offered advice to Meat Loaf. It was his suggestion that Meat Loaf record Tom Waits' "Martha" for the album.

However, the singer also called on a number of ace songwriters, including Diane Warren, who wrote three songs, including the first single, "I'd Lie For You (And That's The Truth)," and Van Halen's Sammy Hagar, who wrote and guests on

"Amnesty Is Granted."

The album, produced by Ron Nevison, features other notable guests, including Steven Van Zandt and John Mellencamp drummer Kenny Aronoff.

MCA serviced the first single to top 40, hot AC, AC, and album rock on Sept. 20.

With the release of "Welcome To The Neighborhood," MCA is confident that it "can do it all over again, based upon the early reaction to the single and the knowledge of the mar-

(Continued on page 21)



Building An Empire. The Gin Blossoms helped kick off the release of the "Empire Records" soundtrack by performing their new hit from the set, "Til I Hear It From You," at a concert at the Hollywood Palladium. Shown, from left, are New Regency Productions senior VP of music Mitchell Leib, the Gin Blossoms' Jesse Valenzuela, "Empire Records" screenwriter Carol Heikkinen, and "Empire Records" director Allan Moyle.

Beggars Banquet Chants New Mantra; 'Hurricane' Rufus Comes To Town

BANQUET TABLE: Beggars Banquet, which opened its U.S. offices earlier this year after parting ways with Thirsty Ear Communications, continues to integrate the American offshoot into its overall plans (Billboard, July 15).

Upcoming releases include the solo debut of **Transglobal Underground** singer **Natasha Atlas**. The release, out this spring, will carry the Mantra logo, a new imprint started by Beggars Banquet. "Mantra is an in-house companion to Beggars Banquet," says label founder and head **Martin Mills**. "Beggars Banquet is thought of mainly as an indie, guitar-oriented label. We see Mantra as a link between that and the hardcore dance slant of XL [Beggars' dance label]." Also signed to Mantra is trip-hop act **Co-Co & the Bean**.

Beggars Banquet has also acquired the **Wiiija** label from **Rough Trade**. The imprint is best known for its act **Cornershop**, which is licensed through **Luaka Bop** in the U.S. Beggars Banquet intends to start a structured reissue program of its diverse catalog, which includes **Bauhaus**, **the Fall**, **the Cult**, and **Gary Numan**, through **ADA** in the U.S. and its other distributors in the rest of the world. "Some of it has been available on import here, some came out during our deal with **BMG**, and some never came out," says Mills. "There's never been an organized effort." The flurry of activity represents Mills' desire "not to just work with creative artists, but with creative people within the industry. We're delegating taste-makers . . . also, I believe it's really important for indies to reinvent themselves continually."

As exemplified by **Atlas'** release in the rest of the world this July, Mills says, the company is much less concerned about releasing records simultaneously around the globe than it used to be. "The loss of sales in the U.S. because of imports is not really significant for us," he says. "It's more important for us to start to build a story in the U.S." This should happen via people hearing about the record through the international press or at record shops that are hip to what's going on in the rest of the world.

The U.S. arm, run by **Leslie Bleakley**, has named former **Thirsty Ear** staffer **Ron Decker** product manager at **BB U.S.** and **KSFU** San Francisco music director **Jim Heffernan** office manager. Bleakley will also serve as the U.S. A&R director. "We'd like to have more of a creative presence here and work with more U.S. artists," says Mills. "By operating an office here, we can have more creative control and strengthen our relationship with **Atlantic**."

Two years ago, Beggars signed a deal with **Atlantic** to release its bigger projects, such as **Buffalo Tom**, **Peter Murphy**, and **the Charlatans**, who are experiencing a career resurgence in the U.K. Bleakley plans to start a singles label in 1996 that will heighten the profile of U.S. acts and of the label's U.S. division as well.

DO THE FUNKY RUFUS: Let's face it, every time Rufus Thomas comes to town, it's a party. And when the 78-year-old Thomas shows up in black vinyl pants, you know you're in for an especially good time. Such was the case last week, when Thomas was in New York touting **Shanachie's** latest edition to its Grammy-nominated "Bluesiana" series.

"Bluesiana Hurricane" features Thomas and other R&B and jazz luminaries, such as **Lester Bowie**, **Bill Doggett**, and **Chuck Rainey**, recording old chestnuts, some made famous by the participants. The album was recorded earlier this year live-to-tape in two sessions in New York. Portions of the royalties go to the **Inter Faith Council**, an organization dedicated to helping the homeless in Orange County, N.C.

At the luncheon, Thomas regaled his lunch companions with stories compiled during more than 40 years in the music business. Not one to hide his light under a bushel, he talked about singlehandedly turning back an increasingly hostile crowd of 40,000 at **Wattstax**, the benefit concert produced by **Stax Records** in Los Angeles in 1972. He also discussed his request for an audience with the queen during his next trip to England, throwing in a hilarious impersonation of an uptight officer's wife doing the funky chicken at a performance at a U.S. military base in the U.K. several years ago.

Thomas, who still hosts a Saturday morning radio show on **WDIA Memphis**, will be the subject of a greatest-hits package coming from **Rhino** in the spring. The project will cover 20 years of Thomas' finest and funniest, from 1953's "Bearcat" to 1972's "Do The Funky Penguin."

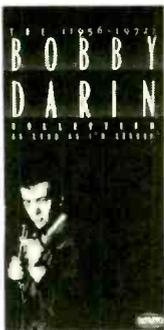
MORE MELISSA: Acts have different events that signify when they have reached a certain milestone. **Melissa Etheridge** knew she had achieved a career goal when other singers began recording her songs (see story, page 1). **Trisha Yearwood's** recent cover of "You Can Sleep While I Drive" was a high point. "Even as a child, even when I was 11 or 12 years old, I knew what would make me different was if I could write," Etheridge says. "A lot of people have really good voices, but if you could connect with someone's soul through something you wrote, you'd be special. Trisha told me a few years ago that she loved that song. **Kenny Rogers** also was going to cut it, but it didn't quite work out."

Another high point was singing "Thunder Road" with its songwriter, **Bruce Springsteen**, for the taping of her MTV "Unplugged" show earlier this year. "That had to be the biggest moment of the year for me," says Etheridge of a year that had no shortage of wonderful moments. "I barely got through the song. I just kept looking at him [in disbelief] and thinking, 'I have to sing.' It was really horrible. I wanted it to be a really intense moment, and I'm looking like a stupid little kid."

Rhino Surveys Diverse Career Of Bobby Darin

BY CHRIS MORRIS

LOS ANGELES—James Austin, senior director of A&R/special projects at **Rhino Records**, recounts with amusement an L.A. easy listening DJ's on-air explosion directed at **Bobby Darin**, the subject of **Rhino's** boxed set release "As Long As I'm Singing: The Bobby Darin Collection," due Nov. 21.



Austin recalls, "He said, 'You know something? I don't know what happened to Bobby Darin—a piano must have fallen on his head. To stop doing pop music and start doing this other stuff—for lack of a better word, I'll call it crap.' And this is the least bad of the bunch." And he played "I Was A Carpenter" . . .

"He was really putting Bobby down. Why? Because Bobby had the guts, the

chutzpah, with a following in the palm of his hand, to say, 'I've just gotta do this other thing.' And he did it, and people hated him for it, and other people loved him for it."

Indeed, Darin, who died in 1973 at the age of 37, was a stylistic chameleon, and **Rhino's** four-CD, 96-track set—the first major retrospective devoted to the singer—attempts to capture his musical versatility.

Austin, who co-produced the boxed set with **Jeff Bleil**, author of the **Darin** study "That's All," and **Darin's** longtime producer **Nik Venet**, notes that **Darin's** hyperactive, multifaceted creativity was spurred by justified fears that his heart condition would kill him at an early age.

Austin adds, "While he was doing rock'n'roll, he loved **Sinatra**. He kind of wanted to be in that bag, and he developed a huge following. He was big in Vegas and had a great stage act. Then he became **Bobby Darin** and wanted to do folk and country."

There was never any question that "As Long As I'm Singing"—which draws on **Darin's** recordings for

(Continued on page 22)

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Country Acts Buoyed By Gospel Tribute Sparrow Plans Radio Push For Lari White Track

BY DEBORAH EVANS PRICE

NASHVILLE—Due to the positive feedback Sparrow Records has gotten from country radio on its multi-artist album "Amazing Grace—A Country Salute To Gospel," the label is promoting Lari White's cut on the project, "Amazing Grace," to country radio as a single.

With the blessings of RCA Records and White's manager, Bill Carter, Sparrow president Bill Hearn says the label serviced the cut via CDX and the entire album to country radio. It hired independent promoter B.J. McElwee of Nashville-based B.J. Promotions to work the single.

"Our strategy is to get airplay," Hearn says. "We've seen, as evidenced in Atlanta, that wherever country stations are playing this record, people are buying it."

Hearn says sales in Atlanta have been propelled by WKHX-FM's morning personality Moby's enthusiasm for the album. "We've got the No. 1 [country] radio station in Atlanta playing the John Berry cut, "Blessed Assurance," every [day] on the morning show, and the record has literally exploded in Atlanta," Hearn says.

He is hoping the White cut will generate enough airplay to push sales of the album in Atlanta and other cities. "We're starting to do a lot of promotions in the general-market retailers in Atlanta, and we're working with national accounts to put this record on listening stations and listening posts, because we really believe that when people hear this, they're going to buy it," he says. "So we're targeting our campaign to get as much airplay as we can."

Carter says that releasing the White song as a single makes sense to him. "We're kind of between singles at the time," he says. "We have nothing to lose and everything to gain. I talked to [RCA Label Group chairman] Joe Galante about it and Mike Wilson, RCA's head of promotion, and we felt that it was a positive move for us. They agreed, and we went ahead and put it out."

White is enthusiastic about the release of the single. "I'm excited about it. First of all, I was just happy they asked me to be part of the project," she says. "Like a lot of country artists, I grew up singing in church. Those were some of my first singing and performing experiences. Some of those old gospel hymns are more familiar than nursery rhymes. They are something that I grew up with that are really a part of me."

White says she's getting great feedback from country radio. "I've talked to several who are playing it and getting lots of phones and lots of requests," she says. "They're saying, 'We can only play it four or five times a day, and we're playing it four or five times a day. We're maxing it out.'"

Tom Rivers, operations manager at WQYK-FM Tampa, Fla., con-

firms that assessment. "I think the last really big reaction record I

saw like this was 'Don't Take The Girl' [by Tim McGraw]. The reaction has been really strong," he says. "I'd certainly equate it from a current standpoint with the Vince [Gill] and



WHITE

Dolly [Parton] song or the new Garth [Brooks]. I think the combination of her vocal with that piece of music is a strong [one]. I've gotten some calls from some other programmers about it, and my recommendation was, 'Give it a spin, stay there, and answer the phones;

you're going to find it gets big reaction.'"

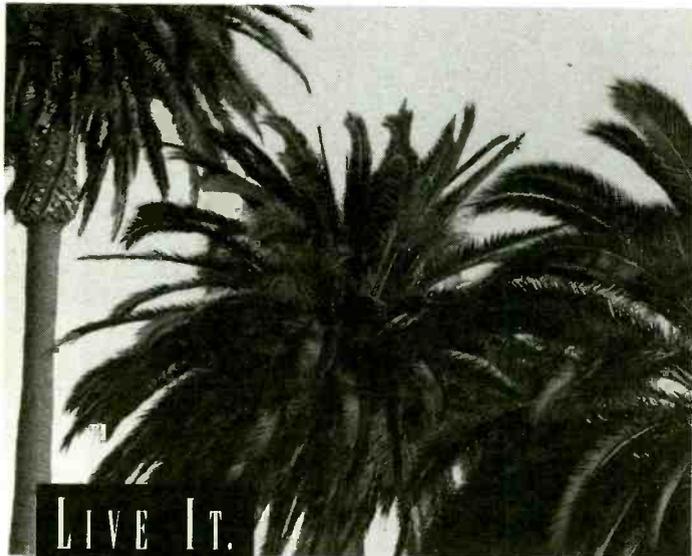
Carter says the song also gets great response when White performs it live a cappella. "As a matter of fact, she did it at the Jacksonville, Fla., Navy base, and it prompted the commander to call me and tell me he'd never experienced a more emotional moment than when she walked out and did that a cappella in front of 20,000 sailors. It's a song that has special meaning to her and her family. It has a tremendous impact."

White readily agrees. "I've been singing 'Amazing Grace' as an encore in shows since I started touring three years ago," she says. "I've sung it in Lee Canyon in Nevada in this gorgeous outdoor show at the bottom of the canyon with the cliffs

(Continued on page 21)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
SANTANA JEFF BECK ANGELIQUE KIDJO	Greek Theatre Los Angeles	Sept. 19- 20, 22-23	\$848,258 \$35/\$31.50/\$25.50	24,157 24,648, four shows, two sellouts	Nederland Organization
R.E.M. RADIOHEAD	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	Sept. 15- 16	\$693,766 \$35/\$25	23,000 sellout	PACE Concerts
PEARL JAM RAMONES	South Park Meadows Austin, Texas	Sept. 16	\$641,818 \$21.50	30,210 sellout	PACE Concerts
R.E.M. RADIOHEAD	World Music Theatre Tinley Park, Ill.	Sept. 24	\$546,551 \$39.50/\$29.50/\$25	18,863 20,000	Tinley Park Jam Corp.
ERIC CLAPTON CLARENCE "GATEMOUTH" BROWN	United Center Chicago	Sept. 24	\$511,818 \$47.50/\$29.50	15,100 sellout	Jam Prods.
DAVID BOWIE NINE INCH NAILS PRICK	SkyDome, Toronto	Sept. 20	\$487,444 (\$674,135 Canadian- an) \$35	19,261 sellout	Concert Prods. International
HORDE FESTIVAL: BLACK CROWES BLUES TRAVELER, ZIGGY MARLEY, G. LOVE & SPECIAL SAUCE, GOD STREET WINE & OTHERS	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 26	\$447,255 \$22.50	20,348 sellout	PACE Concerts Cellar Door
LIVE PJ HARVEY VERUCA SALT	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Sept. 17	\$375,096 \$19.75/\$14.75	25,106 sellout	PACE Concerts DiCesare-Engler Prods.
VAN HALEN	Mark of the Quad Cities Moline, Ill.	Sept. 24	\$362,346 \$38.75/\$33.75	9,967 sellout	Jam Prods.
LIVE PJ HARVEY VERUCA SALT	CoreStates Spectrum Philadelphia	Sept. 20	\$357,259 \$24.50	14,582 sellout	Electric Factory Con- certs

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.

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Plan the year

Plan the fax

Fax the plan

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Artists & Music

Elton Second To Elvis For Gold Singles September Sees 'Lion King,' U2 Rake In Platinums

■ BY CHRIS MORRIS

LOS ANGELES—"The Lion King," Elton John, and U2 all enjoyed a double-digit-platinum September, according to sales certifications for the month from the Recording Industry Assn. of America.

Walt Disney Records' "The Lion King" soundtrack roared to 10 million certified units, becoming one of the top five soundtrack albums of all time. It trails "The Bodyguard," the champion at 15 million, and "Saturday Night Fever," "Purple Rain," and "Dirty Dancing," which are tied, at 11 million apiece.

Elton John's "Greatest Hits" (Rocket) shot past the 12 million-unit mark; the album is the all-time best-selling hits collection by a male artist. Two other Rocket albums by John, "Goodbye Yellow Brick Road" and "Greatest Hits, Vol. II," were also certified for sales of 6 million and 4 million, respectively.

Elton John also collected two gold singles in September. With a total of 15 awards in the category, John is now second only to Elvis Presley as the male vocalist with the most gold singles; the king of rock'n'roll rules with 50 gold discs. (Five John singles from the '70s that were previously certified gold arrived at platinum status last month.)

U2 became the first Irish act to vault the 10 million-unit level with the 10-times-platinum certification of its 1987

Island landmark, "The Joshua Tree." The band's 1991 album, "Achtung Baby," reached 7 million.

Virtually all the band's '80s catalog hit new high-water marks in September: "Rattle And Hum" (1988, 5 million), "War" (1983, 4 million), "The Unforgettable Fire" (1984, 3 million), "October" (1983, 1 million), and "Boy" (1982, 1 million).

TLC's LaFace/Arista album "CrazySexyCool" leaped to sales of 6 million, making it the best-selling album by an all-female group.

Alanis Morissette's fast-selling Maverick debut, "Jagged Little Pill," soared to double-platinum status in September.

First-time million-sellers for the month included R&B vocalist Brian McKnight, country singer John Berry, Australian modern rockers Silverchair, and U.K. rock band Radiohead.

Gold-album debutantes include country vocalists Wade Hayes and Rick Trevino, R&B/reggae artist Diana King, modern rock bands Rusted Root and Foo Fighters, rap acts Mack 10 and Luniz, and rap/dancehall artist Shaggy.

Rappers Junior M.A.F.I.A. and AZ collected their first gold singles.

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

Elton John, "Greatest Hits," Rocket, 12 million.

Various artists, "The Lion King" (soundtrack), Walt Disney, 12 million.

U2, "The Joshua Tree," Island, 10 million.

Garth Brooks, "The Hits," Capitol Nashville, 8 million.

U2, "Achtung Baby," Island, 7 million.

Elton John, "Goodbye Yellow Brick Road," Rocket, 6 million.

TLC, "CrazySexyCool," LaFace/Arista, 6 million.

Salt-N-Pepa, "Very Necessary," London, 5 million.

U2, "Rattle And Hum," Island, 5 million.

R. Kelly, "12 Play," Jive, 4 million.

Elton John, "Greatest Hits, Vol. II," Rocket, 4 million.

U2, "War," Island, 4 million.

U2, "The Unforgettable Fire," Island, 3 million.

Silk, "Lose Control," Elektra, 2 million.

Yanni, "Reflections Of Passion," Private Music, 2 million.

Kansas, "Best Of Kansas," Epic, 2 million.

Nine Inch Nails, "Pretty Hate Machine," TVT, 2 million.

Various artists, "Dangerous Minds" (soundtrack), MCA, 2 million.

Alanis Morissette, "Jagged Little Pill," Maverick, 2 million.

Gary Wright, "Dream Weaver," Warner Bros., 2 million.

PLATINUM ALBUMS

U2, "October," Island, its ninth.

U2, "Boy," Island, its 10th.

Isley Brothers, "Greatest Hits, Vol. I," Epic, (Continued on page 20)

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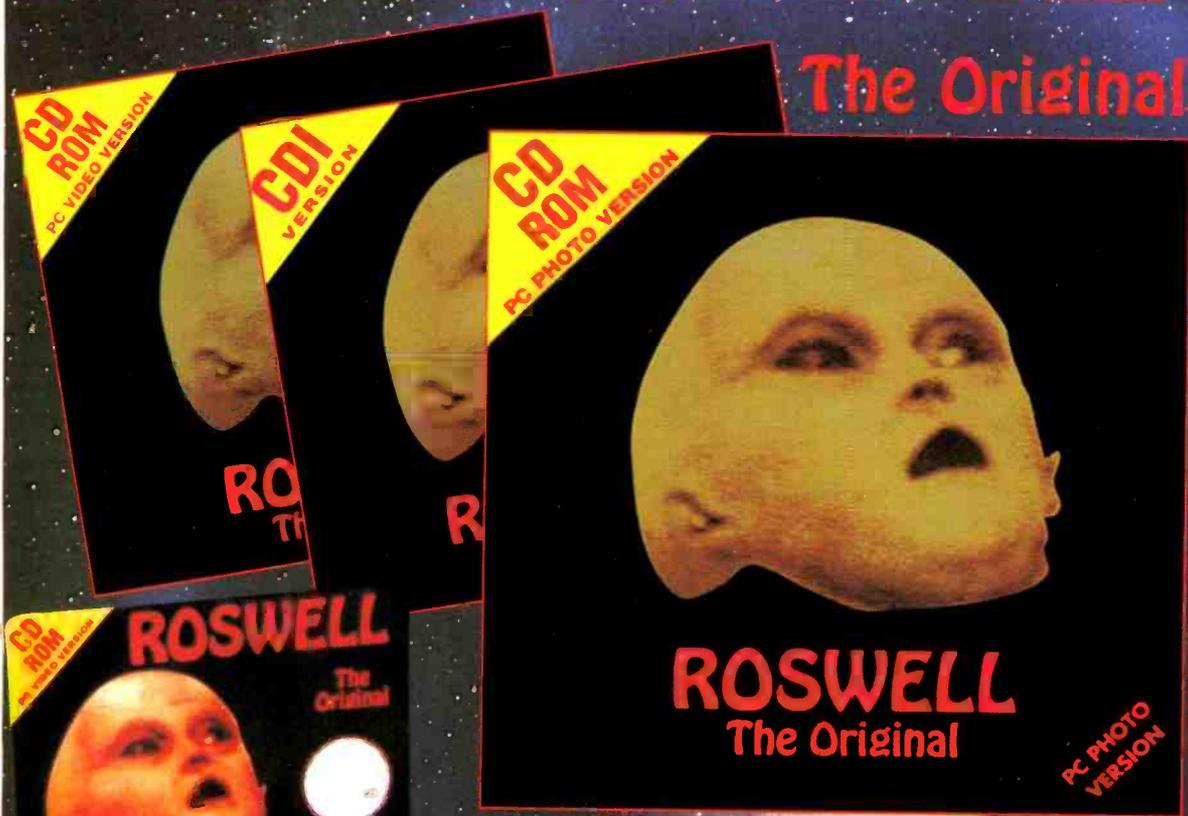
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SEPTEMBER CERTS

(Continued from page 18)

- their sixth.
Isley Brothers, "Between The Sheets," Epic, their seventh.
Brian McKnight, "Brian McKnight," Mercury, his first.
Silverchair, "Frogstomp," Epic, its first.
John Berry, "John Berry," Capitol Nashville, his first.
Jodeci, "The Show, The After Party, The Hotel," Uptown, its third.
Various artists, "Dangerous Minds" (soundtrack), MCA.
Jeff Foxworthy, "Games Rednecks Play," Warner Bros., his second.
Radiohead, "Pablo Honey," Capitol, its first.

GOLD ALBUMS

- Lorrie Morgan, "Greatest Hits," BNA Entertainment, her fifth.
Wade Hayes, "Old Enough To Know," Columbia, his first.
Rick Trevino, "Rick Trevino," Columbia, his first.
Diana King, "Tougher Than Love," Work/Columbia, her first.
Naughty By Nature, "Poverty's Paradise," Tommy Boy, its third.
Rusted Root, "When I Woke," Mercury, its first.
Various artists, "'60s Dance Party," Dominion.
Various artists, "Hooked On Classics," K-tel.
Neil Young, "Mirror Ball," Reprise, his 15th.
Kansas, "Kansas," Epic, its ninth.
Jacksons, "The Jacksons Live," Epic, their fifth.
George Jones & Tammy Wynette, "Greatest Hits," Epic, his seventh, her third.
Jeff Beck, "Jeff Beck With The Jan Hammer Group Live," Epic, his fifth.
Xscape, "Off The Hook," So So Def/Columbia, its second.
Shaggy, "Boombastic," Virgin, his first.
Luniz, "Operation Stackola," Noo Trybe, its first.
Monica, "Miss Thang," Rowdy/Arista, her first.
Marco Antonio Solis Y Los Bukis, "Por Amor A Mi Pueblo," Fonovisa, their second.
Jodeci, "The Show, The After Party, The Hotel," Uptown, its third.
Tracy Byrd, "Love Lessons," MCA, his second.
Various artists, "The Best Of '50s Party," Priority.

- Various artists, "The Best Of '70s Super Groups," Priority.
Various artists, "Dangerous Minds" (soundtrack), MCA.
Sammy Hagar, "Unboxed," Geffen, his fifth.
Jeff Foxworthy, "Games Rednecks Play," Warner Bros., his second.
Foo Fighters, "Foo Fighters," Roswell/Capitol, their first.
Suzy Bogguss, "Something Up My Sleeve," Capitol Nashville, her third.

PLATINUM SINGLES

- Elton John, "Goodbye Yellow Brick Road," Rocket, his first.
Elton John, "Crocodile Rock," Rocket, his second.
Elton John, "Bennie And The Jets," Rocket, his third.
Elton John, "Island Girl," Rocket, his fourth.
Elton John, "Philadelphia Freedom," Rocket, his fifth.

GOLD SINGLES

- Junior M.A.F.I.A., "Players Anthem," Big Beat/Atlantic, its first.
AZ, "Sugar Hill," EMI, his first.
Elton John, "Daniel," Rocket, his 14th.
Elton John, "The Bitch Is Back," Rocket, his 15th.
Montell Jordan, "Somethin' 4 Da Honeyz," RAL/Violator, his second.

Assistance in preparing this story was provided by Douglas Reece.

MEAT LOAF'S 'WELCOME' FOLLOW-UP

(Continued from page 15)

ketplace and the buyer of Meat Loaf," says MCA executive VP/GM of marketing Randy Miller.

Miller says, "We learned a lot from the last record. The last time we went into the project believing that Meat Loaf was back. We had done extensive research and studied the marketplace to figure out how we could bring him back and how we could market the record to the consumer with or without radio or video airplay."

Radio programmers and retailers are also optimistic. Top 40 WSTR (Star 94) Atlanta PD Kevin Peterson thinks that "I'd Lie For You" "will do well. It has a good hook, the production is great, and it's got a good tempo. It has all the things a top 40 station looks for in a pop record, not to mention the fact that he is a very familiar artist who has sold millions of records in his career."

Top 40 WHYI (Y100) Fort Lauderdale, Fla. MD Al Chio says the song has garnered an "instant reaction" from listeners. "They like it and want to know when the single and album are coming out," he says. "Reaction has been very positive."

Roy Burkert, new-release buyer for the 38-store, Troy, Mich.-based Harmony House, says that Uni has been doing a good job of discounting the CD single to set up the album. "I think it will follow in the footsteps of

the last [album]. If the lead single is indicative of the whole album, it should be a strong seller. We do very well with Meat Loaf up here."

Yet to Meat Loaf, "Bat Out Of Hell II: Back Into Hell" wasn't necessarily a comeback. "People say, 'Is it sweeter the second time around? Is it revenge, or do you feel exonerated?' But that's not how I look at it," he says. "I look at it like I did my work. It was good work and people happened to have the same taste that I do, and they bought the record and enjoyed it."

Such an attitude may seem blasé to some, but for Meat Loaf, it's a way to cope. "I've learned to deal with it," he says. "When we had the success for the first 'Bat Out Of Hell,' I didn't know how to deal with it. I went into self-inflicted exile and said, 'I don't want to do it anymore,' because it was no longer about the work. It was about, 'When is the next record coming? How many will it sell, and how much money will we be making?'"

The ups and downs of his career have left the singer wiser. "I've learned how to satisfy myself, but at the same time satisfy other people without driving myself crazy," he says.

As a result, the follow-up to "Bat II" came quicker than anyone could have imagined, including Meat Loaf

himself. "I would have never thought that another record would come out right now," says Meat Loaf. "I think a lot of divine intervention brought this record about, and some hard work by a lot of people."

Meat Loaf says he had no qualms about doing the album without Steinman's full participation. He adds that he wasn't going to complete the album unless every song was up to par.

"A lot of people will say, 'You have three singles, just do anything,' but I don't do records that way," he says. "I make albums, and it has got to have a beginning, a middle, and an ending, and everything in the middle has to be as good as the beginning and end... Because I will not sacrifice my integrity for anything or anybody, I have been fortunate to be in [music] for 27 years."

Working with Nevison also proved fruitful for Meat Loaf. "Vocally, this is the best record I have ever done, and we did it faster than I have ever done a record before," he says. The singer recorded his vocals for the album in a mere 2½ weeks. "It usually takes me about 2½ years," he says.

To promote the album, MCA is pulling out all the technological stops, with an elaborate Meat Loaf Internet site set to debut on Oct. 27 (Billboard, Oct. 7).

In addition, the videoclip for "I'd Lie For You (And That's The Truth)," lensed by acclaimed music video director Howard Greenhalgh, has been described as "an Indiana Jones-style action-adventure thriller." Miller says the clip was "so epic in proportion" that the label developed a trailer for the clip to show to radio programmers and

retailers while the full version of the clip was still in production. (Two crew members died in a helicopter crash during shooting of the video at the Sequoia National Forest in Kernville, Calif. [Billboard, Sept. 9]).

The second track, "Amnesty Is Granted," will be serviced to album rock simultaneously with the album's release.

COUNTRY ACTS BUOYED BY GOSPEL TRIBUTE

(Continued from page 16)

and sky and a hillside full of people, and I've sung it as an encore in a smoky, tiny little bar where everybody was just nuts and half drunk, and that song is so powerful it goes anywhere and moves people. It stands on its own no matter where you take it."

White says she would like to record a gospel album someday and has already started to gather songs she would like to include. Though there's no definite timetable for her to record such a set, she will be participating in the next "Silent Witness" album and video. The first project, released by Sony, included Shenandoah's Marty Raybon, Marty Stuart, Ricky Skaggs, Sawyer Brown's Mark Miller, and Johnny Cash, among others.

With Vince Gill's new single, "Go

Rest High On The Mountain," being a spiritual song and White's "Amazing Grace" getting airplay, it seems country radio is becoming more open to songs with a Christian message. "I think people are less afraid to play [inspirational music]," Rivers says. "There's been a strong emphasis on tempo and lots of danceable music, and I don't think there's anything wrong with that. I think it's important, but I also think the songs that may have a spiritual edge are the songs that are going to have a strong emotional edge. The more songs we can play as a format to engage the listener on an emotional level, the stronger we're going to be. That's always been a cornerstone of country music—the ability to tell a story or to engage the country music listener on a very intimate level."



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Enhanced Billboard Online Has Even More Information

Billboard Online, the electronic-information service of the Billboard Music Group, has further enhanced the data available to users.

The album charts on the service now feature more of the information available on the charts printed in Billboard, including number of weeks on the chart, peak positions, catalog numbers, distributing labels, and gold and platinum certifications. All of this information, plus writer and producer credits, has been added to the singles charts.

Similarly, the home video charts now list full titles, number of weeks on the chart, catalog numbers, distributing labels, and principal performers.

Users have access to charts every Thursday at 3 p.m. EST.

New features on Billboard Online include Boxscore, a weekly report on

top-grossing concerts, provided by Amusement Business, and Market Watch, Billboard's weekly national music sales report. The service has also updated its concert/event archive, which now stretches back to December 1993.

Billboard Online, launched last spring, provides electronic access to each week's issue of Billboard. The service also offers access to the previous 11 years of Billboard charts and four years of Billboard articles in full-text form.

Weekly editorial information from Country Airplay Monitor and R&B Airplay Monitor and European airplay charts from Music & Media and Billboard's new London-based Music Monitor magazine are also available.

The extensive research archive also includes databases from the All Music

Guide, Amusement Business, the Record Industry Assn. of America (gold and platinum certifications), and the Music Video Source.

Billboard Online, a co-venture with Houston-based Telescan Inc., requires a personal computer and a modem for access. Users pay a one-time charge

for the software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions.

For further information on how to obtain Billboard Online software, contact Vince Beese at 212-536-1402 or 800-449-1402.

RHINO SURVEYS BOBBY DARIN, STYLE BY STYLE

(Continued from page 15)

Atlantic, Atco, Capitol, Direction, and Motown—would not be arranged in chronological order.

"I couldn't do the chronological thing," Austin says. "As I was wrestling with this thing, I said, 'I love all his phases, but it's going to be a hard listen if you're gonna mix this chronologically. You're gonna have folk and country next to a real pop standard. It's not gonna work.'"

As a result, the set's first CD takes in Darin's rock'n'roll recordings like "Splish Splash" and "Dream Lover"; the second and third survey his hard-hitting swingers and standards, including the 1958 No. 1 hit "Mack The Knife," "Beyond The Sea," and "That's All"; and the fourth covers his country and folk recordings, including Darin's covers of Bob Dylan and Tim Hardin tunes and his protest originals like "Simple Song Of Freedom."

The set comes with a 60-page booklet with notes by Michael Oricchio of

The San Jose (Calif.) Mercury, freelance writer and Rhino liner notes editor Darcy Sullivan, and Venet, who contributes track-by-track annotation.

It includes 11 previously unissued tracks, including the demo for "Dream Lover" (featuring folk singer Fred Neil on guitar), which was unearthed by producer Joel Dorn; vintage live versions of the standards "My Funny Valentine" and "You're Nobody Till Somebody Loves You" cut at the Flamingo in Las Vegas; and a demo of "Simple Song Of Freedom," recorded by Venet.

Austin sees "As Long As I'm Singing" as a set with potentially broad appeal.

"There's a really diversified audience out there," he says. "People who are my parents' age, who are in their 70s, will like this. Kids who are my daughter's age, who are 18 right now, will like this, because they heard 'Beyond The Sea' in 'Apollo 13' and in a Coke commercial. Kids who are into Esquivel and this whole lounge thing—I'm not saying they're going to rush out and buy this, but there is that crossover... There's that solid two CDs of swingin' stuff that they're gonna like."

Rhino product manager Colleen Andersen says the company will support "As Long As I'm Singing" with a 14-track sampler that will be serviced to press and to AC, jazz/AC, oldies, college, and modern rock radio.

Initial consumer advertising targeting Darin's fans will appear in national magazines like Time and People, Andersen says.

Future consumer ads and promotions will cross-promote the set with such forthcoming Rhino sets as "Cocktail Nation," its three-CD bachelor pad music set (Billboard, Sept. 9); "Best Of The Rat Pack," an anthology of work by Sinatra cronies; and previously released Martin Denny and Julie London compilations.

While Andersen says the label is clearly aiming at lounge music listeners who might be drawn to Darin's socko, Vegas-hit style, she admits that "the problem that we really have tying into the younger audience is that the boxed-set price point [in this case, \$59.98 for the CD-only set] really doesn't fly with that buying group... The consumer who's into that isn't buying boxed sets; they're buying the compilations, the single CDs."

As press time, Rhino was trying to finalize details for a possible event in January at the Hard Rock Cafe in Las Vegas, during which an item of Darin memorabilia will be donated to the hotel-restaurant.

"We are trying to put together an event that would have a tribute theme," Andersen says. "We've been in discussions with the Brian Setzer Orchestra, as far as performing, and with the Hard Rock [about] actually turning that into a concert that they would be selling tickets for."



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— Eric Lowenhar
National Marketing Manager
DENON RECORDS / SAVOY JAZZ

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- | | |
|--------|---------------|
| Oct 10 | Nashville |
| Oct 11 | New Orleans |
| Oct 12 | Houston |
| Oct 13 | Dallas |
| Oct 14 | Tulsa |
| Oct 16 | Albuquerque |
| Oct 17 | Tempe |
| Oct 19 | Los Angeles |
| Oct 20 | San Francisco |
| Oct 22 | Denver |
| Oct 24 | Lawrence |
| Oct 25 | Minneapolis |
| Oct 26 | Madison |
| Oct 27 | St. Louis |
| Oct 28 | Milwaukee |
| Oct 29 | Chicago |
| Nov 1 | New York |

ALT

- | | |
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| LIVE 105 | — San Francisco |
| WDRE | — New York |
| WLUM | — Milwaukee |
| WFNX | — Boston |
| WEDW | — Buffalo |

ROCK

- | | |
|------|------------------|
| WCMF | — Rochester |
| WAAF | — Boston |
| KISS | — San Antonio |
| KNCN | — Corpus Christi |
| KEGL | — Dallas |
| WLZR | — Milwaukee |
| KRXQ | — Sacramento |

FIG DISH

That's what love songs often do



13
SONGS

In Your Brain Now

Management: Rob Kos
with Metropolitan Entertainment

ATLAS



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★ ★ ★ No. 1 ★ ★ ★	
1	1	9	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92608/AG (10.98/15.98)	HOME
2	2	21	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98)	RELISH
3	—	1	URGE OVERKILL GEFEN 24818* (10.98/15.98)	EXIT THE DRAGON
4	4	7	TAKE THAT ARISTA 18800 (9.98/15.98)	NOBODY ELSE
5	5	7	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98)	HONOR AMONG THIEVES
6	—	1	BLUR VIRGIN 40855 (10.98/15.98)	THE GREAT ESCAPE
7	9	7	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98)	GARBAGE
8	8	7	TERRI CLARK MERCURY NASHVILLE 26991 (10.98 EQ/15.98)	TERRI CLARK
9	6	13	BRYAN WHITE ASYLUM 616122 (9.98/15.98)	BRYAN WHITE
10	12	14	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98)	AZZ IZZ
11	3	2	G. LOVE & SPECIAL SAUCE OKEH 67152/EPIC (10.98 EQ/15.98)	COAST TO COAST MOTEL
12	11	13	BROTHER CANE VIRGIN 40564 (10.98/15.98)	SEEDS
13	13	12	THE JAZZMASTERS JVC 2049 (9.98/15.98)	THE JAZZMASTERS II
14	21	6	CIV LAVA 92603/AG (10.98/15.98)	CIV
15	20	6	RAY BOLTZ WORD 41601/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
16	15	6	RON KENOLY INTEGRITY 02392 (11.98/17.98)	SING OUT WITH ONE VOICE
17	17	4	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD (10.98/15.98)	JARS OF CLAY
18	10	2	OCTOBER PROJECT EPIC 67019 (10.98 EQ/15.98)	FALLING FARTHER IN
19	14	7	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98 EQ/15.98)	REAL BROTHAS
20	26	12	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT

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	19	3	EDWYN COLLINS BAR NONE 58 (9.98/14.98)	GORGEOUS GEORGE
22	18	16	HUM RCA 66577 (7.98/15.98)	YOU'D PREFER AN ASTRONAUT
23	23	11	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98)	'TIL SHILOH
24	22	7	PATRA 550 MUSIC 67094*/EPIC (10.98 EQ/15.98)	SCENT OF ATTRACTION
25	29	9	TRU NO LIMIT 52983*/PRIORITY (10.98/15.98)	TRUE
26	—	1	HEATHER NOVA BIG CAT/WORK 67019*/COLUMBIA (10.98 EQ/15.98)	OYSTER
27	24	9	LETTERS TO CLEO GIANT 24613/WARNER BROS. (10.98/15.98)	WHOLESALE MEATS AND FISHES
28	27	12	JEFF CARSON MCG CURB 77744/CURB (10.98/15.98)	JEFF CARSON
29	30	5	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND (9.98/13.98)	BROKEN
30	—	1	CECILIA BARTOLI LONDON 448300 (10.98/16.98)	A PORTRAIT
31	—	6	KITARO DOMO 71005 (10.98/16.98)	AN ENCHANTED EVENING
32	—	1	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
33	31	16	KENNY CHESNEY BNA 66562/RCA (9.98/15.98)	ALL I NEED TO KNOW
34	7	2	SON VOLT WARNER BROS. 46010 (10.98/15.98)	TRACE
35	32	102	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
36	34	7	JEWEL ATLANTIC 82700/AG (7.98/11.98)	PIECES OF YOU
37	28	3	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98)	SAILIN' DA SOUTH
38	25	3	MAZZ EMI LATIN 30913 (8.98/12.98)	SOLO PARA TI
39	40	6	POINT OF GRACE WORD 5608/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
40	36	23	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES

POPULAR • UP RISING SINGLES

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

SOULFUL: With R&B and top 40 radio firmly behind **Pure Soul**, the four soulful divas are poised to make some waves in the R&B community with their StepSun/Interscope debut, due Tuesday (10).

The Washington, D.C.-based group's first single, "We Must Be In Love," is No. 18 this week on Hot R&B Singles and No. 96 on Hot

Love" on his label in early summer.

When Interscope came on board, **Steve Berman**, head of marketing at Interscope, says the label manufactured and shipped 30,000 copies of the single in a mere three days to meet the demand of consumers. Just as quickly, Islam and Interscope teamed the group with such producers as Riley, **Denzil Foster**, and **Thomas McElroy** to get the album finished in seven weeks.

The group has already made radio and retail promotional stops up and down the East Coast and will hit key stores in the Washington, D.C., area the weekend of Oct. 6-8.

"Our goal is to concentrate on hot developing markets like the East and South and spread it from there with a massive national push," says Berman. "This is a huge priority for us here."

PPOINTING OUT THE OBVIOUS: Even with a song that has already been No. 1 at modern rock KXRR (X96) Salt Lake City and opening gigs with **Candlebox**, Grindstone Records plans to go back to the basics with rockers **the Obvious**.

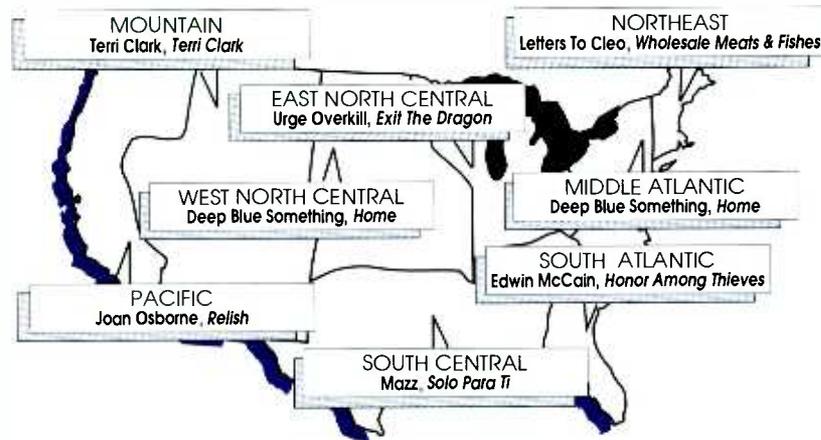
The band's debut album, "Detached," is due on the L.A.-based label Tuesday (10).

The title track, which is



Texas Statesmen. Lonestar begins a tour Sunday (8) to support its BNA Records debut, due Tuesday (10). They will appear on TNN's "Music City Tonight" on Oct. 17. Their single, "Tequila Talkin'," is No. 34 on Hot Country Singles & Tracks this week.

REGIONAL HEATSEEKERS #1'S

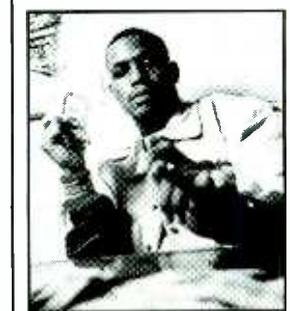


THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
- Urge Overkill, Exit The Dragon
 - Deep Blue Something, Home
 - Take That, Nobody Else
 - Garbage, Garbage
 - Terri Clark, Terri Clark
 - Joan Osborne, Relish
 - CIV, CIV
 - Blur, Great Escape
 - Max-A-Million, Take Your Time
 - MoKenStef, Azz Izz

- SOUTH ATLANTIC**
- Edwin McCain, Honor Among Thieves
 - Seven Mary Three, American Standard
 - William Becton, Broken
 - Deep Blue Something, Home
 - Buju Banton, 'Til Shiloh
 - Urge Overkill, Exit The Dragon
 - Take That, Nobody Else
 - The Jazzmasters, The Jazzmasters II
 - Patra, Scent Of Attraction
 - G. Love & Special Sauce, Coast To Coast...



To Die For. "Doe Or Die," AZ's much-anticipated EMI debut drops Tuesday (10). The Brooklyn-based rapper has already made a name for himself with his first single, "Sugar Hill," which features missjones. The song is No. 21 on Hot R&B Singles, No. 3 on Hot Rap Singles, and No. 25 on Hot 100 Singles this week.

100 Singles. The second single, "I Want You Back"—produced by **Teddy Riley**—has just been serviced to R&B radio.

Haqq Islam, CEO/president of University Records, discovered the group and released "We Must Be In

them on the road for 10 months a year. While [commercial] radio is important, we don't want to push it yet."

"Detached" is already getting a fantastic response at college radio and will be serviced to commercial album rock and modern rock outlets in January.

For now, the band started a 10-day college tour on Oct. 3, where it will perform at noon at various campuses. On Oct. 21-22, the Obvious—

which has its logo painted on the front of the Coconut Teazer club in L.A.—will perform at the GoldenVoice-promoted "College Fest Way More Weekend" at California State University, Dominguez Hills.

Additionally, the Obvious will return to their hometown Oct. 16 for a gig with **Blind Melon**,

and the band will play other dates on its own through Oct. 31.

MOST WANTED: East Bay Area hardcore rockers **A.F.I.'s** "Don't Make Me Ill" was the most-requested song on modern rock KITS (Live 105) San Francisco's overnight show and "The Punk Playpen" speciality show, according to Live 105 air personality **Lisa Carr**. The song is from the band's full-length album, "Answer

That And Stay Fashionable," released on Wignut Records.

CORRECTION: Due to a copy editing mishap, the photo caption of **Paul Kelly** in the Oct. 7 issue contained a few errors. It should have read: Australian singer/songwriter Paul Kelly, formerly with the Messengers, returns less than a year after his last album,



Bad To The Bone. Pennsylvania-based rockers the Badlees will open for Jimmy Page and Robert Plant Oct. 19 in Buffalo, N.Y. The band's Rite-Off Records release, "River Songs," has been picked up by Atlas/A&M and will be reissued Tuesday (10). The album's first single, "Fear Of Falling," is gaining momentum at album rock radio.

"Wanted Man," made its way onto critics' top 10 lists in 1994. "Deeper Water," which is the title track from his new Vanguard album, "Extra Mile," and "Give In To My Love" are getting spins at such triple-A stations as WRLT Nashville and KSPN Aspen, Colo. A U.S. tour starts in late October.

'Nobody Knows' Tony Rich—Yet LaFace Debut To Be Released For Holidays

BY DAVID NATHAN

LOS ANGELES—In an atypical move, LaFace Records will release the debut album of artist Tony Rich Nov. 21—before the release of the set's first single, "Nobody Knows," which will not street until late January.



RICH

Davett Singletary, VP of artist relations and marketing at LaFace, says, "We want people to hear the whole album. Once they become aware of Tony's music, we feel it's important to make sure consumers have an opportunity to purchase the CD during the holiday buying season."

Coupling thoughtful lyrics with a distinctive blend of hip, acoustic-flavored pop and soul, "Words" will be the subject of an across-the-board marketing campaign by the Atlanta-based label and its joint-venture partner, Arista.

To introduce Rich's distinctive blend of pop, folk, and R&B, LaFace is arranging a series of showcases for retail, press, and radio that will be open to the public. Says Singletary, "One of Tony's biggest strengths is in live performance. We want to take him straight to the people."

Showcases are set for Los Angeles (Oct. 24), Atlanta (Oct. 27), Chicago (Nov. 15), and New York (Nov. 17).

The label plans to service promotional copies of "Words" to nontraditional outlets, such as restaurants, coffee houses, and health spas. "We're targeting everyone from the college campus to the cappuccino crowd," says Singletary.

The label's confidence in the commercial potential of Detroit-born Rich—who wrote, produced, and played several instruments on the album—reflects responses from a special LaFace mailing that went to press, retail, radio, artists, video directors, and

producers in August. "We wanted to get an industry buzz going on him early on," says Singletary. "The response was overwhelming. [LaFace co-president] L.A. Reid sent a personal letter to his peers and friends, and he was blown away by the reaction."

Arista parent BMG tentatively plans to release "Words" outside the U.S. simultaneously with its domestic debut. The artist showcased last month in the Netherlands for BMG's European executives.

Rich is signed to Otna Ounsa Music and Stiff Shirt Music for publishing, both based in Atlanta. He describes the music on "Words" as "almost like a movie, a movie about my life, my experiences, and my observations."

The artist came to Reid's attention after producers Tim & Bob introduced him to producer Dallas Austin and MCA recording artist Pebbles.

"They were doing a deal with Dallas, and I got this message about seven months after we'd met that said they were about to hook me up," Rich says. "I said, 'Yeah, right!' But the next thing I knew, I was talking to Dallas and then to Pebbles. I played one song for her over the phone, and the next day I was taking my first-ever flight—to Atlanta."

Pebbles recorded two of Rich's tunes for her current album, "Straight From My Heart," and introduced him to then-husband Reid, who was impressed with Rich's writing and production skills. The artist worked with Reid on a session with Elton John and Sounds Of Blackness for a 1994 Curtis Mayfield tribute set.

Additionally, Motown's Boyz II Men recorded Rich's tune "I Sit Away" for its multiplatinum "II" album.

Before beginning work on his own debut set earlier this year, Rich produced tunes for a new Johnny Gill album, slated for 1996 release, and produced remixes on Toni Braxton's "You Mean The World To Me" and TLC's "Red Light Special."

The artist plans to utilize a variety of

musicians on future projects, which explains why he uses the moniker "the Tony Rich Project" for his first album: "I want to have my records come under that name, 'the Tony Rich Project,' so I can bring in different musicians and come back with a different flavor or image each time," he says. "I'm looking at my career as a recording artist as different episodes in a story, with 'Words' as the opening chapter."

Rich is managed by Mark Shimmel in Los Angeles. He has no booking agent, and there were no plans for a commercial tour at press time.



Moore Is Betta'. Silas/MCA artist Chanté Moore, center, takes a moment after her recent Greek Theater performance in Los Angeles to greet Silas president Louil Silas Jr., left, and Qwest Records founder/producer Quincy Jones.

Run-D.M.C. Gets Vinyl-Only Box; LaFace Is Crazy About TLC

HOT WAX: On the heels of Run-D.M.C.'s Joseph Simmons' formation of a gospel rap label, RevRun, Profile Records is releasing the vinyl-only boxed set "Run-D.M.C.," which contains 10 classic recordings from the old-school rap act.

Among the 12-inches included in the collection are favorites "It's Like That" backed with "Sucker M.C.'s," "My Adidas" backed with "Peter Piper," and "Walk This Way."

The set ships to retail Nov. 7 with a list price of \$39.95, which is more than a fair price, according to Profile marketing senior VP Fred Feldman. "Nowadays, you spend \$9 for two 12-inches," he says. "So you get a lot for your money with this set."

The singles are a re-pressing of the rap act's original product, and each disc is packaged in sleeves bearing the same artwork as the original records. Feldman says the set is geared toward DJs and other vinyl consumers.

"We'll be servicing some promotion sets to mix-show DJs and some crossover guys as a thank you to radio for their continuing support," he says.

The label also plans to reservice vintage videos of corresponding singles to local, regional, and national outlets, including MTV, the Box, and BET. Profile will begin servicing the clips in late October.

BESLA UPDATE: The theme of the 15th annual Black Entertainment & Sports Lawyers Assn. conference is "The Changing Dynamics: A Blueprint For Success In The 21st Century," and organizers say they're serious about imparting food for thought.

The confab, which will be held at the Americana Hotel Resort and Casino in Aruba, West Indies, Nov. 1-5, features such seminars as "Financing Entertainment Ventures," "Legal And Business Aspects Of Distribution In The Recording Industry," and "The Next Frontier: Legal And Business Opportunities In The International Marketplace For Urban Recording Artists."

Entertainment attorney/BESLA board member Gary A. Watson says that the conference is not just for lawyers, and he urges label executives and other business people in music to consider attending.

Says Watson, "They'll have access to insight and knowledge that's not just confined to legal issues and will boast their opportunities for success into the 21st century."

LIVIN' LARGE: According to the Recording Industry Assn. of America, LaFace act TLC has become the biggest-selling all-female recording act, as its "CrazySexyCool" set certifies six-times platinum. The album is currently No. 8

on The Billboard 200 and No. 20 on the Top R&B Albums chart. Look for the threesome to keep retail busy with its current Kenny Edmonds-produced/written single, "Diggin' On You."

LaFace also plans to release a four-clip compilation that features the clip to "Diggin'," "Waterfalls," "Red Light Special," and "Creep." The product, which is being issued on home video and laserdisc, includes special documentary footage of TLC on the road this summer. You'll find it in stores Oct. 24.

MAKIN' NOIZE: On Nov. 7, Loud Records will release a mix tape hosted by DJ Funkmaster Flex. In the tradition of pirate mix tapes that circulate in New York and other markets bearing a heavy hip-hop underground, "Funkmaster Flex The Mix Tape Vol. 1" is described as "60 minutes of funk."

The good-time tape consists of freestyle odysseys from such rap talents as Method Man, Redman, Q-Tip, Busta Rhymes, Naughty By Nature, and Erick Sermon.

On Oct. 10, the label will release two promotion-only singles from the set: "LOUD Hangover," which features debut Loud artists Sadat X (of Brand Nubian) and Akinyele, and "Everyday Every Night," spotlighting debut Loud R&B artist Yvette-Michelle.

ROCK, RHYTHM, N' BLUES: Did anybody catch the cameo role of rock man Brian O'Neal of Black Bart in the film "Devil In A Blue Dress," which stars Denzel Washington? O'Neal is in the speakeasy club scene picking his guitar to the classic tune "Good Rockin' Tonight," which he produced for the '40s flick.

If you're a closet rocker, then listen for "You Don't Know," the single from Black Bart's Rattlesnake Venom Records set "Bootleg Breakout," which is scheduled for release sometime in the fall. . . Paula Records R&B vocalist Carl Sims is showing signs of warming in the South with his album "House Of Love," according to label execs. Adding fuel to the embers is the artist's current six-date tour of the region. The classic soul crooner's last stop is Nov. 24 in Biloxi, Miss. . . Black Top/Rounder blues artist Bobby Parker turns in the Louisiana-soaked blues set "Shine Me Up." Electric guitar riffs abound on this soulful collection of 11 honky-tonk tracks.

One of the things that blues music has always done is weave interesting stories that are often funny or tragic. "Shine Me Up" is a prime example of the kind of skillful songwriting that's made the genre such a respected art form over the years.



Six In The Spirit. Warner Alliance artists O'Landa Draper, Donnie McClurkin, and Beverly Crawford were among the performers at a recent showcase reception at the Gospel Music Workshop of America in Los Angeles. Pictured, from left, are Draper, McClurkin, Warner Bros. black music division senior VP/GM Denise Brown, Crawford, Warner Alliance gospel promotion VP Demetrus Alexander, and Warner Bros. black music division promotion VP Greg Peck.



by J. R. Reynolds



CAREY-ING ON: "Fantasy" by Mariah Carey (Columbia) hangs in at No. 1 on Hot R&B Singles with more than twice as many overall points as the No. 2 record and is still gaining in airplay. Slipping into the No. 2 position with a nice increase in airplay is "Brokenhearted" by Brandy (Atlantic). Although "Brokenhearted" is very strong in airplay, the question is, Can it hold out long enough to beat the competition?

I GOT FIVE ON IT: "Who Can I Run To" by Xscape (So So Def/Columbia) makes a powerful debut at No. 5. This song was originally done by the Jones Girls and was the B-side to "You Gonna Make Me Love Somebody Else," which peaked at No. 5 on the R&B singles chart in 1979. Xscape's rendition has been receiving plenty of airplay for the past 10 weeks and is already No. 2 on Hot R&B Airplay. Because of the popularity of "Who," Xscape's album, "Off The Hook," has had a strong surge in sales over the past few weeks, which helped boost it as high as No. 3 on Hot R&B Albums. This week, the album gets pushed back, despite the fact that it increased in sales, because of some very high debuts.

GRIDLOCK: "Tell Me" by Groove Theory (Epic) stalls at No. 7, even though it has very healthy gains in airplay and sales. "Tell Me," along with "Sentimental" by Deborah Cox (Arista), are both caught in a very competitive part of the chart. Groove Theory has just finished an 18-city promo tour, in which it visited radio and retail along with labelmates Anointed. Both groups are receiving rave reviews everywhere they go. Anointed is a gospel group whose current single, "It's In God's Hands Now," is starting to be picked up by R&B radio. Meanwhile, this week "Sentimental" has the largest increase in total points, with most of them coming from a strong surge in sales. Normally, such strong gains would push a record further than one position, but because of the competition "Sentimental" moves 9-8.

STRONG'N'STEADY: "Feel The Funk" by Immature (MCA) continues its steady climb up Hot R&B Singles. At radio, "Feel The Funk" is top 10 at eight stations, including WFXE Columbus, Ga., WPLZ-FM Richmond, Va., and WWVZ Charleston, S.C. "Already Missing You" by Gerald & Eddie Levert Sr. (EastWest) has the largest increase in airplay this week, but because it moves into the top 20 it isn't eligible for the Greatest Gainer/Airplay award. Their set, "Father & Son," makes a very strong debut on the Top R&B Albums chart, coming in at No. 3. Currently, "Already Missing You" is top 10 at 21 stations, including WWDM Columbia, S.C., KMJJ-FM Shreveport, La., and WXYV Baltimore.

GREATEST GAINERS: "Pretty Girl" by Jon B. (Yab Yum/550 Music) wins Greatest Gainer/Airplay honors this week. It is No. 1 at KDKS-FM Shreveport and is top 10 at five others, including KDLE Wichita, Kan., WEDR Miami, and WMYK Norfolk, Va. "Danger" by Blahzay Blahzay (Fader/Mercury) takes the award for Greatest Gainer/Sales. This is a rap record that is blowing up on the street. At R&B radio, it is breaking fast at WKYS Washington, D.C., WOWI Norfolk, Va., and WQMG-FM Greensboro, N.C.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	THE RUN AROUND	BOYZ OF PARADISE (DRE FORCE/RHYTHM SAFARI)
2	—	1	O'L SKOOL	ISSAC 2 ISSAC (MERCURY)
3	6	5	LET IT GO	CLUB NOUVEAU (RIP-IT)
4	8	2	IT'S IN GOD'S HANDS NOW	ANINOTED (WORD/EPIC)
5	12	2	TREAT MYSELF	STEVIE WONDER (MOTOWN)
6	1	4	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
7	4	8	WASSUP, WASSUP	A-TOWN PLAYERS (PREMEDITATED/WB)
8	15	3	CALL IT WHAT YOU WANT	MONTECO (MCA)
9	5	5	LOVE ME STILL	CHAKA KHAN (MCA)
10	10	2	TEMPERATURE'S RISING	MOBB DEEP (LOUD/RCA)
11	7	5	PUSHIN'	SOCIETY OF SOUL (LAFACE/ARISTA)
12	11	14	DUNKEY KONG	KILO (WRAP/CHIBAN)
13	13	4	BACK TOGETHER AGAIN	FULL FORCE (CALIBER)
14	3	8	U SHOULD BE MINE	J. SPENCER (MOTOWN)
15	23	3	I'LL MAKE YOU FAMOUS	DA YOUNGSTA'S ILLY FUNKSTAZ (POP ART)
16	22	3	LET LOVE LEAD THE WAY	ALDIN BIRDETTE (DUR)
17	17	4	BABY LOVE	S.O.L. (COPIA)
18	9	3	TELL ME WHAT YOU WANT	TEDDY (VIRGIN)
19	16	8	THIS THAT SH*T	KEITH MURRAY (JIVE)
20	2	3	ALL MY LOVE, ALL THE TIME	PRINCE MARKIE DEE (MOTOWN)
21	—	1	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
22	—	1	LOVE TRIANGLE	DIANA KING (WORK)
23	—	4	SOLDIERS OF DARKNESS	SUNZ OF MAN (WU-TANG)
24	—	1	EAST SIDE RENDEZVOUS	FROST (RUTHLESS/RELATIVITY)
25	18	12	FAITH	LORDS OF THE UNDERGROUND (PENDULUM)

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

R&B

MOTOWN'S HARRELL

(Continued from page 8)

likely candidate.

Harrell says his mandate is to energize Motown's modest-selling artist roster with a combination of new artists and re-emphasis on the existing roster. "I'll be taking it in a younger, more glamorous direction," he says.

According to year-end Billboard chart data, Motown ranked seventh among the top 15 labels releasing R&B product in 1994, with 29 charting singles and albums.

Motown's Queen Latifah became the first female solo rap artist to have a gold-certified album with her most recent release, "Black Reign."

Label act Boyz II Men distinguished itself by becoming the first since Donna Summer in 1979 to have two songs in the top three on the Hot 100 Singles chart with "I'll Make Love To You" and "On Bended Knee."

"I'll Make Love To You" held at No. 1 on the chart for 14 weeks, tying Whitney Houston's "I Will Always Love You" as No. 1 single with the most weeks at the top.

Some industry observers say Motown's inability to break more new acts on a major level was the impetus for Busby's departure. With Uptown's sturdy track record for finding and breaking new talent, PolyGram bets Harrell can do the same for Motown. In 1994, Uptown ranked second among all labels for number of charted R&B singles. The distributed label came in fifth for the number of charted R&B albums.

At 35, Harrell is still young enough to be accepted by hot, hip producers and talent, yet old enough to hold his own among tenured executives in the boardroom.

Says Harrell, "The biggest challenge is to make Motown a dynamic and exciting place to be. To do that, I'll be hiring not just people from the music business, but from other sectors, such as talent from major advertising firms to work in marketing."

The executive plans to sign "a lot" of artists in coming months and will become personally involved in the careers of existing acts. "I plan to sit down with producer Michael Bivens and bring [Motown joint venture label] Biv Ten back to the forefront," Harrell says. "I also want to get behind [Motown acts] Johnny Gill and Queen Latifah, as well as veteran acts like the Four Tops and the Temptations."

Harrell, who will continue to be based in New York, side-stepped speculation that he would move Motown's headquarters there. Nevertheless, he says he will be "stepping up" the label's presence in New York by building a recording studio, and he will make "a big investment" in the publishing business. Motown Publishing is located in New York.

"We're also going to establish offices in Atlanta, where a significant music scene has been developing over the last four or five years," Harrell says.

As part of his deal with PolyGram, Harrell will have green-light powers over small-budget films and television projects, and he plans to beef up the company's film and television divisions.

Harrell says, "We'll be using the star power of Stevie [Wonder] and Diana [Ross] as vehicles to do television specials."

Billboard®

FOR WEEK ENDING OCTOBER 14, 1995

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. ON CHART	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★★ No. 1 ★★★	
1	1	1	9	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲	COOLIO FEATURING L.V. (C) (D) MCA 55104
2	2	2	20	I GOT 5 ON IT ●	LUNIZ (C) (D) (T) NOO TRYBE 38474
3	3	3	15	SUGAR HILL ●	AZ (C) (T) (X) EMI 58407
4	5	6	8	1ST OF THA MONTH	BONE THUGS-N-HARMONY (C) (M) (T) (X) RUTHLESS 6331/RELATIVITY
5	4	4	8	HOW HIGH (FROM "THE SHOW!")	REDMAN/METHOD MAN (C) (T) (X) DEF JAM/RAL 9924/ISLAND
6	6	7	13	PLAYER'S ANTHEM ●	JUNIOR M.A.F.I.A. (C) (M) (T) (X) UNDEAS/BIG BEAT 98149/AG
7	7	5	13	BOOMBASTIC/IN THE SUMMERTIME ▲	SHAGGY (C) (T) (V) (X) VIRGIN 38482
8	8	8	17	ONE MORE CHANCE/STAY WITH ME ▲	THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9031/ARISTA
9	NEW ▶	1	1	CELL THERAPY	GOODIE MOB (C) (D) (T) (X) LAFACE 2,4113/ARISTA
10	NEW ▶	1	1	ICE CREAM	CHEF RAEKWON (C) (D) (T) LOUD 64426/RCA
11	9	9	6	MC'S ACT LIKE THEY DON'T KNOW	KRS-ONE (C) (T) (X) JIVE 42319
12	NEW ▶	1	1	THROW YOUR SET IN THE AIR	CYPRESS HILL (C) (T) (X) RUFFHOUSE 78042/COLUMBIA
13	11	13	9	JEEPS, LEX COUPS, BIMAZ & BENZ	LOST BOYZ (C) (M) (T) UPTOWN 55062/MCA
14	12	11	15	SUMMERTIME IN THE LBC (FROM "THE SHOW!")	THE DOVE SHACK (C) (D) (M) (T) G FUNK/RAL 9382/ISLAND
15	10	10	4	REAL HIP HOP	DAS EFX (C) (T) (X) EASTWEST 64387/EEG
				★★★ GREATEST GAINER ★★★	
16	31	—	2	DANGER	BLAHZAY BLAHZAY (C) (T) FADER 7049/MERCURY
17	13	15	5	TEMPTATIONS	2PAC (C) (M) (X) INTERSCOPE 98120/AG
18	17	16	4	WEST UP!	WC & THE MAAD CIRCLE (C) (D) (T) PAYDAY/LONDON 0258/ISLAND
19	16	12	5	FADES EM ALL	JAMAL (C) (D) (T) ROWDY 3-5042/ARISTA
20	14	14	25	I WISH ●	SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.
21	18	21	12	WHATZ UP, WHATZ UP	PLAYA PONCHO FEATURING L.A. SNO (C) (M) (T) (X) SO SO DEF 77958/COLUMBIA
22	15	20	6	RETURN OF THE CROOKLYN DODGERS (FROM "CLOCKERS")	CROOKLYN DODGERS '95 (C) (M) (T) 40 ACRES AND A MULE 55114/MCA
23	25	22	4	Y'ALL AIN'T READY YET	MYSTIKAL (C) (T) BIG BOY 42331/JIVE
24	21	18	6	SITTIN' ON CHROME	MASTA ACE INCORPORATED (C) (T) (X) DELICIOUS VINYL 58452/CAPITOL
25	NEW ▶	1	1	RUNNIN'	THE PHARCYDE (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL
26	22	19	8	SULTRY FUNK	M.C. HAMMER FEATURING VMF (C) (D) (X) GIANT 17791/WARNER BROS.
27	19	23	12	GIRLSTOWN	SUPER CAT (C) (M) (T) (X) COLUMBIA 77850
28	30	24	21	FOE LIFE	MACK 10 (C) (T) PRIORITY 53192
29	23	25	11	WHERE'S DA PARTY AT?	DOUG E. FRESH (C) (T) (X) GEE STREET INDEPENDENT 7609/ISLAND
30	20	17	10	1,2 PASS IT	THE D&D PROJECT FEATURING D&D ALL-STARS (C) (M) (T) (X) ARISTA STREET 1-2846/ARISTA
31	29	—	2	ON THEM THANGS	MACK 10 (C) (T) PRIORITY 53220
32	24	26	16	ROUND & ROUND	TWINZ (C) (D) (M) (T) G FUNK/RAL 9384/ISLAND
33	34	—	2	TEMPERATURE'S RISING	MOBB DEEP (C) (D) (T) LOUD 64422/RCA
34	38	39	9	THE NOD FACTOR	MAD SKILLZ (C) (T) (X) BIG BEAT 98142/AG
35	28	27	24	I'LL BE THERE.../YOU'RE ALL I... ▲	METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND
36	39	38	6	CLAP YO HANDS	NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 703
37	35	29	3	BANKHEAD BOUNCE	DIAMOND FEATURING D-ROC (C) (T) (X) EASTWEST 64380/EEG
38	32	31	7	WASSUP, WASSUP	A-TOWN PLAYERS (C) (T) (X) PREMEDITATED 17803/WARNER BROS.
39	27	28	16	SO MANY TEARS	2PAC (C) (M) (X) INTERSCOPE 98145/AG
40	26	40	5	WHERE'Z DA' PARTY AT?	MILKBONE (C) (M) (T) (X) CAPITOL 58446
41	RE-ENTRY	2	2	WHAT YOU WANNA DO?	KAUSION (C) LENCH MOB 2001
42	37	33	10	SLAM	BEEINIE MAN (C) (T) ISLAND JAMAICA 0140/ISLAND
43	33	32	13	GLACIERS OF ICE/CRIMINOLOGY	CHEF RAEKWON (C) (D) (T) LOUD 64375/RCA
44	42	49	26	LIFESTYLES OF THE RICH AND SHAMELESS	LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA
45	41	37	8	THIS THAT SH*T	KEITH MURRAY (M) (T) (X) JIVE 42303*
46	36	36	13	MVP	BIG L (C) (T) (X) COLUMBIA 77940
47	40	30	19	FEEL ME FLOW ●	NAUGHTY BY NATURE (C) (T) (X) TOMMY BOY 682
48	RE-ENTRY	10	10	DUNKEY KONG	KILO (C) (T) (X) WRAP 319/CHIBAN
49	43	35	25	ALL GLOCKS DOWN	HEATHER B. (C) (T) (X) PENDULUM 58367/EMI
50	RE-ENTRY	2	2	SOLDIERS OF DARKNESS	SUNZ OF MAN (C) (T) WU-TANG 5

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 14, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	70	—	2	*** No. 1/Greatest Gainer *** KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98) 1 week at No. 1	4,5,6	1
2	NEW	—	1	*** Hot Shot Debut *** NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	2
3	NEW	—	1	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	3
4	87	—	2	*** Pacesetter *** DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	4
5	3	6	11	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
6	1	1	8	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	1
7	2	4	5	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	2
8	5	2	11	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
9	4	3	10	SOUNDTRACK ▲ ² MCA 11228* (10.98/17.98)	DANGEROUS MINDS	2
10	6	5	6	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
11	7	7	9	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	2
12	NEW	—	1	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98)	THE RBX FILES	12
13	10	10	13	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	5
14	8	9	8	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	4
15	11	11	3	SOLO PERSPECTIVE 549017 (9.98/15.98)	SOLO	11
16	9	8	11	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
17	NEW	—	1	SOUNDTRACK CAPITOL 32438 (10.98/16.98)	DEAD PRESIDENTS	17
18	12	—	2	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	12
19	15	16	11	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	9
20	14	12	46	TLC ▲ ⁶ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
21	13	13	13	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	1
22	18	20	4	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	18
23	17	15	16	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	2
24	20	19	29	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
25	16	14	6	TWINZ G FUNK/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	8
26	23	25	53	BRANDY ▲ ² ATLANTIC 8261D/AG (9.98/15.98)	BRANDY	6
27	21	18	11	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	7
28	19	22	55	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
29	24	24	12	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	11
30	22	17	15	MICHAEL JACKSON ▲ ⁵ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
31	27	26	10	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98) HS	TRUE	25
32	26	21	6	THE DOVE SHACK G FUNK/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	13
33	25	28	16	WILLIAM BECTON & FRIENDS INTERSOUND 9145 (9.98/14.98) HS	BROKEN	25
34	29	27	44	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
35	NEW	—	1	MARTIN LAWRENCE EASTWEST 61749/EEG (10.98/15.98)	FUNK IT	35
36	36	36	9	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
37	32	31	13	SOUTH CIRCLE SUAVE 1518*/RELATIVITY (9.98/16.98)	ANOTHA DAY ANOTHA BALLA	8
38	NEW	—	1	DIANA ROSS MOTOWN 530586 (10.98/16.98)	TAKE ME HIGHER	38
39	38	40	43	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
40	31	33	57	BOYZ II MEN ▲ ⁸ MOTOWN 0323 (10.98/16.98)	II	1
41	34	35	23	MOBB DEEP ● LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
42	NEW	—	1	J. DUBB RELENTLESS 530 (7.98/12.98)	GAME RELATED	42
43	NEW	—	1	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY	43
44	40	42	11	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/15.98) HS	'TIL SHILOH	27
45	33	29	3	E.S.G. PERRION 53973*/PRIORITY (10.98/16.98) HS	SAILIN' DA SOUTH	29
46	39	32	12	BUSHWICK BILL RAP-A-LOT 40512*/NOO TRYBE (10.98/15.98)	PHANTOM OF THE RAPRA	3

47	30	30	7	B.G. KNOCC OUT & DRESTA OUTBURST/RAL 527899*/ISLAND (10.98/15.98) HS	REAL BROTHAS	15
48	28	23	3	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	23
49	37	34	38	BROWNSTONE ▲ MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
50	41	38	30	MYSTIKAL BIG BOY 12/JIVE (9.98/14.98)	MYSTIKAL	38
51	NEW	—	1	ALEX BUGNON RCA 66665 (9.98/15.98)	TALES FROM THE BRIGHT SIDE	51
52	35	37	17	C-BO AWOL 7197 (9.98/14.98)	TALES FROM THE CRYPT	4
53	NEW	—	1	A FEW GOOD MEN LAFACE 26021/ARISTA (10.98/15.98)	TAKE A DIP	53
54	50	52	27	OL' DIRTY BASTARD ● ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
55	44	50	47	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
56	47	48	19	JON B. YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98) HS	BONAFIDE	24
57	55	54	6	J. SPENCER MOJAZZ 0551/MOTOWN (10.98/15.98)	BLUE MOON	49
58	49	41	8	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
59	52	51	46	METHOD MAN ▲ DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
60	42	39	11	GURU CHRYSALIS 34290/EMI (10.98/15.98)	JAZZMATAZZ VOL. II NEW REALITY	16
61	60	60	14	TONY THOMPSON GIANT 24596/WARNER BROS. (10.98/15.98)	SEXSATONAL	17
62	53	53	25	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
63	43	46	15	MOKENSTEF OUTBURST/RAL 527364*/ISLAND (10.98/15.98) HS	AZZ IZZ	24
64	58	56	27	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
65	57	63	13	WAYMAN TISDALE MOJAZZ 0552/MOTOWN (10.98/15.98) HS	POWER FORWARD	48
66	48	62	67	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	GREEPIN ON AH COME UP (EP)	2
67	NEW	—	1	SOUL II SOUL VIRGIN 40628 (10.98/15.98)	VOLUME V BELIEVE	67
68	59	61	42	PHIL PERRY BLUE THUMB 4026/GRP (9.98/15.98)	PURE PLEASURE	50
69	51	49	29	E-40 I SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
70	62	57	89	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
71	45	45	7	PATRA 550 MUSIC 67094 (10.98/15.98) HS	SCENT OF ATTRACTION	28
72	61	55	19	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	1
73	64	96	3	MAYSA BLUE THUMB 7001/GRP (10.98/16.98)	MAYSA	64
74	66	59	52	BARRY WHITE ▲ ² A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
75	67	71	51	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
76	63	47	26	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	4
77	54	58	4	SOUNDTRACK 40 ACRES AND A MULE 11304*/MCA (10.98/16.98)	CLOCKERS	54
78	78	69	17	ALL-4-ONE ● BLITZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	31
79	73	73	150	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
80	46	91	14	B.O.N.E. ENTERPRISE STONEY BURKE 70020 (9.98/14.98)	FACES OF DEATH	29
81	NEW	—	1	DOUG E. FRESH GEE STREET INDEPENDENT 444069*/ISLAND (9.98/15.98)	PLAY	81
82	75	85	17	IMPROMP2 MOJAZZ 530541/MOTOWN (9.98/13.98)	YOU'RE GONNA LOVE IT	52
83	77	84	21	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
84	68	68	31	ADINA HOWARD ● MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
85	80	86	31	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	26
86	RE-ENTRY	—	46	SOUNDTRACK ▲ ⁷ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
87	76	78	15	GRAND PUBA ELEKTRA 61619*/EEG (10.98/15.98)	2000	5
88	56	43	3	PEBBLES MCA 11190	STRAIGHT FROM THE HEART	43
89	74	64	56	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
90	69	66	44	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/16.98) HS	WHAT'S ON MY MIND?	38
91	65	44	10	THE JAZZMASTERS JVC 2049 (9.98/15.98) HS	THE JAZZMASTERS II	35
92	82	70	28	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
93	72	65	55	GLADYS KNIGHT ● MCA 10946 (10.98/15.98)	JUST FOR YOU	6
94	94	95	50	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
95	83	76	95	R. KELLY ▲ ⁴ JIVE 41527 (10.98/15.98)	12 PLAY	1
96	71	93	33	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
97	84	67	14	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	37
98	RE-ENTRY	—	43	EIGHTBALL & MJG SUAVE 0002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
99	RE-ENTRY	—	16	INCOGNITO TALKIN LOUD/VERVE FORECAST 528000/VERVE (9.98/15.98)	100 DEGREES AND RISING	29
100	98	79	48	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2

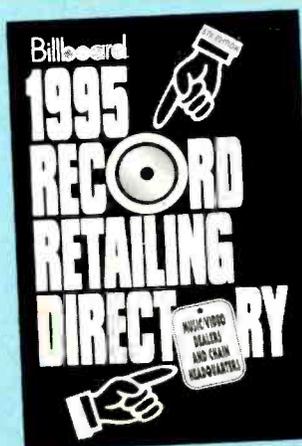
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 86 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like Fantasy by Mariah Carey and Who Can I Run To by Xscape.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes songs like How High, Love T.K.O., and V.I.B.I.N.

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

HOT R&B RECURRENT AIRPLAY

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like Joy Blackstreet and Baby Brandy.

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

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z including 1st of Tha Month, All I Can Do, and Already Missing You.

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). Lists top R&B singles sales including Fantasy and Gangsta's Paradise.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles sales including DANGER, Temptations, and Waterfalls.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists R&B singles A-Z including Pearl, Mind Blowing, and My Up and Down.

Paul Masterson Gives Dancefloors Hi-NRG 'F'assion'

A LAD WITH NU-NRG: If you are among the hi-NRG purists who find the current crop of Euro-grown fare a tad too thin and sugary to embrace but are tired of spinning your old Megatone and Oaklawn 12-inchers, then you need to be introduced to young U.K. renegade **Paul Masterson**, who has given the '80s-era dance subgenre a makeover that would make **Regis Philbin** and **Kathie Lee Gifford** proud.

Backed by the diva-styled vocal power of newcomer **Luvain**, Mas-



by Larry Flick

veteran **Larry Yasgar** is back in action. The visionary man who was once behind the dear-departed **Vendetta Records**, as well as the robust father figure who first guided **C+C Music Factory** (among several other platinum acts), has formed **Centurion Records**, a New York-rooted indie that will be equally devoted to both hardcore and radio-friendly dance fare.

Yasgar proves that he still has sharp ears with the label's first release, "Pac-Pac" by **Shadow** (aka producer/composer **Winston Bailey**), a tribalistic throwdown that is rife with shoulder-shakin' percussion and contagious vocal chants. Bailey's original version jiggles nicely, while **Tommy Musto** and **Matthew Heilbronn**'s remix underlines the track with a bassline that guarantees widespread DJ approval.

Remember **Sunscream**? The act, which remains one of the few to successfully put a marketable face on the now-dormant techno scene, has completed "Change Or Die," its second album for Columbia. This appropriately titled collection offers the group's menu of hypnotic electro-trance grooves that are topped with hummable pop melodies. Such tracks as the recent European single "When" and the forthcoming "Exodus" (remixed to eerie effect by **Rollo**) sound equally accessible to dancefloors and alterna-pop radio airwaves. Columbia is tentatively planning to release "Change Or Die" in the U.S. in February 1996, while the U.K. arm is looking at issuing the set at Christmas time.

On Oct. 24, 4th & B'way unveils the third stateside chapter in its ongoing "Rebirth Of Cool" compilation series. Assembled by the label's **Julian Palmer**, this album boldly questions the parameters of the so-called acid-jazz revolution with 10 jams that are related only in that they mine somewhat mellow, midtempo grooves. Otherwise, each cut displays the results of each act's exploration of traditional jazz, classic funk, trip-hop, hip-hop, ambient-pop, and old-school R&B idioms. The set's highlights are seemingly endless, though **Jhelisa** stands head-and-shoulders above the pack with the smooth yet assertive "Friendly Pressure," a genius effort that leaves you wondering why she is struggling for mainstream attention while lesser new-jill swingers saturate top 40 airwaves.

New York's **New Breed Records** also rattles and challenges the umbrella-like concept of acid-jazz with "Jumbo Pack," an 18-track

journey into the realm of raw funk, improvisational jazz, and cut'n'scratch ragga dubs. DJ/producer **I-Cue** beat-mixes the jams into a cohesive, chill-party package, combining some of his own recordings (such as "Keepin' It On" and "Dig This") with the musings of folks like **DJ Smash** and **Hustleton** (aka **Hal Lee**). Kickin' stuff.

Speaking of **New Breed** and **Hustleton**, look for "Son Of Hustleton," an abstract six-cut EP that delves into the depths of futuristic funk and trip-hop. **Hal Lee** keeps the grooves jeep-friendly while stretching simple melodies to soothing effect. Essential for the adventurous and experimental at heart.

IN THE MIX: **DJ Sneak** is at it again. With "Recycled Loops," the oh-so-prolific producer/turntable artist issues another in a long line of solid EPs—this time, for New York's **DV8/AV8 Records**. With such a brave and ballsy record title, ya know that **Sneak** had to deliver jams that slammed any nasty quips from street-level right outta the ballpark—which he does with notable ease. Much like **Kenny "Dope" Gonzalez** did under the guise of the **Bucketheads**, **Sneak** offers dubby house anthems that have one foot stepping toward the future, while the other is deeply entrenched in the bygone disco era. "Tribal Sex" and "All Around The World" stand out as cuts that both mainstream and underground jocks will find munchable. Have a taste.

On a similarly soulful and somewhat retro dub tip, New Jersey's **Brothers Vibe** make a fine first impression with a self-titled EP that could position studio partners **Tony Rodriguez** and **Bon Vega** as a production team to reckon with. "Friend Vibe" stands out for its

garage flavor and samples of **Sylvester**'s "Over And Over." For those who need a vocal to clutch, "Work It" introduces diva-in-waiting **Mystic** amid a flurry of infectious synth loops and vigorous beats. Look for this one on **Sound of Music Recordings**.

The ever-reliable **Cutting Records** slides into the fall season with a handful of 12-inchers worth spending a minute or two with. Heading up the list is **Jason Nevins**, who flexes his deep-house muscle with the sample-happy "Beat Box," which he cut under the name **Xtra Strength**. Meanwhile, **Jose Nunez** shows that he can flow on the dub tip with the best of 'em on "Slow Dancing," an underground kicker he concocted as his alter-ego, **Doctor Love**. The latter track has some muscular bass'n'break action via **Harry "Choo-Choo" Romero**'s stormin' remix.

Maxi Records is also stoking up for a busy season with "I Found It," the third single by rising vamp **Daphne**, a **David Anthony** production that previews her long-awaited full-length debut album. Also on the label's agenda is "Maximum Dancefloor Capacity, Volume 2," which traces the indie's last year of creative activity under the turntable touch of **Tedd Patterson**. Among the juicier jams featured are "That Ain't Right" by **Judy Albanese** and **Miji**'s "Need That Fun At Home."

Teenage classical violinist **Vanesa-Mae** is inching toward a transition into the club realm with "Tocatta & Fugue In D Minor," which has been fashioned for the house music generation in tastefully constructed remixes by **Bobby D'Ambrosio** and **Fred Jorio**. D'Ambrosio's juicy **Journey** version has the vibrancy and percussive motion to serve peak-hour punters well, while **Jorio**'s harder **Lectroluv** remix simmers with the kind of deep-baked bassline that

underground heads require. Available on the EMI-distributed **Angel Records**.

REMEMBER HER NAME: One of the better perks of writing a column like this is having the opportunity to peek into the development of an artist destined for success. Although we admit to occasionally sticking our necks out in support of some who are best forgotten, we have no fear in predicting that lovely south Londoner **Sylvia** is a very special singer/songwriter with a brilliant career ahead of her. In fact, we are thrilled to be among the first to publicly announce her presence.

Recently signed to **BMG Music Publishing** by the ever-savvy **Mike Sefton**—who can take a bow for nurturing the songwriting skills of **Frankie Knuckles**, **Steve Anderson**, **Rollo**, and **Mike Pickering**, among countless others—the 24-year-old artist has a string of major-label A&R execs lining up to get her signature on a recording agreement, not to mention the attention of **Massive Attack**, who may tap her as a featured singer on its next album.

On the seven-song demo that has stirred up all of this activity, **Sylvia** initially comes across as a hip-hop-derived hybrid of **Sade** and **Desiree**, but closer examination of her material reveals a unique sound that is spiced with subtle African vocal inflections, ambient-funk groove texture, and lyrics that are far more earthy. If you can score a copy of this tape (you will not believe that she recorded most of the vocals in her kitchen), grab it and tuck it away in a safe place. It is bound to be a collector's item once **Sylvia** becomes a massive star. We are betting the rent on this one.



Liz Livin' Lovely. Radikal diva **Liz Torres**, left, parties it up with DJ/producer **Johnny Dynell** at a recent edition of New York's ever-popular **Jackie 60** weekly club soiree. The singer continues to tour in support of her latest single, "Set Urself Free," which was produced by the omnipresent **Junior Vasquez**. She is also working on a follow-up with producer **Danny Tenaglia**.

terson delivers what could easily become his first global pop smash, in the form of "Passion," which he recorded under the name **Amen**. Mark our words, runway regulars will be swingin' their handbags and singin' along to the crazy-catchy chorus by the end of the track's first breakdown. The only thing missing from this gem is lyrical verses that are as meaty as the hook. But it hardly seems to matter in this case, given the potency of **Masterson**'s taut melody and frenetic, almost trance-like rhythms.

Perhaps one of the best things about "Passion," which is available on **deConstruction Records**, is that it is underlined by an intangible but apparent reverence for hi-NRG architects, such as the late **Patrick Cowley**, that too many of his European counterparts do not seem to display. **Masterson** has clearly done his homework, and he is using his education to develop fresh ideas, rather than tread the same ground over and over again. We are fiending for more music from this star-bound young talent. After one close encounter with his "passion," you will be, too.

GROOVELINE: What a pleasure it is for us to report that clubland

Billboard. **Dance**
HOT
Breakouts
FOR WEEK ENDING OCT. 14, 1995
CLUB PLAY

1. **ABRIENDO PUERTAS** GLORIA ESTEFAN EPIC
2. **REACH LIL' MO' YIN YANG** STRICTLY RHYTHM
3. **SHINE ERIRE** LOGIC
4. **ALL OR NOTHING** MIISA ICHIBAN
5. **DON'T STOP LEVEL 9** NITEGROOVES

MAXI-SINGLES SALES

1. **THE BOUNCE** KENLOU MAW
2. **LAST DAYZ** ONYX DEF JAM
3. **WHEN I KISS YOU (I HEAR CHARLIE PARKER PLAYING)** SPARKS LOGIC
4. **COME WITH ME** SHAI GASOLINE ALLEY
5. **WHAT GOES UP** MACK DA MANIAK SELECT

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



All Camile Needs. Fortune-5 recording artist **Camile**, right, chats with Atlantic ingenue **Brandy** at the recent opening bash for the **Motown Cafe** in New York. **Camile** is currently on the road promoting her latest single, "All The Love You Need," a pop-inflected dance ditty that was written and produced by **Tony Moran**. The singer is also at work on her first album, which should be completed and released during the first quarter of 1996.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	2	5	6	WE CAN MAKE IT STRICTLY RHYTHM 023 1 week at No. 1	MONE
2	6	20	4	FANTASY COLUMBIA 78044	◆ MARIAH CAREY
3	1	3	8	TURN IT OUT MCA 55113	LABELLE
4	5	9	6	YOU ARE NOT ALONE EPIC 78003	◆ MICHAEL JACKSON
5	4	6	8	PANINARO '95 EMI 58370	◆ PET SHOP BOYS
6	3	1	10	EVERYBODY BE SOMEBODY MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
7	10	12	9	UNCONDITIONALLY BOLD! SOUL 2006	SAUNDRA WILLIAMS
8	14	26	5	RUNNING AROUND TOWN SIRE 66086/EEG	◆ BILLIE RAY MARTIN
9	20	34	3	STAY TOGETHER STRICTLY RHYTHM 024	◆ BARBARA TUCKER
10	15	19	7	TRY ME OUT EASTWEST 66099/EEG	◆ CORONA
11	11	16	8	FREE SILAS ALBUM CUT/MCA	CHANTE MOORE
12	17	24	6	I WANNA B WITH U CURB EDEL 77086	◆ FUN FACTORY
13	8	2	10	HUMAN NATURE MAVERICK/SIRE 41880/WARNER BROS.	◆ MADONNA
14	7	4	9	WHADDA U WANT (FROM ME) VIRGIN 38506	FRANKIE KNUCKLES FEATURING ADEVA
15	19	25	5	BRING BACK MY HAPPINESS ELEKTRA 66096/EEG	MOBY
16	12	17	7	THE PHOENIX HARDKISS 006	GOD WITHIN
17	21	28	6	FREEK'N YOU UPTOWN 55041/MCA	◆ JODECI
18	9	7	10	BAD THINGS LOGIC 59021	N-JOI
19	27	36	4	CRAZY COOL CAPTIVE 38510/VIRGIN	◆ PAULA ABDUL
20	25	30	6	AFRO-LEFT COLUMBIA 78045	◆ LEFTFIELD
21	33	44	11	I FEEL LOVE MANIFESTO IMPORT/MERCURY	DONNA SUMMER
22	29	32	5	ANOTHER DAY CURB 77084	◆ WHIGFIELD
23	35	45	3	TAKE ME HIGHER MOTOWN 0433	◆ DIANA ROSS
24	13	11	10	FALLEN ANGEL RADIOACTIVE 55086/MCA	◆ TRACI LORDS
25	18	14	9	HARLEQUIN-THE BEAUTY AND THE BEAST WARNER BROS. 43543	◆ SVEN VATH
26	28	29	6	THE HORN RIDE TRIBAL AMERICA 58303/R.S.	E-N
27	38	47	3	DESTINATION ESCHATON EPIC 78038	◆ THE SHAMEN
Power Pick					
28	43	—	2	AUTOMATIC LOVER (CALL FOR LOVE) ARISTA 1-2877	◆ REAL MCCOY
29	24	18	11	RELEASE DA TENSION POWER MUSIC 014	DJ DUKE
30	44	—	2	SO IN LOVE MOONSHINE MUSIC 88422	ELLI MAC
31	48	—	2	BELIEVE IN ME GEFEN 22104	RAW STYLUS
32	32	33	5	HOLD MY BODY TIGHT LONDON 0313/ISLAND	◆ EAST 17
33	34	39	4	I KNOW A PLACE NERVOUS 20150	KIM ENGLISH
34	16	8	14	LOVE AND DEVOTION EIGHT BALL 69-70	◆ JOI CARDWELL
35	47	—	2	SAY A PRAYER ARISTA 1-2882	TAYLOR DAYNE
36	22	13	13	PARTY GIRL (TURN ME LOOSE) KING STREET 1027/RELATIVITY	ULTRA NATE
37	41	43	5	LUV CONNECTION ELEKTRA 66098/EEG	◆ TOWA TEI
38	46	—	2	PADLOCK EPIC 78022	M PEOPLE
39	31	21	10	OFFICER WHERE'S YOUR BROTHER? (GET HER) STRICTLY RHYTHM 12349	MOREL'S GROOVES PART 8
40	23	15	12	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) RCA 64379	◆ SCATMAN JOHN
41	30	23	13	MAGIC CARPET RIDE SM:JE 9014	◆ THE MIGHTY DUB KATS
Hot Shot Debut					
42	NEW	1	1	I'LL ALWAYS BE AROUND MCA 55146	◆ C+C MUSIC FACTORY
43	40	40	5	HIDEAWAY SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE'LACY
44	37	31	7	IT'S GONNA BE ALRIGHT SUB-URBAN 19	DEEP ZONE FEATURING CEYBIL JEFFERIES
45	NEW	1	1	RUNAWAY A&M 1225	◆ JANET JACKSON
46	42	46	3	TONIGHT IT'S PARTY TIME INTERHIT 10158	OUTTA CONTROL
47	50	50	3	EENY MEENY (SWEET TEMPTATION) QWEST 43578/WARNER BROS.	RUFFNEXX SOUND SYSTEM
48	26	10	11	NO MORE "I LOVE YOU'S" ARISTA 1-2851	◆ ANNIE LENNOX
49	NEW	1	1	VOICES IN MY MIND DA GROOVES 128	VOICES
50	49	48	3	DON'T MAKE ME WAIT EASTERN BLOC IMPORT/PWL	LOVELAND

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

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	3	FANTASY (M) (T) (X) COLUMBIA 78044	◆ MARIAH CAREY
2	6	—	2	DANGER (T) FADER 0076/MERCURY	◆ BLAHZAY BLAHZAY
3	2	14	3	RUNAWAY (T) (X) A&M 1225	◆ JANET JACKSON
Greatest Gainer					
4	17	—	2	TELL ME (T) (X) EPIC 78034	◆ GROOVE THEORY
Hot Shot Debut					
5	NEW	1	1	ICE CREAM (T) LOUD 64426/RCA	◆ CHEF RAEKWON
6	NEW	1	1	THROW YOUR SET IN THE AIR (M) (T) (X) RUFFHOUSE 78046/COLUMBIA	◆ CYPRESS HILL
7	4	2	6	MC'S ACT LIKE THEY DON'T KNOW (T) (X) JIVE 42321	◆ KRS-ONE
8	7	4	8	HOW HIGH (T) (X) DEF JAM/RAL 9925/ISLAND	◆ REDMAN/METHOD MAN
9	NEW	1	1	I CAN GO DEEP (T) (X) HOLLYWOOD 42263/JIVE	◆ SILK
10	5	3	5	REAL HIP HOP (T) (X) EASTWEST 66103/EEG	◆ DAS EFX
11	3	—	2	I HATE U (T) (X) NPG 43592/WARNER BROS.	◆
12	10	8	17	THE BOMB! (THESE SOUNDS FALL...) (M) (T) (X) HENRY STREET/BIG BEAT 95747/AG	◆ THE BUCKETHEADS
13	8	6	7	YOU ARE NOT ALONE (T) (X) EPIC 78003	◆ MICHAEL JACKSON
14	NEW	1	1	HEADZ AINT REDEE (T) WRECK 20165/NERVOUS	BLACK MOON/SMIF-N-WESSUN
15	12	7	13	PLAYER'S ANTHEM (M) (T) (X) UNDEAS/BIG BEAT 95750/AG	◆ JUNIOR M.A.F.I.A.
16	15	12	4	TAKE ME HIGHER (T) (X) MOTOWN 0433	◆ DIANA ROSS
17	13	10	19	BOOMBASTIC/IN THE SUMMERTIME (T) (X) VIRGIN 38496	◆ SHAGGY
18	19	21	8	VIBIN' (T) (X) MOTOWN 0407	◆ BOYZ II MEN
19	9	—	2	TEMPERATURE'S RISING/GIVE UP THE GOODS (T) LOUD 64421/RCA	◆ MOBB DEEP
20	NEW	1	1	SUCCESS (T) RELATIVITY 1251	◆ FAT JOE
21	14	11	14	SUGAR HILL (T) (X) EMI 58407	◆ AZ
22	NEW	1	1	RUNNING AROUND TOWN (T) (X) SIRE 66086/EEG	◆ BILLIE RAY MARTIN
23	11	17	6	BROKENHEARTED (T) (X) ATLANTIC 85551/AG	◆ BRANDY
24	NEW	1	1	I GOT DAT FEELIN' (M) (T) CLR 5214	D.J. KOOL
25	21	5	3	SET U FREE (T) (X) STRICTLY RHYTHM 12362	PLANET SOUL
26	RE-ENTRY	2	2	A MOVER LA COLITA (T) (X) GROOVE NATION 78048/SCOTTI BROS.	ARTIE THE 1 MAN PARTY
27	20	13	9	A WHITER SHADE OF PALE/NO MORE "I LOVE YOU'S" (M) (T) (X) ARISTA 1-2851	◆ ANNIE LENNOX
28	NEW	1	1	SENTIMENTAL (M) (X) ARISTA 1-2892	◆ DEBORAH COX
29	16	9	4	STAY TOGETHER (T) (X) STRICTLY RHYTHM 024	◆ BARBARA TUCKER
30	18	25	5	RETURN OF THE CROOKLYN DODGERS (M) (T) 40 ACRES AND A MULE 55110/MCA	◆ CROOKLYN DODGERS '95
31	NEW	1	1	BOMDIGI (M) (T) DEF JAM/RAL 7197/ISLAND	◆ ERICK SERMON
32	33	28	4	SITTIN' ON CHROME (T) (X) DELICIOUS VINYL 58452/CAPITOL	◆ MASTA ACE INCORPORATED
33	27	27	4	SEARCH FOR THE HERO/PADLOCK (T) (X) EPIC 78022	◆ M PEOPLE
34	RE-ENTRY	5	5	FAT BOY (M) (T) (X) S.O.S. 1006/200	◆ MAX-A-MILLION
35	NEW	1	1	STAY WITH ME (X) MUTE/ELEKTRA 66084/EEG	◆ ERASURE
36	24	19	10	SOMETHIN' 4 DA HONEYZ (M) (T) (X) PMP/RAL 6963/ISLAND	◆ MONTELL JORDAN
37	29	29	17	ONE MORE CHANCE/STAY WITH ME (M) (T) BAD BOY 7-9032/ARISTA	◆ THE NOTORIOUS B.I.G.
38	RE-ENTRY	5	5	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
39	45	—	3	EVERYBODY BE SOMEBODY (T) MAW 0002/STRICTLY RHYTHM	RUFFNECK FEATURING "YAVAHN"
40	RE-ENTRY	8	8	THE NOD FACTOR (T) (X) BIG BEAT 95743/AG	◆ MAD SKILLZ
41	37	39	6	JEEPS, LEX COUPS, BIMAZ & BENZ (M) (T) UPTOWN 55063/MCA	◆ LOST BOYZ
42	31	15	7	TURN IT OUT (T) (X) MCA 55113	LABELLE
43	26	26	8	THIS THAT SH*T (M) (T) (X) JIVE 42303	◆ KEITH MURRAY
44	22	37	9	TONIGHT'S THE NIGHT (M) (T) (X) INTERSCOPE 95740/AG	◆ BLACKSTREET
45	44	30	17	I GOT 5 ON IT (T) NOO TRYBE 38474/VIRGIN	◆ LUNIZ
46	38	—	2	TRY ME OUT (T) (X) EASTWEST 66099/EEG	◆ CORONA
47	49	48	8	WE MUST BE IN LOVE (M) (T) (X) STEP SUN/INTERSCOPE 95737/AG	◆ PURE SOUL
48	25	34	7	SAFE SEX, NO FREAKS (T) WRECK 20170/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
49	47	31	6	CLAP YO HANDS (T) (X) TOMMY BOY 703	◆ NAUGHTY BY NATURE
50	32	45	11	PULL UP TO THE BUMPER (T) (X) 550 MUSIC 77970/EPIC	◆ PATRA

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Writers' Societies Name Top Songs, Publishers

Burr Is ASCAP Songwriter Of Year

NASHVILLE—Six hits earned for Gary Burr the honor of being named songwriter of the year at the ASCAP awards dinner and presentation here Oct. 3.

He shared the spotlight with Warner/Chappell Music and Sony Cross Keys Publishing as publishers of the year and with Gary B. Baker and Frank Myers, who wrote the country song of the year, "I Swear." In addition, George Strait received ASCAP's Voice of Music Award.

Burr's winning songs were "I Try To Think About Elvis," "Man Of My Word," "More Love," "One Night A Day," "We Don't Have To Do This," and "What's In It For Me."

Other multiple-song winners were Tommy Barnes, Mark Miller, Alan Jackson, Jim McBride, Kerry Kurt Philips, Tony Arata, Porter Howell, Brady Seals, Mary Chapin Carpenter, Don Schlitz, Tim Mensy, Larry Boone, John Jarrard, Gary B. Baker, Frank Myers, Steve Seskin, Gretchen Peters, Trey Bruce, Dwayne O'Brien, Allen Shamblin, and Chris Farren.

Sony Cross Keys received nine citations during the evening, and Warner/Chappell received 10. The two publishers shared honors for the song "Chattahoochee" for the second year in a row.

Other publishers with multiple citations were Alabama Band Music, Almo Music, BMG Songs, Curb Songs, Dixie Stars Music, Edge O' Woods Music, Emdar Music, EMI Music, Famous Music, Farrenuff Music, Full Kell Music, Gary Burr Music, Getarealjob Music, Hayes Street Music, Howlin' Hits Music, Love This Town Music, Major Bob Music, MCA Music, Miss Blyss Music, New Don Songs, Pookie Bear Music, PolyGram International, and Rick Hall Music.

Strait received the Voice of Music Award for his "interpretations of great songs which have touched the hearts and minds of music lovers throughout the world."

The presentation was held in the Tennessee Ballroom of the Opryland Hotel with a "Country Music Paradise" theme and was hosted by ASCAP vice president Connie Bradley.

A total of 75 songs received awards (see separate listing on page 36).

'Wink' Among BMI Winners

NASHVILLE—Vince Gill, Sony Tree Publishing, and the song "Wink" were the top honorees at the 43rd annual BMI Country Awards. Held at BMI's new Music Row offices, the Sept. 30 gala kicked off Nashville's annual Country Music Week festivities. President/CEO Frances Preston and VP Roger Sovine presented citations of achievement to 189 writers and publishers during the event. Gill started CMA week on a positive note, as he took home songwriter of the year honors for the second time. Sony Tree president/CEO Donna Hilley accepted the publisher of the year accolade for the fourth consecutive year, giving Sony Tree an impressive total of 22 wins.

The Robert J. Burton Award for the most-performed country song of the year went to "Wink." Recorded by Neal McCoy, the tune was written by Bob DiPiero and Tom Shapiro.

The songs for which Gill won BMI awards this year were "Tryin' To Get Over You," "What The Cowgirls Do," "When Loves Finds You," and "Whenever You Come Around."

The writers who accepted three BMI honors at this year's gala were Clint Black, Bob DiPiero, Gary Harrison, and Paul Nelson. Those who received two awards included David Ball, Matraca Berg, Don Cook, Ronnie Dunn, Chuck Jones, Toby Keith, Tony Martin, Roger Murrah, Hayden Nicholas, Tom Shapiro, Jeffrey Steele, Doug Stone, and Pete Wasner.

Tree Publishing Co. was recognized for 11 songs, earning Sony Tree publisher of the year award, given to the publishing company with the highest percentage of copyright ownership in award-winning songs. Other publishers to net multiple honors were Acuff-Rose Music, All Over Town/Little Big Town Music, American Made Music, August Wind Music/Patrick Joseph Music, Benefit Music, Blackened Music, Blue Desert Music, Careers-BMG Music Publishing, Diamond Struck Music, Don Cook Music, EMI Music Publishing, Foreshadow Songs, Great Broad/Maria Belle Music, Hamstein Cumberland Music, Irving Music, Longitude Music Co., Maypop Music, Mike Curb Music, Murrah Music Corp., O-Tex Music, Showbilly Music, Songs of PolyGram International, Terilee Music, That's A Smash Publishing, Tokeco Tunes, Uncle Pete Music, and Warner-Tamerlane Publishing Corp. & Associated Cos.

A total of 73 songs received awards (see separate listing on page 36).

Chip Davis Is Pride Of SESAC

The presentation of the prestigious Pride of SESAC Award capped the list of honors at the company's annual National Performance Activity Awards, held Oct. 5 at Nashville's Springhouse Golf Resort.

SESAC managing director/COO Bill Velez handed the Pride of SESAC Award to Mannheim Steamroller's Chip Davis, noting that the award—which is not given on an annual basis—is awarded only when a songwriter or publisher affiliate exceeds standard performance levels. Velez, who also hosted the event, noted that Mannheim Steamroller's Christmas releases traditionally dominate the Christmas charts. Publisher is Dots and Lines Ink.

The awards ceremony, which concluded the activities of Country Music Assn. Week, also saw Frank Dycus named country songwriter of the year for "I'm Gonna Get A Life," as recorded by Mark Chesnutt. Publisher is W.B.M. Music Corps.

Blue Note recording artist Geri Allen was named jazz songwriter of the year. Her successful album "Twenty-One" was named best jazz album at the recent Soul Awards. Publisher is Antoinette Music.

Saxophonist and Windham Hill artist Warren Hill was chosen new adult contemporary songwriter of the year. Publisher is Never Been Warren Music.

SESAC affiliate Hulk Hogan and affiliate songwriters J.J. Maguire and Jimmy Hart were named venue licensing songwriters of the year for writing SESAC-affiliated music used in stadiums and arenas, in conjunction with Hogan's World Wrestling Federation activities. Publisher is Beach Bar Music Inc.

Vince Caputo, Tom Hedden, and Dave Robidoux were selected television performance licensing songwriters of the year. They score NFL highlight shows such as "This Is The NFL," and they won an Emmy for "75 Seasons: A History Of The NFL." Publisher is NFL Music.

Affiliate Jim Brickman was named adult contemporary songwriter of the year. Publisher is the Brickman Arrangement.

"Ni El Primero Ni El Ultimo" was Latina music song of the year. Editoria Esperanza Musical was chosen Latina music publisher of the year.

Rising Tide Label Reaches Nashville; Awards Festivities Bring Out The Stars

JUST WHAT NASHVILLE NEEDS: Another new record company. Doug Morris has decided to open a Nashville office for Rising Tide Records and has tapped Ken Levitan of Vector Management to be Nashville president. Levitan will have roster autonomy, and if Vector's roster—with the likes of Joe Ely and Lyle Lovett—is any indication, the label will lean toward diversity. No signings as of yet.

ABSTRACT COUNTRY: That painting you saw behind Dwight Yoakam when he performed on the Country Music Assn. awards show is titled "Abstraction" and is a celebration of nature by the late abstract expressionist Hans Burkhardt, who was well-known for the art he created in response to war, spanning the decades from the Spanish Civil War to Vietnam. Yoakam discovered Burkhardt's work last year and decided to put it not only onstage but also on the sleeve of his new album, "Gone."

BMI president/CEO Frances Preston produced some special guests at the BMI awards dinner. As you know, this year's inductees into the Country Music Hall of Fame are Jo Walker-Meador and the late Roger Miller. To standing ovations, Preston brought onstage Walker-Meador and Miller's widow, Mary, and son Roger Dean. The latter, sporting a spiffy green western jacket adorned with white arrows, is very much his father's son.

Other notables at the BMI soiree included Grandpa Jones, Eddy Arnold, Ray Stevens, Jackie DeShannon, U.S. Sen. Fred Thompson of Tennessee, David Ball, Shania Twain, Kim

Carnes, BlackHawk, Joe Diffie, Bill Monroe, Vince Gill, Suzy Bogguss, and Alexander Harvey.

Clint Black was there with the news that he's hooked up with the Keebler Co. to benefit USA Harvest, the big all-volunteer food distribution organization. Keebler is sponsoring his tour, and Black fans are asked to bring non-perishable food items to concerts. Keebler will match or exceed fan food donations, and the company estimates that the tour will produce a donation of about 70 tons of food to USA Harvest.

Black will play the Starwood here Oct. 15. He has done a TV commercial with Ernie the Keebler Elf, and Black's face currently appears on millions of boxes of Keebler Wheatables snack crackers, complete with bounce-back ads for a \$2.99 multi-artist country sampler CD and tour merchandise.

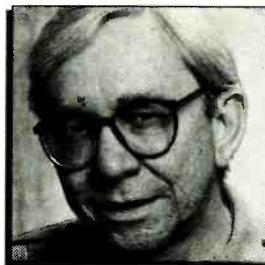
WYNONNA jetted in from her Las Vegas performance for Andre Agassi's "Grand Slam For Children" benefit to sing at the Nashville Songwriters Hall of Fame Dinner and Induction Cer-

emony Oct. 1. She is looking very svelte and sounding better than ever as she gears up for 1996's mammoth tour and her next album. To celebrate Dave Loggins' induction into the Hall, she called him onstage as she performed his song "She Is His Only Need," which was the first hit of her solo career. "This is the only song that's ever made Tony Brown cry," she remarked. She also said that this was her first performance with son Elijah—now 9 months old—in the room.

Jack Clement presided over the induction of Dickey Lee—now aka Richard Lee—into the Hall, John D. Loud-

ermilk introduced Loggins, and Kris Kristofferson did the honors in welcoming Waylon Jennings into the Hall. Guy Clark and Brooks & Dunn performed a medley of Jennings songs. When Jennings took the stage, he announced, "I've been writing a book, and a lot of y'all out there are in trouble." In the crowd were Mae Boren Axton, Marijohn Wilkin, Hank Thompson, Jessi Colter, Tommy Collins, Bill Anderson, Joe Allison, Hank Cochran, Sonny Curtis, and Hal Ketchum.

Nashville Songwriters Assn. International



by Chet Flippo

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	—	2	TIM MCGRAW CURB 77800 (10.98/16.98) 2 weeks at No. 1	ALL I WANT	1
2	2	1	34	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	1
3	3	2	11	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
4	4	3	3	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS-FROM THE BEGINNING	3
5	5	4	3	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
6	6	5	42	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
7	7	6	27	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
8	10	9	34	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
*** Hot Shot Debut ***						
9	NEW	1	1	THE MAVERICKS DECCA 11257*/MCA (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
10	8	8	6	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
11	9	7	5	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	5
*** Greatest Gainer ***						
12	12	15	20	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	12
13	NEW	1	1	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
14	11	11	3	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	11
15	16	16	6	DOLLY PARTON COLUMBIA 67140/SONY (9.98 EQ/15.98)	SOMETHING SPECIAL	11
16	13	14	80	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
17	NEW	1	1	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGEL	17
18	NEW	1	1	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	18
19	14	10	14	LORRIE MORGAN ● BNA 66508 (10.98/16.98)	GREATEST HITS	5
20	15	12	90	JEFF FOXWORTHY ▲ ⁷ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
21	18	21	69	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
22	17	13	5	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
23	22	19	7	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
24	19	28	3	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS: CHAPTER 1	19
25	23	23	53	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
26	21	18	11	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
27	20	17	15	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	7
28	24	—	2	TRACY LAWRENCE ATLANTIC 82847/AG (10.98/15.98)	TRACY LAWRENCE LIVE	24
29	25	22	75	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
30	30	29	8	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/15.98) HS	TERRI CLARK	29
31	27	24	69	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
32	31	30	66	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1
33	26	20	15	BRYAN WHITE ASYLUM 61642 (10.98/15.98) HS	BRYAN WHITE	17
34	29	25	87	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
35	28	26	54	TRACY LAWRENCE ▲ ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
36	33	27	7	TY ENGLAND RCA 66522 (9.98/15.98)	TY ENGLAND	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	32	33	30	JOHN BERRY CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
38	36	36	53	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
39	37	40	105	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
40	34	31	39	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
41	40	39	87	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
42	35	35	37	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
43	38	38	36	NEAL MCCOY ● ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
44	41	42	3	VARIOUS ARTISTS SPARROW 1445/CHORDANT (9.98/13.98)	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	41
45	42	44	47	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
46	46	47	159	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
47	49	52	58	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
48	44	41	30	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	17
49	47	43	88	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
50	39	32	15	GEORGE JONES AND TAMMY WYNETTE MCA 11248 (10.98/16.98)	ONE	12
51	48	34	14	JEFF CARSON MCG CURB 77744/CURB (9.98/15.98) HS	JEFF CARSON	22
52	45	46	29	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	27
53	53	51	33	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
54	52	57	16	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39
55	50	45	36	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
56	43	37	52	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
57	56	58	170	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
58	51	48	27	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	35
59	63	62	63	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
60	54	50	34	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	48
61	57	55	62	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
62	59	60	216	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
63	55	49	19	DWIGHT YOAKAM REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	8
64	65	65	52	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
65	60	54	75	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
*** Pacesetter ***						
66	69	73	13	THE MOFFATTS POLYDOR NASHVILLE 527373 (9.98/13.98) HS	THE MOFFATTS	48
67	61	61	59	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
68	58	53	53	TOBY KEITH ● POLYDOR NASHVILLE 523407 (10.98/15.98)	BOOMTOWN	8
69	67	69	68	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
70	64	64	6	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98) HS	DARYLE SINGLETARY	64
71	66	63	88	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
72	75	—	8	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	52
73	68	67	156	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
74	74	70	10	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	54
75	62	56	24	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCT. 14, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 198 weeks at No. 1	GREATEST HITS	230
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	44
3	3	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	228
4	7	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/10.98)	24 GREATEST HITS	36
5	6	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	230
6	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	82
7	8	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (10.98 EQ/16.98)	SOME GAVE ALL	21
8	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	228
9	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	230
10	9	SHANIA TWAIN MERCURY NASHVILLE 514422 (9.98 EQ/15.98)	SHANIA TWAIN	11
11	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	215
12	15	COLLIN RAYE ▲ EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	9
13	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	62

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	102
15	13	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	22
16	18	ALAN JACKSON ▲ ³ ARISTA 8681 (9.98 EQ/13.98)	DON'T ROCK THE JUKEBOX	18
17	24	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	104
18	17	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	45
19	19	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	24
20	22	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	68
21	20	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	99
22	23	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	53
23	16	THE BELLAMY BROTHERS CURB 42298/MCA (4.98/11.98)	GREATEST HITS VOL. III	37
24	—	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	19
25	21	JOHN ANDERSON ▲ BNA 61029/RCA (9.98/13.98)	SEMINOLE WIND	33

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

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
*** No. 1 ***						
1	1	1	10	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	4	6	6	SHE'S EVERY WOMAN A.REYNOLDS (V.SHAU,G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	2
3	2	3	12	IF THE WORLD HAD A FRONT PORCH J.STROUD (T.LAWRENCE,P.NELSON,K.BEARD)	TRACY LAWRENCE (C) (V) ATLANTIC 87119	2
4	5	8	14	BETTER THINGS TO DO K.STEGALL,C.WATERS (T.SHAPIRO,T.CLARK,C.WATERS)	TERRI CLARK (C) (V) MERCURY NASHVILLE 852 046	4
5	7	11	12	I'M NOT STRONG ENOUGH TO SAY NO M.BRIGHT (R.LANGE)	BLACKHAWK (C) (V) ARISTA 1-2857	5
6	8	9	11	LET'S GO TO VEGAS S.HENDRICKS (K.STALEY)	FAITH HILL (C) (V) WARNER BROS. 17181	6
7	10	13	10	DUST ON THE BOTTLE T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (C) (V) MCA 54944	7
8	6	7	15	HALFWAY DOWN E.GORDY,JR. (J.LAUDERDALE)	PATTY LOVELESS (C) (V) EPIC 77956	6
9	3	2	12	ONE BOY, ONE GIRL P.WORLEY,E.SEAY,J.HOBBS (M.A.SPRINGER,S.SMITH)	COLLIN RAYE (C) (V) EPIC 77973	2
10	12	14	8	NO MAN'S LAND S.HENDRICKS (J.S.SHERRILL,S.SESKIN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87105	10
11	13	16	13	(THIS THING CALLED) WANTIN' AND HAVIN' IT ALL M.MILLER,M.MCANALLY (R.SAMUSET,D.LOGGINS)	SAWYER BROWN (C) (V) CURB 76955	11
12	14	17	12	SAFE IN THE ARMS OF LOVE M.MCBRIDE,P.WORLEY,C.SEAY (P.ROSE,M.KENNEDY,P.BUNCH)	MARTINA MCBRIDE (C) (V) RCA 64345	12
*** AIRPOWER ***						
13	23	41	4	CHECK YES OR NO T.BROWN,G.STRAIT (D.A.WELLS,D.H.OGLESEBY)	GEORGE STRAIT (V) MCA 55127	13
14	15	19	12	ALL I NEED TO KNOW B.BECKETT (S.SESKIN,M.A.SPRINGER)	KENNY CHESNEY (C) (V) BNA 64347	14
15	17	20	11	I WANNA GO TOO FAR G.FUNDIS (L.MARTINE,JR.,K.ROBBINS)	TRISHA YEARWOOD (V) MCA 55078	15
16	18	23	12	I LET HER LIE J.STROUD,R. TRAVIS,D.MALLOY (T.JOHNSON)	DARYLE SINGLETARY (C) (V) GIANT 17818	16
17	16	18	9	SOMETIMES SHE FORGETS G.BROWN,T.TRITT (S.EARLE)	TRAVIS TRITT (V) WARNER BROS. 17792	16
*** AIRPOWER ***						
18	25	33	4	WHISKEY UNDER THE BRIDGE S.HENDRICKS,D.COOK (D.COOK,K.BROOKS,R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2770	18
*** AIRPOWER ***						
19	19	22	10	THE WOMAN IN ME (NEEDS THE MAN IN YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (V) MERCURY NASHVILLE 852206	19
*** AIRPOWER ***						
20	24	29	5	ON MY OWN T.BROWN,R.MCINTIRE (B.BACHARACH,C.SAGER)	REBA MCINTIRE (C) (V) MCA 55100	20
21	22	24	10	IF I WAS A DRINKIN' MAN B.BECKETT (J.B.RUDD,B.HILL)	NEAL MCCOY (C) (V) ATLANTIC 87120	21
22	29	36	5	WHO NEEDS YOU BABY J.STROUD (C.WALKER,R. BOUDREAU,K.WILLIAMS)	CLAY WALKER (C) (V) GIANT 17771	22
23	27	30	7	LIFE GOES ON C.DINAPOLI,D.GRAU,LITTLE TEXAS (D.GRAY,T.MCHUGH,K.FOLLESE)	LITTLE TEXAS (V) WARNER BROS. 17770	23
24	26	26	11	HEAVEN BOUND (I'M READY) D.COOK (D.LINDE)	SHENANDOAH (C) (V) CAPITOL NASHVILLE 58442	24
25	28	31	7	BACK IN YOUR ARMS AGAIN J.STROUD (J.F.KNOBLOCH,P.DAVIS)	LORRIE MORGAN (C) (V) BNA 64353	25
26	11	10	14	DON'T STOP D.COOK (C.RAINS,T.SHAPIRO)	WADE HAYES (C) (V) COLUMBIA 77954	10
27	31	38	5	I WILL ALWAYS LOVE YOU S.BUCKINGHAM,D.PARTON (D.PARTON)	DOLLY PARTON & VINCE GILL COLUMBIA ALBUM CUT	27
28	9	4	15	I THINK ABOUT IT ALL THE TIME J.BOWEN,C.HOWARD (D.SCHLITZ,B.LIVSEY)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	4
29	32	37	7	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	29
30	21	12	15	ONE EMOTION J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64381	2
31	38	56	3	IN PICTURES E.GORDY,JR.,ALABAMA (J.DOYLE,B.E.BOYD)	ALABAMA (C) (V) RCA 64419	31
32	20	5	19	SHOULD'VE ASKED HER FASTER G.FUNDIS (B.DIPIERO,A.ANDERSON,J.KLEMICK)	TY ENGLAND (C) (V) RCA 64280	3
33	30	27	20	NOT ON YOUR LOVE C.HOWARD (I.MARTIN,R.WILSON,T.MARTIN)	JEFF CARSON (C) (V) MCG CURB 76954	1
34	33	40	9	TEQUILA TALKIN' D.COOK,W.WILSON (B.LABOUNTY,C.WATERS)	LONESTAR (C) (V) BNA 64386	33
35	36	42	7	GO REST HIGH ON THAT MOUNTAIN T.BROWN (V.GILL)	VINCE GILL (V) MCA 55098	35
36	34	32	19	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
37	43	48	6	LOVE LESSONS T.BROWN (J.KILGORE,T.HEWITT,M.POWELL,S.MAJORS)	TRACY BYRD (C) (V) MCA 55102	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	45	50	9	IT'S NOT THE END OF THE WORLD B.BECKETT (P.NELSON,L.BOONE,E.CLARK)	EMILIO (C) CAPITOL NASHVILLE 58432	38
39	42	44	9	HERE COMES THE RAIN D.COOK,R.MALO (R.MALO,KOSTAS)	THE MAVERICKS (C) (V) MCA 55080	39
40	35	28	19	I WANT MY GOODBYE BACK D.JOHNSON (P.BUNCH,D.JOHNSON,D.BERG)	TY HERNDON (C) (V) EPIC 77946	7
41	47	52	4	TROUBLE T.BROWN (T.SNIDER)	MARK CHESNUTT (C) (V) DECCA 55103	41
42	41	34	16	SHE AIN'T YOUR ORDINARY GIRL E.GORDY,JR.,ALABAMA (R.JASON)	ALABAMA (C) (V) RCA 64346	2
43	48	51	6	WHEN A WOMAN LOVES A MAN S.HENDRICKS,L.PARNELL (M.LUNA,R.VAN HOY)	LEE ROY PARNELL (V) CAREER 1-2862	43
44	52	57	4	BORN IN THE DARK J.STROUD,D.STONE (C.HINESLEY)	DOUG STONE (V) COLUMBIA 78039	44
45	44	39	20	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALPHONSO)	PAM TILLIS (V) ARISTA 1-2833	3
46	59	—	2	DEEP DOWN P.TILLIS,M.POOLE (W.ALDRIDGE,J.JARRARD)	PAM TILLIS (C) (V) ARISTA 1-2878	46
47	40	43	10	THAT ROAD NOT TAKEN J.SLATE,J.DIFFIE (C.KELLY,D.BEASLEY)	JOE DIFFIE (V) EPIC 77978	40
48	50	53	6	SAVE THIS ONE FOR ME S.BUCKINGHAM,B.CHANCEY (V.THOMPSON,M.D.SANDERS)	RICK TREVINO (C) (V) COLUMBIA 77900	48
49	53	55	5	ANYTHING FOR LOVE D.COOK (J.HOUSE,P.BARNHART,S.HOGIN)	JAMES HOUSE (C) (V) EPIC 77982	49
50	37	25	18	THREE WORDS, TWO HEARTS, ONE NIGHT J.STROUD,M.COLLIE (M.COLLIE,G.HOUSE)	MARK COLLIE (C) (V) GIANT 17855	25
51	57	75	3	RUB-A-DUBBIN' J.CUPIT (D.GOODMAN,S.P.DAVIS,B.HOBBS)	KEN MELLONS (C) (V) EPIC 78066	51
52	39	21	14	BIG OL' TRUCK N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH (V) POLYDOR NASHVILLE 579 574	15
53	63	—	2	REBECCA LYNN B.J.WALKER,JR.,K.LEHNING (D.SAMPSON,S. EWING)	BRYAN WHITE (C) (V) ASYLUM 64360	53
54	51	45	17	LEAD ON T.BROWN,G.STRAIT (D.DILLON,T.GENTRY)	GEORGE STRAIT (V) MCA 55064	7
55	64	—	2	THE CAR C.HOWARD (C.M.SPRIGGS,G.HEYDE)	JEFF CARSON (C) (V) MCG CURB 76970	55
56	55	58	3	I'M A STRANGER HERE MYSELF C.BROOKS,T.TUTTILL (D.LINSEY,M.LINSEY,M.KEITH)	PERFECT STRANGER (C) (V) CURB 76969	55
57	58	59	5	HONKY TONK HEALIN' B.CHANCEY (D.BALL,T.POLK)	DAVID BALL (V) WARNER BROS. 17785	57
58	61	61	6	WHO'S COUNTING K.STEGALL,J.KELTON (R.SPRINGER,T.MARTIN,R.WILSON)	WESLEY DENNIS (V) MERCURY NASHVILLE 852 286	58
*** Hot Shot Debut ***						
59	NEW	—	1	NOTHING P.ANDERSON (D.YOAKAM,KOSTAS)	DWIGHT YOAKAM REPRISE ALBUM CUT/WARNER BROS.	59
60	56	54	6	BILL'S LAUNDROMAT, BAR AND GRILL B.BECKETT (M.GERMINO,J.A.STEWART)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87104	54
61	62	—	2	KNOCK, KNOCK J.STROUD (J.SALLEY,J.STEVENS)	THE HUTCHENS ATLANTIC ALBUM CUT	61
62	71	—	2	THOSE WORDS WE SAID R.BENNETT (K.RICHEY,ANGELO)	KIM RICHEY (C) (V) MERCURY NASHVILLE 852 300	62
63	60	63	7	FEEL LIKE MAKIN' LOVE J.CRUTCHFIELD (P.RODGERS)	PHILIP CLAYPOOL (C) (V) CURB 76966	60
64	NEW	—	1	LIFE GETS AWAY J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS,T.SCHUYLER)	CLINT BLACK RCA ALBUM CUT	64
65	65	64	20	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	TRACY BYRD (C) (V) MCA 55049	15
66	49	47	8	YOUR TATTOO B.CANNON,N.WILSON (KOSTAS,J.TEMPCHIN)	SAMMY KERSHAW (V) MERCURY NASHVILLE 852 208	47
67	67	74	3	THE TROUBLE WITH LOVE J.CRUTCHFIELD (R.CROSBY,S.LEMAIRE)	ROB CROSBY (C) RIVER NORTH 3006	67
68	NEW	—	1	HOME ALONE B.CANNON,L.SHELL (D.W.WILSON,C.MORRIS)	4 RUNNER (V) POLYDOR NASHVILLE 577 040	68
69	69	71	3	THESE ARMS N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.J.MYERS)	BAKER & MYERS (C) (V) MCG CURB 76967	69
70	NEW	—	1	I JUST CAN'T STAND TO BE UNHAPPY B.BECKETT,T.BROWN (H.PRESTWOOD)	BOBBIE CRYNER (C) (V) MCA 55099	70
71	70	69	10	ANY GAL OF MINE G.RUBERTO (G.RUBERTO)	GINO THE NEW GUY NO LABEL	56
72	NEW	—	1	HEART HALF EMPTY D.JOHNSON (G.BURR,D.CHILD)	TY HERNDON FEATURING STEPHANIE BENTLEY (C) (V) EPIC 78073	72
73	54	49	8	EVERY LITTLE WORD A.REYNOLDS,J.ROONEY (M.HUMMON,H.KETCHUM)	HAL KETCHUM (V) MCG CURB 76965	49
74	NEW	—	1	NOT ENOUGH HOURS IN THE NIGHT R.LANDIS (A.BARKER,R.HARBIN,K.WILLIAMS)	DOUG SUPERNAW (C) (V) GIANT 17764	74
75	66	66	15	PARTY ALL NIGHT S.ROUSE (S.ROUSE,J.FOXWORTHY)	JEFF FOXWORTHY (C) (V) WARNER BROS. 17806	53

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

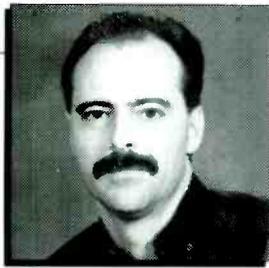
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
FOR WEEK ENDING OCT. 14, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	8	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
2	2	3	10	ONE BOY, ONE GIRL EPIC 77973	COLLIN RAYE
3	3	2	16	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 476956	PERFECT STRANGER
4	5	5	9	I'M NOT STRONG ENOUGH TO SAY NO ARISTA 1-2857	BLACKHAWK
5	6	9	15	SOMEONE ELSE'S STAR ASYLUM 64435	BRYAN WHITE
6	4	4	16	ANY MAN OF MINE/WHOSE BED... MERCURY NASHVILLE 856 448	SHANIA TWAIN
7	8	7	16	WHEN YOU SAY NOTHING AT ALL BNA 64329	ALISON KRAUSS & UNION STATION
8	7	6	16	NOT ON YOUR LOVE MCG CURB 76954	JEFF CARSON
9	9	8	11	PARTY ALL NIGHT WARNER BROS. 17806	JEFF FOXWORTHY
10	10	12	4	NO MAN'S LAND ATLANTIC 87105	JOHN MICHAEL MONTGOMERY
11	11	10	8	LET'S GO TO VEGAS WARNER BROS. 17181	FAITH HILL
12	16	—	2	WHO NEEDS YOU BABY GIANT 17771	CLAY WALKER
13	12	11	14	SHOULD'VE ASKED HER FASTER RCA 64280	TY ENGLAND

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	—	1	THE WOMAN IN ME (NEEDS THE MAN IN YOU) MERCURY NASHVILLE 852206	SHANIA TWAIN
15	17	17	3	BETTER THINGS TO DO MERCURY NASHVILLE 852 046	TERRI CLARK
16	15	18	3	LOVE LESSONS MCA 55102	TRACY BYRD
17	14	14	16	WALKING TO JERUSALEM MCA 55049	TRACY BYRD
18	18	15	16	ANGELS AMONG US RCA 62643	ALABAMA
19	19	19	4	THAT'S AS CLOSE AS I'LL GET TO LOVING YOU RCA 64392	AARON TIPPIN
20	20	16	5	IF I WAS A DRINKIN' MAN ATLANTIC 87120	NEAL MCCOY
21	13	13	7	DUST ON THE BOTTLE MCA 54944	DAVID LEE MURPHY
22	23	20	4	IT'S NOT THE END OF THE WORLD CAPITOL NASHVILLE 58432	EMILIO
23	RE-ENTRY	—	3	SAFE IN THE ARMS OF LOVE RCA 64345	MARTINA MCBRIDE
24	22	21	7	BABY, NOW THAT I'VE FOUND YOU ROUNDER 4601	ALISON KRAUSS & UNION STATION
25	NEW	—	1	IF THE WORLD HAD A FRONT PORCH ATLANTIC 87119	TRACY LAWRENCE

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 multimitation titles indicated by a numeral following the symbol. © 1995, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

HIGH FIVE: Tim McGraw's "I Like It, I Love It" grips the No. 1 slot on Billboard's Hot Country Singles & Tracks for a fifth consecutive week, the only release to accomplish that feat since Billy Ray Cyrus' "Achy Breaky Heart" spent five weeks there in 1992. For readers who are curious about the all-time country singles record for consecutive weeks at No. 1, the McGraw and Cyrus titles are way down the list. Three singles titles are tied for that distinction, each turning in 21 consecutive weeks: "I'm Moving On" by Hank Snow (1950), "I'll Hold You In My Heart" by Eddy Arnold (1947), and "In The Jailhouse Now" by Webb Pierce (1955).

MORE TOPPERS: While McGraw's "I Like It, I Love It" remains at the top of our airplay list, the cassette single remains at No. 1 on Top Country Singles Sales for a sixth consecutive week, outpacing the No. 2 title by a 3-to-1 margin. Concurrently, McGraw's third Curb album, "All I Want," stays at No. 1 on Top Country Albums after debuting in that spot the previous week. It dips slightly (4-5) on The Billboard 200.

HOT SHOTS: The Mavericks steal Hot Shot Debut honors at No. 9 on Top Country Albums with their third set, "Music For All Occasions." MCA sales VP Dave Weigand says much of that business was from hardcore Mavericks fans who cross genre boundaries. Aside from CD and cassette, this package has been made available on limited quantities of vinyl; Weigand reasons that the overall retro feel of the Mavericks' material—and album art depicting

a throwback to the '60s—precipitated that decision. Weigand adds that the Mavericks themselves are "vinyl junkies," and their fans should appreciate owning this set in this nostalgic configuration.

The Mavericks' title moved 16,000 pieces, debuting at No. 61 on The Billboard 200. The lead single from the album jumps 42-39 on our airplay list. The group's first MCA set, 1992's "From Hell To Paradise," never charted, while 1994's "What A Crying Shame" rose to No. 6 on Top Country Albums.

MORE DEBUTS: Tejano favorite Emilio debuts on Top Country Albums at No. 13 with "Life Is Good," his first outing on the mainstream country chart. The lead single from that Capitol Nashville set, "It's Not The End Of The World," jumps 45-38 on Hot Country Singles & Tracks, with heavy airplay reported at KHEY El Paso, Texas, and new spins detected at WXTU Philadelphia, KFDI Wichita, Kan., WYNY New York, KKAT Salt Lake City, and WKIX Raleigh, N.C. The Emilio set enters The Billboard 200 at No. 82, selling 12,000 units. Meanwhile, Martina McBride (RCA) enters the country list at No. 17 with "Wild Angels," and Little Texas (Warner Bros.) rounds out that chart's debuts at No. 18 with a first hits collection.

TROPHIES: David Lee Murphy (MCA) earns Greatest Gainer roses on Top Country Albums with "Out With A Bang" (No. 12), while our percentage-based Pacesetter award goes to the Moffatts' Polydor Nashville set, bulleting at No. 66 on that chart with a 10% increase over the prior week. On our airplay scorecard, Airpower status is achieved by George Strait's "Check Yes Or No" at No. 13, available only on Strait's new boxed set, "Strait Out Of The Box." Other Airpower winners include "Whiskey Under The Bridge" by Brooks & Dunn at No. 18, "The Woman In Me (Needs The Man In You)" by Shania Twain (19-19), and "On My Own" by Reba McEntire (24-20). Hot Shot Debut honors are earned by Dwight Yoakam's "Nothing," the lead single from his forthcoming Reprise set, "Gone," which is slated for retail availability Oct. 31.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
14 ALL I NEED TO KNOW (Love This Town, ASCAP/David Aaron, ASCAP/Murrah, BMI) WBM	
71 ANY GAL OF MINE (Not Published)	
49 ANYTHING FOR LOVE (Sony Tree, BMI/Taylor Rose, BMI) HL	
25 BACK IN YOUR ARMS AGAIN (Almo, ASCAP/Garlicky, ASCAP/Paul And Jonathan, BMI) WBM	
4 BETTER THINGS TO DO (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony Tree, BMI/Mike Curb, BMI) WBM/HL	
52 BIG OL' TRUCK (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
60 BILL'S LAUNDROMAT, BAR AND GRILL (Sony Cross Keys, ASCAP/GMMI, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	
44 BORN IN THE DARK (House Of Dust, BMI/First Write, BMI)	
55 THE CAR (Diamond Storm, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI)	
13 CHECK YES OR NO (John Juan, BMI/Victoria Kay, ASCAP)	
46 DEEP DOWN (Rick Hall, ASCAP/Watertown, ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM	
26 DON'T STOP (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM/HL	
7 DUST ON THE BOTTLE (N2 D, ASCAP)	
73 EVERY LITTLE WORD (Careers-BMG, BMI/Songs Of PolyGram, BMI/Foreshadow, BMI) HL	
63 FEEL LIKE MAKIN' LOVE (Badco, ASCAP)	
35 GO REST HIGH ON THAT MOUNTAIN (Benefit, BMI) WBM	
8 HALFWAY DOWN (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL	
72 HEART HALF EMPTY (Gary Burr, ASCAP/MCA, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)	
24 HEAVEN BOUND (I'M READY) (EMI Blackwood, BMI/Right Key, BMI/Linde Manor, BMI) HL	
39 HERE COMES THE RAIN (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	
68 HOME ALONE (Fiani Approach, BMI/MCA, BMI/PolyGram International Tunes, SESAC/Craig Morris, ASCAP)	
57 HONKY TONK HEALIN' (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	
21 IF I WAS A DRINKIN' MAN (EMI Tower Street, BMI/MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP) HL	
3 IF THE WORLD HAD A FRONT PORCH (TLE, ASCAP/Lac Grand, ASCAP/Muy Bueno, BMI/Sony Tree, BMI/Terilee, BMI) WBM/HL	
70 I JUST CAN'T STAND TO BE UNHAPPY (Careers-BMG, BMI/Hugh Prestwood, BMI)	
16 I LET HER LIE (Big Giant, BMI/Dr. Vet, BMI/Little Dakota, BMI) WBM	
1 I LIKE IT, I LOVE IT (Emdar, ASCAP/Texas Wedge, ASCAP/Rick Hall, ASCAP) WBM	
56 I'M A STRANGER HERE MYSELF (Cross Timbers, BMI/Bright Like The Sun, BMI/Forerunner, BMI/Palm Island, BMI)	
5 I'M NOT STRONG ENOUGH TO SAY NO (Zomba, ASCAP) WBM	
45 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM	
31 IN PICTURES (BMG, ASCAP/Careers-BMG, BMI) WBM/HL	
28 I THINK ABOUT IT ALL THE TIME (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM	
38 IT'S NOT THE END OF THE WORLD (Sony Tree, BMI/Terilee, BMI/O-Tex, BMI/Sony Cross Keys, ASCAP) HL	
15 I WANNA GO TOO FAR (Careers-BMG, BMI/Doo Layng, BMI/Irving, BMI/Colter Bay, BMI) WBM/HL	
40 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI) WBM	
27 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) WBM	
61 KNOCK, KNOCK (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM	
54 LEAD ON (Acuff-Rose, BMI/Maypop, BMI/Wildcountry, BMI) WBM	
6 LET'S GO TO VEGAS (All Over Town, BMI/Sony Tree, BMI) WBM/HL	
64 LIFE GETS AWAY (Blackened, BMI/Irving, BMI/EMI Blackwood, BMI/Bethlehem, BMI)	
23 LIFE GOES ON (Howlin' Hits, ASCAP/Square West, ASCAP/Kicking Bird, BMI/Thomahawk, BMI/Careers-BMG, BMI/Breaker Maker, BMI) WBM/HL	
37 LOVE LESSONS (Saddle Tan, BMI/Acuff-Rose, BMI/Hewitt, ASCAP) WBM	
10 NO MAN'S LAND (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP/David Aaron, ASCAP) WBM/HL	
74 NOT ENOUGH HOURS IN THE NIGHT (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Hit Street, BMI)	
59 NOTHING (Coal Dust West, BMI/Warner-Tamerlane, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)	
33 NOT ON YOUR LOVE (Stroudcaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM	
9 ONE BOY, ONE GIRL (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
30 ONE EMOTION (Blackened, BMI/Irving, BMI) WBM	
20 ON MY OWN (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM	
75 PARTY ALL NIGHT (Shabloo, BMI/Max Laffs, BMI)	
53 REBECCA LYNN (MCA, ASCAP/Acuff-Rose, BMI) WBM	
51 RUB-A-DUBBIN' (Goodman Walker, BMI/Beckaroo, BMI/Shoot Straight, ASCAP)	
12 SAFE IN THE ARMS OF LOVE (Irving, BMI/Fortunate Moon, BMI/La Rue Two, BMI/Zanesville, BMI) WBM	
48 SAVE THIS ONE FOR ME (EMI April, ASCAP/Ideas Of March, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
42 SHE AIN'T YOUR ORDINARY GIRL (Suzy Joe, BMI/My Split, BMI)	
2 SHE'S EVERY WOMAN (BMG, ASCAP/Major Bob, ASCAP) WBM/HL	
32 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Anderson, BMI) WBM/HL	
17 SOMETIMES SHE FORGETS (WB, ASCAP) WBM	
34 TEQUILA TALKIN' (Hidden Planet, BMI/Ensign, BMI/Great Cumberland, BMI) WBM/HL	
47 THAT ROAD NOT TAKEN (Himownself's, ASCAP/Wood Newton, ASCAP/Miss Pammy's, ASCAP/South Paw, BMI/Terry Rose, BMI/Woodfile, BMI)	
29 THAT'S AS CLOSE AS I'LL GET TO LOVING YOU (McJanes, BMI/I.R.S., BMI/Bugle, BMI/Irving, BMI/Almo, ASCAP/Tikki Merm, ASCAP/Siren, SABAM) WBM	
69 THESE ARMS (Zomba, ASCAP/Dixie Stars, ASCAP) HL	
11 (THIS THING CALLED) WANTIN' AND HAVIN' IT ALL (WB, ASCAP/Samosonian, ASCAP/Avalon Way, ASCAP) WBM	
62 THOSE WORDS WE SAID (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/PolyGram Int'l, ASCAP)	
50 THREE WORDS, TWO HEARTS, ONE NIGHT (Music Corp. Of America, BMI/Mark Collie, BMI/Housenotes, BMI) HL	
67 THE TROUBLE WITH LOVE (Music Corp. Of America, BMI/Santee River, BMI/Blackwood, BMI/Ticket To Ride, BMI) HL	
41 TROUBLE (Bro 'N Sis, BMI/Keith Sykes, BMI)	
65 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
43 WHEN A WOMAN LOVES A MAN (Major Bob, ASCAP/Sony Tree, BMI/True South, BMI) WBM/HL	
18 WHISKEY UNDER THE BRIDGE (Sony Tree, BMI/Don Cook, BMI/Buffalo Prairie, BMI/Showbilly, BMI) HL	
22 WHO NEEDS YOU BABY (Lori James, BMI/Linda Cobb, BMI/That's A Smash, BMI/Sony Cross Keys, ASCAP) HL	
58 WHO'S COUNTING (EMI April, ASCAP/Stroudcaster, BMI/Baby Mae, BMI/Hamstein Cumberland, ASCAP) WBM/HL	
19 THE WOMAN IN ME (NEEDS THE MAN IN YOU) (Loon Echo, BMI/Zomba, ASCAP) WBM	
36 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL	
66 YOUR TATTOO (Songs Of PolyGram, BMI/Seven Angels, BMI/Night River, ASCAP) HL/WBM	

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ASCAP's Award-Winners

Here is the complete list of the 75 most-performed ASCAP songs, their ASCAP writers, and publishers.

"Addicted To A Dollar"—Ray Hood, Ray Maddox, Kim Tribble; BeKool Music, Brian's Dream.

"Be My Baby Tonight"—Rich Fagan; Of Music.

"Before You Kill Us All"—Max Troy Barnes; Famous Music Corp., Island Bound Music.

"The Boys And Me"—Mac McAnally, Mark Miller; Beginner Music, Travelin' Zoo Music.

"Chattahoochee"—Alan Jackson, Jim McBride; Sony Cross Keys Publishing, Warner/Chappell Music Group.

"The City Put The Country Back In Me"—Michael Huffman; Dixie Stars Music, Someplace Else Music.

"Daddy Never Was The Cadillac Kind"—Bernie Nelson; Colgems-EMI Music.

"Down On The Farm"—Kerry Kurt Phillips; Emdar Music, Texas Wedge Music.

"Dreaming With My Eyes Open"—Tony Arata; Famous Music Corp., Pookie Bear Music.

"Every Once In A While"—Dave Robbins; Warner/Chappell Music Group.

"God Blessed Texas"—Porter Howell, Brady Seals; Howlin' Hits Music, Square West Music.

"Goodbye Says It All"—Charlie Black, Bobby Fischer, Johnny MacRae; BMG Songs, Five-Bar-B Songs, EMI April Music, House On Fire Music, Little Beagle Music.

"Hangin' In"—Steve Bogard; Rancho Bogardo Music, Warner/Chappell Music Group.

"Hard To Say"—Mark Miller; Travelin' Zoo Music.

"He Thinks He'll Keep Her"—Mary Chapin Carpenter, Don Schlitz; EMI April Music, Getarealjob Music, New Don Songs, New Hayes Music.

"Hey Cinderella"—Suzy Bogguss; Famous Music Corp., Loyal Dutchess Music.

"I Just Wanted You To Know"—Tim Mensy; Miss Dot Music, Sony Cross Keys Publishing.

"I Never Knew Love"—Larry Boone; Sony Cross Keys Publishing.

"I See It Now"—Larry Boone, Woody Lee; Sony Cross Keys Publishing, Warner/Chappell Music Group.

"I Sure Can Smell The Rain"—Walt Aldridge, John Jarrard; Alabama Band Music Co., Rick Hall Music, Miss Blyss Music.

"I Swear"—Gary B. Baker, Frank Myers; Rick Hall Music, Morganactive Songs.

"I Take My Chances"—Mary Chapin Carpenter, Don Schlitz; EMI April Music, Getarealjob Music, New Don Songs, New Hayes Music.

"I Try To Think About Elvis"—Gary Burr; Gary Burr Music, MCA Music.

"I Wish I Could Have Been There"—John Anderson; Almo Music, Holmes Creek Music.

"I'm Holding My Own"—Tony Arata; Pookie Bear Music.

"If Bubba Can Dance (I Can Too)"—Bob McDill; PolyGram International, Ranger Bob Music.

"If I Could Make A Living"—Alan Jackson; Warner/Chappell Music Group.

"If The Good Die Young"—Craig Wiseman; Almo Music.

"If You've Got Love"—Mark Sanders, Steve Seskin; Love This Town Music, MCA Music.

"In My Own Backyard"—Kerry Kurt Phillips, Andy Spooner; Emdar Music, Texas Wedge Music.

"Independence Day"—Gretchen Peters; Sony Cross Keys Publishing.

"Indian Outlaw"—Tommy Barnes; Edge O'Woods Music, Taguchi Music.

"It Won't Be Over You"—Trey Bruce; MCA Music.

"Jukebox Junkie"—Ken Mellons; Cupit Memorias.

"Kick A Little"—Porter Howell, Dwayne O'Brien, Brady Seals; Howlin' Hits Music, Square West Music.

"Lifestyles Of The Not So Rich & Famous"—Byron Hill, Wayne Tester; Brother Bart Music, MCA Music.

"A Little Less Talk And A Lot More Action"—Keith Hinton; PolyGram International, Sheddhouse Music.

"Livin' On Love"—Alan Jackson; Warner/Chappell Music Group.

"The Man In Love With You"—Gary Harju; Spurs And Boots Music.

"Man Of My Word"—Gary Burr, Allen Shamblin; Almo Music, Gary Burr Music, Hayes Street Music, MCA Music, Allen Shamblin Music.

"More Love"—Gary Burr; Gary Burr Music, MCA Music.

"My Baby Loves Me"—Gretchen Peters; Sony Cross Keys Publishing.

"My Love"—Tommy Barnes, Porter Howell, Brady Seals; Edge O'Woods Music, Howlin' Hits Music, Square West Music, Taguchi Music.

"National Working Woman's Holiday"—Pat Terry; Castle Street Music, Ears Last Music.

"No Doubt About It"—Steve Seskin; Love This Town Music.

"Not A Moment Too Soon"—Joe Barnhill, Wayne Perry; Suzi Bob Music, Zomba Enterprises.

"One Night A Day"—Gary Burr; Gary Burr Music, MCA Music.

"Pickup Man"—Kerry Kurt Phillips; Emdar Music, Texas Wedge Music.

"Renegades, Rebels And Rogues"—Larry Boone; Sony Cross Keys Publishing.

"Rope The Moon"—Aggie Brown, Jess Brown, James Denton; Almo Music, Bamatuck Music, Just A Dream Music, Pearl Dancer Music.

"She Dreams"—Tim Mensy; Brass Ring Music, Miss Dot Music, Sony Cross Keys Publishing.

"She'd Give Anything"—Chris Farren; Curb Songs, Farrenuff Music, Full Keel Music.

"Shut Up And Kiss Me"—Mary Chapin Carpenter; Why Walk Music.

"Somebody New"—Michael E. Curtis; Famous Music.

"Standing Outside The Fire"—Garth Brooks, Jenny Yates; Criterion Music, Escudilla Music, Major Bob Music, No Fences Music.

"Stop On A Dime"—Porter Howell, Dwayne O'Brien, Brady Seals; Howlin' Hits Music, Square West Music.

"T.L.C. A.S.A.P."—Gary B. Baker, Frank Myers; Dixie Stars Music, Zomba Enterprises.

"Take These Chains From My Heart"—Hy Heath, Fred Rose; Milene Music.

"That's My Baby"—Lari White; Almo Music, Lasongs Publishing.

"They Don't Make 'Em Like That Anymore"—Chris Farren; Curb Songs, Farrenuff Music, Full Keel Music.

"Thinkin' Problem"—Allen Shamblin, Stuart Ziff; Almo Music, EMI April Music, Hayes Street Music.

"Third Rate Romance"—Russell Smith; Fourth Floor Music, Warner/Chappell Music Group.

"Third Rock From The Sun"—John Greenebaum; Major Bob Music.

"We Can't Love Like This Anymore"—John Jarrard; Alabama Band Music Co., Miss Blyss Music.

"We Don't Have To Do This"—Gary Burr, Victoria Shaw; BMG Songs, Gary Burr Music, MCA Publishing.

"What Might Have Been"—Porter Howell, Dwayne O'Brien, Brady Seals; Howlin' Hits Music, Square West Music.

"What's In It For Me"—Gary Burr, John Jarrard; Gary Burr Music, MCA Music, the New Crew, New John Music, Warner/Chappell Music Group.

"What's It To You"—Robert Ellis Orrall, Curtis Wright; EMI April Music, JKids Music, Stroudavarious Music.

"When Love Finds You"—Michael Omartian; Edward Grant, Middle C Music.

"When She Cries"—Marc Beeson; EMI April Music.

"Whisper My Name"—Trey Bruce; Big Tractor Music, Warner/Chappell Music Group.

"(Who Says) You Can't Have It All"—Alan Jackson, Jim McBride; Sony Cross Keys Publishing, Warner/Chappell Music Group.

"Why Haven't I Heard From You"—Sandy Knox, T.W. Hale; Bash Music, Life Of The Record Music.

"Wild One"—Jaime Kyle; Daniel The Dog Songs, Warner/Chappell Music Group.

"XXX's And OOO's"—Alice Randall; Mother Dixie Music, Sony Tunes.

BMI's Most-Performed Songs Of The Year

Following are the year's most-performed BMI songs, listed with title, songwriter, publishing company, artist, and label. The winners are based on broadcast performances between April 1, 1994, and March 31, 1995.

"Addicted To A Dollar," Doug Stone, That's A Smash Publishing, Doug Stone, Epic.

"Be My Baby Tonight," Ed Hill, Music Hill Music, New Haven Music, John Michael Montgomery, Atlantic.

"Before You Kill Us All," Keith Follese, Breaker Maker Music, Careers-BMG Music Publishing Inc., Randy Travis, Warner Bros.

"The Big One," Gerry House, Devon O'Day, Housenotes Music, George Strait, MCA.

"Callin' Baton Rouge," Dennis Linde, EMI-Combine Music Corp., Garth Brooks, Capitol Nashville (Liberty).

"The City Put The Country Back In Me," Mike Geiger/Woody Mullis, Belle Glade Music, Egan's Creek Music, Sixteen Stars Music, Neal McCoy, Atlantic.

"Daddy Never Was The Cadillac Kind," Dave Gibson, Maypop Music, Confederate Railroad, Atlantic.

"Don't Take The Girl," Larry Johnson, Craig Martin, Eric Zanetis Publishing Co., Tim McGraw, Curb.

"Down On The Farm," Jerry Laseter, Noosa Heads Music Inc., Tim McGraw, Curb.

"Every Once In A While," Henry Paul III, Van Stephenson, EMI-Blackwood Music Inc., Hamstein Cumberland Music, BlackHawk, Arista.

"Foolish Pride," Travis Tritt, Travis Tritt Publishing, Travis Tritt, Warner Bros.

"Goin' Through The Big D," Ronnie Rogers, Jon Scott Wright/Mark Wright, EMI-Blackwood Music Inc., Maypop Music, Songs of Jasper Inc, Mark Chesnutt, Decca.

"A Good Run Of Bad Luck," Clint Black/Hayden Nicholas, Blackened Music, Clint Black, RCA.

"Half The Man," Clint Black/Hayden Nicholas, Blackened Music, Clint Black, RCA.

"Hangin' In," Rick Giles, Diamond Struck Music, Hamstein Cumberland Music, Patenrick Music, Tanya Tucker, Capitol Nashville (Liberty).

"Hey Cinderella," Matraca Berg/Gary Harrison, August Wind Music, Longitude Music Co., Maria Belle Music, Patrick Joseph Music Inc., Warner-Tamerlane Publishing Corp., Suzy Bogguss, Capitol Nashville (Liberty).

"How Can I Help You Say Goodbye," Burton Collins, Burton B. Collins Publishing, Howe Sound Music, Reynsong Publishing Corp., Patty Loveless, Epic.

"I Can't Reach Her Anymore," Mark Petersen/Bruce Thielen, Ray Stevens Music, Sammy Kershaw, Mercury.

"I Just Wanted You To Know," Gary Harrison, Patrick Joseph Music Inc., Warner-Tamerlane Publishing Corp., Mark Chesnutt, MCA.

"I See It Now," Paul Nelson, Terilee Music, Tree Publishing Co. Inc., Tracy Lawrence, Atlantic.

"I Wish I Could Have Been There," Kent Robbins, Colter Bay Music, Irving Music Inc., John Anderson, BNA.

"I'd Like To Have That One Back," Aaron Barker/Bill Shore/Rick West, Dabilu Music, Hidden Harbor Music, Katie Walker Music, Music Corp. of America Inc., O-Tex Music, George Strait, MCA.

"I've Got It Made," Max D. Barnes, Hardscratch Music, Irving Music Inc., John Anderson, BNA.

"If Bubba Can Dance (I Can Too)," Mike McGuire, Marty Raybon, Sugar

Bend Music, Shenandoah, RCA.

"If I Could Make A Living," Roger Murrah, Keith Stegall, Murrah Music Corp., Tom Collins Music Corp., Clay Walker, Giant.

"If The Good Die Young," Paul Nelson, Terilee Music, Tree Publishing Co. Inc., Tracy Lawrence, Atlantic.

"Is It Over Yet," Billy Kirsch, Nocturnal Eclipse Music, Wynonna, MCA.

"Jukebox Junkie," Jerry Cupit/Janice Honeycutt, Cupit Music, Ken Mellons, Epic.

"Life #9," Kostas/Tony Perez, Seven Angels Music, Songs of PolyGram International Inc., Martina McBride, RCA.

"Little Rock," Tom Douglas, Tree Publishing Co. Inc., Collin Raye, Epic.

"Love A Little Stronger," Billy Crittenden/Chuck Jones/Gregory Swint, Circle of Life Music, Diamond Struck Music, Hamstein Cumberland Music, Heart Doctor Music, John Juan Music, Diamond Rio, Arista.

"Lovebug" (second award), Wayne Kemp/Curtis Wayne, Black Jack Publishing, Glad Music Co., George Strait, MCA.

"The Man In Love With You," Steve Dorff, Boots and Spurs Music, George Strait, MCA.

"More Love," Doug Stone, That's A Smash Publishing, Doug Stone, Epic.

"National Working Woman's Holiday," James Dean Hicks/Roger Murrah, Murrah Music Corp., On the Mantel Music, Sammy Kershaw, Mercury.

"No Doubt About It," John Scott Sherrill, All Over Town Music, New Wolf Music, Tree Publishing Co. Inc., Neal McCoy, Atlantic.

"Now I Know," Don Cook/Cindy Greene/Chick Rains, Don Cook Music, Tree Publishing Co. Inc., Lari White, RCA.

"One Night A Day," Pete Wasner, Foreshadow Songs Inc., Uncle Pete Music, Garth Brooks, Capitol Nashville (Liberty).

"Pickup Man," Howard Perdew, Modar Music, Songwriters Ink Music, Joe Diffie, Epic.

"Piece Of My Heart," Bert Berns/Jerry Ragovoy, Unichappell Music Inc., Web IV Music Inc., Faith Hill, Warner Bros.

"Renegades, Rebels And Rogues," Earl Clark, Paul Nelson, O-Tex Music, Terilee Music, Tree Publishing Co. Inc., Us Four Publishing Inc., Tracy Lawrence, Atlantic.

"Rock Bottom," Buddy Buie/J.R. Cobb, BCL Music Inc., Wynonna, MCA.

"Rock My World (Little Country Girl)," Bill LaBounty/Steve O'Brien/August Wind Music, Longitude Music Co., Sneaky Moon Music, Steve O'Brien Music, Brooks & Dunn, Arista.

"She Can't Say I Didn't Cry," Tony Martin/Troy Martin/Reese Wilson, Hamstein Cumberland Music, Starstruck Angel Music Inc., Rick Trevino, Columbia.

"She Dreams," Gary Harrison, Patrick Joseph Music Inc., Warner-Tamerlane Publishing Corp., Mark Chesnutt, Decca.

"She'd Give Anything," Vince Melamed, Jeffrey Steele, Alberta's Paw Music, August Wind Music, Blue Desert Music, Longitude Music Co., Mike Curb Music, Boy Howdy, Curb.

"She's Not The Cheatin' Kind," Ronnie Dunn, Showbilly Music, Tree Publishing Co. Inc., Brooks & Dunn, Arista.

"Somebody New," Alex Harvey, Ensign Music Corp., Billy Ray Cyrus, Mercury.

"The Song Remembers When," Hugh Prestwood, Careers-BMG Music Publishing Inc., Hugh Prestwood Music,

Trisha Yearwood, MCA.

"Spilled Perfume," Dean Dillon/Pam Tillis, Acuff-Rose Music Inc., Ben's Future Music, Tree Publishing Co. Inc., Pam Tillis, Arista.

"Summertime Blues," Jerry Capehart/Eddie Cochran, Warner-Tamerlane Publishing Corp., Alan Jackson, Arista.

"Take Me As I Am," Bob DiPiero/Karen Staley, All Over Town Music, American Made Music, Little Big Town Music, Tree Publishing Co. Inc., Faith Hill, Warner Bros.

"That Ain't No Way To Go," Kix Brooks/Don Cook/Ronnie Dunn, Buffalo Prairie Songs, Don Cook Music, Showbilly Music, Tree Publishing Co. Inc., Brooks & Dunn, Arista.

"That's My Baby," Chuck Cannon, Taste Auction Music, Wacissa River Music, Lari White, RCA.

"That's My Story," Tony Haselden/Alex Hawkins/Lee Roy Parnell, Ashwords Music, Lee Roy Parnell Music, Millhouse Music, Songs of PolyGram International Inc., That's My Story Music, Collin Raye, Epic.

"They Don't Make 'Em Like That Anymore," Jeffrey Steele, Blue Desert Music, Longitude Music Co., Mike Curb Music, Boy Howdy, Curb.

"Thinkin' Problem," David Ball, Low Country Music, New Court Music Inc., David Ball, Warner Bros.

"Third Rock From The Sun," Tony Martin/Sterling Whipple, Baby Mae Music, Hamstein Cumberland Music, Rio Bravo Music, Joe Diffie, Epic.

"Trashy Women," Chris Wall, Grop-er Music, Rhythm Wrangler Music, Confederate Railroad, Atlantic.

"Tryin' To Get Over You," Vince Gill, Benefit Music, Vince Gill, MCA.

"Untanglin' My Mind," Clint Black/Merle Haggard, Blackened Music, Sierra Mountain Music Inc., Tree Publishing Co. Inc., Clint Black, RCA.

"Walking Away A Winner," Bob DiPiero, Tom Shapiro, American Made Music, Diamond Struck Music, Hamstein Cumberland Music, Little Big Town Music, Kathy Mattea, Mercury.

"Watermelon Crawl," Buddy Brock/Zack Turner, Acuff-Rose Music Inc., Coburn Music Inc., Tracy Byrd, MCA.

"What The Cowgirls Do," Vince Gill, Reed Nielsen, Benefit Music, Longitude Music Co., Vince Gill, MCA.

"When Love Finds You," Vince Gill, Benefit Music, Vince Gill, MCA.

"When The Thought Of You Catches Up With Me," David Ball, EMI-Blackwood Music Inc., David Ball, Warner Bros.

"When You Walk In The Room," Jackie DeShannon, EMI-Unart Catalog Inc., Pam Tillis, Arista.

"Whenever You Come Around," Vince Gill/Pete Wasner, Benefit Music, Foreshadow Songs Inc., Uncle Pete Music, Vince Gill, MCA.

"Who's That Man," Toby Keith, Songs of PolyGram International Inc., Tokeco Tunes, Toby Keith, Polydor.

"Wink" (song of the year), Bob DiPiero/Tom Shapiro, American Made Music, Diamond Struck Music, Hamstein Cumberland Music, Little Big Town Music, Neal McCoy, Atlantic.

"Wish I Didn't Know Now," Toby Keith, Songs of PolyGram International Inc., Tokeco Tunes, Toby Keith, Mercury.

"XXX's And OOO's (An American Girl)," Matraca Berg, August Wind Music, Great Broad Music, Longitude Music Co., Trisha Yearwood, MCA.

"Your Love Amazes Me," Chuck Jones, Diamond Struck Music, Hamstein Cumberland Music, John Berry, Capitol Nashville (Liberty).

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	1	1	4	LUIS MIGUEL WEA LATINA	◆ SI NOS DEJAN L.MIGUEL, K.CIBRIAN (J.A.JIMENEZ)
2	6	9	5	GLORIA ESTEFAN EPIC/SONY	◆ ABRIENDO PUERTAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
3	2	2	9	LOS TIGRES DEL NORTE FONOVISA	GOLPES EN EL CORAZON TN INC. (R.VALENCIA)
4	4	7	5	CRISTIAN MELODY/FONOVISA	VUELVEME A QUERER J.AVENDANO, L.UHRS (J.AVENDANO, L.UHRS)
5	5	4	9	M. A. SOLIS Y LOS BUKIS FONOVISA	SERA MEJOR QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)
6	3	3	14	SELENA EMI LATIN	◆ TU SOLO TU J.HERNANDEZ (F.VALDEZ LEAL)
7	7	10	5	THALIA EMI LATIN	PIEL MORENA E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
8	8	6	5	MAZZ EMI LATIN	ESTUPIDO ROMANTICO J.GONZALEZ (P.ASTUDILLO, R.VELAZO)
				*** AIRPOWER ***	
9	13	—	2	SELENA EMI LATIN	TECHNO CUMBIA A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO)
10	11	11	4	RICKY MARTIN SONY	◆ TE EXTRANO, TE OLVIDO, TE AMO K.C.PORTER (C.LARA)
11	10	8	6	MARC ANTHONY SOHO LATINO/SONY	SE ME SIGUE OLVIDANDO S.GEORGE, M.ANTHONY (R.AMADO PEREZ)
12	9	5	16	SELENA EMI LATIN	◆ I COULD FALL IN LOVE K.THOMAS (K.THOMAS)
13	12	12	5	JUAN GABRIEL ARIOLA/BMG	CANCION 187 JUAN GABRIEL (JUAN GABRIEL)
14	25	—	2	MANA WEA LATINA	HUNDIDO EN UN RINCON FHER, A.GONZALEZ, J.QUINTANA (FHER)
15	26	34	3	LOS FUGITIVOS RODVEN	VELETA LOCA P.MOTTA (LAGUILE)
16	14	18	4	JULIO IGLESIAS SONY	◆ BAILA MORENA R.ARCUSA (R.LIVI, R.FERRO)
17	21	24	7	ALEJANDRO FERNANDEZ SONY	◆ COMO QUIEN PIERDE UNA ESTRELLA P.RAMIREZ (H.ESTRADA)
18	16	19	6	GUARDIANES DEL AMOR ARIOLA/BMG	PARA QUE QUIERO UN CORAZON A.PASTOR (P.CALDERON)
19	NEW	1	1	JORGE LUIS CABRERA BALBOA	LA CHICA DE MIS SUEÑOS NOT LISTED (H.RAYA)
20	23	32	5	MOJADO FONOVISA	TU PIERDES MAS L.LOZANO (E.CHAVEZ MARQUEZ)
21	22	29	3	MANNY MANUEL MERENGAZ/SONY	SI UNA VEZ J.QUEROL (P.ASTUDILLO, A.B.QUINTANILLA III)
22	NEW	1	1	ENRIQUE IGLESIAS FONOVISA	◆ SI TU TE VAS R.PEREZ BOTIJA (E.IGLESIAS, R.MORALES)
23	18	21	5	EMILIO CAPITOL NASHVILLE/EMI LATIN	◆ NO ES EL FIN DEL MUNDO B.BECKETT (P.NELSON, L.BOONE, E.CLARK)
24	29	23	4	JERRY RIVERA SONY	AHORA QUE ESTOY SOLO C.SOTO (M.LAURET)
25	17	16	8	ELSA GARCIA EMI LATIN	◆ LA LUNA SERA LA LUNA E.GARCIA (M.MARROQUI)
26	27	22	4	INTOCABLE EMI LATIN	◆ LA MENTIRA J.L.AYALA (NOT LISTED)
27	19	26	4	PIMPINELA POLYGRAM LATINO	◆ PASE LO QUE PASE J.GALAN, L.GALAN (J.GALAN, L.GALAN)
28	31	31	3	LOS PALOMINOS SONY	LA LLAMA M.LICHTENBERGER JR. (M.BENITO)
29	NEW	1	1	MARTA SANCHEZ POLYGRAM LATINO	ARENA Y SOL C.DE WALDEN, M.DI CARLO (C.DE WALDEN, M.DI CARLO, C.TORO, MONTORO, L.BARTI)
30	NEW	1	1	THE BARRIO BOZZ SBK/EMI LATIN	ERES MI VERDAD NOT LISTED (J.M.SCARANO, N.SKORSKY, L.GOMEZ)
31	NEW	1	1	VICENTE FERNANDEZ SONY	NO PUEDO ACOSTUMBRARME A ESTAR SIN TI P.RAMIREZ (F.Z.MALDONADO)
32	28	37	3	TIRANOS DEL NORTE FONOVISA	TRAMPA MORTAL J.MARTINEZ (E.TORRES)
33	35	30	7	MICHAEL SALGADO JOEY	◆ CRUZ DE MADERA J.S. LOPEZ (L.MENDEZ ALMEGOR)
34	20	17	21	LA MAFIA SONY	◆ NADIE M.LICHTENBERGER JR. (A.LARRINAGA)
35	NEW	1	1	GIRO SDI/SONY	SI TU SUPIERAS C.SOTO (O.ALFANNO)
36	NEW	1	1	LIBERACION FONOVISA	TENGO GANAS DE LLORAR V.CANALES (L.PADILLA)
37	15	14	9	BANDA ZETA FONOVISA	REVENTON UNISEX ZE LUIS (ZE LUIS)
38	32	—	8	LAURA FLORES FONOVISA	PORQUE SE QUE ME MIENTES M.A.SOLIS (M.A.SOLIS)
39	24	20	10	LOS CAMINANTES LUNA/FONOVISA	EL DINERO A.OE LUNA (P.GARZA)
40	34	33	3	MICHAEL JACKSON EPIC/SONY	◆ YOU ARE NOT ALONE M.JACKSON, R.KELLY (R.KELLY)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	53 STATIONS
1 CRISTIAN MELODY/FONOVISA VUELVEME A QUERER	1 MARC ANTHONY SOHO LATINO/SONY SE ME SIGUE...	1 LOS TIGRES DEL NORTE FONOVISA GOLPES EN EL...
2 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	2 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	2 LUIS MIGUEL WEA LATINA SI NOS DEJAN
3 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	3 JERRY RIVERA SONY AHORA QUE ESTOY SOLO	3 SELENA EMI LATIN TU SOLO TU
4 LUIS MIGUEL WEA LATINA SI NOS DEJAN	4 MANNY MANUEL MERENGAZ/SONY SI UNA VEZ	4 M. A. SOLIS Y LOS BUKIS FONOVISA SERA MEJOR...
5 MANA WEA LATINA HUNDIDO EN UN RINCON	5 CRISTIAN MELODY/FONOVISA VUELVEME A QUERER	5 MAZZ EMI LATIN ESTUPIDO ROMANTICO
6 THALIA EMI LATIN PIEL MORENA	6 GIRO SDI/SONY SI TU SUPIERAS	6 JUAN GABRIEL ARIOLA/BMG CANCION 187
7 MARTA SANCHEZ POLYGRAM LATINO ARENA Y SOL	7 REY RUIZ SONY EL REY DEL MUNDO	7 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS
8 PIMPINELA POLYGRAM LATINO PASE LO QUE PASE	8 JOHNNY RIVERA SONERO/SONY DEJAME...	8 SELENA EMI LATIN TECHNO CUMBIA
9 EDNITA NAZARIO EMI LATIN DIME TU	9 RICKY MARTIN SONY TE EXTRANO, TE OLVIDO...	9 JORGE LUIS CABRERA BALBOA LA CHICA DE MIS...
10 THE BARRIO BOZZ SBK/EMI LATIN ERES MI VERDAD	10 INDIA SOHO LATINO/SONY O ELLA O YO	10 LOS FUGITIVOS RODVEN VELETA LOCA
11 JULIO IGLESIAS SONY BAILA MORENA	11 LUIS MIGUEL WEA LATINA SI NOS DEJAN	11 ALEJANDRO FERNANDEZ SONY COMO QUIEN...
12 MILLIE EMI LATIN SOLA	12 JAILENE EMI LATIN SOY UNA DAMA	12 GUARDIANES DEL AMOR FONOVISA PARA QUE...
13 KIARA RODVEN NADIE COMO TU	13 LOS CANTANTES MONTANO EL VENAO	13 MOJADO FONOVISA TU PIERDES MAS
14 MICHAEL JACKSON EPIC/SONY YOU ARE NOT...	14 ZONA ROJA MAX/SONY QUIERO MAS	14 EMILIO CAPITOL NASHVILLE/EMI LATIN NO ES...
15 ENRIQUE IGLESIAS FONOVISA SI TU TE VAS	15 MICHAEL JACKSON EPIC/SONY YOU ARE NOT...	15 INTOCABLE EMI LATIN LA MENTIRA

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

Latin Notas



by John Lannert

WONDER-FUL BRAZIL: Big-time Brazilian music fan Stevie Wonder (remember "Bird Of Beauty" back in '74?) is booked to perform several dates in Brazil. Wonder, Celia Cruz, Tito Puente, Al Green, Branford Marsalis (as part of Buckshot Lefonque), and Roy Hargrove are the headliners for a stellar lineup of jazz, Latin, and R&B greats slated to appear at the Free Jazz Festivals in São Paulo, Rio de Janeiro, and—for the first time—Porto Alegre.

Other acts rounding out the bills of the multiday events are Harry Connick Jr., Jamiroquai, Rachelle Ferrell, George Duke, Sounds Of Blackness, Leroy Jones, Brand New Heavies, and the Rebirth Brass Band.

The Free Jazz Festivals, which run Oct. 17-24, are produced by Rio-based Duo Promoções. The festivals will take place at the Palace in São Paulo, the Metropolitan in Rio, and Teatro São Pedro and Gigantinho in Porto Alegre.

Apart from his Free Jazz shows, Wonder is set to play two concerts in Brazil. He is slated to appear with Gilberto Gil Oct. 20 at the Metropolitan in Rio and solo Oct. 22 at São Paulo's Pista de Atletismo do Ibirapuera.

APPOINTMENTS: Warner/Chappell Music Inc. has named Ellen Moraskie to the newly created post of VP Latin Music. Moraskie, previously regional director Latin America for Sony Music Publishing, will be based in

Miami... BMG Music Publishing has tapped Virginia Di Gregorio to head the company's just-formed Latin division BMG Songs U.S. Latin, which will be based in Miami. Di Gregorio formerly was an independent copyright consultant... Debra Villalobos has been appointed Latin music buyer for Camelot Music. She formerly was Latin music buyer for Warehouse Entertainment.

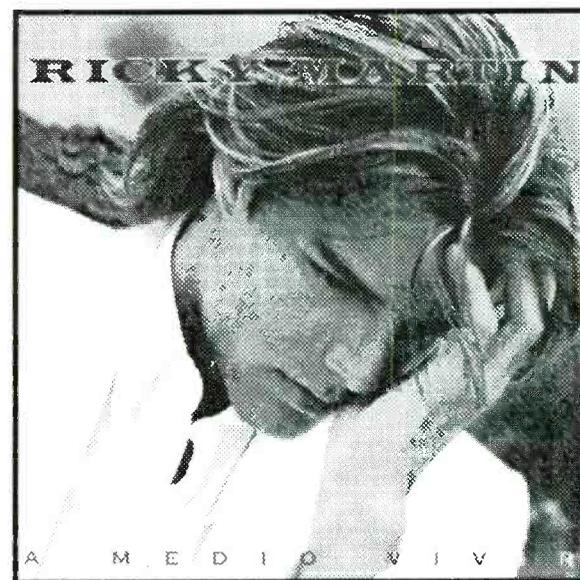
STATESIDE BRIEFS: WEA Latina's noted pop/rock act Maná has established an environmental watchdog organization called Selva Negra, which will be based in Guadalajara, Mexico. During a recent tour stop in Bogotá, Colombia, the group met with that country's Nobel Prize-winning novelist Gabriel García Márquez... EMI Latin has signed hot Tejano act La Tropa F. The band formerly was with Manny/WEA Latina... In a statement, MTV Latino's VP/GM Dick Arroyo has announced that MTV Latino now reaches more than 6 million homes in the U.S. and Latin America. Arroyo did not, however, say how many viewers were actually watching the channel.

CAETANO, LIVE: PolyGram Brasil legend Caetano Veloso is releasing "Fina Estampa II," a live version of his 1994 Spanish-language hit album, "Fina Estampa." Veloso recently recorded a track, "Tonada De Luna Llena," for the upcoming soundtrack to the Pedro Almodóvar-directed film "La Flor De Mi Secreto."

EMI BRAZIL ROLLS: In March 1996, EMI Brazil and World Pacific/Capitol will simultaneously release "Coisas Tão Simples" by multitalented singer/songwriter/instrumentalist João Donato. Produced by Kazuo Yoshida, "Coisas" blends familiar material with previously unreleased songs co-written by Donato, along with Cazuza, Veloso, and Warner giant Gilberto Gil. "Coisas" will be

(Continued on next page)

RICKY MARTIN



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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	11	SELENA	EMI LATIN/EMI 34123/EMI LATIN	DREAMING OF YOU
★★★★ HOT SHOT DEBUT ★★★★★					
2	NEW		GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
3	2	27	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
4	4	80	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
5	3	3	MAZZ	EMI LATIN 30913	SOLO PARA TI
6	5	14	JULIO IGLESIAS	SONY 81604	LA CARRETERA
7	7	13	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
8	6	8	CARLOS VIVES	POLYGRAM LATINO 528 531	LA TIERRA DEL OLVIDO
9	8	58	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE
10	9	11	JUAN GABRIEL	ARIOLA 29580/BMG	EL MEXICO QUE SE NOS FUE
11	10	23	LOS TIGRES DEL NORTE	FONOVISA 6030	EL EJEMPLO
12	12	40	SELENA	EMI-LATIN 30907	12 SUPER EXITOS
13	11	119	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
14	13	18	MARC ANTHONY	SOHO LATINO 81582/SONY	TODO A SU TIEMPO
15	18	119	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
16	14	20	M. A. SOLIS Y LOS BUKIS	FONOVISA 0505	POR AMOR A MI PUEBLO
17	32	4	JOSE LUIS RODRIGUEZ	RODVEN 3212	LO MEJOR DE...
★★★★ GREATEST GAINER ★★★★★					
18	36	8	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
19	16	23	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN
20	19	119	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
21	22	98	SELENA	EMI LATIN 42770	LIVE!
22	15	18	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
23	20	13	JUAN LUIS GUERRA 440	KAREN 29418/BMG	GRANDES EXITOS
24	17	31	LA MAFIA	SONY 81520	EXITOS EN VIVO
25	30	4	LOS HURACANES DEL NORTE	FONOVISA 9316	JUGADA NORTENA
26	31	93	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
27	38	16	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
28	28	8	BANDA MACHOS	FONOVISA 6034	MI CHICA IDEAL
29	25	19	VICENTE FERNANDEZ	SONY 81565	AUNQUE ME DUELA EL ALMA
30	RE-ENTRY		ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
31	23	2	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
32	34	14	JERRY RIVERA	SONY 81583	MAGIA
33	40	34	BRONCO	FONOVISA 6029	ROMPIENDO BARRERAS
34	39	14	ALBITA	CRESCENT MOON/EPIC 66966/SONY	NO SE PARECE A NADA
35	27	3	THALIA	EMI LATIN 35217	EN EXTASIS
36	24	15	VARIOUS ARTISTS	RODVEN 3209	CUMBIA TRISTE
37	45	12	LOS FUGITIVOS	RODVEN 3205	ILUSIONES
38	21	11	LOS HERMANOS ROSARIO	KAREN 0169/POLYGRAM LATINO	LOS DUEÑOS DEL SWING
39	33	53	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
40	37	27	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
41	35	119	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
42	26	18	LOS PALOMINOS	SONY 81567	EL GANADOR
43	44	74	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
44	41	2	JOEL NAVA	ARIOLA 18794/BMG	JOEL NAVA
45	42	119	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
46	46	2	MANNY MANUEL	MERENGAZO 81453/SONY	REY DE CORAZONES
47	29	39	EL GENERAL	RCA 21090/BMG	ES MUNDIAL
48	48	32	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
49	43	119	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS
50	47	27	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI LATIN/EMI LATIN DREAMING OF YOU	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	2 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	2 MAZZ EMI LATIN SOLO PARA TI
3 JULIO IGLESIAS SONY LA CARRETERA	3 GLORIA ESTEFAN EPIC/SONY MI TIERRA	3 JUAN GABRIEL ARIOLA/BMG EL MEXICO QUE SE NOS FUE
4 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	4 MARC ANTHONY SOHO LATINO/SONY TODO A SU TIEMPO	4 LOS TIGRES DEL NORTE FONOVISA EL EJEMPLO
5 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	5 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	5 SELENA EMI LATIN 12 SUPER EXITOS
6 LUIS MIGUEL WEA LATINA ROMANCE	6 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	6 SELENA EMI LATIN LIVE! OTRO MUNDO
7 M. A. SOLIS Y LOS BUKIS FONOVISA POR AMOR A MI PUEBLO	7 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	7 INTOCABLE EMI LATIN OTRO MUNDO
8 JOSE LUIS RODRIGUEZ RODVEN LO MEJOR DE...	8 JERRY RIVERA SONY MAGIA	8 LA MAFIA SONY EXITOS EN VIVO
9 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	9 ALBITA CRESCENT MOON/EPIC/SONY NO SE PARECE A NADA	9 LOS HURACANES DEL NORTE FONOVISA JUGADA NORTENA
10 LOS DEL RIO ARIOLA/BMG A MI ME GUSTA	10 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO LOS DUEÑOS DEL SWING	10 SELENA EMI LATIN ENTRE A MI MUNDO
11 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	11 INDIA SOHO LATINO/SONY DICEN QUE SOY	11 BANDA MACHOS FONOVISA MI CHICA IDEAL
12 RICKY MARTIN SONY A MEDIO VIVIR	12 MANNY MANUEL MERENGAZO/SONY REY DE CORAZONES	12 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL ALMA
13 THALIA EMI LATIN EN EXTASIS	13 EL GENERAL RCA/BMG ES MUNDIAL	13 BRONCO FONOVISA ROMPIENDO BARRERAS
14 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	14 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	14 VARIOUS ARTISTS RODVEN CUMBIA TRISTE
15 MANA WEA LATINA DONDE JUGARAN LOS NINOS	15 GILBERTO SANTA ROSA SONY EN VIVO DESDE EL CARNEGIE HALL	15 LOS FUGITIVOS RODVEN ILUSIONES

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

Artists & Music

LATIN NOTAS

(Continued from preceding page)

released in the U.S. on World Pacific/Capitol.

Just out on EMI is "Abrigo" by sultry chanteuse Marina Lima. Unlike her previous albums, "Abrigo" contains just outside material, including covers of standards by Antônio Carlos Jobim, Rita Lee, and Timbalada. "Abrigo" was produced by Liminha and João Augusto. "Abrigo" may be released in the U.S., too.

Also just released is "Equilibrio Distante," an Italian-language record by Legião Urbana's band leader Renato Russo. The album is dedicated to



They're Not Jesting. Tejano luminaries the Royal Jesters recently signed with BMG U.S. Latin. Their label bow, "Royal Jesters Reunion"—due out in early 1996—is a salute to Tejano music and features classics from the past several years. Shown, sitting from left, are band members Oscar Lawson, Dimas Garza, and Henry Hernández. Standing, from left, are Luis Silva, producer, BMG U.S. Latin; Patty Sotelo, assistant, BMG U.S. Latin, Central Region; and Billy Pope, sales director, BMG U.S. Latin, Central Region.

LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 2 ABRIENDO PUERTAS (FIPP, BMI)
 - 24 AHORA QUE ESTOY SOLO (PSO Ltd., ASCAP/Gemini Star Corp., ASCAP)
 - 29 ARENA Y SOL (Copyright Control)
 - 16 BAILA MORENA (Livi Music, ASCAP/Rafa Music, ASCAP)
 - 13 CANCION 187 (BMG Songs, ASCAP)
 - 17 COMO QUIEN PIERDE UNA ESTRELLA (Livi Music, ASCAP)
 - 33 CRUZ DE MADERA (San Antonio Music, BMI)
 - 39 EL DINERO (Copyright Control)
 - 30 ERES MI VERDAD (YOU'RE MY EVERYTHING) (Intersong U.S.A., ASCAP)
 - 8 ESTUPIDO ROMANTICO (Peace Rock, BMI/Lone Iguala, BMI)
 - 3 GOLPES EN EL CORAZON (Tigres Del Norte E.M., BMI)
 - 14 HUNDIDO EN UN RINCON (Copyright Control)
 - 12 I COULD FALL IN LOVE (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Sony, ASCAP)
 - 19 LA CHICA DE MIS SUEÑOS (Copyright Control)
 - 28 LA LLAMA (Copyright Control)
 - 25 LA LUNA SERA LA LUNA (EMI April, BMI)
 - 26 LA MENTIRA (Copyright Control)
 - 34 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
 - 23 NO ES EL FIN DEL MUNDO (Sony Tree, BMI/Terilee, BMI/Sony Cross Keys, ASCAP/O-Tex Music, BMI)
 - 31 NO PUEDO ACOSTUMBRARME A ESTAR SIN TI (Copyright Control)
 - 18 PARA QUE QUIERO UN CORAZON (BMG Songs, ASCAP)
 - 27 PASE LO QUE PASE (Firstper Music, ASCAP)
 - 7 PIEL MORENA (FIPP, BMI)
 - 38 PORQUE SE QUE ME MIENTES (Mas Latin, SESAC)
 - 37 REVENTON UNISEX (Copyright Control)
 - 11 SE ME SIGUE OLVIDANDO (BMG Music, BMI)
 - 5 SERA MEJOR QUE TE VAYAS (Mas Latin, SESAC)
 - 1 SI NOS DEJAN (BMG Songs, ASCAP)
 - 35 SI TU SUPIERAS (Copyright Control)
 - 22 SI TU TE VAS (Fonovisa, SESAC)
 - 21 SI UNA VEZ (Peace Rock, BMI/EMI Blackwood, BMI/Five Candel, BMI)
 - 9 TECHNO CUMBIA (A.Q. III Music, BMI/EMI Blackwood, BMI/Peace Rock, BMI)
 - 10 TE EXTRANO, TE OLVIDO, TE AMO (Copyright Control)
 - 36 TENGO GANAS DE LLORAR (Copyright Control)
 - 32 TRAMPA MORTAL (Luna, BMI)
 - 20 TU PIERDES MAS (Copyright Control)
 - 6 TU SOLO TU (Peer Int'l., BMI)
 - 15 VELETA LOCA (Copyright Control)
 - 4 VUELVEME A QUERER (Fonovisa, SESAC)
 - 40 YOU ARE NOT ALONE (Zomba, BMI/R. Kelly, BMI)

Russo's Italian heritage. Lastly, EMI remastered and released all the albums by Legião Urbana. They are available individually or as part of a self-titled boxed set. The remastering was supervised by Augusto and band members Dado Villa-Lobos and Marcelo Bonfá.

CHART NOTES: Gloria Estefan's "Abriendo Puertas" (Epic/Sony) makes a solid bow at No. 67 on The Billboard 200, but the debut of the holiday-etched record falls 26 notches short of "Mi Tierra's" entry in 1993. However, the premiere position by "Abriendo Puertas" is not totally surprising, since Epic execs had said that they were not going to the mat for "Abriendo Puertas." On Hot Latin Tracks, "Abriendo Puertas" comes in at No. 2 behind Selena's "Dreaming Of You" (EMI Latin), which holds a

wide lead in album sales. Luis Miguel's "Si Nos Dejan" (WEA Latina) barely edged out "Abriendo Puertas" to remain atop that chart for the third successive week. "Abriendo Puertas" has a strong chance of easing into the top slot next week.

Most impressive this week is the debut of Emilio's "Life Is Good" (EMI Latin), a full-length country album that entered The Billboard 200 at No. 82. With no prior track record in the country market, Emilio's strong bow should arch a few eyebrows.

CLARIFICATION: In the Sept. 30 issue, it was erroneously reported that ASCAP owned the most song titles on Hot Latin Tracks for that week. BMI actually had the most titles. ASCAP, however, has placed the most songs since the A-Z listing was launched in March.

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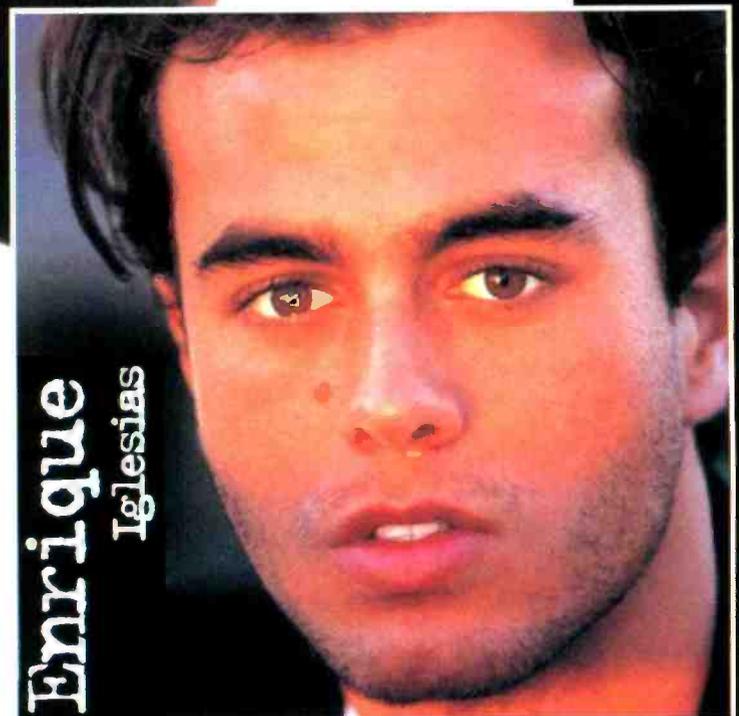
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Top Contemporary Christian

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	SoundScan®
			★★ NO. 1 ★★	
1	1	6	MICHAEL W. SMITH REUNION 0106 6 weeks at No. 1	I'LL LEAD YOU HOME
2	2	17	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
3	3	6	PETRA WORD 9624 HS	NO DOUBT
4	6	9	RAY BOLTZ WORD 41601 HS	THE CONCERT OF A LIFETIME
5	4	7	RON KENOLY INTEGRITY 02392 HS	SING OUT WITH ONE VOICE
6	7	72	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
7	5	18	JARS OF CLAY ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
8	9	57	AMY GRANT ▲ ² MYRRH 6974/WORD	HOUSE OF LOVE
9	8	13	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
10	10	30	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
11	18	4	SUSAN ASHTON SPARROW 51522	SUSAN ASHTON SO FAR, THE BEST OF SUSAN ASHTON: VOLUME ONE
12	14	61	NEWSBOYS STARSONG 8814/CHORDANT	GOING PUBLIC
13	12	14	YOLANDA ADAMS TRIBUTE 5921/DIADEM HS	MORE THAN A MELODY
14	11	5	GEOFF MOORE & THE DISTANCE FOREFRONT 5129/CHORDANT HS	HOME RUN
15	16	34	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
16	15	14	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS NECESSARY
17	31	11	DONALD LAWRENCE & TRI-CITY SINGERS SPARROW 1480/CHORDANT	BIBLE STORIES
18	21	17	CLAY CROSSE REUNION 4727/WORD	TIME TO BELIEVE
19	28	51	4 HIM BENSON 4046	THE RIDE
20	19	9	OUT OF THE GREY SPARROW 1466	GRAVITY
21	20	63	STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
22	17	149	DC TALK ▲ FOREFRONT 3002/CHORDANT	FREE AT LAST
23	13	9	RICH MULLINS REUNION 7726 HS	BROTHERS KEEPER
24	23	28	ANOINTED WORD 67051	CALL
25	25	103	CARMAN ● SPARROW 1387/CHORDANT HS	THE STANDARD
26	26	32	HELEN BAYLOR WORD 66443 HS	THE LIVE EXPERIENCE
27	22	103	MICHAEL W. SMITH ● REUNION 0086/WORD	FIRST DECADE 1983-1993
28	24	77	AUDIO ADRENALINE FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
29	NEW►		LARNELLE HARRIS BENSON 84195	UNBELIEVABLE LOVE
30	36	11	WES KING REUNION 3720	COMMON CREED
31	30	15	VARIOUS ARTISTS K-TEL 6171	TODAY'S BEST CHRISTIAN HITS
32	NEW►		GEORGIA MASS CHOIR SAVOY 7117/MALACO	LORD TAKE ME THROUGH
33	RE-ENTRY		RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
34	35	50	BEBE & CECE WINANS SPARROW 1417/CHORDANT	RELATIONSHIPS
35	RE-ENTRY		PFR SPARROW 1452/CHORDANT	GREAT LENGTHS
36	29	37	SIERRA STARSONG 1003/CHORDANT	SIERRA
37	27	117	RON KENOLY INTEGRITY 044/CHORDANT	LIFT HIM UP WITH RON KENOLY
38	RE-ENTRY		THE BROOKLYN TABERNAACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
39	RE-ENTRY		STEVE GREEN SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
40	40	87	POINT OF GRACE WORD 26014	POINT OF GRACE

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

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

HONOR ROLL: MidSouth leads the pack with four nominations for the upcoming Christian Country Music Assn. Awards, to be held Nov. 2 in Hendersonville, Tenn. Ricky Skaggs, Susie Luchsinger, the Days, Bruce Haynes, Ken Holloway, and Ron David Moore are among the other multiple nominees vying for accolades during the first nationally televised CCMA show, which will be broadcast over the Trinity Broadcasting Network.

"I feel like the fact that millions of people are going to view this award show is going to create a whole new excitement for this genre of music—the fans as well as the industry," CCMA president Gene Higgins says.

Paul Overstreet, Shenandoah vocalist Marty Raybon, and Luchsinger are slated to host the awards, which will be part of the CCMA convention. Held Nov. 1-4, the convention will include an exhibit hall and nightly artist showcases, as well as seminars and workshops on performance technique, songwriting, publishing, booking, and management.

Among the new offerings at this year's convention will be a radio seminar for programmers, an appreciation luncheon for radio personnel, and a talent competition for new artists. The winning act will get to make a recording and have a single put on a compilation disc serviced to Christian country radio. The awards show will be produced by Lyndon LaFavers, who recently produced Bill Gaither's Ryman Gospel Reunion.

The nominees are as follows:

Entertainer of the year: the Days, the Fox Brothers, Bruce Haynes, Ken Holloway, Ron David Moore.

Male vocalist: Bruce Haynes, Ken Holloway, Ron David Moore, Michael James, David Patillo.

Female vocalist: Lisa Daggs, Judy Deramus, Susie Luchsinger, Terri Lynn, Paula McCulla.

Vocal duo of the year: Jeff & Sheri Easter, Rivers & Owens, Roy Rogers & Dale Evans, Seneca, Margo Smith & Holly.

Vocal group of the year: Brush Arbor, the Days, the Fox Brothers, the Manuel Family Band, MidSouth.

Song of the year: "Cain's Blood" by 4 Runner, written by Jack Sundrud and Michael Johnson; "Child Of The Light" by the Days, written by Chuck Day; "He Loved Us To Death" by Ken Holloway, written by Ken Holloway; "Jesus And John" by Bruce Haynes, written by J.B. Haynes and Rick Hargrove; and "Without You (I Haven't Got A Prayer)" by MidSouth, written by Robby McGee, Scott Rath, and Peter Jeffries.

Mainstream country artist: Charlie Daniels, Alison Krauss, Paul Overstreet, Marty Raybon, Ricky Skaggs, Russ Taff.

New artist: Randy Howard, Lisa Daggs, Dinah & the Desert Crusaders, Ronny McKinley, Southern Chapel.

Musician of the year: Charlie Daniels, Ricky Skaggs, Steve "Rabbitt" Easter, Terry McMillan, Ken Rivers.

Pioneer Award: Johnny Cash, Bruce Haynes, Kenny Hinson, MidSouth, Paul Overstreet.

Radio personality of the year: Tom Carter, Doug Deramus, Billy Hale, Marty Smith, Terry Wood.

Radio station: KEXS Excelsior, Mo., KJOJ Houston, KPBC Dallas, WENO Nashville, WPUV Pulaski, Va.

Video of the year: "Adam's Side" by Billy Walker, "Cain's Blood" by 4 Runner, "For Pete's Sake," by Susie Luchsinger, "Silent Witness" by various artists, "Walk Over God's Heaven" by Alison Krauss and the Cox Family, "Without You (I Haven't Got A Prayer)" by MidSouth.

Jazz BLUE NOTES



by Jim Macnie

ONE EVENT, MANY DEALS. The Beatles did it, U2 did it, and now Joshua Redman is doing it. No, not selling a ton of records—though Redman's latest Warner Bros. date, "Spirit Of The Moment: Live At The Village Vanguard," is making the registers whirl at retail (and sitting pretty in the top 10 of the Top Jazz Albums charts). What then? Playing a city rooftop gig, where streetside onlookers are sure to gather and groove. The tenor saxophonist was scheduled to serenade anyone within earshot of the Fashion Cafe in Manhattan at 7 p.m. on Oct. 5. But people on the corner won't be the only ones enjoying the Redman Quartet. The concert—bolstered by interviews with the band members and special guests—was scheduled to be broadcast live on the Internet's World Wide Web by JAZZ Online and Surf Communications. Tech heads with a 14.4 modem SLIP/PPP connection and Xing Technology's Streamworks (which allows for live audio playback) can cyberbask in some of the more fluent improvising of the day. It's a "first for jazz," according to JAZZ Online president Joe Vella. Info about how the procedure works can be found at Warner's JazzSpace site (<http://www.jazzonln.com/JAZZ/WBjazz.htm>).

Those without a computer will be able to catch the performance at a later date on more conventional equipment. Black Entertainment Television is taping the gig for future broadcast. The company has aired video footage of other celebrations, such as James Moody's star-studded birthday bash at New York's Blue Note club (which has just been released by Telarc as "Moody's Party"), on its nightly "Jazz Central" show. The channel is currently fine-tuning a new network, BET on Jazz: The Cable Jazz Channel, slated to debut in January 1996 (see story, page 82).

The Fashion Cafe—a chi chi restaurant already with a solid connection to the world of fashion due to its super-model founders—was chosen as the gig's site because the already dapper Redman is about to become even more rakish. In a unique deal with DKNY, the modern men's collection by celebrated clothes designer Donna Karan, Redman and band will sport gratis threads throughout their fall tour. "It's something we don't do very often," says Larry Hotz, spokesman for DKNY. "The people we choose to dress have to reflect the identity of the collection, and Josh fits it very well. He really is his own person—an individual. Established as someone to look out for, his talent is undeniable."

College campuses compose much of Redman's itinerary, maximizing the DKNY association. "That's where many of our customers are," says Hotz. "They'll see our wardrobe on the guys. We want to reinforce that here are some cool people wearing our clothes." Everything from ties to shoes are involved. Redman isn't required to hawk the line—just look as sharp as he plays. Sounds easy.

KIBBLES & BITS: Jazz has a place in the country's most august music halls again this season. Thursday (12) is the date of the Carnegie Hall Jazz Band's fall debut concert, New Orleans to Now. Musical director Jon Faddis has invited trumpeter Doc Cheatham and saxist Kenny Davern to join his impressive big band as guests. Across town, at the Lincoln Center, the site of opera diva Kathleen Battle's recent show with such improvisers as pianist Cyrus Chestnut and bassist Christian McBride, the Jazz Orchestra returns from a European run. On Oct. 16, it will perform pieces by Monk, Mingus, and Morton. Wynton Marsalis, whose four-part PBS show is in full swing right now, leads the group. Friday (13) is the kickoff of the 13th annual San Francisco Jazz Festival, with scheduled performances by Cecil Taylor, Randy Weston, Keith Jarrett, Wayne Shorter, and Slide Hampton.

In the SPIRIT



by Lisa Collins

IN FULL GEAR: "New traditional," the high-stepping worship and praise/traditional church gospel blend, has fast become the dominant style of today's scene, as witnessed by its show of force on the charts in releases by Kirk Franklin & the Family, William Becton, Hezekiah Walker, Donald Lawrence & the Tri-City Singers, and John P. Kee, who recently completed production on the forthcoming album from his VIP Seminar Mass Choir. And for good reason, too. It's a reflection of the growing youth segment in today's progressive churches. It is what has fueled the rise of Franklin, propelled Fred Hammond's Radical For Christ, and was in full gear last month as O'Landa Draper and his choir (the Associates) recorded their debut live project for Warner Alliance at Chicago's Palace Theatre. Such cuts as "Why Don't You Come," "I Got A Feeling," "The Blood," and "Jesus Saves (I Just Want To Sing)" well define the medium and mark Warner Alliance's second attempt to perfect it. The first, "Jesus, Precious King," the debut album from Beverly Crawford, bowed last week to a great deal of favorable comment from gospel announcers and industry insiders alike. Perhaps the most familiar spin making the rounds—at least for the moment—is Becton's "Broken," which is receiving heavy rotation on urban and gospel radio throughout the country, bumping Franklin out of the No. 1 slot and pushing Intersound's sales volume way up. The success of the album has caught Becton, a 26-year-

old songwriter, arranger, and producer, quite by surprise. The Washington, D.C., native says he put all his assets and money into making the demo, which he began shopping to labels only late last year. Becton's big break, however, came when he took a copy to a DJ in Washington, D.C., who subsequently played it, and then it took off.

There have been a great many comparisons to Franklin. Becton takes them as sheer flattery, while remaining differential to those who would intimate any duplication on his part.

"I've studied, performed, and written in every music idiom," he says. "On this project, you'll find classical elements, jazz, down-home, traditional gospel, and there's the urban/R&B flair. That's the major difference. My music doesn't fit into a category, and I hope to keep it that way."

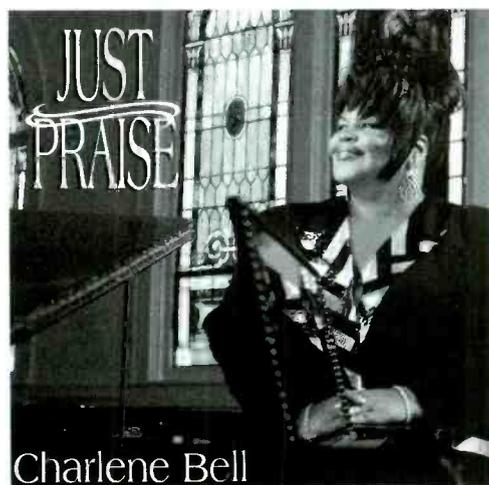
Becton, who was touring heavily as part of a major promotional campaign, is back in the studio working on his sophomore release, which is not expected for release until next year.

GOD BLESS THE CHILD: The West Angeles Church of God in Christ has launched its own label—West A Music Corp.—with the Sept. 19 release of "Lift Your Hand—A New Worship Experience," the fourth album from the West Angeles COGIC Mass Choir. The first three volumes of the choir's Saints In Praise series on Sparrow Records has sold 250,000 units, according to the label. "Lift Your Hand," featuring a vocal track from Donnie McClurkin and the talents of Grammy nominee Kurt Carr, is being distributed independently.

BRIEFLY: Intersound announces the release of "King Of Glory," the sophomore set from James Hall and his 35-voice choir, Worship And Praise, which was recorded live in Montreal and features new music.

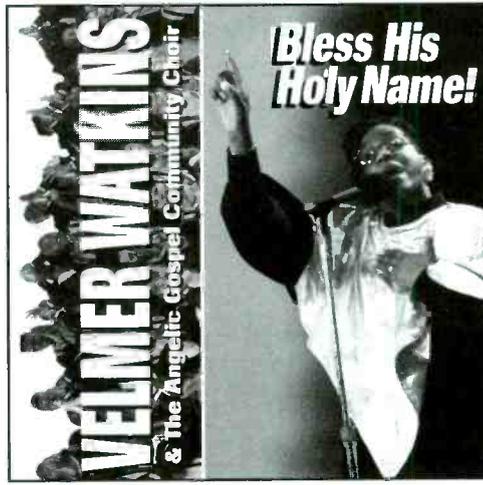
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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★★★ NO. 1 ★★★★★	
1	1	18	WILLIAM BECTON & FRIENDS WEB 9145/INTER SOUND HS	BROKEN
2	7	15	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
3	2	117	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2119 HS	KIRK FRANKLIN AND THE FAMILY
4	4	35	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
5	NEW▶		REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT
6	23	3	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1008	EXCITED
7	17	3	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	HIGHER
8	3	14	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
9	5	15	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
10	13	73	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
11	6	13	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
12	10	10	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
13	34	19	TRI-STATE MASS CHOIR III PARADISE 7011/TYSCOT	WORTHY
14	12	73	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
15	RE-ENTRY		DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE & WORSHIP WITH THE WHITFIELD COMPANY
16	9	7	VANESSA BELL ARMSTRONG VERITY 43011	THE SECRET IS OUT
17	21	4	MONTEL THOMAS & THE NEW YORK SOUL WINNERS VECTRON 2178	SEALED BY THE HOLY GHOST
18	11	57	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
19	RE-ENTRY		MICHAEL FLETCHER SOUND OF GOSPEL 216	HIGHEST PRAISE
20	14	7	GEORGIA MASS CHOIR MALACO 7117	LORD TAKE ME THROUGH
21	19	125	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
22	8	51	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
23	RE-ENTRY		PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 213	A MESSAGE FROM THE ROCK
24	NEW▶		JAMES HALL AND WORSHIP & PRAISE INTER SOUND 9163	KING OF GLORY
25	26	121	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
26	25	69	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
27	15	35	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
28	16	19	MIGHTY CLOUDS OF JOY INTER SOUND 9147	POWER
29	27	7	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 0080/STARSONG	JESUS IS THE NAME!
30	36	15	NORTH EAST OHIO MASS CHOIR REDEMPTION 75001	NO FAILURE
31	35	97	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
32	20	15	THE JACKSON SOUTHERNAIRES MALACO 4472	THE WORD IN SONG
33	28	31	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
34	32	26	SLIM & SUPREME ANGELS INTER SOUND 9144	STAY UNDER THE BLOOD
35	18	45	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
36	24	53	STEPHANIE MILLS GOSPO CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
37	33	29	ANOINTED WORD 67051/EPIC	THE CALL
38	22	67	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
39	38	21	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
40	RE-ENTRY		TRAMAINÉ HAWKINS COLUMBIA 57876	TO A HIGHER PLACE

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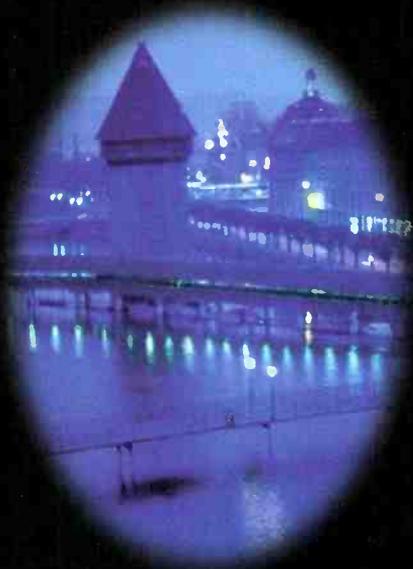
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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	7	FROM THE CRADLE [▲] DUCK/REPRISE 45735/WARNER BROS. 6 weeks at No. 1	ERIC CLAPTON
2	2	3	HANDFUL OF BLUES BLUE THUMB 7004/GRP ^{HS}	ROBBEN FORD AND THE BLUE LINE
3	3	6	COVER TO COVER ARISTA 18770	THE JEFF HEALEY BAND
4	4	7	SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
5	NEW		GOV'T MULE RELATIVITY 1515	GOV'T MULE
6	7	7	BLUES MCA 11060	JIMI HENDRIX
7	10	7	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
8	8	3	LIVE '92/'93 POINTBLANK 40658/VIRGIN	ALBERT COLLINS AND THE ICEBREAKERS
9	11	3	STANDING ON THE BANK JUSTICE 1203	TAB BENOIT
10	9	7	ROLL OF THE DICE PRIVATE MUSIC 82130	THE FABULOUS THUNDERBIRDS
11	12	7	TEXAS SUGAR/STRAT MAGIK SILVERTONE 41546/JIVE ^{HS}	CHRIS DUARTE GROUP
12	14	7	ESSENTIAL BLUES HOUSE OF BLUES 1149	VARIOUS ARTISTS
13	13	7	KEB' MO' OKEH 57863/EPIC	KEB' MO'
14	5	2	25 YEARS OF LOUISIANA MUISC ROUNDER 18	VARIOUS ARTISTS
15	RE-ENTRY		BLUES OF THE MONTH CLUB VERVE 79992	JOE LOUIS WALKER

TOP REGGAE ALBUMS™

1	1	12	★★ NO. 1 ★★	SHAGGY
1	1	12	BOOMBASTIC VIRGIN 40158* 12 weeks at No. 1	SHAGGY
2	3	11	'TIL SHILOH LOOSE CANNON 524119*/ISLAND ^{HS}	BUJU BANTON
3	2	7	SCENT OF ATTRACTION 550 MUSIC 67094* ^{HS}	PATRA
4	4	19	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
5	5	15	TOUGHER THAN LOVE WORK 64189*/COLUMBIA ^{HS}	DIANA KING
6	6	7	THE STRUGGLE CONTINUES COLUMBIA 64197* ^{HS}	SUPER CAT
7	7	12	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
8	8	9	LYRICAL GANGSTA EASTWEST 61764*/EEG ^{HS}	INI KAMOZE
9	RE-ENTRY		CARIBBEAN NIGHTS 1 REBOUND 520313	VARIOUS ARTISTS
10	9	16	A MI SHABBA EPIC 57801*	SHABBA RANKS
11	10	21	REAL TING WEEDED 2006*/NERVOUS ^{HS}	MAD LION
12	11	24	HERE COMES THE HOTSTEPPER COLUMBIA 67056* ^{HS}	INI KAMOZE
13	13	89	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
14	14	17	REGGAE GOLD '95 VP 1429*	VARIOUS ARTISTS
15	12	89	PROMISES & LIES [▲] VIRGIN 88229	UB40

TOP WORLD MUSIC ALBUMS™

1	1	27	★★ NO. 1 ★★	GIPSY KINGS
1	1	27	BEST OF NONESUCH 79358/AG 7 weeks at No. 1	GIPSY KINGS
2	2	32	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
3	3	36	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	7	8	CESARIA EVORA NONESUCH 79379/AG	CESARIA EVORA
5	6	5	CELTIC VOICES: WOMEN OF SONG NARADA 63921	VARIOUS ARTISTS
6	5	46	THE MASK AND MIRROR WARNER BROS. 45420 ^{HS}	LOREENA MCKENITT
7	4	6	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
8	9	2	CELTIC TWILIGHT 2 HEARTS OF SPACE 11106	VARIOUS ARTISTS
9	8	46	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
10	10	31	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
11	13	33	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
12	11	4	KAWAIPUNAHELE PUNAHELE 001	KEALI'I REICHEL
13	12	49	GIPSY KINGS [▲] ELEKTRA 60845/EEG	GIPSY KINGS
14	15	20	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
15	RE-ENTRY		MUSIC BY RY COODER WARNER BROS. 45987	RY COODER

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Classical
KEEPING
SCORE



by Heidi Waleson

WHO'S GOT THE SINGERS? The search for the next crop of top-selling singers continues as labels go after starry young talents. Sony Classical has just signed the 33-year-old Hungarian soprano **Andrea Rost** to a five-year exclusive contract for solo recordings. Rost, who joined the **Vienna State Opera** in 1991, has been heard at Salzburg and La Scala; she opened Covent Garden in September as Susanna in "Figaro" and will be singing "Don Giovanni's" Zerlina in Chicago in January.



ALAGNA

Her first aria record won't be out until fall 1996, but in the meantime you can check her out her creamy voice with the pearly high notes on Sony's new "Rigoletto," a live recording from the June 1994 production at La Scala. **Riccardo Muti** leads a pressured performance from the pit, but the **Rigoletto**, **Renato Bruson**, seems to be having some pitch problems on this one.

The cast also boasts another young and exciting new voice: its Duke is the French/Sicilian tenor **Roberto Alagna**, who has power, elegance, personality, and a hint of Pavarotti in his sound. Alagna told Opera Now magazine that he learned his craft by comparing recordings of his own voice to those of other singers. His opera house calling cards are **Rodolfo**, **Alfredo**, and **Roméo**, and he is signed to EMI Classics for recitals. On his debut recital album, out now, he's especially convincing in French repertoire, so the Erato "Tales of Hoffmann" that's in the can should be interesting.

Alagna has a busy season, including his first **Don Carlos** (at the Bastille in February), but the U.S. is in his future: a possible EMI press conference in New York Oct. 31 and his April 1996 **Metropolitan Opera** debut in "La Bohème" opposite his real-life girlfriend, the splendid **Angela Gheorghiu**.

OPERAS OBSCURE: A search in the vaults of operatic obscurity is turning up some interesting pieces. From London's "Entartete Musik" series comes **Franz Schreker's** "Die Gezeichneten" (The Branded) of 1915, recorded by the **Deutsches Symphonie-Orchester Berlin** under

Lothar Zagrosek, with **Heinz Kruse**, **Elizabeth Connell**, and **Monte Pederson**. Its Renaissance-era story—about a deformed nobleman whose longing for love and beauty leads him to create an island paradise that becomes a site of orgies and debauchery—is told with impassioned vocal lines and lushly iridescent orchestrations.

Hugely successful until the coming of the Nazis, who cared for neither his subjects nor his religion, **Schreker's** star plummeted in the early '30s, and he died in 1934. His student, **Berthold Goldschmidt**, who was born in Hamburg in 1903, managed to flee the Nazis for London in 1933, where he made a career as a conductor. **Zagrosek** and the **Deutsches Symphonie-Orchester Berlin** with **Simon Estes**, **Della Jones**, and **Roberta Alexander** have recorded **Goldschmidt's** opera "Beatrice Cenci," which is out on Sony Classical.

Written as part of a competition for the 1951 Festival of Britain, "Beatrice" is based on **Shelley's** verse drama "The Cenci," set in the Renaissance, and has an even more gruesome story of rape, murder, and execution and some attractive writing for women's voices.

OPERA REFERENCE: You won't find either of the above in "A Night At the Opera" by **Sir Denis Forman**, a new, irreverent guide for the operatically uninitiated from Random House. **Sir Denis**, former chairman of Granada Television in the U.K., sticks rather closer to the tried and true in the 83 operas he profiles. The popularity test for inclusion was three or more recorded versions listed in the Gramophone CD catalog of December 1992, which meant leaving out "Peter Grimes," for example.

Sir Denis offers such insights as "we all have our off days, and **Hugo von Hofmannsthal** made a real pig's ear of it this time" (with the libretto for "Ariadne Auf Naxos"). The plot summaries tend to be exhaustingly colloquial, if rather more entertaining than the usual opera house digests, but the musical deconstructions, dubbed "Look Out For," usefully pick out and lightly describe the high points and include a handy "minutes from start" feature for each.

And beneath the flip exterior beats the heart of a rabid fan: **Sir Denis's** rating system includes "alpha," "alpha-plus," and "mighty alpha," and only the usual suspects (poor old "Lakmé," for example, which rates "gamma or worse") come in under par.

YOUTH GETS A BREAK: Teldec is pricing the debut recording (**Beethoven** and **Mozart** concertos with **Kurt Masur** and the **New York Philharmonic**) of its 12-year-old pianist, **Helen Huang**, at \$13.97. Is this so her grade school classmates can afford to buy it?

Gramophone
Picks Awards

BY HEIDI WALESON

Gramophone magazine offered its picks for the year's best classical recordings on Oct. 4 at the Savoy Hotel in London.

Violinist **Maxim Vengerov**, who won last year's young artist award, took home both record of the year and the concerto award for his performances of **Prokofiev's** Concerto No. 1 and **Shostokovich's** Concerto No. 1 with the London Symphony Orchestra under **Mstislav Rostropovich** (Teldec). **William Christie** and **Les Arts Florissants** won both the baroque vocal and the new early opera categories with their Erato recordings of **Rameau's**

(Continued on page 83)

REGGAE MUSIC

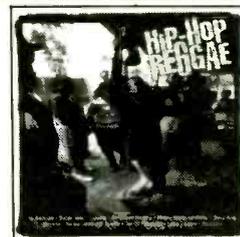
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P'Gram, Amberson Form Pub Co. New Signings Will Add To Bernstein Works

BY IRV LICHTMAN

NEW YORK—While the concert and theater works of the late composer/conductor Leonard Bernstein are the core of a new co-venture between PolyGram International Music Publishing and the Bernstein estate, signing additional writing talent in both creative areas is also on the agenda.

The new firm, the Leonard Bernstein Music Co., is a 50/50 partnership between PolyGram and the Amberson Group, which has handled Bernstein's copyrights, among other Bernstein-associated projects, for many decades, with the share of all his copyrights to be co-owned by PolyGram.

Amberson was formed in the '60s by Bernstein as he began to retrieve his

works after they entered their second 28-year copyright term under the old federal copyright laws. These include such well-known musical theater scores as "On The Town," "Wonderful Town," "West Side Story," and "Candide" and such classical compositions as "Chichester Psalms," "Jeremiah," and "Kaddish." Bernstein died in 1990.

David Hockman, chairman of PolyGram's music publishing interests, did not dispute reports that PolyGram paid \$5 million-\$10 million to acquire rights to the catalog.

Harry Kraut, a longtime key Amberson executive, says the choice of PolyGram as a publishing partner was underscored by its sister label's dominant role in classical music and its international clout. "Bernstein was

associated with PolyGram for many years, having first done a new recording of 'Carmen,' and, later, studio recordings of 'West Side Story' and 'On The Town,'" he says. "They have



BERNSTEIN

a lot of human resources in the field of serious music. We want to bring on works [by other writers] whether already written or not... With the Internet and other new electronic media, we can spread our [copyrights around] so that we can get Bernstein performances in every quarter of the world. We have needed worldwide resources."

On the issue of new writers, Kraut says that newly acquired or created repertoire would likely reflect Bernstein's eclectic work. "I don't see us being involved in rock or rap, but if someone like Elton John were to write a musical, we'd certainly be interested," he says.

Kraut will serve as a director of Leonard Bernstein Music Publishing Co., as will Amberson chairman and Bernstein's daughter Jamie Bernstein Thomas. Hockman says that PolyGram's recent experiences indicate "good music" is finding a bigger audience around the world, adding that the company is in the process of making other deals similar to the Bernstein co-venture. In a statement he says, "We will seek and sign composers whose music, like Maestro Bernstein's, finds not only its place on the concert stage, but also its audiences... in the non-classical world." Thomas sounds a similar note by saying, "We [will] initiate a new phase in realizing my father's dream of bringing the joy of music to people all over the world."

According to Hockman, PolyGram and Amberson will share creative responsibilities, while PolyGram will handle administrative functions. Also, PolyGram's T.B. Harms catalog, which contains early Jerome Kern scores, is likely to relate closely to the new co-venture.

The PolyGram connection gives the new company, which is based in New York, subsidiary PolyGram associations in 35 countries. The firm is a separate entity on the level of two other PolyGram publishing units, PolyGram Music and Island Music. Certain rights held by Boosey & Hawkes in rentals and G. Schirmer in publishing rights—most notably administration rights to "West Side Story" in all territories other than the U.S.—continue "for the present time," a statement says.

Feting Military's 50 Yrs. Warner/Chappell VP Looks Back

NEW YORK—Frank Military's spacious offices at Warner/Chappell's New York offices are festooned with photos of many of the most important songwriters and singers over the past 50 years. There they are—whether in poses with Military or pictured in



CAHN & MILITARY

stock head shots, saluting Military's presence. He has, his friends and associates would agree, played a hand in giving many of these talents some of their greatest successes in song hits.

Military, who runs Warner/Chappell's New York office as senior VP, is, in fact, celebrating his 50th year in the entertainment field, most of them as a music publisher. In honor of this anniversary, he is being honored by the Friars Foundation in New York Nov. 6 with the Applause Award for lifetime achievement. Set to perform that evening are three performers who have had long business and personal relationships with Military (and all of whom are part of his "wall of fame"): Tony Bennett, Liza Minnelli, and Alan King.

Military's career got under way in 1945, when, as a pending graduate of Lafayette High School in Brooklyn, N.Y., he noticed an intriguing notice on the school's bulletin board: "MGM needs you." Military recalls, "Unable to afford to go college, I said, 'Gee, this is great.' The job called for me to work as a messenger taking local movie ads to newspapers. Later, I got a promotion to the talent department as a receptionist. This position gave me the

(Continued on page 76)

ASCAP Denies Charges Of Wrongdoing In SESAC Suit

NEW YORK—ASCAP has responded, through its attorneys White & Case, to a SESAC suit charging the performance right society with wrongdoing in hiring two SESAC executives, former president/COO/vice chairman Vince Candilora and former VP/general counsel Laurie Hughes (Billboard, Oct. 7).

White & Case attorney Laura Hoguet says, "The suit commenced in Nashville against ASCAP and two individuals who recently left a competitor, SESAC, is totally without merit. These two individuals... are among several employees who have left SESAC in recent months due to changes in the management of that company.

"SESAC's use of litigation to punish these people for changing jobs can only

damage SESAC's reputation in the music community. [They] bring to ASCAP their skills and years of experience as a top manager and attorney, respectively, but they do not bring confidential information or trade secrets of any kind. ASCAP will defend itself, Mr. Candilora, and Ms. Hughes vigorously against SESAC's claims."

The SESAC suit centers on ASCAP's hiring of Candilora as director of licensing. SESAC has charged ASCAP and the two executives with "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." SESAC is seeking more than \$4 million in damages.

NO. 1 SONG CREDITS

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

From The Master's Trunk, A New Set Of Berlin Songs

UNSUNG BERLIN: Throughout his career, Irving Berlin, as his own publisher, took a hard line on granting permission to use his copyrights in situations where he could call the shots, such as stage or screen renditions or even scholarly tomes that analyzed pop music masters.

Needless to say, new "unsung" Berlin songs rarely found their way out of the Berlin trunk during his lifetime, unless, of course, they ended up in a "new" Berlin show or film score.

Now, six years after his death in 1989 at 101, Varese Sarabande has produced "Unsung Irving Berlin," a two-CD set of 31 Berlin songs, many of which are seeing the light of day for the first time. Many others have had little exposure after their public introduction. (Actually, a previous "unsung" album from the label

unearthed a grand Berlin show-business anthem called "Take It In Your Stride," which was cut from "Annie Get Your Gun." That show still got by with "There's No Business Like Show Business.")

Nothing is going to disturb Berlin's ranking in the highest level of America's great composers and lyricists, not even a collection that reveals no previously unacknowledged gem, although some are sweetly reminiscent of his golden years, which lasted almost a half-century! Some of the songs are from Berlin's earliest days as a songwriter. Reflecting the confidence of their author, they show the promise of remarkable things to come. Sadly, many songs he wrote just before or a few years after his last Broadway hurrah—the unsuccessful "Mr. President" in 1962—are not the well-honed work of a man who had lifted his Tin Pan Alley sensibilities to new sophisticated heights and still got the general public to embrace him as he wrote one wonderful song after another.

For instance, there is a 1955 copyright, "Please Let Me Come Back to You," which is described in the liner notes as conveying a "pleading, country-music waltz mood." It is just that, but it doesn't give itself away—through melodic or lyric freshness—as the work of Berlin.

The best songs on this release come from Berlin's formidable middle years in the late '20s and '30s. There is a delightful antidote to the Depression blues in "I Say It's Spinach," and one is completely won over by the engagingly rhythmic prattle of a 1930 film song, "Do You Believe Your Eyes Or Do You Believe Your Baby?" Even a corny '20s ditty called "I'm On My Way Home" is propelled by a sure-handedness, a confidence in how to express things and an awareness of the folks who would listen. In advanced age, the great man didn't seem quite sure of who was out there, failing too often in style and subject matter to do what he had done with genius years before—helping people respond to feelings he knew they felt.

While "Unsung Irving Berlin" serves history well—scholarship demands full disclosure—and the performances are typically reflective of label owner/producer Bruce Kim-

mel's skills at giving show/film songs a proper setting—it appears that Berlin always let the public in on the best that he had to give.

ACTIVE YEAR LATER: Australia's Rosella Music has just celebrated its first year in business, and it's got a claim that's also worthy of mention. Says a company spokesman, "[Signing] 64 writers in any one year is a formidable achievement by any publisher, regardless of size, but what is even more rewarding for each and every one of these composers is that all of them have at least one song commercially released on CD in [Australia]." That's a cozy fit for Rosella's slogan: "Proudly Australian, independent, and active!"

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Green Day, "Dookie." Guitar tab.
2. Selections from "Batman Forever."
3. Blues Traveler, "Four." Guitar tab.
4. Smashing Pumpkins, "Siamese Dream." Guitar tab.
5. "John Michael Montgomery."



by Irv Lichtman



Satriani's Site Lines. Guitar sensation Joe Satriani checked into the Site, near San Francisco, to work on his new, self-titled Relativity Recordings project, produced by noted studio man Glyn Johns. Shown at the sessions, standing from left, are renowned session players Nathan East (bass), Manu Katché (percussion), and Andy Fairweather Low (rhythm guitar). Seated, from left, are Johns and Satriani.

Adat-XT Improves On Predecessor 2nd-Generation Recorder Offers Faster Operation

BY PAUL VERNA

NEW YORK—The Alesis Corp., the company responsible for the spectacularly successful Adat modular digital multitrack recorder, is scheduled to introduce a second-generation unit at the Audio Engineering Society convention Oct. 5.

Marketed under the model name Adat-XT, the new machine retains the basic architecture of its predecessor but offers such key improvements as faster tape transport, built-in auto location capabilities, and improved analog-to-digital converters, accord-

ing to Alesis director of marketing Jim Mack.

The Adat-XT will carry a suggested list price of \$3,499; the standard Adat lists for \$2,999.

"We improved the software control of the transport so the transport is constantly looking at tape tensions," says Mack, noting that the XT works up to four times faster than the standard Adat. "It's able to adapt itself better to different situations. It looks at the locate points, and if it overshoots one, it can figure out it's done that, so the next time it locates that point it gets closer on the first pass."

In addition, the Adat-XT is loaded with features that were otherwise available only with the BRC, Alesis' master controller/editor for Adat. For one, the Adat-XT has an internal memory that allows it to store up to 10 locate points without the use of an external controller. Mack says that locations one and four can be assigned as loop starting and ending points, and locations two and three can be assigned as punch-in and punch-out spots, allowing the user to automatically punch in and out of a tape with a preroll and postroll.

Also, the XT has built-in offset capabilities, unlike its predecessor, which needs the BRC in order to be offset against another machine.

Even with these new features, however, the full potential of the XT cannot be realized without the \$1,499 BRC, which offers advanced editing, locating, and synchronizing features.

"The BRC will continue to be the master remote, and it'll still be a synchronizing option for MIDI and SMPTE [time code] applications," says Mack. "The ability to name locate points and synchronize with other machines is the forte of the BRC."

The XT unit is fully compatible with older Adats and the BRC. However, a multi-Adat system consisting of any combination of XT and standard units will work at the speed of the slower machines, according to Mack.

Like the most recent version of the standard Adat (system 4), the XT can handle tape lengths of up to 64 minutes, says Mack.

Asked how Alesis plans to convert Adat users—particularly owners of more than one unit—to the new, higher-priced recorders, Mack says, "A big portion of the customer base consists of single-Adat owners. At one point, that number was 70%, and then it went down to 55%-60% when we lowered the price [from \$3,999 to \$2,999]. People who have multiple systems will sell their Adats and get this one, based on the fact that the operation is so much faster."

"If you've watched the Porsche 911 over the years, it's always been an excellent machine, but the next version is more refined," Mack adds.

The Adat-XT is a slicker, more rugged, and slightly heavier version of the classic Adat. It sports a brushed-chrome exterior and an information-packed liquid crystal display.

The leader in a modular digital multitrack field crowded with such prominent players as Tascam, Fostex, Yamaha, and Sony, Alesis has sold an impressive 70,000 Adats since it introduced the system in early 1991. Furthermore, Alesis' proprietary, S-VHS-based, 8-track format is supported by approximately 100 companies that make Adat-compatible products.

Mack says the introduction of the XT is a statement about the endurance of the Adat format, which faces competition not only from other tape-based devices but from computer-based digital audio workstations.

"Any time there's competition between formats, there's always the issue of how well a format is supported beyond the first machine that comes out, so an important part of this product introduction is the statement that we're supporting the format, and other people are too," says Mack. "The second generation is what's going to solidify it."

Pop Writer/Producer Keith Thomas Overcoming Nashville's Country Stigma

BY DEBORAH EVANS PRICE

NASHVILLE—When Sony Music signed its recent deal with Keith Thomas, the company added one of the industry's most accomplished writer/producers to its stable of creative talent (Billboard, Sept. 2).

Thomas' relationship with the Sony organization began three years ago, when he signed a co-publishing deal. Under the new agreement, Thomas—via his company, Yellow Elephant Music Inc.—will be an exclusive producer for Sony's various labels.

In addition to working with Sony artists, Thomas' contract allows him to continue working with longtime clients Amy Grant and Vanessa Williams, as well as one outside project a year.

Thomas' recent credits include writing and producing Selena's "I Could Fall In Love With You," producing four cuts on Regina Belle's "Rechin' Back" album, producing two songs on Exposé's upcoming greatest-hits package, and writing and producing the 1995 Pepsi "Choice Of A New Generation" jingle.

He's currently producing projects by Sophie B. Hawkins, Rebbie Jackson, and a Christmas tune with Regina Belle for a Sony album.

In recent years, the hits coming out of Thomas' Tennessee studio by Williams, Grant, James Ingram, and others have been testaments not only to Thomas' talent but to Nashville's emergence as a total music city, beyond its country and contemporary Christian base.

"I had some people say, 'You'll never be able to make pop records here,'" Thomas says. "This town has a certain stigma—country music or Christian music, and that's it. To be able to make a living here doing pop

records has been great."

A native of Conyers, Ga., Thomas began his career at age 9, performing in his father's country band. By the time he was in college, he was performing with and writing songs for the Sharrett Brothers, a gospel act on Word Records. His big break as a songwriter came when Ronnie Milsap recorded two of Thomas' tunes for his "Milsap Magic" album. In 1979, Thomas moved to Nashville and became the first staff writer for Milsap Music.

Thomas remembers that period as a valuable learning experience, because he spent a lot of time in the studio producing demos and experimenting. The following year, he became the first staff writer with Word Music and went on to launch a career as an artist, recording two jazz-oriented albums for the label. During the six years he spent at Word, he produced Kenny Marks, the Imperials, the Gaither Vocal Band, Paul Smith, First Call, and Carman.

He began working with BeBe and CeCe Winans and decided to start his own independent production and publishing company, Yellow Elephant Music, in Franklin, Tenn. In 1987, he produced the Winans' first album, for which CeCe won a Grammy for best soul gospel vocal performance.

On the strength of that album, Thomas began landing other projects, including "Takin' A Chance," an overseas hit he co-wrote and produced for Whitney Houston. Mercury president Ed Eckstine enlisted Thomas to work with Williams, a collaboration that has yielded such hits as "Save The Best For Last," "The Sweetest Days," and "Colors Of The Wind" from "Pocahontas." Thomas also worked with Grant on the bulk of her last two albums, co-writing and/or producing such hits as "Baby, Baby," "I Will Remember You," and "House Of Love."

"I love to take the artist and design a sound for them," Thomas says of his approach to producing. "To me, what a producer does is look at an artist

and see what he can do to bring the best out in that artist."

Thomas says he tries to create an environment that is conducive to creativity. "I try to make the artist feel comfortable," he explains. "Sometimes I'll ask them to think of a certain thing while they're singing that would make them sing totally different, and they are impressed with themselves after they hear it. When we're doing vocals, I'm constantly trying to set a visual setting in their minds for a certain line or certain verse, more or less play acting."

Three years ago, Thomas bought the Bennett House in Franklin, which became the studio at which he's worked off and on for the past eight years. Built in 1875, the historic house has two studios, one Thomas' private workplace and the other a commercial facility.



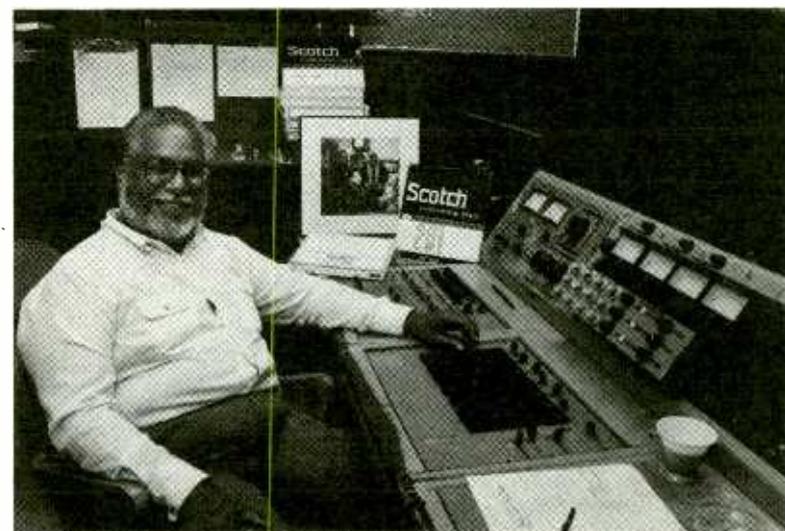
THOMAS

Looking to the future, Thomas says he plans to continue writing and producing and eventually wants his own label. "My manager and I have been talking about that," he says. "We're keeping our eyes open now for new artists. It's not part of the Sony agreement, but since I'm with Sony right now, that would be the place to go with it."

Thomas' future also includes performing again. In November, he'll make his first concert appearance in 10 years, when he performs a still-untitled original piece with the Nashville Symphony. He'll also perform "Colors Of The Wind."

"There are times it crosses my mind that I wish I had pursued the artistry thing more," Thomas says. "I feel I am an artist in a sense. I think that's why I get so attached to the stuff I work on. I put my heart and soul in it. It's not a business to me. It never has been. It's all about being creative and loving what I do."

PRO
FILE



3M Donates Tape To Motown Studio Museum. Tape manufacturer 3M contributed to the restoration of the legendary Motown Studio A in Detroit by donating reels of its Scotch 111 and Scotch 2012 tape products of the late '50s and early '60s. Shown seated at the console is Motown Museum operations manager Ron Swope.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 7, 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 S. Combs (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) Saheer 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) Engineer(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

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Grace Under Pressure. Atlantic Records act Machines Of Loving Grace worked at NRG Recording Services in North Hollywood, Calif., on an upcoming project for the label. The sessions were produced by Sylvia Massy, known for her work with Green Jelly and Dinosaur Jr. Shown standing, from left, are band manager Gena Rankin, keyboardist/sequencer Mike Fisher, vocalist Scott, bassist Ray, and assistant engineer John Ewing Jr. Seated is producer Massy.

Audio Force Expands Horizons N.Y. Rental Co. Adds Studio To Mix

BY PAUL VERNA

NEW YORK—In the high-stakes, low-profile world of equipment rental, Audio Force has endured the fickle currents of the New York studio market longer than any player in the area.

The secret to the feisty company's success, according to president Ray Buccafusco, has been an unflinching devotion to providing a full service to the customer, beyond merely pushing gear out the door.

"Whatever it takes to help a particular project, we try to do it," says Buccafusco. "If it means sub-renting a piece of gear out, we'll sub-rent a piece of gear. And it isn't even necessarily done with other rental companies. It can be done within the community itself. We have good enough relationships with studios themselves that if they have an extra piece laying around that they would like to rent out, we're more than happy to do it."

In a business fueled by personal relationships, Buccafusco nurtures his contacts by attending the conventions of such trade groups as the Audio Engineering Society, the National Assn. of Broadcasters, and the Society of Professional Audio Recording Services.

"We're very much integrated into the studio community," says Buccafusco. "That's why I find organizations like SPARS and others very important—because that allows this integration to take place. Nobody's isolated. We're all in it to do the same thing. It's one big circle."

In order to ensure that Audio Force maintains its prominent place in that circle, Buccafusco decided to open a studio at the company's headquarters in the Film Center building in midtown Manhattan, N.Y. The room is a natural extension of Audio Force's rental business: Since the gear is already in the house, why not put it to full use?

Built on wheels, acoustically treat-

ed, and air-conditioned, the studio is not only a sanctuary from Audio Force's rambunctious warehouse, but has emerged as a lucrative niche business for the company.

"The studio came out of our desire to better service our clients," says Buccafusco. "Then we found that, with all this digital technology, the formats are not exactly compatible, and if clients did work at one studio that had one format and then tried to go to another that had a different format, they were stuck. So we started to do format conversions, using Harmonia Mundi systems, and that progressed into CD premastering, editing, and sweetening."

A self-described "Brooklyn [N.Y.] kid, from Bensonhurst," Buccafusco started out as a delivery driver for the fledgling Audio Force approximately 15 years ago. The company was founded by the late Sid Zimet as a spinoff of Audio Techniques, the longtime New York rental outfit operated by industry pioneer Ham Brosious, now a prominent retail outlet.

Buccafusco ascended the ranks of Audio Force in the '80s, stepping into the leadership role following Zimet's death in a plane crash in April 1988.

Early in his tenure as president, Buccafusco recognized the talents and eagerness of a young Audio Force technician, Tom Lewis, and promoted him to a partnership with the company.

"I noticed how responsive Tom was to the equipment and how knowledgeable he had become working with Sid and on his own, and we've been together ever since," says Buccafusco of Lewis, who now serves as VP. The rest of the Audio Force staff consists of chief technician Dani Salt, sales manager Mary Cesar, assistant technician Sean O'Keefe, chief engineer Rick Rowe, sound reinforcement manager Sal Marino, and delivery people Andy Lubas and Andrew Moore.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Cherry Lane's China Shop Publisher To Sell 44 U.S. Titles

BY MIKE LEVIN

HONG KONG—While the international music industry presses China for new standards of copyright enforcement, U.S. publisher Cherry Lane is using its Beijing office to expand its mainland business.



The lone foreign publisher with a presence in China, Cherry Lane recently completed two licensing and two publishing deals with local partners. At present, government regulations say foreign music can be licensed only through a local publishing house or directly imported through a government monopoly.

Cherry Lane will sell 44 titles from California-based Delta Music's LaserLight label. These include such public-domain repertoire as early Louis Armstrong and Patti Page. The package was arranged through Heng Mei Audio & Visual. Four other LaserLight titles—two each by

Placido Domingo and Luciano Pavarotti—will be released by the China Musicians Music Publishing Co.

All 48 titles are being vetted by the Ministry of Culture—which now demands proof of permission from the copyright owner—and are expected to be released for sale by the end of the year.

Cherry Lane published a John Denver book of sheet music at the beginning of October, through the People's Music Publishing House, and a five-volume, instructional heavy metal guitar book through Knowledge Press.

China's bureaucracy may be heavy-handed, says Cherry Lane's China managing director Michael Primont, but "there has definitely been a change in attitudes toward foreign music since the piracy accord [between the U.S. and China] was signed in March. I feel waiting until everything is perfect is not the right way to do business here."

(Continued on page 50)

Toshiba-EMI Confab Breaks Barriers

EMI Chairman: Japanese Co. Key In Global Plan

BY STEVE McCLURE

TOKYO—Top EMI Music executives, including president/CEO James Fifield, were among those rallying the troops at Toshiba-EMI's "Now, the Music Conference '95," held here Sept. 25-27.

Approximately 400 people, mainly Toshiba-EMI staffers but other record dealers from different parts of Japan too, got a preview of the company's domestic and foreign repertoire new-release schedules, punctuated by showcase performances by such artists as Supergrass, D'Angelo, and Paula Abdul and domestic acts Junko Onishi and the Big Three, among others.

The EMI executive team, led by Thorn EMI chairman Sir Colin Southgate, was holding a regular meeting in Tokyo that happened to coincide with the Toshiba-EMI event. Fifield used the opportunity to deliver a pep talk, in which he emphasized Toshiba-EMI's key role in EMI Music's global strategy.

"We've got the best release schedule

that we've had in years, and this should translate to another record year for Toshiba-EMI, as well as EMI Music worldwide," he said.

"Because of the size of the Japanese market, Toshiba-EMI and its contingent growth and local artist development is essential for EMI to achieve its long-range goal," said Fifield, defining that goal as "being the premier music company in the world."

"Our new closer business association should enable us to accelerate the attainment of our goal," he added, referring to EMI's increase of its stake in Toshiba-EMI from 50% to 55% last year.

Peter Buckleigh, EMI Music's resident director in Japan, discounted speculation that the company's execu-

tives decided to meet in Japan this year with an eye to raising EMI's stake in Toshiba-EMI.

"The guys who were over here were just having their annual committee meeting," he says. "It just happened to be in Japan. They felt they should come over and be part of the party."

Toshiba-EMI had sales of 79 billion yen (\$887.6 million) in the fiscal year ending March 1995, accounting for 25% of EMI Music's worldwide revenues in the year and making the Tokyo-based firm Japan's second-biggest record company, after Sony Music Entertainment (Japan). Leaving out video and other products, Toshiba-EMI's audio software sales totaled 62.5 billion yen (\$702 million).

(Continued on page 50)

Russian CD Plant Adopts SID Codes Will Lead Campaign To Curb Chronic Piracy Problem

BY VADIM YURCHENKOV

YEKATERINBURG, Russia—The Russian CD-pressing industry has taken a significant new step in fighting piracy.

The Urals Electromechanical Plant's CD facility here has become the first nationally significant presser to adopt the source identification (SID) code that allows each disc to be traced back to its point of manufacture.

The company's decision to adopt the code is due in part to a visit here by a delegation from international labels body IFPI during the summer (Billboard, Aug. 5). However, the UEP CD operation, established in 1993, has strived since its inception to assist the international record industry's anti-piracy efforts.

UEP's activities to protect copyrights may also have implications beyond Russia's borders. Since the fall of Communism, Russia's huge market has been flooded with pirated product from Poland and Bulgaria, but mainly from China. A source at UEP suggests that the Chinese, regarded as the most

successful in imitating UEP-pressed discs, have even managed to duplicate the company's internal batch numbers.

The tragedy of piracy in Russia is that it hits those who can least afford it. Because the Russian market is dominated by domestic product—up to 70% of sales, according to some estimates—unlicensed records take away income not from the relatively affluent Western industry, but from the fledgling Russian record business.

The SID code is helping combat this problem in that, under new Russian copyright legislation, anybody knowingly selling or distributing pirate product is guilty of a criminal offense.

Arcade Claims Indie Record For Dutch Industry Listings

AMSTERDAM—The Arcade Music Group is claiming a new record for Amsterdam's independent labels. The company was the Dutch market leader in July and August and says that this is the first time an indie has topped the listings for two consecutive months.

According to industry figures, in July, Arcade had a 20.7% share of wholesale business, ahead of Sony Music, which had 19.1%; in August, Arcade had 23.9%, ahead of PolyGram, with 23.5%.

Arcade Music Group president/CEO André De Raaff says that the success was based on Arcade's compilation albums, as well as releases from such acts as Bert Heerink, Youp Van 't Hek, Lois Lane, and Ome Henk.

The Arcade Music Group comprises three label operations: Arcade, CNR Music, and Vanguard Classics. De Raaff maintains that no other indie

has sustained a leading market share over two months.

The Dutch record market increased 6% in wholesale value terms in the

ARCADE

first six months of the year, according to labels association NVPI. NVPI's membership accounts for 85%-90% of Dutch record-industry revenues.

NVPI members produced incomes of \$162.6 million in the first half of the year through sales of records. In addition, non-audio sales, for such products as video, laserdiscs, videodiscs, CD-ROM, and CD-i, reached \$2.17 million. This is the first time these figures have been made available by NVPI.

WILLEM HOOS

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MIDEM 30TH

AD CLOSE: OCT. 17

ISSUE DATE: NOV. 11

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

Contact

Gene Smith
212-536-5001



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
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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.

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WORLDWIDE SPECIALS & DIRECTORIES 1995



BRAZIL

AD CLOSE: NOV. 7

ISSUE DATE: DEC. 2

In a continuing effort to embrace Latin American markets worldwide, **Billboard** shines the spotlight on Brazil in its December 2nd issue. This late-breaking comprehensive review of Brazil's market includes profiles/outlooks from record labels, an update on the concert scene and a report on the recent resurgence of veteran pop acts. We'll also take a look at certain "hot" topics in the market, such as the effect of the government's monetary policy on industry activity.

Contact

Angela Rodriguez
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YEAR IN MUSIC

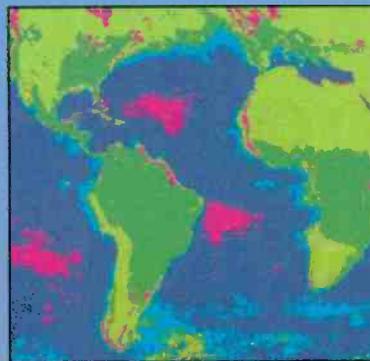
AD CLOSE: NOV. 28

ISSUE DATE: DEC. 23

Billboard's 1995 Year End Issue is a renowned event, where artists and the entire industry take the spotlight. It contains the Year End charts, chronicling the year's best releases. Plus, expanded editorial coverage recaptures the impactful trends and happenings of the past year. A Collector's Issue, it remains on the newsstand for two weeks.

Contact

Pat Rod Jennings
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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

'New Zealand Piano' Floats On Pritchard's White Cloud Label

BY GRAHAM REID

AUCKLAND, New Zealand—Outsiders usually associate the sound of this South Pacific city with the post-Velvet Underground guitars of the Flying Nun label or the ringing Beatle-esque harmonies and melodies of Crowded House.

Yet last month, the relaxing tones of Wellington multi-instrumentalist Peter Pritchard began to resound internationally. Pritchard saw his "Studies For

The New Zealand Harmonic Piano" reach No. 9 on the Heatseekers chart Sept. 2 and No. 149 on The Billboard 200 the same week. This feat is remarkable when one considers that Pritchard is almost unknown in his native New Zealand.

Pritchard, a self-effacing, 54-year-old part-time accountant from Wellington, New Zealand's capital, readily expresses his surprise and excitement that his meditative, reflectively ambient album

has met with such success.

Pritchard's label, White Cloud, is named for the Maori term for New Zealand, Aotearoa, which means the land of the long white cloud. White Cloud owner, English-born Jon Mark, former member of John Mayall's Bluesbreakers and of the legendary Marc Almond Band in the '70s, says that Pritchard is emblematic of the depth of talent he has discovered since moving here in 1985, when he retired to New Zealand to "do something different."

And Pritchard's album is by no means alone in the White Cloud catalog of finely crafted, beautifully recorded New Zealand albums, to which Mark hopes to give more opportunity. Mark does, however, note the conspicuous lack of success in bringing White Cloud albums to the attention of the New Zealand public, who are largely unaware of either the label or the artists on it.

He acknowledges that working out of the South Pacific is difficult; however, an association with Klaus Heymann of the respected classical label Naxos has led to access to Naxos' distribution networks for White Cloud, a company owned jointly by Mark, who produces and coordinated the label's roster; his wife, Thelma Burchell, who handles art-work and business affairs; and Heymann.

"White Cloud formed two years ago," says Mark. "For the first year, we concentrated on the world excluding the U.S. but have been staggering our releases in America since March."

The label's catalog reflects the strength and diversity of composition and creativity he has found in his adopted homeland. Mark disabuses the idea that White Cloud is a new age label: "It's simply good instrumental music that doesn't have a category—we're old age and middle age as well," he laughs. White Cloud is distributed in the U.S. by Naxos and in Europe by Music & Video Distribution in Munich (MVD), which also puts out Naxos product.

MVD managing director Wolfgang Ruso says, "Naxos has built up a reputation among its clientele, and we decid-



Zealand composer, there is something of this place that inevitably rubs off."

Pritchard, who works 30 hours a week in accountancy and composes in the hours between 3:00 a.m. and 7:00 a.m., when it is quiet and he feels creative, was classically trained, worked in rock bands in the '70s, and says he has done everything from cabaret to jazz. His earlier meditative instrumental music on synthesizer has met with "medium success" (which he would not quantify) in both Australia and New Zealand.

Mark emphasizes that the label has been representing all the albums on its roster with equal attention on a recent monthlong promotional tour of the U.S., during which he promoted one of his own albums on a shopping channel "and sold \$8,000 worth of albums in 40 minutes." That album and those by multi-instrumentalist David Antony Clark ("Terra Inhabita" and "Australia Beyond The Dreamtime") look set to follow the Pritchard breakthrough.

Mark says, "It's been frustrating to have success in the U.S. and Europe and not in New Zealand, where radio play is confined to top 40 or commercially driven memories of the '70s. But in the U.S., the music is recognized as new adult contemporary or contemporary instrumental, and the market is accepting of it as such. It's great to go into the Virgin store in New York and see our albums there with header cards, out there in the world."

ed to offer the same people product on White Cloud as a new age-style label."

With 10 titles released into the U.S. in March through Naxos' New Jersey distribution center, Mark emphasizes that the label is committed to local artists, although it does include Australian artists and wouldn't refuse those from the U.S. or Europe if they felt right.

"However, our thrust is from the Southern Hemisphere, and there is a wealth of talent here to be nurtured," says Mark. Albums are usually recorded in Mark's studio in Wellington, and CDs are pressed in either Germany (for the world except the U.S.) or the U.S.

It is the sound of Pritchard's album that sets it apart, Mark says. "It's just acoustic piano, but we treated it in a certain way to express the space, feeling, and greenery of New Zealand," says Mark.

"We processed the album to try and not have the sound too dry," adds Pritchard, whose background is in writing meditative music but who acknowledges influences from Debussy, Ravel, and the other 20th century piano composers to whom he listens. "Jon is very creative in the reverb area, trying to capture a back-to-nature feel. The whole thing about the album is that it has a very New Zealand theme, and that has captured the imagination of people internationally. There are no particular Maori themes in there, but being a New

Warner Music U.K. Forms New Division

LONDON—Warner Music U.K. is establishing a new division to handle special projects for all its U.K. labels.

Known as Warner ESP (Enterprises and Special Projects), it will be headed by national accounts sales manager Martin Craig when it becomes operational Dec. 1.

A statement from the company says the division will "maximize Warner's penetration into secondary markets, help the existing marketing departments with positive analysis of campaigns, maximize the catalog, look for new opportunities, take over the further development of Warner's Internet services," and enhance the company's activities in digital media.

The company adds that the new division will oversee expansion of the TV-advertised album business.

Director of catalog marketing Phil Knox-Roberts and manager of video Judd Lander will report to Craig.

JEFF CLARK-MEADS

TOSHIBA-EMI CONFAB

(Continued from page 47)

Buckleigh says the conference was useful in breaking down barriers between domestic and international repertoire.

"It's pretty tribal in Japan—it's either international or domestic," says Buckleigh. "I think this kind of conference helps people understand that there are different kinds of music that can cross over. I think that the company needs to stop thinking that we're totally separate from each other, and this helps achieve that."

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'74-'75

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- GERMANY (#1, Gold)
- NORWAY (#1 for 8 weeks, Platinum)
- SWEDEN (#1, Gold)
- SWITZERLAND (#3)
- DENMARK (#5)
- POLAND (#5)
- BELGIUM (#5)
- AUSTRIA (#5)
- NETHERLANDS (#8)
- IRELAND (#8)
- ENGLAND (#14)
- FRANCE (#15)
- ITALY (#17)

The Album

Ring

TOP 40

- ENGLAND (#35)
- GERMANY (#16)
- SWEDEN (#29)
- NORWAY (#14)
- POLAND (#30)
- ITALY (#25)
- NETHERLANDS (#24)
- AUSTRIA (#21)
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MTV Europe Awards Travel To Paris

PARIS—The second MTV Europe Music Awards are to be held here, following 1994's inaugural event in Berlin, and will be broadcast Nov. 23 to a potential global audience of 250 million.

Speaking at a press conference here on Sept. 29, MTV Europe president Brent Hansen said the show was a sign that Paris had become "a real rock'n'roll place." French rapper MC Solaar added that the presence of the awards show was a recognition of France's increasing creative input into the international music industry.

Hosted by fashion designer and

broadcaster Jean-Paul Gaultier, the show will have a circus theme. Acts due to perform include Bon Jovi, the Cranberries, East 17, and Solaar.

The show comes when MTV Europe is attempting to raise the company's profile in France and southern Europe.

France is one of MTV Europe's weakest markets because of the country's low penetration of cable—less than 1.2 million households—and because the network competes here with French-language channel MCM Euromusique.

EMMANUEL LEGRAND

CHERRY LANE'S CHINA SHOP

(Continued from page 47)

The international music industry has expressed its disappointment at the speed of progress made by Chinese authorities in tackling the country's piracy problem and in making the country's markets more accessible to Western companies (Billboard, Sept. 30).

Cherry Lane opened its office in

China in early 1994 and has spent nearly two years developing relationships among Chinese publishers. It arranged a John Denver tour last year and has been used as a consultant by many government music agencies. Primont is also a contributor to the country's premier music magazine, China Audio-Visual.

Charly & Theo See 'Stars' On European Pop Charts

IN THE "HAPPY RAVE" genre that's been shaping the European dance scene this year (Billboard, June 24), the latest success story highlights the strength of Holland as a repertoire source and the power of Germany as a market leader.

The rave DJ duo of Charly Lownoise and Mental Theo, signed by Polydor in the Netherlands, topped the singles chart in their home market early this year with the debut single "Wonderful Days," which was also in the top 20 in Germany. This summer has seen Charly & Theo at rave events around the world, including the massive Love Parade rave near Berlin that attracts some 20,000 fans. Handling management and booking is the Jan Fis Agency.

"The first single went gold [250,000 units] in Germany," says Marcel Gelderblom, manager of international development for PolyGram Holland. "Now 'Stars' has gone top 10 in Germany, which is the key market."

Now that "Stars," which is published by Rule Music, has hit status in Germany on PolyGram's Motor Music label, Gelderblom says that PolyGram's other affiliates are following Germany's lead in getting ready for Charly & Theo's debut album this month. "We're now in the process of checking with other markets for their plans," he says.

The album, set for release Oct. 9 in Holland and Germany and Oct. 16 in other territories, is titled "Charlottenburg," which happens to be the name of the route leading to Germany's Love Parade rave site. "For the fans, says Gelderblom, "this means a lot."

A GERMAN PRODUCER, signed to Virgin Records U.K. and crafting modern ambient dance music with sampled chants of Native Americans, has come up with one of Virgin's best-selling albums of the year in Europe.

"Sacred Spirit: Chants And Dances Of The Native Americans" has sold more than 1.2 million copies worldwide, with France leading the way, according to Susan Read, international marketing manager with Virgin in London. Ironically, Virgin U.K., which developed the "Sacred Spirit" project (Billboard, Sept. 3, 1994), is only now releasing the album in the U.K., Oct. 16.

During the past year, however, "Sacred Spirit" has gradually built a worldwide sales story. It was launched in November in Australia, which previously broke the ambient act Deep Forest; however, "Sacred Spirit" gained only modest sales Down Under. But the French took "Sacred Spirit" to heart. A co-promotion deal with TF1 television and a TV advertising tie-in with Haagen

Dazs ice cream drove the disc to triple-platinum sales (900,000 units) in the market.

The album has entered the top 20 on the German album chart and the top five in Belgium and has surpassed sales of 100,000 in Spain. While sales in the U.S. have been modest—less than 35,000 units—half of those have been through independent SOAR distribution.

The producer of "Sacred Spirit" remains anonymous, identified on the album only as "The Fearsome Brave," and no publishing deal for the album is yet set. But the samples on the album are credited to a New Worlds Records anthology of American music, and a portion of the royalties of each album is being donated to a Native American Rights Fund.

In the U.K., the "Sacred Spirit" track "Yeha-Noha" is featured in an advertisement for native-rights group Survival that is being shown

in movie theaters. And its release coincides with the arrival to U.K. theaters of the Disney film "Pocahontas," allowing Virgin to take advantage of the Disney-driven interest in Native Americans and to savvily promote the disc as "the true voice of Pocahontas."

TALES FROM the Underground" is the third independent album release from American singer/songwriter Tom Ovans, whose dark, Dylan-like songs and unvarnished performances have found considerable support in Europe. While Ovans resides and records in Nashville, his material is rooted in Southern folk and blues more than in country, and his backing band of veteran players gives a sparse yet urgent rock'n'roll edge to his memorable late-night musical reveries. Like his previous albums, "Industrial Days" and "Unreal City," this album has been released by NSR Recordings in Nashville. But Ovans is signed to Rough Trade Publishing Ltd. in London, reports director Peter Walsmeij, and "Tales" has been released in Europe on Survival Records through Play It Again Sam in Belgium. Vital Distribution handles the disc in the U.K. This summer saw Ovans playing solo dates and radio shows in the U.K. and France, and his album has gained rave press from Holland to Italy. The folks back home ought to be listening to these "Tales" as well.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Canada Aggressively Releasing Imports

Renewed Availability, Cultural Diversity Driving Trend

■ BY LARRY LeBLANC

TORONTO—Increased communication between multinationals based in Canada and their international affiliates, as well as growing Canadian cultural diversity, is causing labels here to become increasingly aggressive in releasing imports from global affiliate and non-affiliate sources.

Import divisions of Sony Music Entertainment, Warner Music Canada, and PolyGram Group Canada have led the way in issuing imports, including international releases by top acts that feature tracks not found on the domestic versions; titles previously deleted in Canada; and pop, gospel, classical, rap, hip-hop, and non-English releases.



THOMSON

Executives at EMI Music Canada and MCA Records Canada have also recently indicated that they will set up import divisions by November to serve the growing demand for import product in this market.

While continuing to buy imports from export companies based in the U.K., the U.S., Germany, and Japan, as well as from such Canadian-based independent distributors as Cargo Imports and Distribution, Denon Canada, Trend Music Group, and Distribution Fusion III, several key Canadian retailers indicate that they are impressed by the multinationals' recent targeting of import product.

"The [multinational] companies are now working hard at imports, if only because they noticed that they had been missing out on a great deal of revenue," says Chris Drossos, range supervisor at HMV Canada's Yonge Street store here. "Their servicing still can't compare to that of the one-stops and export companies, but most of them are doing a pretty stellar job."

"Our [import] world-beat section has become a sizeable percentage of our business, probably up to 10%," says David Brady, supervisor of Ontario-based, 30-store Sunrise Records. "The volume of our Hispanic business is quite amazing."

In a customer-driven service business, the multinationals' import departments solicit orders from accounts and then fill them by demand. They do not carry their own inventory, nor do they tend to spend much on advertising or marketing.

"Companies never felt this business was worth having, so for years they let others have it," says Ron Morse, import marketing manager of Warner Music Canada. "However, as times got tougher, and with everybody looking to maximize every sale, the environment and their philosophy changed. The majors realized you could turn imports into a profit center."

Imports, however, are still widely viewed by label executives as an added service to retail accounts, not as a volume business. Sales figures for individual titles remain low. "Five thousand is a fabulous number for an import title," says John Thomson,

manager of import sales, Sony Music Entertainment (Canada). "Import divisions aren't set up to have huge volumes on given albums. If we see there's a big buzz on an import, it's immediately transferred to our domestic division."

Import opportunities often become available after titles have been deleted domestically. "If the album is not available from us in Canada anymore, I find a country it's available in," says Nelson Poirier, national sales manager, PolyGram Special Imports. "If it's not available in the States, it'll be available in Germany or Japan. With pop music, we cover a lot of ground, because when product is deleted from our core [domestic] division, I get it."

Import divisions are also able to issue vintage albums that are no longer available domestically but still exist in other territories.

"We have albums that do incredibly well because of being deleted in Canada," says Poirier. "Long John Baldry's 'It Ain't Easy,' from DA Music in Germany, is one of our best sellers. Japan has been great for A&M catalog, which we can't get, even from the U.S. Next month, I'm releasing Rita Coolidge's first four A&M albums. Recently, we put out five Paul Williams A&M albums, several titles by Squeeze, and the Carpenters' albums 'Live In Japan' and 'Live At The Palladium.'"

Industry figures maintain that imports can often serve as a launch pad for later domestic successes, particularly with newer acts. "If [Sony] Europe is a bit further ahead promoting an artist, we'll bring the album in as an import to see the response in the marketplace," says Thomson. "If it looks positive, then [domestic] Epic or Columbia will take it over. That happened with Echobelly."

According to Thomson, if there are limitations on where major-act product can be sold by multinationals, it can lead to one company losing sizable sales to another company. "For artists to say that they don't want their product released in a certain territory is difficult today," he says. "If we don't bring it in, someone else will. We're now increasingly working with the artists and affiliates to make sure we're able to maintain control over the product in our market."

Several industry figures contend that, due to multinational involvement, prices of imports in Canada have dipped in the past few years. This is an arguable point, because import pricing largely relies on country of origin and supply; import albums in Canada generally sell in the range of \$14.99 to \$29.99 Canadian (approximately \$11.20-\$22.40). Prices of imported CD-5s range from \$8.99 to \$12.99 (\$6.70-\$9.70). The average price for a domestic album is \$16.99 (\$12.70).

"One reason import prices were so high was that product went through several one-stops or distributors before it got to the retailers," claims Thomson. "Buying from our affiliates, we've removed all of that which has driven prices down considerably. Across the board, from midline to regular product, we're no more than a dollar more expensive than our

domestic releases. The biggest problem I've got is getting retailers to price imports more aggressively. We're doing everything we can to get the price down, and we'd like to see them get the price down as well."

Many industry figures argue that pricing isn't a factor in selling imports. "Most people shopping for imports are fully aware that they're going to pay a few dollars more," says Drossos. "We do have budget- and medium-priced lines, which do well, but people don't mind the price," says Poirier. "This month, I'm releasing a three-CD Paul Mauriat set ['Reflection'] from Japan at the dealer base price of \$71 (\$53). It's midprice, and it'll sell at retail for almost \$90 (\$67)."

While Canadian-based multinationals had for several decades sporadically imported French-, German-, and Italian-language product, they are now increasingly aggressively importing Spanish-, Chinese-, and Italian-language catalogs to respond to Canada's cultural reality.

"We're already working with PolyGram Latino and PolyGram Spain, and I'm about to set up PolyGram Brazil's catalog," says Poirier. "We're also in the process of getting PolyGram Hong Kong product here. We will domestically release all the major artists, but the rest of the catalog will be mine."

Adds Poirier, "If you touch one album, you almost feel obligated to bring in the whole catalog. PolyGram Latino's back catalog, for instance, is incredible, and price-wise, it's very accessible."

"One of my goals is to demystify import CDs," says Thomson. "In the past, retailers marketed imports by having them at a high price and by catering to an elite buyer. We're now trying to make more product available to a larger audience. Everything from Sony worldwide should be made available in Canada either domestically or through import."

MAPLE BRIEFS

AT THE MUCHMUSIC Video Awards Sept. 28, viewer-voted people's choice awards went to Bryan Adams, favorite male singer; Alanis Morissette, favorite female singer; Moist, favorite rock group; and Tea Party, favorite video, "The Bazaar."

ALLEN FOX and Paul Allen, who obtained a percentage of ownership of Montreal-based Cargo Imports and Distribution in 1994, have announced the complete purchase of the company's Canadian operation, Cargo Canada.

Three additions to the board of the Canadian Academy of Recording Arts and Sciences for the 1995/1996 term are Ross Reynolds, president of MCA Records Canada; Gilles Paquin, president of Oak Street Music; and Holger Peterson, president of Stony Plain Records.

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 10/9/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HELLO, AGAIN MY LITTLE LOVER JOY'S FACTORY	
2	NEW	JOY TO THE LOVE GLOBE AVEV TRAX	
3	2	LOVE LOVE LOVE DREAMS COME TRUE EPIC	
4	4	FEEL LIKE DANCE GLOBE AVEV TRAX	
5	3	SEESAW GAME MR. CHILDREN TOY'S FACTORY	
6	5	TOTSUZEN FIELD OF VIEW ZAIN	
7	6	SORAWO MINAYO SHARANG BMG VICTOR	
8	7	DONNA IKOTO SMAP VICTOR	
9	9	KEEP YOURSELF ALIVE TOMOMI KAHARA PIONEER LDC	
10	8	KOINO WANA SHIKAKEMASYO FUNK THE PEANUTS EPIC	
ALBUMS			
1	NEW	MARIAH CAREY DAYDREAM COLUMBIA	
2	1	SPIZ HACHIMITSU POLYDOR	
3	NEW	HITOMI GO TO THE TOP AVEV TRAX	
4	2	SCATMAN JOHN SCATMAN'S WORLD BMG VICTOR	
5	3	KEIZOU NAKANISHI GRAFFITI PIONEER LDC	
6	NEW	MIHO NAKAYAMA MID BLUE KING	
7	4	TOSHINOBU KUBOTA SUN SHINE, MOON... SONY	
8	NEW	BLUE HEARTS EAST WEST SIDE STORY EASTWEST JAPAN	
9	NEW	BOYZ II MEN REMIX COLLECTION POLYDOR	
10	NEW	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA JAPAN	

NETHERLANDS		(Stichting Mega Top 50) 10/7/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HET BUSJE KAMT ZO HOLLENBOER BUNNY	
2	2	HET IS EEN NACHT GUIS MEEUWIS & VAGANT ARCADE	
3	4	TANDEBORSTEL LIVE C'EST TOUT IPC	
4	5	COME TAKE MY HAND 2 BROS. ON THE 4TH FLOOR CNR	
5	3	RAINBOW IN THE SKY DJ PAUL ELSTAK MID-TOWN	
6	6	STARS CHARLY LOWNOISE & MENTAL THEO POLYDOR	
7	7	YOU'VE GOT A... RENÉ FROGER & FRIENDS OPG	
8	10	TU M'AIMES ENCORE CELINE DION SONY	
9	NEW	YOU ARE NOT ALONE MICHAEL JACKSON SONY	
10	NEW	FANTASY MARIAH CAREY SONY	
ALBUMS			
1	6	CELINE DION D'EUX SONY	
2	2	CLOUSEAU OKAR EMI	
3	1	LENNY KRAVITZ CIRCUS VIRGIN	
4	3	RENE FROGER LIVE IN CONCERT DINO	
5	5	RED HOT CHILI PEPPERS ONE HOT... WARNER	
6	4	SEAL SEAL WEA	
7	10	ANDRE RIEU STRAUSS & CO. MERCURY	
8	7	PIET VEERMAN DREAMS (TO REMEMBER) ARCADE	
9	NEW	PRINCE THE GOLD EXPERIENCE WARNER	
10	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 SONY	

AUSTRALIA		(Australian Record Industry Assn.) 10/8/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	FANTASY MARIAH CAREY COLUMBIA	
2	3	STAYIN' ALIVE N-TRANCE FESTIVAL	
3	1	KISS FROM A ROSE SEAL WARNER BROS.	
4	5	YOU OUGHTA KNOW ALANIS MORISSETTE WARNER BROS.	
5	NEW	GANGSTA'S PARADISE COOLIO FEATURING L.V. MCA	
6	4	ALICE, WHO THE F**K... STEPPERS FESTIVAL	
7	9	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
8	10	SCATMAN—REMIXES SCATMAN JOHN BMG	
9	8	UNDER THE WATER MERRIL BAINBRIDGE GOTH/BMG	
10	6	INSENSITIVE JANN ARDEN A&M	
11	13	WATERFALLS TLC BMG	
12	11	MYSTERIOUS GIRL PETER ANDRE FESTIVAL	
13	7	EXCALIBUR F.I.C.B. COLOSSAL	
14	15	RUNAWAY JANET JACKSON A&M	
15	19	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER	
16	12	RIGHT TYPE OF MOOD HERBIE BMG	
17	18	COLORS OF THE WIND VANESSA WILLIAMS BMG	
18	NEW	NEVER FORGET TAKE THAT BMG	
19	14	HARD AS A ROCK AC/DC EMI	
20	NEW	PARTY (REMIXES) CHRISTINE ANU MUSHROOM/FESTIVAL	
ALBUMS			
1	NEW	AC/DC BALLBREAKER EMI	
2	NEW	JANET JACKSON DESIGN OF A DECADE 1986-96 A&M	
3	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.	
4	2	LIVE THROWING COPPER MCA	
5	3	TINA ARENA DON'T ASK COLUMBIA	
6	6	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA	
7	4	CELINE DION THE COLOUR OF MY LOVE EPIC	
8	7	CHRIS ISAAK FOREVER BLUE WARNER	
9	5	LENNY KRAVITZ CIRCUS VIRGIN	
10	8	MERRIL BAINBRIDGE THE GARDEN GOTH/BMG	
11	10	SEAL/SEAL (1ST AND 2ND ALBUMS) SEAL WARNER	
12	NEW	SOUNDTRACK DANGEROUS MINDS MCA	
13	NEW	PRINCE THE GOLD EXPERIENCE WARNER	
14	NEW	SPIDERBAIT THE UNFINISHED SPANISH GALILEON OF FINLEY LAKE POLYDOR	
15	9	GARBAGE GARBAGE MUSHROOM/FESTIVAL	
16	13	ALANIS MORISSETTE JAGGED LITTLE... WARNER	
17	NEW	TAKE THAT NOBODY ELSE BMG	
18	18	REAL MCCOY ANOTHER NIGHT BMG	
19	12	JOE COCKER THE ESSENTIAL COLLECTION (GOLD EDITION) EMI	
20	17	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER	

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 NAVEED EPIC/SONY	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	1	FAIRGROUND SIMPLY RED EASTWEST	
2	NEW	MIS-SHAPES/SORTED FORE'S & WIZZ PULP ISLAND	
3	2	BOOMBASTIC SHAGGY VIRGIN	
4	3	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
5	5	WHO THE F**K IS ALICE? SMOKIE FEAT. ROY CHUBBY BROWN WAG	
6	4	FANTASY MARIAH CAREY COLUMBIA	
7	10	SOMEWHERE SOMEHOW WET WET WET PRECIOUS ORGANISATION	
8	12	SOMETHING FOR THE PAIN BON JOVI MERCURY	
9	6	STAYIN' ALIVE N-TRANCE A&M	
10	NEW	MAN ON THE EDGE IRON MAIDEN EMI	
11	7	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST	
12	NEW	LIGHT OF MY LIFE LOUISE 1ST AVENUE/EMI	
13	11	SHORT SHORT MAN 20 FINGERS FEATURING GILLETTE MULTIPLY	
14	NEW	WHAT DO I DO NOW? SLEEPER IDOLÉNT	
15	NEW	THROW YOUR SET IN THE AIR CYPRESS HILL COLUMBIA	
16	NEW	GEEK STINK BREATH GREEN DAY REPRISE	
17	9	LA LA LA HEY HEY OUTHERE BROTHERS STIP/ETERNAL	
18	8	RUNAWAY JANET JACKSON A&M	
19	15	THE SUNSHINE AFTER THE RAIN BERRI FFRREEDOM/LONDON	
20	18	WATERFALLS TLC LAFACE/ARISTA	
21	14	CAN I TOUCH YOU...THERE? MICHAEL BOLTON COLUMBIA	
22	NEW	NEVER KNEW LOVE OLETA ADAMS FONTANA	
23	13	ALRIGHT CAST POLYDOR	
24	NEW	FROM THE BENCH AT BELVIDERE BOO RADLEYS CREATION	
25	17	MARY JANE (ALL NIGHT LONG) MARY J. BLIGE UPTOWN/MCA	
26	19	COUNTRY HOUSE BLUR FOOD/PARLOPHONE	
27	NEW	DEEPER ESCRIMA HOOT CHOONS/FFRREEDOM	
28	25	HIDEAWAY DE'LACY SUPIN/SLIDE/DECONSTRUCTION	
29	23	FREE FI FO FUM CANDY GIRLS VCVIRGIN	
30	22	TU M'AIMES ENCORE CELINE DION EPIC	
31	NEW	RAOUL AND THE KINGS OF SPAIN TEARS FOR FEARS EPIC	
32	NEW	LOVE EVICTION QUARTZ LOCK X-PLODE/PWL	
33	20	BROKEN STONES PAUL WELLER GO! DISCS	
34	NEW	FEELS SO GOOD XSCAPE COLUMBIA	
35	27	ALICE (WHO THE X IS ALICE?) GOMPIE HABANA	
36	16	STARDUST MENSWEAR LAUREL	
37	28	CRY INDIA UMBOZA POSITIVA/EMI	
38	21	STAY WITH ME ERASURE MUTE	
39	26	HOLD THAT SUCKER DOWN OT QUARTET CHEEKY/CHAMPION BMG	
40	34	SICK & TIRED CARDIGANS STOCKHOLM/POLYDOR	

GERMANY		(compiled by Media Control) 10/3/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	SIE IST WEG FANTASTISCHEN VIER SONY	
2	1	I WANNA BE A HIPPY TECHNOHEAD INTERCORD	
3	8	BOOMBASTIC SHAGGY VIRGIN	
4	7	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
5	4	EIN SONG NAMENS SCHUNDER ARZTE METRONOME	
6	3	BOOM, BOOM, BOOM OUTHERE BROTHERS ZYX	
7	6	WATERFALLS TLC ARIOLA	
8	5	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	
9	NEW	FREEDOM D.J. BOBO EAM	
10	16	EINE INSEL MIT ZWEI BERGEN DOLLS UNITED EASTWEST	
11	10	STARS CHARLY LOWNOISE & MENTAL THEO URBAN MOTOR	
12	11	KISS FROM A ROSE SEAL WEA	
13	9	SCATMAN'S WORLD SCATMAN JOHN RCA	
14	NEW	EVER AND EVER JUST FRIENDS EDEL	
15	12	EXPERIENCE RMB URBAN MOTOR	
16	14	ALICE (WHO THE X IS ALICE?) GOMPIE ARIOLA	
17	15	WISH YOU WERE HERE REDNEX ZYX	
18	NEW	CELEBRATION FUN FACTORY EDEL	
19	13	ENDLESS SUMMER SCOOTER EDEL	
20	NEW	BABY COME BACK WORLDS APART EMI	
ALBUMS			
1	1	PUR ABENTEUERLAND INTERCORD	
2	3	FANTASTISCHEN VIER LAUSCHGIFT SONY	
3	2	ARZTE PLANET PUNK METRONOME	
4	NEW	AC/DC BALLBREAKER EASTWEST	
5	4	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.	
6	5	TLC CRAZYSEXYCOOL ARIOLA	
7	6	KELLY FAMILY OVER THE HUMP KEL-LIFE/EDEL	
8	NEW	LENNY KRAVITZ CIRCUS VIRGIN	
9	7	DIE SCHLUMPFTE TEKKNO IST COOL—VOL. 1 EMI	
10	9	INDIENS SACRED SPIRIT VIRGIN	
11	NEW	MARLA GLEN LOVE & RESPECT ARIOLA	
12	8	EDWYN COLLINS GORGEOUS GEORGE VIRGIN	
13	11	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
14	NEW	FLIPPERS SOMMERSPROSSEN ARIOLA	
15	10	MARLA GLEN THIS IS MARLA GLEN ARIOLA	
16	12	BON JOVI THESE DAYS MERCURY	
17	13	GREEN DAY DOOKIE REPRISE	
18	16	OFFSPRING SMASH EPITAPH	
19	NEW	RMB THIS WORLD IS YOURS URBAN MOTOR	
20	15	LA BOUCHE SWEET DREAMS ARIOLA	

FRANCE		(SNEP/FOP/Tite-Live) 9/30/95	
THIS WEEK	LAST WEEK	SINGLES	
1	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
2	2	SCATMAN'S WORLD SCATMAN JOHN BMG	
3	4	TU M'AIMES ENCORE CELINE DION COLUMBIA	
4	3	YEAH NOHA INDIENS SACRED SPIRIT VIRGIN	
5	1	XXL MYLENE FARMER POLYDOR	
6	11	'74-'75 CONNELLS EMI	
7	6	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR	
8	7	MELODY TEMPO HARMONY BERNARD LAVILLIERS & JIMMY CLIFF BARCLAY	
9	8	SHY GUY DIANA KING COLUMBIA	
10	9	GENERATION OF LOVE MASTERBOY BARCLAY	
11	10	SIMPLE ET FUNKY ALLIANCE ETHNIK DELABEL	
12	14	SHIMMY SHAKE 740 BOYZ HAPPY MUSIC	
13	NEW	STAYIN' ALIVE N-TRANCE SONY	
14	16	FANTASY MARIAH CAREY COLUMBIA	
15	12	ODE TO MY FAMILY CRANBERRIES ISLAND	
16	13	SCATMAN SCATMAN JOHN BMG	
17	NEW	TOUT BAIGNE MENELIK & TRIBU, LA SONY	
18	17	SURRENDER YOUR LOVE NIGHTCRAWLERS BMG	
19	15	THIS IS THE WAY E-TYPE POLYDOR	
20	19	LA FIEVRE SUPREME N.T.M. EPIC	
ALBUMS			
1	1	CELINE DION D'EUX COLUMBIA	
2	3	AC/DC BALLBREAKER EASTWEST	
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND	
4	NEW	MARC LAVOINE MARC LAVOINE 1985-1995 BMG	
5	5	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	
6	7	JOHNNY HALLYDAY LA LORADA MERCURY	
7	4	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.	
8	6	INDIENS SACRED SPIRIT CHANTS ET DANSES DES INDIENS D'AMERIQUE VIRGIN	
9	NEW	MARIAH CAREY DAYDREAM COLUMBIA	
10	13	PRINCE THE GOLD EXPERIENCE WARNER BROS.	
11	8	LENNY KRAVITZ CIRCUS VIRGIN	
12	9	NOA ACHINOAN NINI GEFEN	
13	NEW	IRON MAIDEN THE X FACTOR EMI	
14	11	MAXIME LE FORESTIER PASSER MA ROUTE POLYDOR	
15	10	DAVID BOWIE OUTSIDE ARISTA	
16	14	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
17	15	FREDERICKS GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA	
18	NEW	RED AXELLE SANS PLUS ATTENDRE VIRGIN	
19	18	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
20	12	BERNARD LAVILLIERS CHAMPS DU POSSIBLE BARCLAY	

ITALY		(Musica e Dischi) 9/26/95 (FIMI) 10/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HIDEAWAY DE'LACY FULL TIME	
2	2	ME AND YOU ALEXIA FEAT. DOUBLE YOU DWA	
3	3	EVERYBODY BE SOMEBODY RUFFNECK FEAT. YAVAHN DIG IT	
4	9	THE POWER TO MOVE YA ZIGGY MARLEY ELEKTRA	
5	NEW	FAIRGROUND SIMPLY RED EASTWEST	
6	4	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
7	6	WRAP ME UP ALEX PARTY UMM	
8	NEW	3 IS FAMILY DANA DAWSON EMI	
9	NEW	BOOMBASTIC SHAGGY EMI	
10	5	DUB I DUB ME & MY EMI	
ALBUMS			
1	NEW	LIGABUE BUON COMLEANKO ELVIS WEA	
2	NEW	ZERO RENATO TRACCE DELL' INFERFETTO SONY	
3	1	ANTONELLO VENDITTI PRENDELO TU QUESTO FRUTTO AMARO HEINZ	
4	2	ZUCCHERO SPIRITO DIVINO POLYDOR	
5	5	PINO DANIELE NON CALPESTARE I FIORI NEL DESERTO CGD/EASTWEST	
6	4	883 LA DONNA, IL SOGNA & IL GRANDE INCUBA RTI POLYDOR	
7	3	ROBERTO VECCHIONI IL CIELO CAPOVOLTO EMI	
8	NEW	AC/DC BALLBREAKER EASTWEST	
9	NEW	MICHAEL JACKSON GREATEST HITS COLUMBIA	
10	7	GIANLUCA GRIGNANI DESTINAZIONE PARADISO MERCURY	

SPAIN		(TVE/AFYVE) 9/27/95	
THIS WEEK	LAST WEEK	SINGLES	
1	2	ESTRES EX-3 GINGER	
2	1	PLAY THIS SONG 2 FABIOLA GINGER	
3	8	SEX ON THE STREETS PIZZAMAN CNR/ARCADE	
4	3	EL TIBURON PROYECTO 1 MAX	
5	6	HEY HEY PGZ QUALITY MADRID	
6	4	ALL RIGHT DOUBLE DIVISION CONTRASENA/DANI	
7	9	GET IT UP SENSITY WORLD PRODIS/DANI	
8	10	AHORA (NOW) 2 IN A ROOM MAX	
9	NEW	THE BIRD KING OF HOUSE MAX/MO	
10	NEW	THE LATIN RHYTHM TITO PUENTE JR. & OYE COMO VA MAX	
ALBUMS			
1	NEW	HEROES DEL SILENCIO AVALANCHA BMI	
2	1	EL ULTIMO DE LA FILA LA REBELION DE LOS NOMBRES RANA CHRYSALIS	
3	NEW		

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 9/30/95 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	NEW	BOOMBASTIC SHAGGY VIRGIN
4	3	SHY GUY DIANA KING WORK/COLUMBIA
5	NEW	FANTASY MARIAH CAREY COLUMBIA
6	7	I WANNA BE A HIPPIY TECHNOHEAD MOKUM/DEEL
7	6	WATERFALLS TLC LAFACE/ARISTA
8	NEW	FAIRGROUND SIMPLY RED EASTWEST
9	4	TU M'AIMES ENCORE CELINE DION EPIC/COLUMBIA
10	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
ALBUMS		
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
2	4	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
3	3	LENNY KRAVITZ CIRCUS VIRGIN
4	2	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	5	CELINE DION D'EUX EPIC/COLUMBIA
6	8	CRANBERRIES NO NEED TO ARGUE ISLAND
7	6	TLC CRAZYSEXYCOOL LAFACE/ARISTA
8	NEW	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
9	7	BON JOVI THESE DAYS MERCURY
10	9	PUR ABENTUEERLAND INTERCORD

NEW ZEALAND (RIANZ) 9/27/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BOOMBASTIC SHAGGY VIRGIN
2	1	YOU ARE NOT ALONE MICHAEL JACKSON SONY
3	2	WATERFALLS TLC BMG
4	3	SO IN LOVE WITH YOU UNV WARNER
5	4	I'LL BE THERE FOR YOU REMBRANDTS WARNER
6	7	I CAN'T TELL YOU WHY BROWNSTONE SONY
7	10	HOW DEEP IS YOUR LOVE PORTRAIT EMI
8	NEW	BOOM BOOM BOOM OUTHERE BROTHERS FESTIVAL
9	5	I CAN LOVE YOU LIKE THAT ALL-4-ONE WARNER
10	6	WARPED RED HOT CHILI PEPPERS WARNER
ALBUMS		
1	2	HOOTIE & THE BLOWFISH CRACKED REAR VIEW WARNER
2	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
3	3	CELINE DION THE COLOUR OF MY LOVE SONY
4	4	LENNY KRAVITZ CIRCUS VIRGIN
5	5	TLC CRAZYSEXYCOOL BMG
6	8	LIVE THROWING COPPER BMG
7	6	JANIS JOPLIN 18 ESSENTIAL SONGS TRISONY
8	7	REAL MCCOY ANOTHER NIGHT BMG
9	NEW	CARL DOY NIGHT AND DAY SONY
10	10	MICHAEL JACKSON HISTORY: PAST, PRESENT & FUTURE—BOOK 1 SONY

BELGIUM (Promuvi) 10/6/95

THIS WEEK	LAST WEEK	SINGLES
1	4	HET IS EEN NACHT...(LEVENSECHT) GUUS MEEUWIS EN VAGANT X-POLO MUSIC
2	5	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
3	3	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN ARIOLA
4	1	SCATMAN'S WORLD SCATMAN JOHN RCA
5	2	I WANNA BE A HIPPIY TECHNOHEAD EDEL
6	6	SHY GUY DIANA KING WORK/COLUMBIA
7	7	TU M'AIMES ENCORE CELINE DION COLUMBIA
8	8	CATCH A FIRE HADDAWAY BMG/ARIOLA
9	NEW	FANTASY MARIAH CAREY COLUMBIA
10	9	NEVER FORGET TAKE THAT RCA
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
3	4	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER BROS.
4	6	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
5	3	LES INDIENS SACRED SPIRIT VIRGIN
6	NEW	YAYA CON DIAS ROOTS & WINGS BMG/ARIOLA
7	5	LENNY KRAVITZ CIRCUS VIRGIN
8	7	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
9	8	WILL TURA BLOED, ZWEET EN TRANEN TOPKAPI
10	9	DIE SMURFEN SMURFENPARTY EMI

SWITZERLAND (Media Control Switzerland) 9/29/95

THIS WEEK	LAST WEEK	SINGLES
1	4	YOU ARE NOT ALONE MICHAEL JACKSON SONY
2	3	WATERFALLS TLC BMG
3	1	WISH YOU WERE HERE REDNEX ZYX
4	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	5	ALICE (WHO THE X IS ALICE?) GOMPIE BMG
6	7	I WANNA BE A HIPPIY TECHNOHEAD ROADRUNNER
7	6	BOOM BOOM BOOM OUTHERE BROTHERS PHONA
8	NEW	SIE IST WEG DIE FANTASTISCHEN 4 SONY
9	NEW	SHY GUY DIANA KING SONY
10	NEW	BILLIE JEAN BATES EMI
ALBUMS		
1	NEW	AC/DC BALLBREAKER WARNER
2	2	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
3	1	LENNY KRAVITZ CIRCUS EMI
4	3	CELINE DION D'EUX SONY
5	NEW	ARTZE PLANET PUNK POLYGRAM
6	NEW	DIE FANTASTISCHEN 4 LAUSCHGIFT SONY
7	NEW	MARLA GLEN LOVE & RESPECT BMG
8	NEW	SACRED SPIRIT CHANTS & DANCES OF THE NATIVE AMERICANS EMI
9	4	PUR ABENTUEERLAND INTERCORD
10	5	SINA WIIBLICH INTERSCOPE

SWEDEN (GLF) 9/22/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FISKARNA I HAVEN IDDE SCHULTZ MCA
2	1	DET VACKRASTE CECILIA VENNERSTEN CNR
3	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
4	2	OH, BABY ALL SONIC DREAM COLLECTIVE REMIXED/SONY
5	3	THIS TIME I'M FREE DR. ALBAN DR/BMG
6	NEW	DUB I DUB ME & MY MEDLEY
7	10	YOU ARE NOT ALONE MICHAEL JACKSON EPIC
8	4	BOOM BOOM BOOM OUTHERE BROTHERS FLEX/PIVCH
9	6	A GIRL LIKE YOU EDWYN COLLINS SETANTA/VIRGIN
10	8	KISS FROM A ROSE SEAL WARNER
ALBUMS		
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
2	NEW	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
3	2	IDDE SCHULTZ IDDE SCHULTZ MCA
4	4	SOPHIE ZELMANI SOPHIE ZELMANI EPIC
5	3	SOUNDTRACK PULP FICTION MCA
6	3	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
7	9	LENNY KRAVITZ CIRCUS VIRGIN
8	8	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL RCA
9	5	FRANK ZAPPA STRICTLY COMMERCIAL—THE BEST OF FRANK ZAPPA RYKODISC
10	NEW	LENA PHILIPSSON LENA PHILIPSSON COLUMBIA

FINLAND (Seura/IFPI Finland) 9/24/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HARD AS A ROCK AC/DC WARNER
2	NEW	FANTASY MARIAH CAREY COLUMBIA
3	2	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN SING SING
4	1	TUHAT YOTA SAMULI EDELMANN & SANI RCA
5	NEW	PANINARO '95 PET SHOP BOYS PARLOPHONE
6	6	ATMOSFEAR WALTARI ELECTROLA/EMI
7	5	SAKSAAN KLAMUDIA KRÄKLUND
8	3	SUA MUISTOISTANI POIS EN SAA YO POKO
9	NEW	BOOMBASTIC SHAGGY VIRGIN
10	NEW	MAN ON THE EDGE IRON MAIDEN EMI
ALBUMS		
1	1	RED HOT CHILI PEPPERS ONE HOT MINUTE WARNER
2	3	LA BOUCHE SWEET DREAMS MCI
3	2	E-ROTIC SEX AFFAIRS INTERCORD/EMI
4	4	ALKAKONE TAHTIKAAREN TAA RCA
5	10	BLUR THE GREAT ESCAPE FOOD/PARLOPHONE
6	NEW	RITCHIE BLACKMORE'S RAINBOW STRANGER IN US ALL RCA
7	8	LENNY KRAVITZ CIRCUS VIRGIN
8	NEW	WALTARI BIG BANG SPINELECTROLA/EMI
9	6	JOEL HALLIKAINEN KELLASTUNEET KIRJEET FAZER/WARNER
10	7	SCATMAN JOHN SCATMAN'S WORLD ICEBERG/TEL

PORTUGAL (Portugal/AFP) 10/3/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	IRAN COSTA ALBUM DANCE VIDISCO
2	NEW	AC/DC BALLBREAKER WARNER
3	6	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
4	NEW	MARIAH CAREY DAYDREAM COLUMBIA
5	8	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUMBIA
6	4	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
7	5	CELINE DION D'EUX COLUMBIA
8	NEW	VAYA CON DIOS ROOTS AND WINGS BMG ARIOLA
9	7	BON JOVI THESE DAYS MERCURY
10	NEW	DAVID BOWIE OUTSIDE BMG ARIOLA

CHILE (APF Chile) 8/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ILLAPU MULTITUDES EMI
2	NEW	NICOLE ESPERANDO NADA BMG
3	NEW	VARIOUS ARTISTS JUEGOS DE FUEGO POLYGRAM
4	NEW	LOS LLANEROS DE LA FRONTERA LLEGO EL AUSENTE EMI
5	NEW	LA LEY LA LEY DE LA LEY POLYGRAM
6	NEW	JUAN LUIS GUERRA GRANDES EXITOS BMG
7	NEW	VARIOUS ARTISTS HUGO A TODO RITMO POLYGRAM
8	NEW	VARIOUS ARTISTS 100% COOL POLYGRAM
9	NEW	GILLETTE ON THE ATTACK BMG
10	NEW	CAFE TACUBA RE WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NEW ZEALAND: Australasia seems to have gone Abba mad! The music of the long-defunct Swedish group was heard in recent Australian movies "Priscilla, Queen Of The Desert" and "Muriel's Wedding." The Australian tribute band Bjorn Again continues to do big business worldwide. And now comes "Abbasolutely," a tribute album featuring 14 covers of Abba songs by New Zealand bands signed to the fashionable indie label Flying Nun. It is an intriguing combination, given that the jangly guitar sound associated with the label would appear to have little in common with Abba's jolly brand of Europop. Among the contributors are Martin Phillipps (of the Chills) with "Tropical Loveland"; Tall Dwarfs (Chris Knox and Alec Bathgate) with "On And On And On"; Robert Scott (of the Bats) and David Kilgour (of the Clean) with "Waterloo"; industrial dance outfit Headless Chickens with "Super Trouper"; and former Straitjacket Fits front man Shayne Carter and ex-Headless Chickens Fiona McDonald with "Name Of The Game." A love of the pure pop tradition seems to be the factor uniting these otherwise disparate talents with these songs (that, and the fact that most of the musicians were



in their early teens during the '70s), although Headless Chickens front man Chris Matthews offers a typically acerbic disclaimer: "I think everybody did it as a joke. But it's always better to trash someone else's songs rather than your own. I'm not really a fan of concept albums of this sort. I assume most people will hate this one as much as any others." As it turns out, people love it and are taking great pleasure from such an unusual display of humor from this standard-bearing label.

GRAHAM REID

IRELAND: "Celtic Classics" by the studio act Shanon is a combination of two library music CDs, which Music House, a British company specializing in the marketing of library music, commissioned from Irish composer Ronan Hardiman. It has been released on the new Nashville-based indie Honest Records. Hardiman was asked to record contemporary treatments of such Celtic tunes as "Danny Boy," "Spangle Hill," and "Carrickfergus," as well as some of his own Celtic pieces. Shanon is the brainchild of Hardiman, a classically trained pianist with a background in rock and traditional Irish music, who arranged, performed, and produced the album at his studio in Sandycove, County Dublin. Some tracks, featuring the singer known simply as Leslie, are strongly influenced by Enya's sound. Hardiman's previous credits include the music introducing the nightly "9 O'Clock News" on RTE national TV and for the RTE series "Waterways."

KEN STEWART

U.K.: Echobelly's second album, "On" (Fauve/Rhythm King), has stormed into the top five on its first week of release. Produced by Sean Slade and Paul Kolderie—the team responsible for Hole's and Radiohead's recent albums—"On" is a winning combination of clever tunes, left-field lyrics, and glorious, soar-away choruses. At the heart of the band's sound are the muscular guitar chops of Glenn Johansson and the divine vocals of Sonya Aurora Madan. "I want to do great things," she sings in her unmistakably Morrissey-influenced voice on the album's first single, "Great Things"—and so she has. The shaven-headed, Swedish-born Johansson and the elfin Madan, who is of Anglo-Asian parentage, formed Echobelly in 1992 and have co-written all the group's songs. Completing the lineup are guitarist Debbie Smith (formerly of Curve), bassist Alex Keyser, and drummer Andy Henderson. The band made a splash with its 1993 debut EP, "Bellyache," and then breached the top 50 with the single "Insomniac," a gentle warning of the dangers of snorting too much speed. The debut album, "Everyone's Got One," hit the top 10 in August 1994, and the band has not looked back since. Although superficially in tune with the current wave of bands that has seen Supergrass, Sleeper, and Elastica emerging triumphant in recent months, Echobelly has taken a slightly different direction, with a more serious agenda encompassing such big issues as racism and women's rights. As Madan told Melody Maker, she finds it "hilarious" to be lumped in with the Britpop brigade. "We're the misfits," she says, "the bits and pieces from every school gang that never quite fitted in."

D.S.

SPAIN: The veteran duo of Antonio Romero and Rafael Ruiz, better known as Los Del Rio, went unnoticed outside Spain two years ago, when its single "Macarena" and 26th album, "A Mi Me Gusta," sold a total of 300,000 units, according to BMG. But six months ago, Mexican dance halls started playing a version of "Macarena" remixed in Miami by the Bayside Boys, and the infectious danceable single swept northward through the U.S. Latino markets and into Canada. Now Los Del Rio has become the first Spanish act in many years to enjoy success on three Billboard charts. As of the week ending Sept. 30, a compilation inspired by the duo, titled "Macarena Mix," was at No. 6 in The Billboard Latin 50 (where it was the week's greatest gainer). Meanwhile, for the week ending Saturday (7), "Macarena" was at No. 38 on the Hot Latin tracks (after 11 weeks on the chart), and Los Del Rio's English-language, Bayside Boys mix had climbed to No. 45 on the Hot 100 after just six weeks, selling more than 150,000 units. A maxi-single with four versions of "Macarena" has sold 130,000 copies in Mexico alone. The remix is being released this month in Europe, where disco fans will no doubt be jiving until Christmas to Los Del Rio's *sevillano* style of flamenco pop.



HOWELL LLEWELLYN

Update

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. 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. 7-10, **American Academy Of Children's Entertainment Educational Conference**, Orange County Convention Center, Orlando, Fla. 914-993-9200.

Oct. 11, **Radio—The Unknown Entity**, presented by the International Managers Forum, BMI, New York. Barry Bergman, 212-213-8787.

Oct. 12-14, **Billboard/Monitor Radio Conference And Awards**, Marriott Marquis, New York. 212-536-5002.

Oct. 16, **13th Annual Academy Of Country Music Bill Boyd Golf Classic**, benefiting the T.J. Martell Foundation, AmFAR, and the Shriners Hospital for Crippled Children, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 16, **A&R Panel And Workshop**, sponsored by the Chicago chapter of NARAS, the Dome Room, Chicago. 312-786-1121.

Oct. 18, **WOMEX '95**, conference and trade show for world music, European Parliament Buildings complex, Brussels. 011-32-3-455-6944.

Oct. 19, **A&R: Chasing Your Dream**, symposium presented by the Los Angeles chapter of NARAS, A&M Chaplin Sound Stage, Los Angeles. 310-392-3777.

Oct. 19-20, **Requirements For Interactive DVD**, a program developers' forum co-sponsored by the Laser Disc Assn. and the Interactive Multimedia Assn., including the **Laser Visionary Awards Luncheon** Oct. 20, Sheraton Universal Hotel, Universal City, Calif. 310-476-8347.

Oct. 19-21, **20th Annual Friends Of Old-Time Radio Convention**, Holiday Inn North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 20, **Seventh Annual Calypso & Steelband Music "Sunshine" Awards**, Tribeca Performing Arts Center, New York. 201-836-0799.

Oct. 20-22, **Women In Music Business Assn. Second 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. 23-Nov. 3, **Museum Of Television & Radio First Annual Radio Festival**, an eight-week series of seminars and broadcasts, Museum of Television & Radio, New York. 212-621-6709.

Oct. 24-26, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. Diane Stone, 203-256-4700 x124.

Oct. 24-26, **REPLItech Asia**, Singapore International Convention and Exposition Centre, Singapore. 212-643-0620.

Oct. 26, **Fourth Annual Salute To Excellence Awards Dinner**, in recognition of Black Radio Month, honoring Radio One CEO/owner Cathy

Hughes, New York Sheraton Hotel & Towers, New York. 212-222-9400.

Oct. 26, **Dance Music: Who's The Real Star?**, seminar presented by the New York chapter of NARAS, location to be announced, New York. 212-245-5440.

Oct. 27-29, **Songwriters Expo 18**, presented by the Los Angeles Songwriters Showcase and the National Academy of Songwriters in conjunction with the Creativity In America '95 Expo, Universal City Hilton, Universal City, Calif. 213-467-7823.

Oct. 30-31, **Creating Interactive Entertainment: The Second East Coast Developers Conference**, presented by Alexander & Associates, Rihga Royal Hotel, New York. 212-684-2333.

NOVEMBER

Nov. 7, **10th Annual Washington Area Music Awards**, Washington Hilton Ballroom, Washington, D.C. 703-237-9500.

Nov. 8-10, **Billboard Music Video Conference**, Loews Santa Monica Beach Hotel, Los Angeles. 212-536-5002.

LIFELINES

BIRTHS

Boy, Michael Robert, to **Steve and Robin Parry**, Aug. 19 in Elkins Park, Pa. Father is a product specialist for DiscMakers.

Boy, Ryan Patrick, to **Kurt and Joan Slep**, Aug. 31 in Charlotte, N.C. Father is a VP for Sound Choice Accompaniment Tracks there.

Girl, Jessica Lee, to **Donna and Tom Ryan**, Sept. 2 in Portland, Maine. She is traffic manager at Bob Ludwig's Gateway Mastering Studio there. He is a singer/songwriter.

Girl, Saya, to **Kenta and Sayuri Hoshino**, Sept. 8 in Chiba, Japan. Father is administration manager for Tower Records.

Girl, Deanna Dolores, to **Debra Mercado and Eddie Harris**, Sept. 17 in New York. Mother is national director of publicity of RMM Records & Video Corp., an international Latin music label distributed by Sony Discos, and daughter of Ralph Mercado, RMM

president. Father is president of Visual Insight Inc., a video/film company.

Boy, Griffin Scott, to **Geoffrey and Gail Landesberg**, Sept. 19 in Abington, Pa. Father is a product specialist for DiscMakers.

Boy, Joseph John III, to **Joe and Donna Britz**, Sept. 22 in Voorhees, N.J. Father is in the print production department at DiscMakers.

Boy, Dylan Keith, to **Dwayne and Delisa O'Brien**, Sept. 25 in Nashville. Fa-



Helping A 'Friend.' Performers enjoy the festivities following a benefit concert at the Derby in Los Feliz, Calif. The concert raised funds for My Friend's Place, an organization for runaway and homeless teens. Shown, from left, are Mark Cohen of MCA band Water; singer Carla Olson; actor/comic Mike McKean, who hosted the event; Howie of Water; comedian Bobcat Goldthwait; and John Guest and Dean Bradley of Water.

MARRIAGES

Jennifer Birner to Paul Hegji, Aug. 24 in Hawaii. Bride is VP of training and education for Tower Records/Video/Books.

Jim Wagner to Penny Yamron, Sept. 17 in Los Angeles. Groom is senior VP of marketing for Warner Bros. Records.

Bill Beatty to Sally Dewees Goll, Sept. 23 in Quogue, N.Y. Groom is VP of production management for Sony Music.

Angela Pecora to David Seltzer, Sept. 23 in Riverton, N.J. Bride is an account manager for DiscMakers.

DEATHS

Lawrence ("Booker T.") Laury, 81, of cancer, Sept. 23 in Memphis. Laury was a boogie woogie/barrelhouse blues pianist who performed regularly from the '20s to the '50s. Following the death of his wife in the mid-'50s, he retired from the music business for 20 years. In the mid-'70s, friend and fellow performer Memphis Slim invited Laury to join him in performing in Europe. Throughout the late '70s and '80s, Laury performed throughout Europe, Africa, and Asia, where authentic blues was growing in popularity. He was also featured in the 1989 Jerry Lee Lewis biopic "Great Balls Of Fire." At the age of 80, he released his only U.S. album, "Nothin' But The Blues."

Charles B. Williams, 86, of natural causes, Sept. 24 in Nashville. Williams was father of BMI president/CEO Frances W. Preston. Donations in his memory may be made to the Frances Williams Preston Laboratory of the T.J. Martell Foundation, Vanderbilt Cancer Center, 1211 22nd Ave., Nashville, Tenn. 37203.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

FOR BERKLEE'S 50TH: NARAS, in conjunction with its charitable foundation, MusiCares, will host a gala at the House of Blues in Los Angeles to honor the 50th anniversary of the Berklee College of Music Nov. 8. **Tony Bennett, Arif Mardin, Quincy Jones**, and BMI's **Frances Preston** are co-chairs. The event will benefit the MusiCares Foundation and will launch the House of Blues scholarship fund at Berklee. Among the artists set to perform are **Gary Burton**, vibraphonist and Berklee dean of curriculum, **Joe Williams, Alan Broadbent**, and **Ernie Watts**. Contact: **Chelsea Cochrane** at MusiCares Foundation at 310-392-3777.

GOOD LINKS: The T.J. Martell Foundation, the American Foundation for AIDS Research, and the Shriner's Hospital for Crippled Children are the beneficiaries of the 13th annual Academy of Country Music Bill Boyd Golf Classic to be held Oct. 16 at the De Bell Golf Course in Burbank, Calif. Among the participants will be **Ray Benson of Asleep At The Wheel, Kenny Chesney, Brett James, Toby Keith, Tracy Lawrence, Johnny Lee, Mark Miller of Sawyer Brown, Gary Morris, Buck Owens, Doug Stone, Doug Supernaw, Ronna Reeves, Aaron Tippin, Rick**

Trevino, and Chely Wright. Previous events have raised an average of \$500,000. Contact: ACM office at 213-462-2351.

BENEFIT ON A RAINBOW: Xanthi Music Inc./RS Records of Hoboken, N.J., has released a CD, "Follow The Rainbow," featuring 10 new artists with a "positive message." Sales will benefit Camp Jened, which is operated by United Cerebral Palsy Assns. of New York State Inc. The CD can be ordered by mail by calling 800-254-7979; it will reach retail later this month. On Oct. 16, a concert will be held at Tramps in New York. Tickets are \$12 and are available through Ticketmaster or the Tramps box office. Additional events are planned. Contact: 201-659-3888.

FOR THE RECORD

Country artist **Michelle Wright** is Canadian. Her nationality was improperly identified in the Oct. 7 issue in Billboard's Spotlight on Country Music.

NEW COMPANIES

BoxTop Entertainment, formed by Kevin Wall and David Wyler. A multimedia company comprising BoxTop Entertainment Productions, BoxTop Interactive, and BoxTop International. These divisions will concentrate on TV production; Internet World Wide Web-site creation; and international marketing, licensing, and distribution of TV programming, respectively. BoxTop Entertainment Productions is currently in production on four major network specials, including the 1995 Billboard Awards on Fox TV, under the leadership of Paul Flattery. BoxTop Interactive is currently creating Web sites for such companies as Warner Bros. Records, A&M Records, Capitol Records, and

Virgin Records. BoxTop International's projects include "Sinatra: 80 Years My Way" and "Planet Hollywood Comes Home." 9014 Melrose Ave., Los Angeles, Calif. 90069; 310-246-9090.

The Music Label Connection, formed by Bob Patton and Sandy Serge. An entertainment management and shopping firm whose clients include ODK, the Steve Grimm Band, and Masino. Patton is president of Bob Patton Associates; Serge is president of Serge Entertainment Public Relations and publisher of the Music Morsels newsletter. 2600 Bentley Road, Suite 1809, P.O. Box 672216, Marietta, Ga. 30067; 770-850-9560.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER*ACTIVE • ACCESSORIES

Where Latest Trends Don't Matter Newbury Comics Won't Follow The Marketplace

BY DON JEFFREY

BOSTON—Newbury Comics doesn't follow trends. It sets its own course and lets the rest of the marketplace catch up with it.

Mike Dreese, co-owner of the 15-store Boston-based music chain, believes that the latest retail trend—the multimedia superstore—is a mistake. Retailers who try to please all customers and stock too much inventory will wind up liquidating it at low prices. The write-down's coming, he warns.

A few years ago, Newbury made a conscious decision not to broaden its merchandise base and not to try to be all things to all people.

"We specialize in saying no to the customer," Dreese says.

For instance, Newbury no longer takes American Express cards, because each transaction cost 20 cents per disc. Stores stock little video sell-through product, because Newbury



cannot get the wholesale prices that big retailers get. And there is not a deep selection of pop and classic rock titles. Dreese says that while he is not interested in carrying, say, the entire Heart catalog, he will try to make sure he has the whole Clash catalog.



DREESE

Alternative rock is the prime category here, and it has been so from the start. And now that alternative is the biggest wave in music, it appears that the

rest of the market has just caught up with Newbury. Dreese figures that his chain represents 30%-40% of the Boston area's first-week SoundScan sales numbers on new alternative releases.

And independent label product, always the leading edge of rock music, is up 45%-50% in sales this year, Dreese says. Small labels get stocked just as the big ones do.

Although music is by far the biggest category here, Newbury Comics actually did begin with comic books. In 1977, one semester short of graduating with a degree in economics from the Massachusetts Institute of Technology in Cambridge, Mass., Dreese and his roommate, John Brusger, dropped out to manage their growing comics business. In April 1978, they opened their first store on Newbury Street in Boston.

From a \$2,000 initial investment, the partners have developed a business with revenues of \$29 million. Earlier this year, Newbury Comics won the National Assn. of Recording Merch-

disers' award for midsize retailer of the year.

The partners have been selling music since 1979; mostly used records and locally produced singles at first. Radio DJs shopped at the store and gave it cachet. Dreese, on visits to his Naval officer father in England, made contacts there with independent labels, such as Rough Trade, in order to get an import business going.

That first store on Newbury Street was in a rundown section of Boston's Back Bay in which hookers roamed. But the street has gone upscale, and so has the rent, from \$260 a month to \$11,000. However, that flagship black-and-blue store, in a different location but still on Newbury, produces a healthy volume: \$3.5 million this year in a 3,600-square-foot space.

Dreese's policy on real estate is to remain flexible. Five-year leases are what he looks for. He also likes small stores in areas where there is a large college-age population or a liberal philosophy. He points to the "fuck you" T-shirts on the wall of one store and says that such products occasionally upset prospective landlords; if so, he doesn't want his store in their malls.

His suburban stores are generally located in power strip centers adjacent to major regional malls.

In Cambridge's busy Harvard Square, a Newbury Comics is situated in an enclosed urban mall, with no signs on the street and three competing music chains within a block. But that doesn't stop the store from ringing up \$3 million a year in 3,400 square feet.

A key to Newbury's success in generating strong volumes in small specialty stores is what Dreese calls its "extreme just-in-time inventory." The chain's sophisticated computer systems, developed by Brusger, allow it to purchase just what it needs and no more. One unit of each title is often enough, and there are no duplicates of

(Continued on page 57)



This Newbury Comics store is located in an upstairs enclosed mall in Cambridge's Harvard Square. (Billboard photo)

EMI, Capitol Launch Value Plus Cema Last Major To Start Budget Line

BY ED CHRISTMAN

NEW YORK—In a move to strengthen catalog sales, the EMI and Capitol family of labels will launch a budget line consisting of approximately 100 titles.

The line, dubbed Value Plus and debuting Oct. 2, includes more than 100 albums from such artists as Bob Seger, Steve Miller Band, Joe Cocker, Tina Turner, Nat "King" Cole, Tanya Tucker, Frank Sinatra, Pat Benatar, Jethro Tull, Ten Years After, and the Band.

CDs carry a list price of \$9.98 and a boxlot cost of \$5.82, while cassette titles are priced at \$5.98 with a boxlot cost of \$2.87.

Briggs Ferguson, senior director of strategic marketing for the EMI Capitol Music Group, says that Cema is implementing a "concerted marketing campaign to market the line," including specially created point-of-purchase material, such as dump bins and displays with the Value Plus header.

In addition, Cema will be aggres-

sive in promoting the line through cooperative advertising dollars for print and radio ads, Ferguson said, but he declined to reveal the planned expenditures for the campaign.

Until now, Cema was the only



major without a budget line, although it has long had a midpriced line, called Price Buster, which offers CDs at a list of \$11.98 and cassettes at \$7.98.

"The decision to create a budget line was based on market research from talking to the consumer," says Ferguson. "Also, we are reacting to the competitive marketplace."

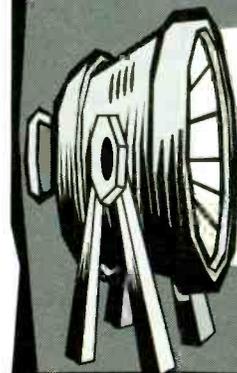
Over the last two years, price has emerged, above service and selection, as the main catalyst driving music sales.

In addition, as merchants find (Continued on next page)



Newbury Comics assistant manager Staci Fick checks music inventory at the chain's flagship store on Newbury Street in Boston. (Billboard photo)

In The Vanguard Spotlight



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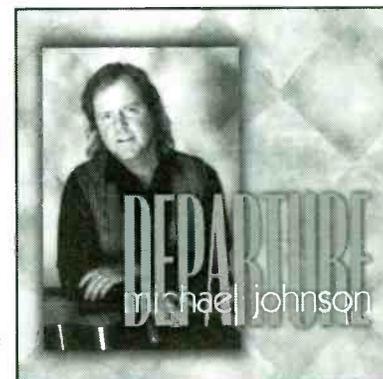
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Double Fantasy Label Purchases Takoma, Kicking Mule Reissues To Include Fahey

■ BY CHRIS MORRIS

Fantasy Inc. in Berkeley, Calif., has purchased the catalogs of Takoma Records and Kicking Mule Records, two significant guitar-oriented labels of the '60s and '70s. Terms of the acquisitions were not disclosed.

Takoma and Kicking Mule join Fantasy's wealth of jazz, R&B, blues, and folk holdings, which include such noted imprints as Prestige, Mile-



stone, Pablo, Riverside, Contemporary, Specialty, and (post-1968) Stax.

Fantasy will begin its reissue efforts in the fourth quarter with the release of Madeline MacNeil's "The Holly And The Ivy" and "Christmas Comes Anew," two seasonal albums of hammered-dulcimer recordings from Kicking Mule.

Takoma, which takes its name from its birthplace of Takoma Park, Md., had its humble beginnings in



1959, when guitarist John Fahey pressed 100 copies of his solo album "The Transfiguration Of Blind Joe Death."

Four years later, Fahey and his partner Ed Denson, who had since relocated to Berkeley, released a second Fahey solo album and one by bluesman Bukka White, who was rediscovered by the partners in Mississippi, on Takoma. Fahey went on to record more than 20 albums for Takoma.

"It's always been an interesting label," says Bill Belmont, director of international copyright and licensing for Fantasy, who booked Fahey in a Berkeley club during the '60s. "It was probably more important than people realize as an innovative guitar label."

Indeed, Takoma gained renown over the years as the home of a unique, meditative blues-based style, which Fahey dubbed "American primitive guitar." Other important performers on the label included Robbie Basho, Rick Ruskin, Peter Lang, Norman Blake, dobroist Mike Auldridge, and Leo Kottke, whose 1971 album "Six And Twelve String Guitar" sold more than 100,000 units for the label.

In a way, the music issued by Takoma prefigured new age guitar: The label had a pronounced impact on guitarist Will Ackerman, whose first album for Windham Hill, 1976's "Search For The Turtle's Navel," emulated both the style and look of Takoma's albums.

In 1979, Takoma was bought by Chrysalis, which broadened its stylistic bent with albums by electric blues guitarist Mike Bloomfield and Texas rocker Doug Sahm. The label also issued a series of notable blues albums recorded in Chicago by Norman Dayron and a spoken-word release by writer Charles Bukowski.

The Takoma catalog has been largely dormant since 1983, when it

was sold by Chrysalis. "The catalog went through different people's hands, but nothing happened," Belmont says. Fantasy purchased the label from Essex Entertainment.

Belmont says that Fantasy will begin reissuing Takoma material in the U.S. in 1996; the first titles should include the Kottke album, which was previously reissued under license by Rhino Records.



Reissue activity will begin in Europe this year, with distribution handled by Ace in England and Festival in Australia. The reissues include the Kottke album, Fahey's later recording "Legend Of Blind Joe Death" and a twofer CD of his Christmas albums, the compilations "Contemporary Guitar" and "Leo Kottke/Peter Lang/John Fahey," and a collection of Basho's long-out-of-print work (with notes by Ackerman).

Denson, who went on to manage Country Joe & the Fish, sold his interest in the label to Fahey but founded the similarly oriented imprint Kicking Mule with guitarist Stefan Grossman in the early '70s.

The company specialized in recordings of finger-picking and other acoustic guitar and banjo styles; artists included noted folk performer Dave Van Ronk and instrumentalists Grossman and Bob Brosman. Denson diversified into Appalachian and dulcimer music after Grossman left the label during the '80s. Kicking Mule also released several instructional book/album packages, which have been licensed to Mel Bay.



True Believer. Sparrow recording artist Phil Keaggy performed selections from his new album, "True Believer," before the Cema sales force at the distributor's recent work sessions in Montreal. Pictured, from left, are Bill Hearn, president, Sparrow Communications; Steve Griffin, president, Chordant Distribution; Keaggy; and Russ Bach, president, Cema Distribution.

newsline...

BIG ENTERTAINMENT, a multimedia company, plans to expand its Entertainment Kiosk division by opening 10 theme locations in regional malls and in a Blockbuster Music superstore in the Buckhead section of Atlanta. The kiosks carry comic books and such merchandise as T-shirts, video games, and CD-ROMs and include a video band with 16 TV monitors, on which the company sells advertising.

LIVE ENTERTAINMENT plans to close-caption 100% of its home video releases for deaf and hearing-impaired consumers. David Garber, senior VP, says the new policy resulted from meetings with advocacy groups for the deaf at the Video Software Dealers Assn. convention.



BUENA VISTA HOME VIDEO and Image Entertainment have signed a four-year extension of a pact giving exclusive laserdisc licensing and distribution rights to Buena Vista, the distribution arm for Walt Disney Co.'s movie studios, which include Disney, Touchstone, Hollywood, and Miramax.

NEW VIDEO GROUP is releasing the rock'n'roll TV miniseries "Dennis Potter's Lipstick On Your Collar" in a three-video boxed set Oct. 24, at a list price of \$59.95. The series was not broadcast in the U.S. because of "controversial and explicit content," says a New Video executive.



UNAPIX ENTERTAINMENT has acquired TV broadcast and home video licensing rights to programming based on author Deepak Chopra's best-selling book, "The Seven Spiritual Laws Of Success," and a soon-to-be-released book, "The Way Of The Wizard."

GOODTIMES HOME VIDEO has signed an exclusive deal with New World Entertainment for the January release of episodes of three TV shows—"Silk Stalkings," "Hawkeye," and "Renegade"—to the video sell-through market, at a suggested list price of \$12.98. The shows were produced by Stephen J. Cannell for Cannell Entertainment, which was acquired by New World.



EXECUTIVE TURNTABLE

DISTRIBUTION: PolyGram Group Distribution in New York names **Jim McDermott** VP, new technologies; **Aubrey Moore** VP of production and inventory, and **Peter Mullen** director, alternative sales development.

They were, respectively, director, alternative sales development; VP of production and inventory for A&M Records; and director, college program.

VIDEO: Denise Shapiro is appointed senior VP, worldwide business development, for Hallmark Entertainment Inc. in New York. She was a consultant to the cable television and telecommunications industries.

Avon Products Inc. promotes **Len Edwards** to VP/GM, home entertainment. He was GM.

The Video Software Dealers Assn.



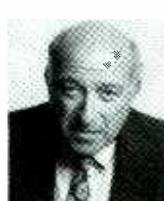
MCDERMOTT



MOORE



MULLEN



REUBEN

in Encino, Calif., elects **Sheila Zbosnik** to secretary of the board and **James Bryson** chairman, Canadian board of governors. They were, respectively, co-chair, 1995 convention committee, and vice chairman, Canadian board of governors.

ENTER*ACTIVE: Alvin B. Reuben is named senior VP, interactive sales and

distribution, for BMG Entertainment in New York. He was senior VP, specialty markets, at Sony Music Entertainment.

Please send all information (including photographs) for the Merchants & Marketing Executive Turntable to Terri Horak, Billboard, 1515 Broadway New York, NY, 10036.

J&R's Chess Match Co-Sponsorship Is A Strategic Retail Move

BY JIM BESSMAN

NEW YORK—While champion and challenger seemed wary of making a mistake early in the World Chess Championship at New York's World Trade Center Observation Deck, J&R Music World/Computer World's co-sponsorship of the event was immediately seen as a bold and brilliant move.

The Manhattan, N.Y., mega-retailer of home entertainment and office software and hardware has joined forces with computer-chip maker Intel and Simon & Schuster Interactive to sponsor the match between Professional Chess Assn. champion Garry Kasparov and challenger Viswanathan Anand that began Sept. 11 and will end no later than Friday (13).

While it's still too early to show concrete sales figures, Abe Brown, spokesperson for J&R Computer World, reports very strong demand and increased sales in product directly connected to the match, including all chess software, CD-ROM software, and self-standing chess games.

"We've seen strong sales on the Excalibur series of computerized self-contained chess games and Saitek's—especially its very popular \$89.95 Kasparov model," says Brown. "But it's given a nice boost to all software pertaining to chess games, and it will carry on a long time, with all the publicity surrounding the event."

The match, Brown adds, is "absolutely spilling over" into the

Music World side of J&R's Park Row block of specialty music and electronics outlets, situated just a short walk from the Trade Center towers.

"We have signage throughout the stores and highlight the match in our newspaper and radio ads," he says. "Being downtown's leading computer store, it's a natural for us to be involved in the explosive interaction of everything that's new and exciting in computers, multimedia, Internet, and everything that goes with it. People who haven't heard of us are stopping by after seeing all the local and national TV and print coverage."

J&R banners are prominent at the match site, even inside the soundproof glass booth where Kasparov and Anand are mentally slugging it out. There's also a booth set up on the southern side of the floor featuring giveaway J&R mail-order catalogs and product literature, a Sony Magic Link desktop communicator/organizer demonstration unit, and a magnificent harbor view.

The retailer's link with the Professional Chess Assn., according to commissioner Bob Rice, is "extremely productive."

"We're a brand new enterprise working hard to get out there in the mainstream and can't possibly replicate their buying power and the huge amount of advertising they've done already," says Rice, whose organization is a new effort to professionalize the game by making it into a sport with an

international tour circuit. "So it's great for us to do a deal with them and piggyback on their PR."

Rice notes further that J&R's co-sponsorship with Intel and Simon & Schuster Interactive makes for a "profound synergy, since Intel makes the chips, SSI is producing two multimedia titles for us, and J&R will be their home."

One of the SSI titles is "PCA Extreme Chess," the software engine that recently defeated IBM's Deep Blue machine to become computer chess champion.

"It has revolutionary new chess graphics and an instant online feature, allowing online play with others," says Rice, "but mostly, it's an enormous database of games you can pull up instantly."

The other title is "Maurice Ashley

Teaches Chess," which features the on-site match lecturer and play-by-play commentator for ESPN's chess coverage.

"In my view, he's the third-most-important chess player in the world, after Kasparov and Anand," says Rice. "He's young, hip, cool, and attractive and a great teacher, who's taught teams in Harlem. He can really popularize our sport in the U.S."

Ashley's program, Rice says, will incorporate sports analogies and arcade-style games to make the chess learning experience more fun. "We'll demonstrate both titles in-store at J&R and get Ashley there," he adds. "They'll be the home for the latest and greatest chess software."

The sponsorship deal involves "substantial money," says Rice, adding that "because of all the business involved,

arrangements were more sophisticated than if they just paid \$100,000 to use their logo twice."

Whatever the fee, there's been a "complete PR blowout," says Rice.

"We had 27 national TV hits between the first night and the next morning, so the sponsors are getting their benefits. But to me, the real beauty is that there's a much more genuine business logic to this sponsorship than there is to those in other sports: J&R sells product made by SSI that runs on Intel's architecture. That's much better logic than, say, GM to golf!"

Rice adds that the match is being carried live with commentary on Intel's home page on the Internet, where sponsor identification pops up regularly.

"We're closer than ever before to 'the medium is the message,'" he says.

NEWBURY COMICS

(Continued from page 55)

slow-moving albums.

The product sales mix here is 77%-78% music, 5%-7% accessories, 3%-4% comics, and 10%-12% other merchandise, such as T-shirts.

Alternative is not the only kind of music sold at Newbury. Classical, for instance, still sells well in the M.I.T. student store. But for the other stores, Dreese says, classical began to die when a major record company raised its prices and established a minimum-advertised-pricing policy. Jazz, on the other hand, is on the upswing, Dreese says, because of strong midline releases.

But Dreese maintains that Newbury has always been a developing artist chain, because that's where its value lies. "We fill the left third of the market," he says.

The company has not tried to expand too quickly and make the mistakes some major retailers have made. Its 15th store in 17 years opens this month in Amherst, Mass., an area with 35,000 college students.

Dreese says that 90% of expansion is achieved through retained earnings. Recently, the company obtained \$2.75 million in bank financing, which he says is adequate for the chain's growth needs.

He figures the chain can increase to \$100 million in revenues on its own resources and bank borrowings; if the goal is to become a \$200 million company, then the owners will consider going public. He says Newbury did not have the numbers to seriously interest Wall Street until this year.

For the fiscal year that ended Sept.

30, Newbury reports a pretax profit of \$2 million on sales of \$29 million, compared with a profit of \$1.3 million on \$22 million in sales last year. The sales increase for stores open at least one year was in double digits, Dreese says.

He adds that the company has not had a down year in revenues or a loss in its 17 years of operation. The financial goal, according to Dreese, remains a "healthy profit," with 30% annual growth in revenues.

So far all Newbury stores are located in New England. But that could change in the next few years. Dreese has been looking closely at the London retail market, where a store could open by 1998. And next year, he promises, there will be a Newbury outside the 100-mile radius of Boston—possibly on the other coast.

The company is headquartered in an old warehouse building in Allston, a working-class and student section of Boston. There are 44,000 square feet of offices and warehouse, now that previous tenant New Balance shoes has moved out. All product is shipped here, and three company vans and outside transporters truck it to the stores every day.

Dreese does not believe in drop-shipping, a growing trend in music retailing by which labels send product directly to stores rather than to retailers' warehouses. He says it complicates operations and turns employees into shipping-and-receiving clerks. He wants his workers to spend the time getting the product on the shelves and providing customer service.

Newbury Comics employs 195 people.

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Alliance Aligns Its Indies; A Stormy Monday For Cema?

NOW THAT ITS PLANS to consolidate some aspects of its one-stop group are under way, Alliance Entertainment Corp. has turned its attention to its three independent distribution companies.

According to the latest plans, Independent National Distributors Inc., the distribution company recently acquired by Alliance, will conduct fulfillment for AEC Music Distribution and, eventually, Passport Music Distribution. Also, some back-room functions will be consolidated.

Although the three distributors eventually may be merged into one, company executives still foresee three distinct divisions, each with its own sales force. INDI, AEC, and Passport likely will divide their businesses by genre, sources say.

THE UPCOMING Beatles release continues to cause controversy in the one-stop and independent dealer community. With Cema planning to Fed-Ex the Beatles release to stores on Monday, Nov. 20, one-stops and independents complain that Cema's plans favor chains over them. Now Cema has just notified one-stops that they must pay 40 cents a unit for the privilege of getting bulk shipments of the album at their warehouses. Normally, one-stops are not charged for deliveries to their warehouses.

As Ron Phillips, VP of purchasing at Valley Distributors, puts it, "If I order 20,000 units, I will be paying an extra eight grand."

Phillips says he is so annoyed that Cema is requiring Valley to pay for unwanted Monday delivery that "he may not carry" the album at all. Cema executives were unavailable to comment.

ON THE ROAD AGAIN: It's that time of the year. Retail Track has been out attending conventions and sales conferences. Unique Distributors, the one-stop based in New Hyde Park, N.Y., held its first convention Sept. 12 at the Supper Club, right off Times Square in New York. This was a humdinger of an event.

About 400 merchants crowded around 10 booths to meet with artists who were signing autographs and posing for pictures. Those artists included Skee-Lo, KRS-ONE, Total, Guru, Frankie Knuckles, Milkbone, Channel Live, Maysa, Silk, 8 Off, Fat Joe, Onyx, Erick Sermon, Crystal Waters, Supercat, Big L, King Just, and the Notorious B.I.G.

After dinner was served, the crowd was entertained with performances by the Earth Gyrz, Faith Evans, and Regina Belle.

And, of course, no convention would be complete without schmoozing. At the Unique meet, a who's who of sales and distribution types rubbed shoulders with Robert Miller and Steve Flaster, Unique president and GM, respectively, and the rest of the company's staff.

The following week, I went up to Saratoga Springs, N.Y., for the Trans World Entertainment conference. Sept. 19 was vendor's appreciation night, and to prove it, Trans World chartered a boat and took the entire convention for a ride on Lake George in upstate New York. In addition to dinner, the boat ride featured performances by **Blessid Union Of Souls, Shai, and Englebert Humperdink**. Also on hand to press the flesh, so to speak, was **Tommy James**, who was there to promote his new album, "A Night In The Big City."

Although I have already reported on the PGD sales conference, I would be remiss if I didn't mention the **Almighty Blooze Band**, whose performance was one of the highlights of that meeting.

RETAIL TRACK
by Ed Christman

The band, managed by a shady-looking bloke who called himself **Colonel Curt Eddy**, featured

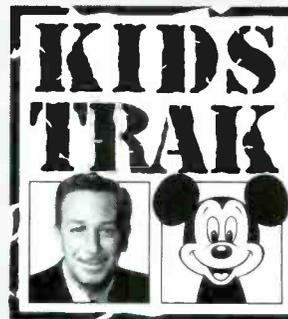
John Esposito, PGD VP of catalog sales, on rhythm guitar, bass, drums, and vocals; **Rod Guenther**, Mercury's southeast regional marketing representative, on rhythm guitar and bass; **Tom Tasker**, PGD's national account manager for Handleman, on keyboards; **Ron DiMatteo**, PGD's New York branch manager, on drums; **Larry Hensley**, PGD's Southeast branch manager, on lead guitar and vocals; **Danny Berry**, PGD's Southeast branch sales manager, on vocals and drums; **Leighton Singleton**, PGD's Mid-Atlantic sales manager, on vocals; and **Jim McDermott**, PGD's VP of new technology, on lead vocals and drums.

Usually, Retail Track can have a field day when sales and distribution types stop selling and pick up instruments, but in this instance, the Almighty Blooze Band's credible performance left me without a single snide comment to utter.

GOOD CORPORATE CITIZEN: Trans World Entertainment joins the growing list of chains dabbling in recycled—whoops, excuse me—used CDs. The Albany, N.Y.-based company has placed a used-CD section in three stores in Toledo, Ohio, and in one outlet in a Chicago suburb. Company executives term the move an experiment. Other chains experimenting with used CDs include National Record Mart, Kemp Mill Music, and Blockbuster Music. And, of course, Warehouse Entertainment and Hastings Books, Music & Video feature used CDs in most of their outlets.

MAKING TRACKS: Tracy Donihoo, formerly the Midwest regional marketing representative for A&M, has joined Amarillo, Texas-based Anderson Merchandising as assistant director of purchasing. Donihoo, you might remember, used to oversee purchasing at Sound Warehouse once upon a time.

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Cinderella and Radio: The Perfect Fit

A GLASS SLIPPER proved to be "the perfect fit" in Disney's animated film classic *Cinderella*. Now, *The Music of Disney's Cinderella* from Walt Disney Records is proving to be "the perfect fit" for Adult Contemporary radio.



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So, as radio stations continue to add "A Dream Is a Wish" into heavy rotation, make sure you add *The Music of Disney's Cinderella* to your "must order" list. You'll see that it's "the perfect fit" for this coming holiday season.



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Mercury Nashville artist Shania Twain enjoys the festivities following her performance. Shown, from left, are Luke Lewis, Mercury Nashville president; Steve Corbin, PGD VP of sales of marketing; Jim Caparro, PGD president; Twain; and John Madison, PGD senior VP of sales and branch distribution.



PGD executives congratulate the Meat Puppets following the group's performance. Shown, from left, are Johnny Barbis, Island Records president; Hooman Majd, Island senior VP; Jim Caparro, PGD president; Peter Koepke, London Records president; band members Cris Kirkwood, Curt Kirkwood, and Derrick Bostrom; Mark Grindle, PGD Los Angeles branch manager; Wayne Chernin, Island Northeast regional sales director; Jeff Moscow, PGD Massachusetts sales manager; Ted Lentz, PGD Northwest branch manager; and John Botella, Island regional rep.



Verve recording artist Dee Dee Bridgewater mingles after performing at the convention. Shown, from left, are Jim McDermott, PGD VP of new technologies; Pat Monaco, PGD senior VP of independent label sales; Steve Corbin, PGD VP of sales and marketing; Chris Roberts, PolyGram Classics & Jazz president; Curt Eddy, PGD VP of field marketing; Bridgewater; Jim Caparro, PGD president; Lynne Hoffman-Engel, PolyGram Classics & Jazz VP of sales; and Robert Bell, PGD senior VP of special markets.



Motown artist Nona Gaye socializes with PGD executives. Shown, from left, are Steve Corbin, PGD VP of sales and marketing; Oscar Fields, Motown executive VP/GM; Jherily Busby, Motown president; Gaye; and Jim Caparro, PGD president.

Execs, Artists Mingle At PolyGram Confab

LAGUNA BEACH, CALIF.—PolyGram Group Distribution held its summer managers' meeting Aug. 24-28 at the Ritz Carlton here. More than 80 PGD staffers attended executive presentations and enjoyed performances by artists from PGD's affiliated labels.



Janet Jackson, center, discusses her upcoming A&M release, "Design Of A Decade," with Jim Caparro, PGD president, left, and Richie Gallo, A&M senior VP of sales.



MoJazz artist J. Spencer is congratulated following his performance. Shown, from left, are Oscar Fields, Motown executive VP/GM; Jherily Busby, Motown president; Spencer; and Jim Caparro, PGD president.



Island Records artist Jude Cole socializes after performing at the convention. Shown, from left, are Bill Siddons, Cole's manager; Johnny Barbis, Island president; Gerry Kopecky, Island VP of sales; Cole; and Jim Caparro, PGD president.



Mercury artist Lionel Richie, center, meets with PGD president Jim Caparro, left, and Mercury president Ed Eckstine following his performance.



Loose Cannon recording group SKINDEEP relaxes following the band's performance at the convention. Shown in back row, from left, are Gerry Kopecky, Island Records VP of sales; Lisa Cortes, Loose Cannon president; band members Smoove, Gangsta, and Freekie; Jim Caparro, PGD president; and Steve Corbin, PGD VP of sales and marketing. In front row, from left, are Mark Grindle, PGD Los Angeles sales manager; Sugabear, the band's manager; Pat Monaco, senior VP of independent label sales, PGD; Ron DiMatteo, PGD New York branch manager; and Bill Schulte, Mid-Central branch manager.



Following her performance, Perspective artist Ann Nesby, center, mingles with, from left, Jim Caparro, PGD president; Steve Corbin, PGD VP of sales and marketing; Pat Monaco, PGD senior VP of independent label sales; and Terry Lewis, Perspective Records co-CEO.

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RCA Trumpets Hornsby With In-Stores Chain 'Tours' Prove To Be Viable Marketing Angle

BY SARI BOTTON

Traditional record stores and concert stages aren't the only venues where new releases can be promoted.

RCA Records has found that for such acts as AC artist Bruce Hornsby, intimate performances in the "lifestyle" settings of multimedia stores are optimal for reaching consumers who don't often attend concerts and who tend to spend more time shopping for books, videos, and computer software than for music.

With in-store concerts at such chains as Borders Books & Music, Media Play, and Blockbuster Entertainment, the label has increased awareness and sales among Hornsby's audience of educated consumers with "upper-end demographics," according to David Fitch, RCA's VP of sales.

Fitch estimates that Hornsby's 14 appearances around the country in July and August contributed to higher sales of his July 18 release, "Hot House," by an average of 20% in each region the week of the appearance. According to SoundScan, 130,000 units of the album have been sold.

"When we set up the release with Q Prime Management, Mark Reiter, an executive there, suggested putting together a lifestyle acoustic tour in



RCA Records artist Bruce Hornsby performs at the piano for hundreds of fans during an in-store in a Media Play outlet in Denver.

places where the environment speaks to the customer who buys Bruce Hornsby," Fitch says. "We went mostly into gold-coast markets, where the consumers tend to be white-collar workers and are computer literate and well-educated."

The company consulted market research firm Market Finders to determine buying habits among Hornsby's core fans, which led them to Borders, Media Play, and Blockbuster.

"Bruce didn't want to do a club tour for this record," Fitch says. "His style has changed a little bit, toward more mainstream pop that really highlights his piano playing, and these appearances felt right for the direction he's

going in.

"He also wanted to reach out and meet his fans, many of whom don't go to concerts," Fitch continues. "This was a free performance, where they also got to have him sign autographs and answer questions."

Some fans were touched and reached right back to Hornsby. "The Internet was humming after each show," Fitch says. "He played a Blockbuster in Houston on Aug. 9, the day Jerry Garcia died, and later that day, on the Internet, someone who attended the performance thanked Bruce for playing the Grateful Dead's 'Broke-down Palace' and for making it a bit-sweet day, not just a sour one."

But more of Hornsby's fans showed their gratitude in the form of purchases. "We averaged 200 units per event," Fitch says, adding that an average of 400 people attended each appearance.

The crowd was much bigger, though, at the promotion's kickoff event, at the opening of the Borders store in Santa Monica, Calif., on July 21.

"We had over 1,600 people show up, and we had to close the store for more than an hour," says Vicki Marshall, a music merchandising executive at Borders. "For the weeks that Bruce Hornsby was making appearances in our stores, he was our No. 1 artist. We also promoted 'Hot House' with pricing, positioning, and listening stations, but the appearances were key."

For Borders, the in-stores provided an opportunity to broaden its customers' horizons beyond the classical music and jazz that were the chain's music specialties before introducing pop material about a year ago. "We're developing the pop area now, and promotions like these are an important part of our strategy," Marshall says.

Borders conducted this sort of promotion successfully with other artists. "We just finished a seven-city tour with Janis Ian," Marshall says, "and we've done them with Ron Sexsmith, Debbie Gibson, and now we're doing a tour with classical/pop artist Jeff Smith." Smith is a particularly good candidate for the book/record cross-marketing scheme: The pianist/singer is about to release a book he wrote, of biographies of various composers.

Hornsby's performance in Media Play's downtown Denver store has encouraged that chain to host other artists. "Depending on the store, it can really work," says Cathy Roland, Media Play's district marketing and promotion coordinator for the Denver region. "We recently had Paula Abdul in our Aurora [Colo.] location. We've scheduled a performance for David Lanz, a new age pianist. And we're also really big on pushing our local artists, giving them an audience."

Of course, those acts probably won't bring in as many fans as Hornsby did. "There were between 400 and 600 people in the store the whole time he was here, and we sold about 300 pieces," Roland says. "Our shoppers at the downtown Denver store are an educated business crowd that shops at lunch. They were really excited about Bruce Hornsby's appearance. And he was great. He spent time in the store, signed autographs, and when he performed, he took requests and questions from the audience. He really knows how to make his customers happy."

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 ▲ ⁵ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL 7 weeks at No. 1	150
2	2	BOB MARLEY AND THE WAILERS ▲ ⁵ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	219
3	3	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	108
4	6	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	23
5	4	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	227
6	11	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	230
7	5	GRATEFUL DEAD ▲ ³ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	120
8	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	230
9	10	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	14
10	8	ELTON JOHN ▲ ¹² ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	218
11	12	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (9.98/15.98)	GREASE	46
12	7	VAN MORRISON ▲ ¹ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	20
13	14	BOYZ II MEN ▲ ⁵ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	45
14	15	ENYA ▲ ³ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	206
15	18	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	135
16	13	JOURNEY ▲ ⁸ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	230
17	19	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	213
18	16	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	225
19	20	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	179
20	17	JAMES TAYLOR ▲ ⁷ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	228
21	21	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	216
22	27	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	30
23	28	PATSY CLINE ▲ ⁵ MCA 12* (7.98/12.98)	GREATEST HITS	218
24	30	AC/DC ▲ ¹⁰ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	124
25	25	SEAL ▲ SIRE 26627/WARNER BROS. (9.98/15.98)	SEAL	35
26	23	MEAT LOAF ▲ ¹² CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	197
27	22	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	27
28	29	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	29
29	24	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	227
30	26	U2 ▲ ¹⁰ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	183
31	41	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	107
32	31	EAGLES ▲ ²² ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	230
33	36	METALLICA ▲ ³ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	207
34	38	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	197
35	37	METALLICA ▲ ³ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	206
36	35	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	23
37	32	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	22
38	43	CHICAGO ▲ ² REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	193
39	40	CAROLE KING ▲ ¹⁰ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	48
40	39	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	74
41	49	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	63
42	33	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	34
43	44	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	193
44	47	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	97
45	46	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	22
46	—	THE BEATLES ▲ ⁹ CAPITOL 46446 (10.98/16.98)	ABBAY ROAD	73
47	—	ALICE IN CHAINS ▲ ³ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	1
48	42	AEROSMITH ▲ ⁸ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	217
49	34	GRATEFUL DEAD WARNER BROS. 1893 (7.98/11.98)	AMERICAN BEAUTY	8
50	—	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	77

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.



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For Grisman And Acoustic Disc, Genres Are Meant To Be Crossed

DAWGGONE TALENTED: There are many on the independent-music side who wear many hats, as recording artists, producers, and label operators. We had the chance to speak at length with one such versatile individual recently and discovered that he wears this multiplicity of haberdashery with distinction.

If you want to get **David Grisman** a little miffed, just bag him as a "bluegrass musician."

"My problem is, I still wind up in the bluegrass bins," Grisman says with understandable frustration. "I really don't play bluegrass... For 20 years, my contract for personal appearances has said that you can't use the word 'bluegrass.'"

The biggest obstacle to the de-categorization of Grisman's highly personal music may be that his instrument, the mandolin, has long been the backbone of bluegrass. And certainly, Grisman acknowledges the influence of such great pickers in the genre as **Bill Monroe** and **Jethro Burns**.

But while he got his start in 1964 playing 'grass with **Red Allen & the Kentuckians** and played with **Don Stover**, Grisman long ago left any narrow genre considerations behind. He has played rock'n'roll with the late-'60s group **Earth Opera** (whose personnel included fellow bluegrass renegade **Peter Rowan**); performed swing music with such jazz violinists as **Stéphane Grappelli** and **Svend Asmussen**; and recorded traditional klezmer with **Andy Statman** (on the recent "Songs Of Our Fathers").

So diverse is Grisman's style that it has its own sui generis appellation: "Dawg music" (after the mandolinist's nickname, "Dawg," bestowed upon him by the late **Jerry Garcia**, with whom Grisman performed in the acoustic unit **Old & In The Way**).

"I haven't been trying to typecast myself," Grisman says. "It's [a product of] the idea that a musician has to fit into one of these predetermined compartments."

GRISMAN'S NEW ALBUM, "Dawganova," released on his own San Rafael, Calif.-based imprint, Acoustic Disc, should be yet another impediment to those who would try to easily shelve Grisman's music. The album, cut by his working quintet, is a full-length foray into Latin music, primarily bossa nova.

The group, which includes guitarist **Enrique Coria**, percussionist/violinist **Joe Craven**, flautist **Matt Eakle**, and bassist **Jim Kerwines**, plays several Latinized Grisman originals and classics penned by Brazil's **Luis Bonfá** and **Zequinha de Abreu**. There's also a distinctive version of the late **Eden Ahbez's** "Nature Boy."

Grisman, to a large degree, attributes his full-blown sortie into Latin music to the presence of Argentine guitarist Coria, a former member of the group **Sukay**. The mandolinist recorded with Coria's group three years ago and later released the guitarist's album "Solos From South America." He recruited Coria for his own group after Coria relocated from



by Chris Morris

South America to Washington, D.C., a couple of years ago.

"I've always had this passion for Latin music," Grisman says. "Enrique more or less authenticated it—here's this guy who immediately played the right parts." He adds that Craven, a six-year member of the quintet, has also been heavily involved with Latin percussion.

Don't expect Grisman to hang in this stylistic pocket. His next Acoustic Disc release, due Nov. 1, will be "Tone Poems Vol. II." The album—a sequel to last year's elegant duet recital on vintage instruments with guitarist **Tony Rice**—is a jazz-oriented project on which Grisman is paired with guitarist **Martin Taylor**, who has also recorded with the great violinist **Grappelli**. The duo utilized 41 different instruments in making the record.

ACOUSTIC DISC'S OUTPUT is referred to as "100% handmade music." It's literally homemade as well: Dawg Studios was built in the garage and an unused bedroom in Grisman's house.

The do-it-yourself ethic has extended to the release of the music made in the studios. After a quarter-century of recording for such majors as Elektra and MCA and such indies as Rounder, Grisman founded Acoustic Disc five years ago with partners **Artie** and **Harriet Rose**. The Roses had originally wanted to open up a retail store. "But they weren't sure they could compete with Tower Records," Grisman says.

The imprint got off to a running start: Grisman's first release, his own "Dawg '90," won a 1990 Grammy nomination. His second album was "Garcia/Grisman," on which the mandolinist and his old colleague dueted on an eclectic selection of tunes ranging from blues to standards.

"Jerry said, 'What we ought to do is make a record so we have something to do,'" Grisman says. "A half-hour later we were making stuff." Needless to say, the guitarist's high profile and devoted fan base brought immediate attention to the fledgling label.

To date, Acoustic Disc has released just 18 albums. Grisman says he early on identified two pitfalls in having an indie label: "One was not getting paid, and the other was putting out too many records."

Grisman's company addresses that first problem in a nifty way: All Acoustic Disc records are sold on a C.O.D., no-returns policy. "Jerry gave us the clout to sell records with that policy," the musician says.

Garcia, who can also be heard on the duo's folk album "Not For Kids Only," will be posthumously saluted on a forthcoming Acoustic Disc album of previously unreleased **Old & In The Way** tracks culled from the original

1973 sessions. "Jerry and I were talking about that and picking stuff for it when he died," Grisman says.

Grisman's label continues to draw on the many tributaries of American music. He plainly sees his mission as one at odds with the predominant traits found in the industry today.

"One of the things that bothers me is that the music business at large is stomping on the culture," he says. "It's come to be musicians pandering to what is going to sell the music."

Declarations of Independents believes that indie musicians and entrepreneurs like the Dawg may yet reverse that trend.



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The Enter*Active File

MERCHANTS & MARKETING

VR Becomes Art In Hands Of Creator

BY MARILYN A. GILLEN

LOS ANGELES—Jaron Lanier, designated father of virtual reality, is also the temporary guardian of a timeless creative urge to make music, one tangled up with computers and cybersaxes, ancient mouth organs and future myths.

It's a primal thang, to hear Lanier describe it, though one he hopes we'll understand—an overarching approach to computers and music and computer-music that eschews technological glitz even while embracing head-turning technological marvels. It's about accepting the unobtainable mystery of what truly moves people and the man-made wonder of finding unexpected ways to do that.

"There's a new myth in the making about what's important in our society and our culture, and the myth has to do with technology," Lanier says. "And the question is, what will be the myth that gives technology its life? Is it a bunch of nerdy folks just becoming more and more powerful through the manipulation of information that has no feeling to it at all? I don't think so. Let's skip that myth. I think we can all decide that one sucks. But it's a harder question to say what you really like. So a lot of what I'm trying to do with my art is find the myths that make my science make sense."

The body has a lot to teach the mind, he adds; music has even more to inform computers.

So if it surprised anyone that the celebrated 35-year-old computer scientist's debut album, 1994's "Instruments Of Change" on Point Music, was about as far from hi-tech as multimedia hype is from reality—"way analog," he allows—it was meant to. Similarly, his latest, due

next year from Sony Classics, surely will open eyes with its music created from inside virtual reality.

"'Instruments Of Change' was intended to make a statement that music is primary, culture is primary, and that we can't get lost in machines," Lanier says, referring to an album that features such instruments as a medieval bowed harp and such influences as Indian raga. "And I wanted people to know that this person who makes this wild technology is still in love with acoustic instruments, still in love with tradition and with sensuality and with heat and with passion."

The wild technology in question is "virtual reality," a phrase that the dreadlocked Lanier, the anti-nerd, coined as a marketing tool for his ground-breaking work in the field in the '80s, work that resulted in current VR staples the Data Glove and head-mounted displays, along with their spawn: the current trickling of consumer-targeted video-game products offering just a teasing, but hotly tempting, taste of what will soon be possible.

That circles back to Lanier's primary love, music, if one believes the Lanier legend that the Data Glove, a device that allows wearers to control objects inside virtual reality, was born from Lanier's urge to play air guitar—for real, virtually speaking.

Whatever the impetus, Lanier has taken the concept of air guitar to heady heights, having composed an acclaimed improvisatory performance piece, "The Sound Of One Hand," which finds him alone on stage, performing with musical instruments that exist only in virtual reality. Lanier wears a Data Glove to perform and a head-mounted device that



VR visionary Jason Lanier's debut album, "Instruments Of Change" on Point Music, was intended to make a statement through its acoustic approach that "we can't get lost in machines," he says.

allows the audience to see projected on a screen what Lanier sees as he plays.

"It works very well as a performance piece," says Lanier. "It's wonderful, and it's lush, and it's sensual." It's also invariably the subject of questions, in which Lanier spots the unexploded kernel of a paradigm shift in how people perceive the relationship between music and themselves.

"When I show VR music to kids, they like listening, but the main thing is, 'Hey I want to play,'" he says. "It's, 'How can I do that?' And to me the fact that that question even gets asked illustrates exactly the most important thing about the new media revolution that is going on, which is its inclusiveness, that people immediately think, 'Hey that could be me.' But with a traditional guitar or piano, people wouldn't assume that the

experience of making music is fundamentally accessible to them, wouldn't demand that it be. That's a truly revolutionary mind shift in the making."

That said, Lanier notes that just because his instruments are virtual—that is, they exist only in virtual reality—doesn't make them any easier to master than their physical counterparts.

"The virtual world doesn't change the basic ground rules of reality, in terms of skill and artistry and all those things," Lanier notes good-naturedly.

His album in the works, which has the working title "Music From Inside Virtual Reality," pushes boundaries still farther. Every track on the album uses VR to make music in a different way, Lanier says. For instance, in one piece, Lanier uses an acoustic saxophone to control the events in a virtual world; in another, Lanier uses people dancing inside a virtual world to generate the rhythm of a track.

Although he expects there to be a visual component to the album—likely a companion videotape showing the virtual performances—there is no decision yet on whether the album will contain a multimedia track as an enhanced CD or CD-ROM.

Which raises the unlikely question: Can one hear the fact that music is created within virtual reality? Lanier says, "Yes and no and who cares? I think there are some examples where I am making sounds that could not be made any other way," he says. "In one instance, I am playing on virtual flutes that are being bent and twisted inside virtual reality by my motions while I play them, and which definitely does make new sounds."

"But with any music, most people don't demand to know, or care, whether it was overdubbed or recorded live or how it was mixed," he adds. "The music is primary, and how you get there is secondary."

The forward-thinker has his gaze fixed beyond such multimedia-of-the-minute incarnations as music CD-ROMs and enhanced CDs, the technology for which is not quite there yet, he says, to allow for the creation of experiences that truly move, rather than merely impress.

"And that, ultimately, is what matters," he says. "It's a real trap to get caught up in the question, is the technology cool or not? 'Cool' is really just another word for, 'I have to force myself to be excited about this.' Who the hell has ever asked, 'Is a guitar cool?'"

The new generation of high-density discs is the medium Lanier is waiting for, he adds.

Also just over the horizon, he believes, maybe some five years from now, are truly accessible virtual concerts, offering a new kind of interaction between performer and home-based audience. New, but not necessarily better; just different, Lanier believes. And of no threat to the continuing life of live performances.

"When you've experienced a really good virtual-reality system, and then you take off the goggles and look at a tree, boy, you see the tree as you never did before," he says. "It wakes up the senses and sharpens them and makes you want what's real even more."

Boston Retailer Goes Online

NEWBURY COMICS, a Boston mainstay, has set up a virtual storefront online, adding alternative retailing to its myriad alternative offerings.

The site, at <http://www.newbury.com>, features a selection from the chain's assortment of CDs, LPs, and cassettes, as well as items from its eclectic inventory of posters, T-shirts, books, trading cards, lava lamps, and more.

Online sales are offered via a two-step process that includes initially setting up an account via an 800 telephone number; full online ordering (with a provision for securing credit card numbers) is expected to be up and running soon.

The site also includes information about the Boston music scene, from local clubs and radio stations to hometown band faves and raves.

ELSEWHERE ONLINE, David Bowie is the subject of an innovative new World Wide Web area keyed to his new Virgin album, "Outside," and tour. The site, co-developed by Telebase Systems and Silicon Graphics, features news and updates from Bowie's tour with Nine Inch Nails, audioclips, bios, and the full text of "The Diary Of Nathan Adler," the Bowie short story on which the album is based. The futuristic tale shapes the site, which uses the story's characters as part of the interface.

Those sold on the album can buy it online, as well, via a hot link to online retailer Music Boulevard, another venture of Telebase Systems. The site is also linked to Ticketmaster Online.

SEGA IS FOLLOWING the Sony lead and offering its new Saturn at the low retail price of \$299, effective this month. The catch? The \$299 version, dubbed the "core pack," does not have a complete packed-in game, although it does include playable samples of two popular Saturn titles, "Bug!" and "Panzer Dragoon." The system's "pack-in" version, reticketed to a suggested \$349 retail, includes a new version of the game "Virtua Fighter," dubbed "Virtua Fighter Remix."

More than 120,000 Sega Saturns have been sold in the U.S. since the machine's launch in May, Sega says.

THE LARGEST ANNUAL GATHERING of music video industry professionals will discuss the merging of the multimedia and music video industries, at Billboard's 17th annual Music Video conference. The event, to be held Nov. 8-10 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif., will contain two panels that discuss CD-ROM and Internet developments in the music video community. In a joint keynote address, Quincy Jones and Herbie Hancock will discuss their forthcoming CD-ROM projects. In addition, a New Media Expo will showcase current and forthcoming music-oriented multimedia projects. Companies interested in participating in the Multimedia Expo should contact Maureen Ryan at 212-525-5002.

Got something to share? E-mail the Enter*Active File with quibbles and newsbits at MGillenbb@AOL.com.

A&M EXPLORES MULTIMEDIA WITH ITS FIRST CD PLUS TITLES

(Continued from page 6)

then-unfinalized specs as closely as possible at the time, although the album was not labeled or marketed as a multimedia disc.

Sony Music is expected to head the official CD Plus class with the planned October release of its first four CD Plus titles, by Mariah Carey, Toad The Wet Sprocket, Alice In Chains, and Bob Dylan.

Like Sony Music, A&M will package its albums with a separate CD diagnostic and driver disc, designed to assist consumers with getting the multimedia albums up and running on their home computers; many computers will need a software "boost," included in the extra disc, to be able to run the new titles.

"We've put these through pretty rigorous testing to make sure that our customers won't get any unpleasant surprises when they get them home," says Mike Regan, A&M's senior director of product development and new technology.

Pleasant surprises, however, are the whole point of A&M's new discs, both of which contain exclusive music, videos, and games within their multimedia tracks.

The Soundgarden CD Plus, developed by San Diego-based nu.millennia, features four Red Book audio tracks playable on CD audio players, three of



Soundgarden's debut CD Plus invites users to travel through "portals to unknown worlds."

which are alternate takes of songs from the band's 1994 album.

"For the Soundgarden completist, this is essential listening," says Regan. Also included are four full-length music videos.

Monster Magnet's CD Plus, produced by San Francisco-based Luminaire, includes a total of 10 songs—eight from the band's most recent album, "Dopes To Infinity," and two from the earlier "Superjudge."

Wyndorf says the band also composed new music and "loads of sound effects" for the project, which also includes a video game and 24 minutes

of video.

A&M will target the hardcore fan first, Regan says, with tacks including direct mailings to fan clubs, as well as traditional advertising and retail promotions. Internet fans also will get a strong marketing push, he adds, via the bands' individual World Wide Web sites, which include screen shots from the products.

Soundgarden also has a site within the new Microsoft Network, and a portion of the band's CD Plus is included on Microsoft's multi-artist CD Plus sampler, which is being bundled with computer hardware and select Windows '95 product.

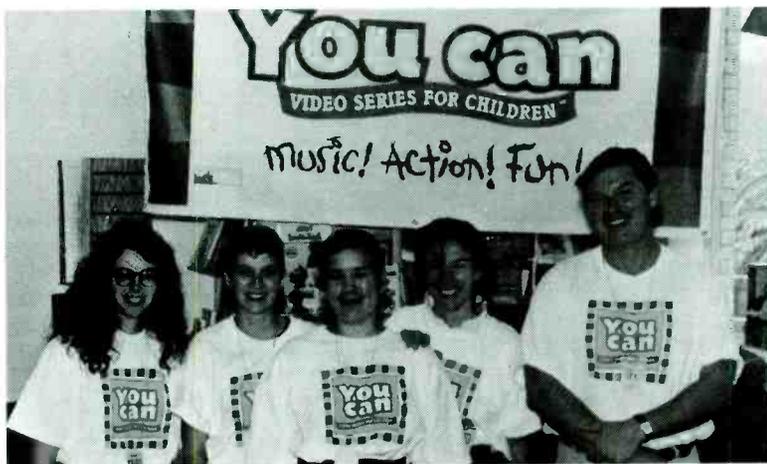
PolyGram Group Distribution is distributing the albums to music retailers in jewel boxes, while Philips Media will target the computer market with product housed in larger cardboard boxes.

"It's never easy being one of the first in trying to establish a format," says Regan, "and we know we are going to have to do some real targeted marketing to make inroads until the whole industry revs up a little more. But we feel like we've got something here that people will care enough about to seek out."

Or, as Wyndorf says, "If you build something cool enough, they will come."

Home Video

MERCHANTS & MARKETING



Ben Franklin Would Approve. Borders Books & Music in San Francisco hosted the premiere of "You Can Fly A Kite," the latest release in the You Can Video Series for Children, produced by Blackboard Entertainment and Red Sky Films. Dressed for the event, from left, are Marcela Aviles, Blackboard president and series co-creator; Tara Noftsier, Tara Williams, and Elizabeth Sutherland of Borders; and Doug Humphreys, Red Sky president.

Studios Annex Own Vid Web Sites Areas Have Mostly Promotional, Sales Uses

■ BY EILEEN FITZPATRICK

LOS ANGELES—Getting information about new releases directly to consumers is one of the toughest marketing challenges that suppliers face, but with a home page on the Internet's World Wide Web consumers are only a mouse click away.

As the Internet gains popularity, a few video suppliers are designing web sites—separate from their theatrical units—to promote new releases in a way unique to the medium. "What we're able to do is reach a whole new level of consumers," says MGM/UA Home Video VP of market development Beth Bornhurst. "And we're able

to communicate with everyone simultaneously."

MGM/UA recently spun off its own home video site from "The Lion's Den," which was created by its theatrical division several months ago. Consumers can access the home video page at <http://www.mgmhomevideo.com>. It is also linked to the studio's "The Lion's Den" address.

Before setting up the site, MGM was receiving about 500 E-mail messages a day at its America Online address. Now consumers can buy videos and MGM licensed merchandise through the web site, search through "The Vault" to research the studio's vast catalog, enter trivia contests, and browse a coming-attractions feature. The transactions are unsecured, but should be safeguarded by the end of the month, Bornhurst says.

Although the capacities of the World Wide Web are constantly changing, suppliers agree that its main use—for now—is strictly promotional. "It was really part of an overall marketing campaign for 'Star Wars,'" says 20th Century Fox Home Entertainment VP of marketing Ruby Randall. "And we're in the process of launching additional sites for products relative to the demographics of web users."

The studio will soon set up a separate site to encompass all Fox video product, but selling on the web is not a priority. "The strategy is to promote our core business," says Randall. "The net is changing so fast, selling will be valuable, but what will be sold on it is a good question. But for now we're not looking to make money off of merchandise."

Tower Records and Video is one of

the growing number of retailers that are selling online. The Sacramento, Calif.-based chain has had an America Online address for about three months and will launch a web site Dec. 1.

However, the site will not include video titles, according to digital media
(Continued on page 65)

Ingram To Spin Off Distributor

■ BY SETH GOLDSTEIN

NEW YORK—Ingram Entertainment, a leading home video distributor, will be one of three companies spun off from privately held parent Ingram Industries, in a corporate reorganization scheduled to become operationally effective Jan. 1, 1996. "I wanted to

INGRAM INDUSTRIES INC.

focus on the video business," says Ingram Entertainment head David Ingram, who is selling off most of his other family interests to concentrate on wholesaling. "I'm putting my money where my mouth is."

The two other ventures are a slimmed-down Ingram Industries, which will consist of Ingram Barge Group, Ingram Book Group, Ingram Merchandising Services, Ingram Cactus, and Permanent
(Continued on page 65)

Good, Bad News For Public Firms; Bullish Predictions For VidTrak

FREE FALL: Publicly held retailers suffered bloody noses earlier this month when their stocks took major hits—in the case of Hollywood Entertainment, plummeting by more than one-third to about \$20 a share at press time. The wounds were self-inflicted and should heal pretty quickly within the next couple of quarters, according to market analyst Curt Alexander of Media Group Research in Providence, R.I.

But the declines hurt nonetheless. Movie Gallery, which dropped seven points Oct. 1, canceled a secondary offering of 2.8 million shares that would have raised more than \$100 million before it went into free fall. The money was earmarked for further acquisitions; Alexander says Movie Gallery's projected pretax earnings, unchanged at \$26 million, will allow the chain to borrow what it needs. "It doesn't change the prospects for growth," he says, a point made earlier (Billboard, Sept. 30).

So what happened? First, trees don't grow to the sky, and neither do stocks. Second, declines are exacerbated when company executives send mixed signals to Wall Street that are translated as deliberate misstatements designed to mask real problems. Third, colds are catching.

The publics—the aforementioned pair plus Moovies and Video Update—rose smartly in part because the sector leader, Hollywood Entertainment, pleasantly surprised the investment community. Things soured in late September when the chain said third-quarter revenues would be 6%-7% below expectations of \$42 million. Hollywood Entertainment tumbled, and the rest "were down in sympathy," says Media Group Research president Mark Riely—it's what happens when the highest-flyer "hits the least bit of an air pocket."

Management shot itself in the foot by holding to earlier estimates "when everybody knew it was a lousy quarter," Alexander maintains, and then not explaining the shortfall in its press release. In fact, the dip in same-store results is minor for Hollywood Entertainment, says Alexander, who firmly believes "senior management did not lie. They didn't bag Wall Street. This is not the end of the world." Happier days will be here again in the fourth quarter with delivery of more than a dozen movies, each sporting theatrical grosses of at least \$60 million.

Alexander foresees, as does retail, a big turnaround boosting sales and profits through first quarter '96. If only

the studios paid more attention to "rationally spaced releases," they and retailers "could have done even better," he says. The present schedule, piling one hot release atop another, will rob titles of potential sales, repeating the summer's box office experience, when cannibalization ruled.

A less frenzied sell-through market can help, in Alexander's view: Fewer consumer purchases of "Casper" and "Apollo 13" should mean more rental turns and higher profits from low-cost inventory. Since the stocks tanked, he's put in long hours, including weekends, creating scenarios that will ease the pain of vid store investors. "Everyone's a little nervous," he says.

LET THE COUNTING BEGIN: Video Software Dealers Assn. VP Bob Finlayson expects to announce the retailers who have signed up for its VidTrak service in a few



by Seth Goldstein

weeks.

For those of us with short memories, recall that Vidtrak was trumpeted months ago as the true source of data on rental turns and, ultimately, sell-through. Using Rentrak's pay-per-transaction system and its participating stores as a springboard, VSDA hopes to introduce VidTrak by year's end. That didn't seem likely when watching a dispirited introductory seminar at the association's Dallas convention in May.

But Finlayson claims VidTrak is on course to produce the first reports in December, and one major video retailer agrees. A chain executive thinks at least 3,000 stores will be reporting relevant statistics, including some Blockbuster outlets. And VidTrak will include more than rental, he believes. "I'm telling you, sell-through is involved."

Finlayson says that's "down the road," but otherwise is bullish about immediate prospects. The store sample will be large enough, he maintains, to provide "very, very accurate national projections." VSDA figures to have the data to paint regional portraits as well, but probably won't for fear of identifying chains and breaking its promise of anonymity. Not all Rentrak stores will be included; VSDA eventually hopes to sign some groceries and mass merchants with rental interests for balance.

The association charges participating stores \$36 a month to cover its costs. "Profit potential is on the other side," says Finlayson, who says there's strong interest from the studios, brokerage houses, and ad agencies in the reports VidTrak will generate.

PICTURE THIS

TRIPLE PLAY.



Hit three home runs for your customers with this trio of hot new releases from Playboy Home Video. Every one is an action-packed winner certain to bring you legions of fans and powerhouse profits!



PLAYBOY HOME VIDEO

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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	14	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
2	2	30	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
3	4	4	A GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Video 4658	Animated	1995	G	22.99
4	3	109	STAR WARS	FoxVideo 1130	Mark Hamill Harrison Ford	1977	PG	19.98
5	5	5	MORTAL KOMBAT-THE ANIMATED VIDEO	New Line Home Video Turner Home Entertainment 4010	Animated	1995	PG	14.98
6	6	41	RETURN OF THE JEDI	FoxVideo 1478	Mark Hamill Harrison Ford	1983	PG	19.98
7	7	51	THE EMPIRE STRIKES BACK	FoxVideo 1425	Mark Hamill Harrison Ford	1980	PG	19.98
8	NEW ▶		A LITTLE PRINCESS	Warner Home Video 19100	Liesel Matthews	1995	G	24.94
9	9	7	PLAYBOY: REAL COUPLES-SEX IN DANGEROUS PLACES	Playboy Home Video Uni Dist. Corp. PBV0777	Various Artists	1995	NR	19.95
10	12	5	PENTHOUSE: BEHIND THE SCENES	Penthouse Video WarnerVision Entertainment 50785-3	Various Artists	1995	NR	19.95
11	15	7	PLAYBOY: WET & WILD-HOT HOLIDAYS	Playboy Home Video Uni Dist. Corp. PBV0776	Various Artists	1995	NR	19.95
12	8	8	THE SWAN PRINCESS	Turner Home Entertainment 8021	Animated	1995	G	24.98
13	11	6	THE PEBBLE AND THE PENGUIN	MGM/UA Home Video Warner Home Video 505247	Animated	1995	G	22.98
14	14	16	PINK FLOYD: PULSE ▲	Columbia Music Video Sony Music Video 50121	Pink Floyd	1995	NR	24.98
15	28	3	ED WOOD	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau	1994	R	19.99
16	21	6	ABSOLUTELY FABULOUS SERIES 1, PART 1	BBC Video FoxVideo 8258	Jennifer Saunders Joanna Lumley	1995	NR	19.98
17	18	31	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
18	25	27	PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
19	10	22	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
20	13	7	PLAYBOY: THE GIRLS OF RADIO	Playboy Home Video Uni Dist. Corp. PBV0775	Various Artists	1995	NR	19.95
21	19	17	THE CROW	Miramax Home Entertainment Buena Vista Home Video 3034	Brandon Lee	1994	R	19.99
22	16	2	FOR WHOM THE BELL TOLLS	MCA/Universal Home Video Uni Dist. Corp. 89045	Gary Cooper Ingrid Bergman	1943	NR	19.98
23	17	2	BEAVIS & BUTT-HEAD: CHICKS N' STUFF	MTV Music Television Sony Music Video 49684	Animated	1995	NR	14.98
24	24	19	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ◆	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
25	NEW ▶		STARGATE	Live Home Video 60222	Kurt Russell James Spader	1994	PG-13	19.98
26	NEW ▶		CLEAR AND PRESENT DANGER	Paramount Home Video 32463	Harrison Ford Willem DaFoe	1994	PG-13	14.95
27	NEW ▶		BUFFALO GIRLS	Cabin Fever Entertainment CF998	Anjelica Huston Melanie Griffith	1995	NR	22.95
28	RE-ENTRY		GRATEFUL DEAD: DEAD AHEAD	Monterey Home Video 31131	Grateful Dead	1990	NR	24.95
29	33	56	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
30	34	15	MICHAEL JACKSON: VIDEO GREATEST HITS-HISTORY ▲ ²	Epic Music Video Sony Music Video 50123	Michael Jackson	1995	NR	19.98
31	20	20	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
32	29	5	ABSOLUTELY FABULOUS SERIES 2, PART 1	BBC Video FoxVideo 8260	Jennifer Saunders Joanna Lumley	1995	NR	19.98
33	32	5	ABSOLUTELY FABULOUS SERIES 1, PART 2	BBC Video FoxVideo 8259	Jennifer Saunders Joanna Lumley	1995	NR	19.98
34	26	20	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
35	27	5	SCHINDLER'S LIST ◆	MCA/Universal Home Video Uni Dist. Corp. 82133	Liam Neeson Ben Kingsley	1993	R	29.98
36	RE-ENTRY		PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	NR	19.95	19.95
37	RE-ENTRY		THE GRATEFUL DEAD MOVIE	Monterey Home Video 133-630	Grateful Dead	1978	NR	39.95
38	31	6	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video Paramount Home Video 47021	Animated	1995	NR	12.95
39	RE-ENTRY		ABSOLUTELY FABULOUS SERIES 2, PART 2	BBC Video FoxVideo 8261	Jennifer Saunders Joanna Lumley	1995	NR	19.98
40	23	22	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Robin Williams Returns For New 'Aladdin' Sequel

FORGIVE AND FORGET: After forgiving Disney for not asking his permission to use his likeness and voice to promote 1993's "Aladdin," Robin Williams is back as the Genie in "Aladdin And The King Of Thieves."

The direct-to-video title is scheduled for release in the second or third quarter of 1996, at a reported price of \$24.99. "The King Of Thieves" is the third and final installment of the "Aladdin" series. It follows the direct-to-video sequel, "Return To Jafar," which sold more than 10 million units last year, according to Disney.

Senior VP of marketing Dennis Rice says the title will have a full-fledged campaign, complete with tie-in partners and a massive media blitz. "Having Robin Williams in this film validates the importance of the direct-to-video business," says Rice. "And we have every reason to believe it will be more successful than 'Jafar.'"

The new project will be produced by Disney's TV animation unit, also responsible for "Jafar." Reunited for "The King Of Thieves" are

SHELF TALK

by Eileen Fitzpatrick

mance rules that require payments based on audience size and frequency of exhibition.

But Sony Wonder, which is not an MPLC member, says day-care operators are welcome to show the videos free of charge, aside from the purchase price of the tapes. "From our standpoint, it's an awareness factor," says Sony Wonder senior VP of marketing Wendy Moss. "We want the public and the trade to know that day-care centers have the ability to show our product without having to pay a public-performance fee." She says the company is performing a public service by giving teachers another way to interact with kids.

A compromise between MPLC and day-care centers is in the works, according to Moss. If the two sides can't come to terms, Sen. Dianne Feinstein (D-Calif.) will push for legislation to exempt operators from the rules.

VSDA Appointments: Sheila Zbosnik and James Bryson have been elected officers on the Video Software Dealers Assn.

board. Zbosnik is the new secretary, replacing Greg Boudreau, who resigned, citing family matters. Boudreau, who joined the board in May, was also chairman of the VSDA Canadian Board of Governors and will be succeeded by Bryson, owner of Truro Home Video in Nova Scotia. Prior to Boudreau's resignation, Bryson was vice chairman. Zbosnik, a VSDA board member since 1991, most recently served as co-chairman of the 1995 annual convention, held in May in Dallas.

HERSHEY LEARNS ABC'S: Hershey's chocolate milk mix has put the ABC Video series "Let's Play" into its fall promotional lineup. Beginning in November, more than 40 million canisters of the chocolate-milk mix will advertise three "Let's Play" titles priced at \$5.99. The regular list is \$14.99.

Titles include "Let's Play Baseball," "Let's Play Basketball," and "Let's Play Soccer." The instructional videos feature pros providing tips to kids. St. Louis Cardinal Ozzie Smith hosts the baseball tape, Duke University coach Mike Krzyzewski advises on basketball, and USA Team players John Harkes and Mia Hamm instruct on soccer.

A newspaper insert scheduled to reach more than 40 million homes on Oct. 15 will alert consumers to the offer. "With special-interest tapes, it's always difficult to get added exposure and more shelf space," says ABC VP of sales and marketing Mark Gilula. "If a consumer has a good experience with the video through this offer, then they will go to retail to buy another at the regular price."

Gilula says the Hershey's promotion should run for about six months.

Scott Weinger as Aladdin, Linda Larkin as Princess Jasmine, and Gilbert Gottfried as Iago. Five new songs and a remix of "Arabian Knights" will be on the soundtrack.

One marketing element that won't be part of "The King Of Thieves" campaign is "Aladdin." Rice says the company has no plans to take the title off moratorium and create a trilogy offer. "Jafar," however, is still available. "There is really no reason to bring 'Aladdin' back," says Rice. "'Thieves' is a great picture, and Williams provides the added value."

Buena Vista Home Video president Ann Daly, touting the value of direct-to-video all year, has dropped hints that a sequel to "The Lion King" and another "Honey, I Shrunk The Kids" spinoff are in the works, but the release schedule is still unclear. As the direct-to-video business grows, other suppliers will be faced with the same dilemma. And in a business dependent on consistent product flow, it could hamper the category's progress. If "Thieves" beats the numbers of "Jafar," speeding the output will be a top priority.

SONY IN THE CLASSROOM: In response to the Motion Picture Licensing Corp.'s mission to collect public-performance fees from day-care centers showing tapes to their toddler audiences, Sony Wonder will allow the facilities to exhibit its releases free of charge.

The issue came to light after a local TV news program in Los Angeles reported that Disney had filed suit against a day-care center that frequently played its videos. Soon after the report aired, the MPLC said it would attempt to pull the plug unless centers complied with public-perfor-

STUDIOS ANNEX OWN VIDEO WEB SITES

(Continued from page 63)

coordinator Gene Frazier, because there is no database system available. On the music side, Tower uses MUZE, a database of music titles that is already used for interactive kiosks. "Right now, there's no information on video like there is for music," Frazier says.

As previously reported, Tower says its America Online address has generated sales of \$4,000-\$6,000 a day (Billboard, Aug. 19). Blockbuster Video has also had a site running for several months, but uses its site solely as a promotional tool and does not plan to sell product on the web.

Suppliers, on the other hand, are looking to provide exclusive and entertaining features to hook surfers easily distracted by a cyberspace full of choices. As an example, Fox ran six weekly episodes of "Star Wars" to keep consumers coming back and, with the help of director George Lucas, provided designs of never-seen-before props.

MGM/UA expects to expand its site to include retailer and consumer forums, which could ask their audiences' preferences on box art or any number of marketing questions. Warner Home Video has also updated the "Batman Forever" site, which was set up when the movie was released.

For that movie's Oct. 31 video release, Warner has added new elements specifically about the video. "We haven't changed the structure of the site," says Warner manager of special projects Tara Hubbard, "we've just changed the content." New features on the site include a Riddler contest and the entire library of "Batman" video titles, including the animated series.

When "Batman Forever" was released in theaters, the web site



A "Star Wars" World Wide Web site on the Internet was one of the marketing tools 20th Century Fox Film Entertainment used as part of the overall campaign to rerelease the product at retail last August. "The demographics of 'Star Wars' was perfect for the Web," says Fox marketing VP Ruby Randall.

received 1.5 million hits a week before settling down to 600,000, according to Warner. But the number is meaningless to marketers. Although the site can be monitored for activity, it isn't possible to identify who visited a site, how old they are, where they live, how much money they make, and the like.

"When you advertise in People magazine, it has a reach and frequency, a pass-along number. But no one can translate what a web site hit means," says Randall. "A lot of software programs say they can tell the demographics of people who visit a site, but they can't." Randall says web monitors can determine what time of the day the site was visited, which areas are the most popular, and how many downloads were requested. "But it's just not as sophisticated as traditional media."

One of the problems is that most web surfers want to be anonymous. "If you

ask them to register, they usually don't want to," she adds.

Despite the fact that marketing feedback from the Internet is vague, setting up a web site is considered cost-effective. Randall and Bornhurst wouldn't disclose how much their respective sites cost, but in general they say creating a site can range from \$20,000-\$200,000. The price tag for an average site is \$50,000.

While some studios keep the costs down by designing the site completely in-house, others hire advertising agencies and outside developers, which can raise the price. However, a web site is a bargain compared to traditional media. According to trade sources, a full-page color ad in People costs more than \$100,000. Thirty-second network spots on prime-time shows can cost as much as \$1 million.

Although it probably won't replace those advertising methods, web sites are becoming a permanent part of the overall marketing campaign for some suppliers. MGM/UA is currently working on a web site for the Nov. 17 release of the new James Bond movie, "GoldenEye," which will include the Bond video catalog.

"What suppliers get from the Internet is a committed audience and a one-to-one relationship with a consumer," says Digital Planet project manager Peter Kleiner. Digital Planet, which is designing the "GoldenEye" site, also created MGM's "The Lion's Den" site, as well as ones for "Apollo 13," the movie "How To Make An American Quilt," the Philips CD-ROM game "Burn Cycle," and even one for All State Insurance.

"It's a sampling medium," Kleiner says, "and it's not just to look at box art."

INGRAM TO SPIN OFF DISTRIBUTOR

(Continued from page 63)

General/Tennessee Insurance; and Ingram Micro, a computer products distributor that expects to go public after April 1996. Capital-intensive Micro has been the star performer of the '90s, increasing sales 30%-40% annually for the past several years.

The three should be legally independent of each other and the present Ingram Industries by the spring or summer of next year. The reorganization, still subject to an Internal Revenue Service ruling on tax consequences, follows by several months the death of Ingram Industries founder Bronson Ingram. By going their separate ways, Ingram family members can "align their investments with the businesses in which they work," according to a Sept. 27 letter to Ingram Industries employees.

Thus, David Ingram will exchange his shares in Ingram Industries to become 95% owner of Ingram Entertainment, assuming the role of chairman/president/CEO; he is currently president of Ingram Entertainment, which will remain in LaVergne, Tenn. The remaining 5% will be apportioned among his key executives. Ingram expects to retain "a close relationship" with Micro, as well as a personal investment, but one venture may compete against the other. "Most likely, both will go after digital videodisc," he says. "We might be selling to the same customers down the road."

Ingram Micro will stay in Santa

Ana, Calif., under the direction of CEO/co-chairman Linwood Lacy, after he cedes his responsibilities as president/CEO of Ingram Industries. When the reorganization is complete, Ingram Industries will be largely owned by Martha Ingram, Orrin Ingram, John Ingram, and Robin Ingram Patton.

Among the key considerations behind the separation strategy is IRS approval of Ingram Industries as a tax-free organization. "We will be applying for such a ruling in October or November and expect IRS action in the spring or summer of next year," the employee letter continues. "The companies will not legally separate until the approval is obtained."

A minor step toward reorganization will take place in late December, when Ingram Distribution Group is divided between Ingram Entertainment and Ingram Book Group. With 10 employees, "it's not really a factor at all," says David Ingram. Phil Pfeffer, Ingram Distribution head and Ingram Industries executive VP, will retire from the company upon completion of the reorganization but has agreed to remain on the boards of Ingram Industries and Ingram Micro. Lee Synnott will be responsible for Ingram Book Group and Ingram Merchandising Services after the separation.

The new status "will have little effect regarding how [Ingram Entertainment] is run," says a memo from David Ingram to his staff. "We will

continue to work on the things that will make us successful in the long term; i.e., keep our costs down; work on our margins; concentrate on new products and customer segments, such as audio books, used tapes, CD-ROM and games, and Monarch; and expand the grocery, drug, and department-store segments." (Monarch is Ingram Entertainment's "B"-movie label, which has been fighting for rental shelf space for the past several years.)

Ingram Entertainment holds a 20%-23% share of rental distribution, second to ETD in Houston, which supplies the Blockbuster chain. "We're committed to hanging onto market share," David Ingram says, "but we've walked away from stupid deals," such as those judged unprofitable. Although rental remains king, he notes that the company has been "very involved in sell-through" to accounts that haven't yet gone direct. "We've gotten more than our rental market share, compared to other distributors."

In his memo, Ingram said that the venture, which will have no debt "going forward," is negotiating the hiring of a "seasoned executive" as vice chairman responsible for finance, including bank credit lines to cover payments to vendors, a task now handled by the parent. "We've got someone in mind," he says.

Entertainment executives Bob Webb and Vern Fross will continue to report directly to David Ingram after a vice chairman is appointed.

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
1	1	3	PULP FICTION (R)	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson
*** No. 1 ***					
2	2	8	OUTBREAK (R)	Warner Home Video 13632	Dustin Hoffman Morgan Freeman
3	4	3	KISS OF DEATH (R)	FoxVideo 8782	David Caruso Nicolas Cage
4	3	9	JUST CAUSE (R)	Warner Home Video 13623	Sean Connery Laurence Fishburne
5	8	2	MAJOR PAYNE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82323	Damon Wayans
6	7	7	NOBODY'S FOOL (R)	Paramount Home Video 32941	Paul Newman Jessica Tandy
7	5	7	THE QUICK AND THE DEAD (R)	Columbia TriStar Home Video 73513	Sharon Stone Geffe Hackman
8	6	6	CIRCLE OF FRIENDS (PG-13)	HBO Home Video 91214	Chris O'Donnell Minnie Driver
9	9	4	HIDEAWAY (R)	Columbia TriStar Home Video 73463	Jeff Goldblum Christine Lahti
10	10	7	BILLY MADISON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler
11	13	15	DISCLOSURE (R)	Warner Home Video 13575	Michael Douglas Demi Moore
12	12	10	BOYS ON THE SIDE (R)	Warner Home Video 13570	Whoopi Goldberg Mary-Louise Parker
13	11	4	A GOOFY MOVIE (G)	Walt Disney Home Video Buena Vista Home Video 4658	Animated
14	14	15	DUMB AND DUMBER (PG-13)	New Line Home Video Turner Home Entertainment 4036	Jim Carrey Jeff Daniels
15	17	7	MAN OF THE HOUSE (PG)	Walt Disney Home Video Buena Vista Home Video 4703	Chevy Chase Jonathan Taylor Thomas
16	38	2	LOSING ISIAH (R)	Paramount Home Video 32836	Jessica Lange Halle Berry
17	NEW		THE MADNESS OF KING GEORGE (R)	Hallmark Home Entertainment 65013	Nigel Hawthorne Helen Mirren
18	NEW		ROOMMATES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 2559	Peter Falk D.B. Sweeney
19	NEW		A LITTLE PRINCESS (G)	Warner Home Video 19100	Liesel Matthews
20	16	10	THE BRADY BUNCH MOVIE (PG-13)	Paramount Home Video 32678	Shelly Long Gary Cole
21	15	9	HIGHER LEARNING (R)	Columbia TriStar Home Video 73393	Omar Epps Kristy Swanson
22	19	11	NELL (PG-13)	FoxVideo 8737	Jodie Foster Liam Neeson
23	25	11	IMMORTAL BELOVED (R)	Columbia TriStar Home Video 74763	Gary Oldman Isabella Rossellini
24	21	4	THE HUNTED (R)	MCA/Universal Home Video Uni Dist. Corp. 42518	Christopher Lambert John Lone
25	20	25	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
26	22	15	MURDER IN THE FIRST (R)	Warner Home Video 13895	Christian Slater Kevin Bacon
27	NEW		LITTLE ODESSA (R)	Live Home Video 69979	Tim Roth Edward Furlong
28	18	11	I.Q. (PG)	Paramount Home Video 32678	Meg Ryan Tim Robbins
29	28	6	HEAVYWEIGHTS (PG)	Walt Disney Home Video Buena Vista Home Video 3463	Aaron Schwartz Ben Stiller
30	23	10	HOUSEGUEST (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3631	Sinbad Phil Hartman
31	NEW		JEFFERSON IN PARIS (PG-13)	Touchstone Home Video Buena Vista Home Video 4708	Nick Nolte Greta Scacchi
32	24	5	CANDYMAN: FAREWELL TO THE FLESH (R)	PolyGram Video 800635667	Tony Todd Kelly Rowland
33	37	9	IN THE MOUTH OF MADNESS (R)	New Line Home Video Turner Home Entertainment 2680	Sam Neill
34	26	13	READY TO WEAR (R)	Miramax Home Entertainment Buena Vista Home Video 4438	Julia Roberts Tim Robbins
35	29	9	SHALLOW GRAVE (R)	PolyGram Video 800635275	Kerry Fox Christopher Eccleston
36	NEW		ONCE WERE WARRIORS (R)	New Line Home Video Turner Home Entertainment 4177	Rena Owens Temuera Morrison
37	32	5	TOM & VIV (PG-13)	Miramax Home Entertainment Buena Vista Home Video 4441	Willem DaFoe Miranda Richardson
38	31	6	TANK GIRL (R)	MGM/UA Home Video 105118	Lori Petty Malcolm McDowell
39	34	10	RED (R)	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant
40	35	11	BAD COMPANY (R)	Touchstone Home Video Buena Vista Home Video 2757	Ellen Barkin Laurence Fishburne

♦ 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.

Nickelodeon On A Roll; Learning Station's Bright Idea

NICK NEWS: Since its debut last year, Nickelodeon's preschool programming block, Nick Jr., has climbed 97% in the Nielsen ratings, according to Catherine Mullally, VP/executive producer of Nickelodeon Video & Audio Works. The popularity of Nick Jr. shows, especially the groundbreaking "Gullah Gullah Island," has carried over to Sony Wonder's Nickelodeon Collection home video as well, she says. "Reorders have been coming in on the launch titles of 'Gullah Gullah Island' and 'Allegra's Window.' Target, which

tested the product, is now rolling it out to all 600 stores."

The high profile for "Gullah Gullah Island" is particularly gratifying: It's the first (and so far the only) preschool program featuring an African-American family as main characters (Billboard, April 29). The heavily music-oriented show does not center on race but rather on its depiction of a warm, loving, active family that happens to be black. "Gullah Gullah Island" speaks to families of all hues. In the process, it incorporates elements of South Car-



by Moira McCormick

olina's fascinating native Gullah culture.

On the market are two titles each for "Gullah Gullah Island," for the delightful puppet program "Allegra's Window," and for the long-standing preschool show "Eureeka's Castle." Mullally says "two or three" new "Gullah Gullah" titles are due in '96, along with a pair of "Allegras" and a "Eureeka." In addition, the Nick Jr. audio line will be unveiled next March, and, she adds, "we're leading off '96 with Nick Jr. licensed products," including a plush toy of "Gullah Gullah" character Binyah Polliwog.

Mullally says licensed merchandise has a tangible effect on video sales, especially among the preschool set. "When there's a well-loved character on a show, kids want to be with that character in every way—through a doll, a lunch box, a video they can control. [The different components] are inextricably linked."

In other Sony Wonder/Nickelodeon video news, the demo-busting "Rugrats" series (it's tops among kids 2-11, stacked up alongside other Nickelodeon programming) will see its four-title video line relaunched in '96. The encore release will center on upcoming video title "A Rugrat's Passover," a special that Mullally says is "the highest-rated show in Nickelodeon's history." Plus, video dealers can now acquire a sampler cassette, "Nick Jr. Sings," a preview of the audio line, to utilize in in-store promotions.

LEARNING EXPERIENCE: The Learning Station, a children's music trio, got the go-ahead some time ago from PBS to develop a kids' television series that could make the move to cassette. The catch: *They* had to come up with the funding. Now, the trio has hit upon an intriguing fund-raising idea, based on a coalition of families, educators, and businesses they call PACT (People in Action for Children's Television).

Anyone interested can participate by purchasing a live Learning Station concert that can be scheduled between July 1997 and July 1999, says Don Monopoli, a Learning Station member along with wife Laurie and associate Jan Hrkach. In addition to the concert, participating venues will receive three new Learning Station videos (due for completion in June 1997) and will have their names acknowledged in the credits. Monopoli says that scheduling of the prepaid performances will be determined from the choice of three dates and times each venue will list on its contracts. Travel expenses will be kept low, in part due to the trio's accrual of frequent-flier miles.

If the funds are raised, the Learning Station can proceed with its proposed PBS program. "We plan [to show] the world that children's programming can be as much fun as eating a hot fudge sundae—yet as nutritious as a bowl of spinach," says Monopoli. We think the

group's 1991 release "All Aboard," from Monopoli Productions in Melbourne, Fla., is one of the finest preschool music videos ever made.

KIDBITS: Ellen DeGeneres of TV's "Ellen" and Patricia Richardson of "Home Improvement" are among the celebrity readers on the third and newest volume of "Kino's Storytime" from Anchor Bay Entertainment in Troy, Mich. "Kino's" is a kids' series on PBS... The inaugural title of the Kid-Vision series "Kathie Lee's Rock n' Tots Cafe" is "A Christmas 'Giff." Each episode features Kathie Lee Gifford and her Rock n' Tots crew of kids and

characters, performing songs from the '50s to the '80s.

Preschool series "Jay Jay The Jet Plane," from KidQuest in Dallas, is available at 675 Sears stores nationwide. It's also carried at Borders Books & Music, Learningsmith, and Store Of Knowledge. Newest title is "Vol. 3: Tracy's Handy Hideout & Three Other Stories"... Animated release "The Adventures Of Tom And Huck" is the latest from Just For Kids Home Video, a division of Celebrity Home Entertainment... Latest in the reality-based toddler series by Stage Fright Productions in Geneva, Ill., is "Fruit... Close Up And Very Personal."

Billboard®

FOR WEEK ENDING OCTOBER 14, 1995

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	4	3	MORTAL KOMBAT-THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995 14.98
2	5	3	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995 22.99
3	3	31	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
4	2	7	THE SWAN PRINCESS Turner Home Entertainment 8021	1995 24.98
5	19	3	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995 12.95
6	6	3	FREDDIE THE FROG MCA/Universal Home Video/Uni Dist. Corp. 82368	1995 19.98
7	1	11	DISNEY'S SING ALONG SONGS: POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 4814	1995 12.99
8	7	5	THE PEBBLE AND THE PENGUIN MGM/UA Home Video/Warner Home Video 505247	1995 22.98
9	NEW ▶		MARY-KATE & ASHLEY: THE CASE OF THE FUNHOUSE MYSTERY Dualstar Video/WarnerVision Entertainment 53306-3	1995 12.95
10	10	3	THE MAGIC SCHOOL BUS: INSIDE THE HAUNTED HOUSE Kidvision/WarnerVision Entertainment 51232-3	1995 12.95
11	13	105	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
12	NEW ▶		MARY-KATE & ASHLEY: THE CASE OF THE CHRISTMAS CAPER Dualstar Video/WarnerVision Entertainment 53305-3	1995 12.95
13	9	7	BARNEY: MAKING NEW FRIENDS Barney Home Video/The Lyons Group 2006	1995 14.95
14	8	39	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE Walt Disney Home Video/Buena Vista Home Video 3491	1994 12.99
15	NEW ▶		BEAVIS & BUTT-HEAD: CHICKS N' STUFF MTV Music Television/Sony Music Video 49684	1995 14.98
16	15	7	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995 12.95
17	14	3	WINNIE THE POOH: FRANKENPOOH Walt Disney Home Video/Buena Vista Home Video 3944	1995 14.99
18	11	19	BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT ♦ MTV Music Television/Sony Music Video 49658	1995 14.98
19	16	7	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995 12.95
20	20	49	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937 26.99
21	18	7	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995 12.95
22	NEW ▶		MIGHTY MORPHIN: LORD ZEDD WAVES Saban Entertainment/WarnerVision Entertainment 42040-3	1995 12.95
23	12	15	THE ADVENTURES OF BATMAN: THE RIDDLER Warner Home Video 13898	1995 9.95
24	21	15	THE ADVENTURES OF BATMAN: ROBIN Warner Home Video 13901	1995 9.95
25	22	15	THE ADVENTURES OF BATMAN: TWO-FACE Warner Home Video 13899	1995 9.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$50
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Fall 1995 Edition & Spring 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75 each.
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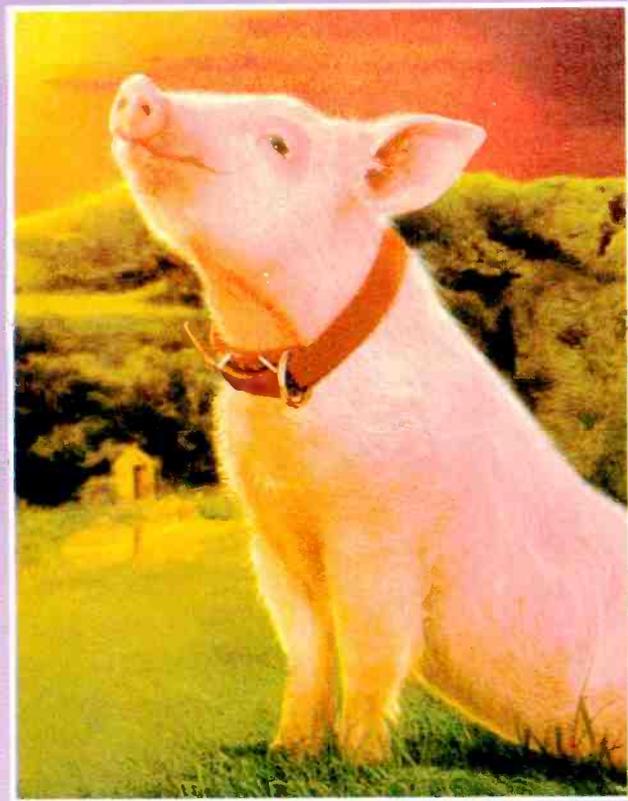
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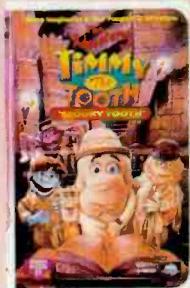


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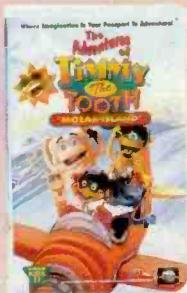
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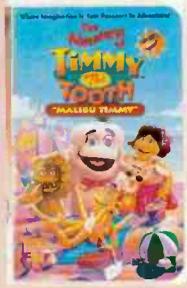
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"MOLAR ISLAND"
SEL. #81740



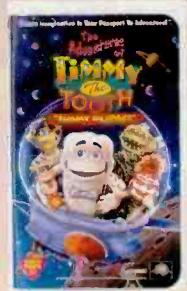
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NATIONAL CABLE Family Channel, Lifetime, TNT, Learning Channel, Discovery, USA, TBS		■		■	■	■
KIDS CABLE Nickelodeon, Cartoon Network, USA (Cartoon Express), TBS		■		■	■	
SPOT TV Top 50 Markets		■		■	■	
RADIO PROMOTIONS KidStar & Radio AHS		■		■	■	
CONSUMER PRINT Parade, USA Weekend, Family Circle, Child, Parents, McCalls	■	■	■	■		

*12/12 RETAIL AVAILABILITY

NATIONALLY ADVERTISED AVAILABILITY DATE:
DECEMBER 15, 1995
RETAIL AVAILABILITY DATE: DECEMBER 12, 1995



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Who's Paneling What At Special Interest Confab In NYC

BY SETH GOLDSTEIN

NEW YORK—The Special Interest Video Assn. holds its annual conference in New York next month after a two-year stint in Los Angeles. Highlights of the Nov. 1-3 program, titled "Succeeding In The New Special Interest Video Market," include sessions on branded prod-

uct, the activities of the major labels, and selling video via the Internet. Approximately 250 attendees are expected. Among the topics to be discussed:

- "Branding In A Cluttered World," moderated by Jim Lyle of Video Publishing Resources, with Michael Gury of BBC Worldwide Americas; Tom Heymann of A&E Networks; Madeleine

Boyer of Time Life Video & Television; and Vito Mandato of Turner Home Entertainment.

- "Trends In Video Specialty Catalogs," moderated by Bob Karcy of VIEW Video, with Kyle Jackson of Signals Catalog and Eric Sass of PBS Direct & Consumer Catalog.

- "30 Great Marketing Ideas In 30

Minutes," moderated by Dan Markim of Time Life Video & Television, with Susan Margolin of New Video; Mindy Pickard of BMG Video; and Dwight Hilson of Goldhil Home Video.

- "Video Retail Trends," moderated by Steve Ades of Fast Forward Video, with Patti Russo of Borders; Mat Tombers of Discovery Home Video; and Chuck Thomas of Tower Video.

- "Special Interest At The Major Labels," moderated by John O'Donnell of Central Park Media, with Bill Sondheim of PolyGram Video; Joe Shults of BMG Video; and Ted Green of Sony Wonder.

- "Video As Premiums," moderated by Dwight Hilson of Goldhil Home Video, with Laura Lehrman of Promotional Concepts Group; Steve Zales of Sports Illustrated; and Steve Soferin of

Media Drop-In Productions.

- "Opening An Electronic Storefront: Selling Video Via The Internet," moderated by Jim Lyle of Video Publishing Resources, with David Winfield of Mystic Fire Video; Susan Mernit of Online/Newhouse Media; Jan-Marc Seimon, World Wide Web-site designer; and Jeffery Williams of AthenaNow.

Gary Ross, president of Suncoast Motion Picture Co. and executive VP of Musicland, who will receive SIVA's Pioneer Award, will present a further retail perspective during his Nov. 2 luncheon address.

Full registration for the convention, chaired by Mary Ann Zimmer, president of Media Ventures International, is \$495 for SIVA members and \$595 for non-members. For information, contact SIVA at 203-831-2891.

Billboard.

FOR WEEK ENDING OCTOBER 14, 1995

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	1	19	SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98
2	3	93	BAD GOLF MADE EASIER ABC Video 45003	19.98
3	6	9	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
4	2	51	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95
5	7	35	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
6	5	67	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
7	4	121	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	8	25	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
9	10	35	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
10	13	9	OFFICIAL 1995 NHL STANLEY CUP VIDEO FoxVideo (CBS/Fox) 6779	19.98
11	9	5	THE OFFICIAL 1995 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8271	19.98
12	11	290	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
13	17	21	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98
14	18	3	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
15	15	53	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95
16	16	39	NBA REWIND: THE FUNNIEST & FINEST PLAYS FoxVideo (CBS/Fox) 8158	14.98
17	12	81	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
18	20	3	NFL'S GREATEST EVER: VOL. 2 PolyGram Video 8006353733	14.95
19	14	209	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
20	19	61	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	2	15	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
2	1	9	KATHY SMITH'S NEW YOGA BASICS WarnerVision Entertainment 50910-3	19.95
3	4	37	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
4	6	5	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
5	5	9	KATHY SMITH'S NEW YOGA CHALLENGE WarnerVision Entertainment 50911-3	19.95
6	3	13	KAREN VOIGHT: STRONG & SMOOTH MOVES ABC Video 44038	19.95
7	9	135	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
8	17	53	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
9	7	45	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
10	18	33	MEN OF STEEL: ABS OF STEEL WarnerVision Entertainment 185	14.95
11	13	53	STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
12	15	3	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
13	10	181	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
14	RE-ENTRY		BUNS OF STEEL 2000 WITH TAMILEE WEBB WarnerVision Entertainment 226	14.95
15	8	77	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
16	16	29	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
17	12	91	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
18	19	27	T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98
19	NEW▶		DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
20	14	57	JANE FONDA'S YOGA EXERCISE WORKOUT♦ WarnerVision Entertainment 55021-3	19.98

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C. Total Paid Circulation (Sum of 15B1 and 15B2)	44,631	44,396
D. Free Distribution by Mail, Carrier or Other Means		
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G. Total Distribution (Sum of 15C and 15F)	45,819	45,272
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1. Office use, Leftover, Unaccounted, spoiled after printing	1,090	1,090
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H58A

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

AC/DC

Ballbreaker
PRODUCER: Rick Rubin
EastWest 61780

Testosterone-fueled lads are up to their old dirty deeds on a new album that treads all over the stereotypes that they themselves made fashionable eons ago. Impressive debut on The Billboard 200 offers proof that band's legions are as loyal as they ever were. First single, "Hard As A Rock," is a cliché-ridden stomper in the tradition of AC/DC's classics. Other head-banging highlights include the title vocal "Cover You In Oil" and the little cut. Rock on, dudes!

SONIC YOUTH

Washing Machine
PRODUCERS: Sonic Youth with John Siket
DGC 24825

New York noisemakers' latest is remarkably low-key and lo-fi, its sound resembling a garage demo in which all instruments blend together into an aural miasma. While group's blasé delivery clearly speaks to its fans (judging by album's remarkable Billboard 200 debut), "Washing Machine" rarely rises above the tedium of extended feedback solos—including a 20-minute closing track consisting primarily of guitar squeals. Album's most palatable moments are "Unwind" and "Little Trouble Girl."

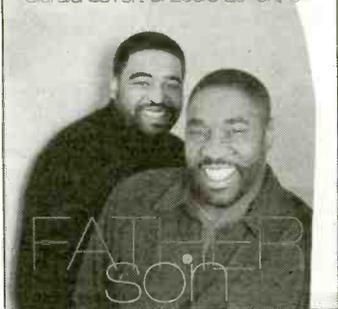
1995 ORIGINAL NEW YORK CAST RECORDING

Pal Joey
PRODUCER: Hugh Fordin
DRG 94763

With a strong book about a hooper/nightclub owner who uses people, '40s "Pal Joey" has wonderful songs by Rodgers & Hart (including "Bewitched" and "I Could Write A Book") and an assortment of hard-edged nightclub turns, most of which

SPOTLIGHT

Gerald Levert & Eddie Levert Sr.



GERALD LEVERT & EDDIE LEVERT SR.

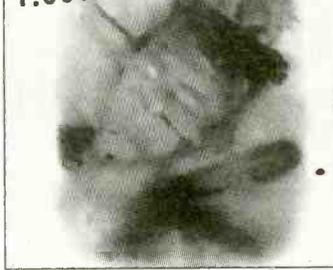
Father And Son
PRODUCERS: Gerald Levert & Edwin Nicholas, Eddie Levert Sr. & Dwain Mitchell
EastWest 61859

O'Jays founding member and platinum-certified solo artist team to create only father/son duets collection in recent memory. Distinctly throaty vocals pace contemporary and traditional R&B tracks, while balanced production and disciplined singing create satisfying harmonies. Duo tastefully avoids the trap of trying to out-sing each other, giving project a sincere sense of family. The vocals are sometimes so close in timbre that they diminish duet quality. However, two-some manage to bring out emotions in each other that foreshadow sonic similarities. Set features the live-show duet favorite "Wind Beneath My Wings."

didn't make the toned-down film version starring Frank Sinatra. This recording—featuring knockout performances by Patti LuPone, Peter Gallagher, and Bebe Neuwirth, and faithful to the '40s stage sound—brings back a confessional by Joey called "I'm Talkin' To My Pal," inexplicably dropped from the original production. Second of three Encore! albums DRG is releasing, others being

SPOTLIGHT

DAVID BOWIE
1. OUTSIDE



DAVID BOWIE

Outside
PRODUCERS: David Bowie & Brian Eno
Virgin 40711

Perennial outsider David Bowie reenters the atmosphere with a dark "concept" album that is alternately tedious and inspired, but always musically challenging. Preceded by the modern rock hit "The Hearts Filthy Lesson," Bowie's album makes an impressive entry on The Billboard 200, suggesting a successful comeback. While "Outside" contains other songs that could follow suit at modern rock and make dents at rock-oriented outlets—notably the title track and "No Control"—the album stumbles on long-spoken segments that advance the plot line but hold little musical interest. If listeners and programmers cherry-pick through it, album stands a chance of reestablishing Bowie as a vital artist.

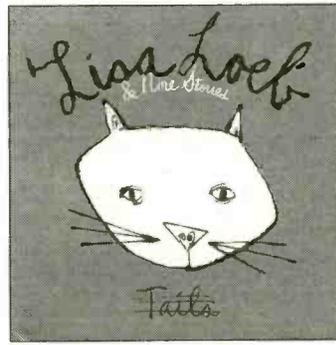
the successful "Call Me Madam" and the forthcoming "Out Of This World."

★ BIVOUAC

Full Size Boy
PRODUCERS: John Agnelio & Bivouac
DGC 24803

English lads sound American, and all the better for it. Bivouac's tough sonics reflect an aesthetic that owes more to Fugazi or Chapel Hill fuzz-pop than

SPOTLIGHT



LISA LOEB & NINE STORIES

Tails
PRODUCERS: Juan Patiño & Lisa Loeb
Geffen 24734

Debut album by bespectacled singer/songwriter who captured hearts with her "Reality Bites" track, "Stay (I Missed You)," delivers on the promise of that hit, and then some. Acoustic-oriented gems in the "Stay" vein abound here, including lead single "Do You Sleep?," "Hurricane," and "All The Stars Were Falling." But there are also hard-rocking entries that reveal an artistic breadth well beyond the folk/rock core and bode well for cross-format appeal. Standouts in this category include "Alone," "Taffy," and the jangly "Waiting For Wednesday." Album also includes breakthrough hit, making it extra palatable for an already considerable base.

to any Britpop precursors. Though "Monkey Sanctuary (Cynic)" smells like a modern rock radio hit, "Not Going Back There Again" is the sort of rough-and-tumble track that an English band needs for staying power in America. The rest of the album brims with grist for the pit as well as a number of skewed sing-alongs. A promising debut.

RAP

► KOOL G. RAP

4, 5, 6
PRODUCERS: various
Cold Chillin'/Epic Street 57808

Veteran New York MC laid the stylistic pavement for Mobb Deep, AZ, and Nas—who appears on the set's cover, as well as the track "Fast Life." Returning with an album that demonstrates his long-standing hip-hop skills and new-found textural depth, Koool G. Rap flows fluidly (with a lisp), discussing aspects of urban blues over multilayered sound towers that will make low riders rise up and take notice.

WILDLIFFE SOCIETY

Jacktown (601)
PRODUCERS: various
TVT 5010

Crispy machine beats and eerie groove clouds buoy group's melodic raps that are similar, but still harder-textured than those of Bone Thugs-N-Harmony. What the texts prove is that, though group hails from Jackson, Miss., its members have as much, or perhaps more, game than urban hustlers. Their experiential songs describe ghetto angst, from brutal beat-downs to cold-blooded car-jacks. They go behind the angry masks and explore reasons for the acts. Listening to tracks like "So Much Pain" and "What's Up Jack?" is moving and chilling. Even after all these years, Mississippi's still burning.

ACEYALONE

All Balls Don't Bounce
Producers: Various
Capitol 30023

On album, Aceyalone declares his independence from Freestyle Fellowship and mixes spoken-word poetics with hip-hop rhymes. Despite hype and support from crisp, woven tracks, artist is not always brilliant. Many times he sounds pretentious and appears to be just beat surfing—his flow isn't all that spectacular or passionate.

JAZZ

★ HENRY THREADGILL

Makin' A Move
PRODUCERS: Bill Laswell & Henry Threadgill
Columbia 67214

Already considered a prime innovator among jazz progressives, the restlessly creative composer/altoist Henry Threadgill is crossing further stylistic boundaries, as his album title suggests. He doesn't even perform on a few of this album's new music pieces, including the spare avant-garde track "Noisy Flowers," written for piano and guitars, or on the mult textured stringfest "The Mockingbird Sin," scored for four guitars and three cellos. Most tracks are still performed by Threadgill and his brassy back-

(Continued on next page)

VITAL REISSUES™

GEORGE STRAIT

Strait Out Of The Box
PRODUCERS: various
MCA 11263

Has it really been 15 years since George Strait rode into Nashville from Texas wearing his white hat and saved country music from the excesses of the Urban Cowboy binge? Yep, and here's a fitting retrospective of those Strait years. As the Country Music Foundation's Paul Kingsbury points out in his comprehensive liner notes, Strait ran into hostility in Nashville because of his

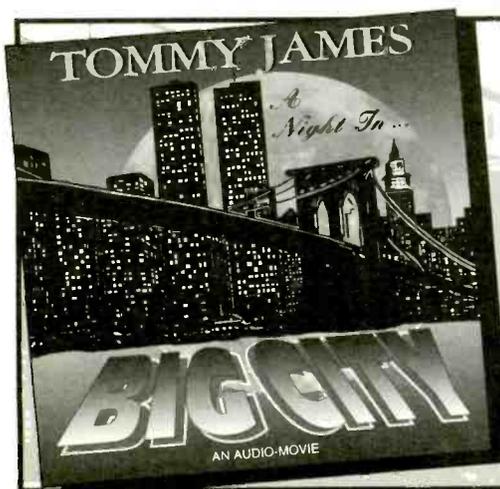
trad country music. Now he's a revered old-timer, and these 72 tracks show why. There is new material here as well: current single "Check Yes Or No," a Frank Sinatra collaboration that didn't make it onto the "Duets" albums, three songs that the young Strait recorded for Pappy Daily's D Records, and cuts with Hank Thompson and Asleep At The Wheel. All the material is presented chronologically, with track-by-track annotation by Strait—a logical concept not embraced by all boxed sets.

VARIOUS ARTISTS

Nashville At Newport
PRODUCER: Mary Katherine Aldin
Vanguard 77016

The Newport Folk Festival has produced some remarkable music, and country artists have been an integral part of it. This title represents a seemingly random lineup that shines for the inclusion of Roy Acuff and Johnny Cash. Acuff's appearance at Newport is not dated here, but it's a fascinating outing, capped by his performance of "I

Wash My Hands In Muddy Water." Cash was recorded in 1964, at the height of his vocal prowess, accompanied by Luther Perkins and Marshall Grant. He delivers some of his hits, along with a spirited "Don't Think Twice." Other artists include Arthur Smith appearing with Sam and Kirk McGee; Hazel Dickens and Alice Foster Gerrard; Ike and Don Everly; and Maybelle Carter, Jimmie Driftwood, and Ramblin' Jack Elliott.



TOMMY JAMES

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(Continued from preceding page)

ing band Very Very Circus, including the muscular, propulsive "Like It Feels."

★ BILL STEWART

Snide Remarks
PRODUCERS: Bob Belden & Bill Stewart
Blue Note 32489
Debut album from progressive drummer/composer/arranger Bill Stewart—veteran of Joe Lovano's and John Scofield's bands—is a thoughtful, intelligent trio set with featured players Eddie Henderson on trumpet and tenor-of-the-times Lovano. Highlights of a solid set include the bracing, uptempo theme of "Crosstalk," the melancholy balladry of "Shadow Of The Spire," and the nearly arhythmic explorations of "4:30 AM." "Space Acres" seems heavily influenced by Miles Davis' moody mid-'60s musings, while a cockeyed reference to the "Andy Griffith Show" theme is evident in the odd, angular "Mayberry."

COUNTRY

► MARTINA McBRIDE

Wild Angels
PRODUCERS: Martina McBride & Paul Worley
RCA 66509
With her third release, McBride continues to stretch her skills and realize her potential. Though she's not a writer, she's a powerful interpreter and clearly has a good ear for songs. There are some Pam Rose/Mary Ann Kennedy gems here, and no one can go wrong with Delbert McClinton's epochal "Two More Bottles Of Wine." And the Pam Burch/Harry Stinson composition "You've Been Driving All The Time" allows McBride to continue her tradition of evocative women's songs. But the real killer here is the Matraca Berg/Tim Krekel song "Cry On The Shoulder Of The Road." A magnificent country song, and McBride adopts it as her own. They don't come much better than this.

MARCUS HUMMON

All In Good Time
PRODUCER: Monroe Jones
Columbia 66124
Marcus Hummon wrote or co-wrote all these carefully crafted songs and shows the potential to be an evergreen Nashville writer/artist in a new mold. He writes short stories about lost childhood, the road, yearning, leaving home, marital fights, baptism: your routine country stuff. There are people who will question whether it's country. Country is as country does. He's country.

LATIN

JOEL NAVA

PRODUCERS: Michael Morales, Ron Morales & Chris Waters
Arista-Texas/BMG 18794
Pleasant, Spanish/English album billed as a half-country/half-Tejano effort probably will perplex country fans, but the record is starting to make noise at Latino retail. Still, this smooth baritone is more credible with album's superior country material, save classic Latino ballad "Ella."

ISMAEL MIRANDA & JUNIOR GONZALEZ

Cantar O No Cantar
PRODUCER: none listed
Asefa 1003
Infectious title track by well-seasoned soneros not only takes timely swipe at upstart salsa singers, but also sets winning, hard-swinging vibe that permeates entire set. Famed salsa/Latin jazz pianist Larry Harlow sits in on emotive nostalgic entry "Tanto Andar." Contact: 718-446-1126.

NEW AGE

STEVE HALPERN

Trance-Zendance
PRODUCER: Steve Halpern
Sound Rx 9005
Steve Halpern is usually associated with the most meditative brand of new age music, full of floating textures and unresolved melodies. But on "Trance-Zendance" he adapts his sound to the contemporary ambient and techno vocabulary. Unfortunately, Halpern doesn't speak the language. His perfunctory drum-machine rhythms, electronic space whirls, sustained synthesizer, and "angelic choir arrangements" have the nuance of someone reading a German-English phrase book. He has some of the words and none of the context, and the results bear that out.

WORLD MUSIC

► VARIOUS ARTISTS

Planet Soup
PRODUCER: Angel Romero
Ellipsis Arts 3450
Ellipsis Arts has assembled the ideal sampler of what makes world music so surprising and delightful, as it combines musicians from widely disparate cultures. Its three discs document Bahian-influenced rap, Estonian blues, and electronically embellished Mongolian throat-singing, while European prog-rockers meet Moroccan vocals and the Celtic harp meets the African kora. Featured are such noted world music stars as late Argentinian tango innovator Astor Piazzolla, Indian tabla master Badal Roy, Finnish vocal sensation Vartina, and Scottish folk-rockers Wolfstone, plus the Chieftains' Paddy Moloney playing salsa and Zairean genius Ray Lema with a Bulgarian women's choir.

★ SIMBI

Voudou Beat
PRODUCER: Henrick Cederblom
Green Linnet/Xenophile 4038
A Swedish band fascinated by Haitian styles, Simbi sings in Creole and often puts its own spin on that country's traditional melodies. The ensemble's funky, sharp songwriting is awash in call-and-response vocals and sinuous saxophone fills, with appealing lead vocals from Lotta Sjolín. Best moments are the deep funk of the title track, the aggressive beats of the West African-influenced "Nou La," the skittering guitars of "Rasanbleman," and the winning, dub-styled hooks of "Ezuli." Like-minded Haiti aficionados will enjoy Smithsonian Folkways' "Rhythms Of Rapture: Sacred Musics Of Haitian Voudou."

★ TERRY RILEY

Intuitive Leaps Zeitgeist
PRODUCER: Jay Johnson
Work Music 002
Terry Riley, a pioneer of minimalism with his "In C" and the composer of Kronos Quartet's mammoth "Salome Dances For Peace," melds myriad strains of contemporary music into a shimmering whole with this bewitching album. The two half-hour pieces here—"Salome's Excellent Extension" and "The Room Of Remembrance"—combine left-coast minimalism and cool jazz improv with a hypnotic sense of ambient space. Having played previously with Harold Budd on his sublime "She Is A Phantom" for New Albion, the ensemble Zeitgeist contributes another perfectly modulated performance on woodwinds, piano, and tuned percussion. The year's best new music disc by a mile. Distributed by Harmonia Mundi.

SINGLES

EDITED BY LARRY FLICK

POP

► ALL-4-ONE I'm Your Man (4:01)

PRODUCERS: Tim O'Brien, Gary St. Clair
WRITERS: B. Watson, McArthur
PUBLISHERS: Bo Bizz/Meltree/Sony
Atlantic 6423 (cassette single)
The follow-up to the vocal quartet's recent top 10 smash, "I Can Love You Like That," is another suave, romantic love song from the album "And The Music Speaks." Naturally, smooth, boyish harmonies abound, melting into a formulaic pop/R&B ballad arrangement. Wisely, the single has been remixed with a slightly more rhythmic foundation—which should ensure equally active airplay on pop and R&B radio. Casting an eye toward the impending holiday season, the CD format of this single also includes the warm, playful "Christmas With My Baby."

► C+C MUSIC FACTORY FEATURING A.S.K. M.E. & VIC BLACK I'll Always Be Around (5:05)

PRODUCER: Robert "Robi-Rob" Civillies
WRITERS: R. Civillies, K. Trotter, A. Allen, S. Hicks
PUBLISHERS: EMI-Virgin/Robi-Rob/Shekia, ASCAP/BMI
MCA 3567 (c/o Uni) (12-inch single)
The next chapter of this groundbreaking dance/pop act begins with a move to MCA Records and the introduction of A.S.K. M.E., an appealing new female vocal trio. They display seamless harmonies and sassy style à la En Vogue within the song's old-school pop/R&B context. Singer Vic Black rides in the vocal backseat, but he proves to be a charming presence. Producer Robert Civillies, who boldly carries on without late partner David Cole, dresses the song in swinging horns and a muscular, jeep-friendly funk groove. In all, a single that befits the C+C legacy, while also moving forward. A well-structured package of remixes should lure nearly every radio format to the fold, while a tribal-house reconstruction smartly caters to clubland.

► RED HOT CHILI PEPPERS My Friends (4:04)

PRODUCER: Rick Rubin
WRITERS: Kiedis, Flea, Navarro, Smith
PUBLISHERS: Three Pounds Of Love/EMI-Blackwood, BMI
Warner Bros. 17892 (cassette single)
Perhaps inspired by the runaway success of its 1993 smash "Under The Bridge," the Red Hot Chili Peppers return to top 40 territory with this mellow rocker from the band's excellent new "One Hot Minute" opus. Anthony Kiedis delivers a subdued lead vocal over kindred melodies that are etched with Dave Navarro's gentle guitar riffs. Another round of pop success appears to be in the offing.

★ k.d. lang If I Were You (3:38)

PRODUCERS: k.d. lang, Ben Mink, Marc Ramaer
WRITERS: lang, Mink
PUBLISHERS: Songs Of PolyGram International/DCW, BMI; Zavion, SOCAN
Warner Bros. 7859 (cassette single)
Lang's imminent new collection, "All You Can Eat," is previewed with this spare, surprisingly funky pop ditty. As she intones the cheeky opening line "If I could only be the queen of popularity," you can actually hear the peerless songstress crack a playful, contagious grin. As always, her performance is the picture of perfection, and she and co-writer Ben Mink provide a tune that is clever and intelligent. Best of all, the two acknowledge the need for a concise, memorable hook by punctuating the track with a fun, sing-along chorus. An adventurous top 40 choice that must be made—either in its original form or in forthcoming remixes by Junior Vasquez.

COOKIE BROWN & THE L.A. FANS The Hideo

Nomo Song (3:32)
PRODUCER: Joey Carbone
WRITERS: I. Burgie, W. Attaway, E. Jones
PUBLISHERS: Lord Burgess/Cherry Lane
Rock 'N' Roll/Scotti Bros. 78054 (c/o BMG) (CD single)
This track has novelty hit written all over it. The classic Harry Belafonte song "Banana Boat (Day-O)" has been reworked as an anthem to baseball phenomenon Hideo Nomo. Sports fans will eat this one up, while others will be only mildly amused.

MAX-A-MILLION Sexual Healing (3:59)

PRODUCERS: 20 Fingers
WRITERS: M. Gaye, O. Brown, D. Ritz
PUBLISHERS: EMI-April/Buggie/Ritz Right, ASCAP, EMI-Blackwood, BMI
Zoo Entertainment/S.O.S. 17181 (cassette single)
Chicago-rooted clique that recently heated up crossover radio formats with a rendition of the S.O.S. Band nugget "Take Your Time" return with yet another cover—this time tackling Marvin Gaye's untouchable classic. Although the 20 Fingers production team provides a kickin' urban/dance groove, no one could ever match the brilliance of Gaye's original vocal. And it is silly to even draw such comparisons in the first place, especially since the act is quite talented. Still, those who just need to hear the song one more time, in any context, may find this worth a spin.

CAMILE All The Love You Need (4:05)

PRODUCER: Tony Moran
WRITERS: T. Moran, N. Richards
PUBLISHER: not listed
Fortune-5 1317 (CD single)
Pop/dance ingenue steps forward with her strongest single to date—thanks in large part to the production and songwriting skills of Tony Moran. Camile's girlish purr swells to nearly womanly proportions within the track's strobing disco groove setting. She has learned how to make a lyric work for her and has actually evolved into quite an engaging performer. This should be of interest to crossover radio programmers and mix-show spinners. Contact: 718-858-4366.

R & B

► SILK Hooked On You (4:10)

PRODUCERS: SoulShock & Karlin
WRITERS: SoulShock, Karlin, A. Martin, K. Jones
PUBLISHERS: EMI-Casadda/Rondor/Young Legend
Elektra 9356 (cassette single)
Harmony-driven male vocal group that previously scored with "Freak Me" comes on as smooth as (you guessed it) silk with a midtempo jeep cruiser that appears destined for multiformat saturations. The verses are rife with endearing words of love, while the chorus bursts into a full-bodied declaration that will play extremely well on R&B and pop radio. Producers SoulShock and Karlin wrap the guys in a thick, chewy groove and ear-catching synth effects. Tasty stuff.

NEW & NOTEWORTHY

SPACEBOG In The Meantime (no timing listed)
PRODUCERS: Spachog, B. Goggin
WRITER: R. Langdon
PUBLISHER: not listed
Sire 9314 (c/o Elektra) (cassette single)
Intriguing new U.K. quartet overcomes its oh-so-silly moniker with a moody and atmospheric jam that deftly melds slightly Bowie-esque vocals into an arrangement of insinuating, alterna-pop rhythms and fuzzy but mildly restrained grunge guitars. A welcome home on modern and album rock playlists is a given for this track. The remaining question is how long it will take for top 40 programmers to discover the taut melody and sing-along chorus that anchors this first single from the band's must-hear album, "Resident Alien."

★ WILL DOWNING Sorry (4:21)

PRODUCER: Will Downing
WRITERS: W. Downing, R. Rideout, A. Christian
PUBLISHER: not listed
Mercury 1511 (c/o PolyGram) (cassette single)
With each project, Downing edges closer to attaining deserved respect as a romantic crooner on par with Luther Vandross. His latest effort, "Moods," is ushered into public consciousness with a delicious, jazz-spiced R&B ballad that allows Downing to effectively stretch out and experiment with his phrasing. Old-school soul enthusiasts will probably be among the first to embrace this precious gem, though anyone with penchant for high-quality slow jams will want to let Downing work his magic over their senses.

★ MAYSA What About Our Love? (4:31)

PRODUCER: Ray Hayden
WRITERS: R. Rideout, B. Stingily, P. Temple
PUBLISHERS: PolyGram International/Uncle Buddies, ASCAP, EMI-Blackwood/EMI/RPM Productions, BMI
Blue Thumb/GRP 5208 (cassette single)
Maysa has a deep, smoky alto range that should create a pleasing sonic contrast to the throng of roof-raising belters currently crowding R&B radio. Adding to the overall unique vibe of this percussive midtempo kicker is the human touch of the live band that fleshes out the arrangement. A refreshing change of pace that demands immediate attention.

BENITO Show Me Some Love (4:10)

PRODUCER: Ivan Johnson
WRITER: Benito
PUBLISHER: 2 Cousins, ASCAP
Raging Bull 3381 (CD single)
After serving for many years as background vocalist for MC Hammer, Benito aims for a solo moment under the spotlight with this tasty soul number. Benito keeps it slow and low, as a mellow bassline grinds over his crooning vocal. From his debut album, "Show Me Some Love."

COUNTRY

► DWIGHT YOAKAM Nothing (3:54)

PRODUCER: Pete Anderson
WRITERS: D. Yoakam, Kostas
PUBLISHERS: Coal Dust West/Warner-Tamerlane/Songs Of PolyGram International/Seven Angels, BMI
Reprise 7837 (c/o Warner Bros.) (CD promo)
Once again, Yoakam displays precisely why he continues to be one of country's most innovative, intriguing artists with this powerful single. As always Pete Anderson's production is right on target, providing the perfect musical framework for the haunting pain that Yoakam wrings out of the lyrics. A fine outing that should make country radio cheer.

► TY ENGLAND Smoke In Her Eyes (3:26)

PRODUCER: Garth Fundis
WRITER: N. Prestwood
PUBLISHER: Careers-BMG/Prestwood, BMI
RCA 64405 (c/o BMG) (7-inch single)
With lines like "Although she may have heart on fire, she don't have smoke in her eyes," this slow, pretty ballad offers a pointed look at the realities of love coming face to face with romantic dreams. Former Garth Brooks sideman Ty England wraps his inviting Okie voice around the tune and turns in an affecting performance. The gentle, understated production makes the package just perfect.

JOHN BERRY If I Had Any Pride Left At All (3:43)

PRODUCERS: Jimmy Bowen, Chuck Howard
WRITERS: T. Seals, E. Setser, J. Greenbaum
PUBLISHERS: WB/East 64th Street/Major Bob, ASCAP, Warner-Tamerlane/Yasa, BMI
Capitol 79105 (c/o Cema) (CD promo)
John Berry has established himself as one of Nashville's most distinctive vocal stylists and he puts that impressive set of pipes to use on this heart-wrenching ballad about a man so in love he cannot let go. One of many fine tunes on his current "Standing On The Edge" album, this single should find a warm reception at country radio.

(Continued on next page)

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 (J): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Marilyn Gillen (L.A.); Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Dilberto (new age).

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

(Continued from preceding page)

RHETT AKINS *She Said Yes* (3:31)
 PRODUCER: Mark Wright
 WRITERS: R. Akins, J. Doyle
 PUBLISHERS: BMG Songs/Tree, ASCAP/BMI
 Decca 55085 (7-inch single)

Akins proves himself both an able balladeer and insightful songwriter with this sweet ode to young love. The images of a boy and girl at a dance, taking those tentative first steps toward a relationship, draw the listener into the song, and the remainder of the tune delivers on the promise proffered in the first few lines. After a listen, country radio programmers will likely say yes as well.

DANCE

★ **SHADOW** *Pac-Pac* (10:00)

PRODUCER: Winston Bailey
 WRITER: W. Bailey
 PUBLISHERS: Breiter/Hyck-Ryck
B Street Smart/Centurion 72001 (12-inch single)
 Need a little bit of tribal percussion to get you through the night? Look no further. Producer/composer Winston Bailey throws down with cathartic aggression on this largely instrumental effort (save for the occasional African chants). The sprawling 10-minute main mix is a trip that die-hard twirlers need to take, while the pop edit could actually draw attention from crossover radio programmers with the desire to work up a nice sweat. Contact: 212-246-4800.

CUT'N'MOVE *I'm Alive* (9:17)

PRODUCERS: Per Holm, Jom K.
 WRITERS: Zindy, Zipp, P. Holm
 PUBLISHERS: EMI-Casasida, PRS
 REMIXERS: Vinny Vero, Tin Tin Out, Michael Gammeilgaard, DJ NME, Action Jackson
EMI 58485 (c/o Cema) (CD single)
 Euro-dance outfit has been absent from the stateside club scene for longer than a hot second. Look for a splashy return to peak-hour programs, thanks to this bright, springy hi-NRG romp, which fits quite well into the mold popularized here by Real McCoy and Corona. For those who need a harder-edged groove, have a dip into Vinny Vero's hand-clapping house remix, and Tin Tin Out's jumpy, trance-induced rendition.

BARDEUX FEATURING ACACIA *Be My Man*

(no timing listed)
 PRODUCERS: Carlo Zanella, Jon St. James
 WRITERS: C. Zanella, J. St. James
 PUBLISHERS: French Lick/Bug, BMI
 REMIXERS: Carlo Zanella, Jon St. James
Thump 2219 (CD single)
 Late-'80s dance act that scored with the club/crossover hits "When We Kiss" and "Three Time Lover" resurfaces with the girlish vocal complement of newcomer Acacia. The track is as light and airy as the vocal, which should suit tea-dance DJs and hi-NRG purists just fine.

ROCK TRACKS

► **JESUS AND MARY CHAIN** *Hate Rock'n'Roll*

(2:41)
 PRODUCERS: J. Reid, W. Reid
 WRITER: W. Reid
 PUBLISHERS: Honey/BMG
American 7730 (c/o Warner Bros.) (CD single)
 The Jesus and Mary Chain returns with one of the most biting rock'n'roll tracks that is likely to be released this year—or any year, for that matter. Impolite jabs at MTV and the BBC are merged into layers of feedback-laden guitars. Ironically, the result is a classic modern rock track—despite what the song title suggests.

► **ANTHRAX** *Fueled* (no timing listed)

PRODUCERS: The Butcher Bros., Anthrax
 WRITERS: C. Benante, Ian, Bush
 PUBLISHERS: NFR, ASCAP
Elektra 9345 (CD promo)
 The venerable band of speed metallurgists sticks to what it does best—heart-racin', rugged hard rock. Rapid-fire guitar riffs sputter over an aggressive vocal and in-your-face lyrics. From the appropriately titled new album "Stomp."

EVERCLEAR *Santa Monica (Watch The World Die)* (3:11)

PRODUCER: A.P. Alezakis
 WRITERS: Alezakis, Everclear
 PUBLISHER: not listed
Capitol 10226 (c/o Cema) (CD single)
 After a reckless start with the infectious

modern rocker "Heroin Girl," Everclear tones down a bit on its follow-up track, which should generate some airplay at both modern and album rock stations. A subtle guitar riff builds to a loud rock frenzy that is hard to ignore. From the album "Sparkle And Fade."

SAIGON KICK *Eden* (no timing listed)

PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
CMC International 10 (CD single)
 After rising from the ashes of its now defunct former label, Third Stone, Saigon Kick continues to kick out the hard rock jams with this eclectic offering, lifted from the just-released "Devil In The Details" album. Determined vocals join wandering piano keystrokes and a flurry of blazing guitars to form a surprisingly melodic rock track.

PLASTIQUE *Touch Someone* (no timing listed)

PRODUCER: Pete Brag
 WRITER: not listed
 PUBLISHERS: Wicked City/Dragon Ball Z, BMI
Rawkus Entertainment 102 (cassette single)
 New York posse deftly blurs the lines dividing hip-hop, reggae, and grunge on this assaulting slammer, which was largely recorded live. The drums are edgy and prominent, as are a barrage of slicing guitar chords. Guttural rants are offset by tongue-tripping toasts. In all, a single that may not make much sense on paper, but sure does sound mighty good. Look for college radio to catch on first, though modern rock and even hip-hop stations should make some room for this uniquely innovative effort. Be sure to check out the band's way-cool six-cut EP, "Front Towards Enemy."

RAP

► **KRS-ONE MC's** *Act Like They Don't Know*

(4:44)
 PRODUCER: DJ Premier
 WRITERS: L. Parker, C. Martin
 PUBLISHERS: Zomba/BDP/Gifted Pearl/EMI-April, ASCAP
Jive 42321 (c/o BMG) (12-inch single)
 Forget gangsta rap, the venerable KRS-ONE is still plugging away with an old-school style that puts other harder-edged contemporary rappers to shame. A simple backbeat is complemented by hip-hop's basic elements, including vinyl scratching and a bragging rap. It's just like the good ol' days of rap. Also, be sure to investigate the bonus cut "Represent The Real Hip-Hop," featuring Das EFX.

DIS'N'DAT *Dis'n'Dat* (4:06)

PRODUCERS: The Bass Mechanics
 WRITERS: V. Bryant, N. Orange
 PUBLISHER: Pottsburg, BMI
Epic Street 7141 (c/o Sony) (cassette single)
 Riding a sample from "Groove With You" by the Isley Brothers, this jam has the potential to bring this female team into mainstream consciousness in a large way. Serving as a sort of statement of purpose, the words are simple and delivered in unison. Cute. Also of interest is the CD's more lively, bass-driven track, "Hotel Motel," which bounces a snippet from the Vanity chestnut "Nasty Girl."

MANNISH *Expect That* (3:44)

PRODUCERS: Bird Man, B-Zar
 WRITERS: K. Hicks, R. Thorough
 PUBLISHERS: Mannish/Grindstone, BMI
Correct 10202 (cassette single)
 Up-and-coming posse provides a needed reminder that ya don't need a whole lot of smoke and mirrors to get over with rap purists. Rather, it's all in the rhymes, which are dope to the maximum—as is the spare, but rocking beat. Waste no time jumping on this slammer. Contact: 310-246-0779.

WESSYDE GOON SQUAD *Crazy* (no timing listed)

PRODUCER: Cyrus Melchor
 WRITERS: C. Melchor, Berchee, R. DeVoe
 PUBLISHER: not listed
Yab Yum/Epic 7234 (c/o Sony) (CD single)
 Laid-back and perpetually cool, Wessyde Goon Squad is one bunch of love-struck rappin' fools. On the album edit, a smooth groove is constructed with a sample taken from the Heath Brothers' "Passion Flower." The remix edit is considerably more energetic, as an added bassline pumps up the tempo. Lock it up!



CHILDREN'S

YOU'RE INVITED TO MARY-KATE & ASHLEY'S:

SLEEPOVER PARTY
 Dualstar Video/WarnerVision
 30 minutes, \$12.95
 The Olsen twins are growing up, and in this video—one in their new "You're Invited To" series—the talk is of boyfriends, CDs, video games, big brothers (with a flashback to their previous "Brother For Sale" vidclip), scary stories, etc. When the girls host a sleepover party for their friends, the night is filled with music, games, gossip, and the like. Simple and sweet, the program provides an entertaining half-hour, as well as ideas for viewers who may be thinking of planning their own sleepover party. Also new from Dualstar is the Olsen mystery "The Case Of The Christmas Caper."

SHELLEY DUVAL'S BEDTIME STORIES: THE

CHRISTMAS WITCH
 MCA/Universal Home Video
 30 minutes, \$12.98
 The latest animated bedtime story from children's ingenue Duval is a holiday celebration of the most bewitching kind. Children's writer/illustrator Stephen Kellogg is the creative mind and Angela Lansbury is the voice behind this story of a hard-working little witch who discovers her real talent lies not in wreaking havoc, but rather in spreading the joy of the holiday season. The story, which will air on Showtime before being released at retail, has a happy ending à la "How The Grinch Stole Christmas" and contains a smattering of original Christmas songs that may just become household favorites this year.

FRUIT . . . CLOSE UP AND VERY PERSONAL

Stage Fright Productions
 35 minutes, \$14.95
 Stage Fright has become known for its hypnotic live-action visits with such movers and shakers as trucks, trains, and horses. Now the production team takes the camera to the orchards, supermarkets, kitchens, and more to reveal the real story behind fruit from planting time to eating time. Although, like the rest of the series, "Fruit" is narrationless, it does make a greater attempt to teach children about its subject matter via the use of diagrams, drawings, and onscreen words, which do much to help kids associate the correct names with the corresponding fruit. Contact: 800-979-6800.



THE LOST WORLD

By Michael Crichton
 Read by Anthony Heald
 Random House
 4 hours, \$23.50
 To predict this audio's success, all you need to know are two phrases: Michael Crichton and "Jurassic Park" sequel. It doesn't take a paleontologist to know that this will be a brontosaurus-sized blockbuster. A scientist believes that some of the "Jurassic Park" dinosaurs may have survived and goes to investigate; meanwhile, a pharmaceutical corporation wants to use the dinosaurs for medical experiments. While not as intriguing as the "theme park" concept of its predecessor, this sequel has its share of suspenseful twists and turns, believable characters, and, of course, lots of scary dinosaur attacks—all made credible by Crichton's well-researched scientific explanations. The talented, versatile Heald (whose intimate, folksy reading of Listening Library's "Where The Red Fern Grows" was a joy) here creates a tense, gripping atmosphere: When a character tries desperately to escape from a rampaging dinosaur, Heald's voice is as breathless and anxious as if he were the one being chased. He's equally gifted at using his voice to bring out the characters' personalities: the prim and nasal Levine, the gruff Thorne, and the eager teenagers Arby and Kelly. Random House is heavily promoting this title (not that it needs it). It is also available on CD.

RAPTOR RED

By Robert T. Bakker
 Read by Megan Gallagher
 Simon & Schuster Audio
 3 hours (abridged), \$17
 "Raptor Red" is a dinosaur story from the dino's point of view, following a year in the life of a female raptor as she tries to survive after losing her mate. This fascinating audio sounds like the soundtrack to a lost National Geographic special: Gallagher's reading is an informative voice-over, describing the "action" as Raptor Red struggles through the trials and tribulations of her species. Continuous sound effects (insect chirps, dinosaur roars, ocean waves) and dramatic music combine with the narration to create an aural picture; the listener can virtually "see" the action unfolding. Dr. Bakker knows of what he writes—he's a leading

paleontologist and dinosaur curator at the Tate Museum in Casper, Wyo.—and his debut novel is both emotionally involving and highly educational. All author royalties will be donated to the museum.



COMEDIANS

MAGNET INTERACTIVE/20TH CENTURY FOX HOME ENTERTAINMENT
 Separate Macintosh/PC CD-ROMs, suggested retail \$44.98.
 "In general, I think every comedian knows that you're only one inch away from disaster all the time," says Steve Martin in this rich and revealing disc, which lets users peer behind the stage personae of 13 of the very human, very talented people whose adrenaline-inducing job it is to make people laugh. Based on award-winning photojournalist Arthur Grace's 1991 book of the same name, the book's heart is its compelling black-and-white photographs, which capture the likes of Billy Crystal, Robin Williams, Jackie Mason, Whoopi Goldberg, Bob Hope, and Lily Tomlin in candid scenes and campy poses alike. Users can page through the book, examining text and photos, or go exploring free-form within a fully navigable 3D nightclub, peppered throughout with audio clips and live performance footage, along with odd bits of eye candy (clicking on various objects yields comedic riffs on the subject matter, for instance). Talking seriously about comedy is like breaking a joke down, Williams says. But as the decidedly entertaining "Comedians" shows, it's fascinating.

SANDY'S CIRCUS ADVENTURE

Philips Media
 Separate Macintosh/PC CD-ROMs
 The acclaimed CD-i title moves to computer platforms, bringing with it its bags packed with popping with mind-expanding fun and games for children. Aimed at kids 3-7, the interactive animated adventure can be explored on a variety of levels, but one of the niftiest allows youngsters to script their own circus "movie" by choosing from various plot options centered around the fun-loving Sandy the Sea Lion's circus adventures. A coloring-book feature and a selection of games ensure that children will want to run away with this "Circus."



NICE WORK IF YOU CAN GET IT—MY LIFE IN

RHYTHM AND RHYME
 By Michael Feinstein
 Hyperon, \$24.95

Those who love the golden age of musicals (1925-1950) are sure to identify with Michael Feinstein and be more than a little envious of him. Along with searching seedy record shops to find rare sheet music, manuscripts, and books like other aficionados, Feinstein has forged a bright career as a singer/pianist who can claim the title, along with Bobby Short, as a caretaker of great songs.

Feinstein's enthusiasm for his own brand of golden-oldies music has been captured in "Nice Work If You Can Get It" (the title of a Gershwin brothers' standard). Feinstein's good fortune in having had working and social relationships with such giants as Ira Gershwin, Harry Warren, and Sammy Cahn is lovingly and revealingly stated. If George & Ira Gersh-

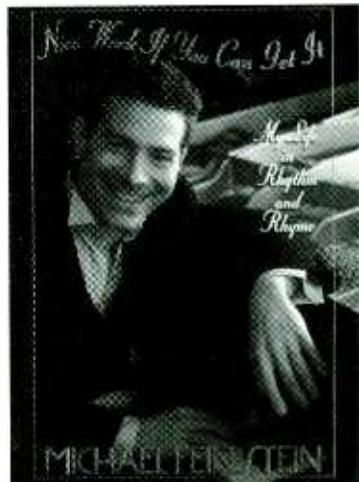
win take center stage, it's because Feinstein worked as an assistant in Ira's home in California for six years, until the songwriter's death in 1983.

Feinstein revels in putting Ira's memorabilia in order. And there are plenty of funny stories. One tale involves a show put on by lyricist/composer Irving Caesar in 1942, for which he wrote the score and the book and produced. Devastated by the harsh notices, Caesar deadpanned to Ira, "Why is everybody blaming me?"

However, all is not sweetness and light. There is the dark relationship between Ira and his wife, Leonore. Feinstein also touches on efforts to extend copyright ownership that will surprise the very people for whom he has such affection: "Song royalties that are left to the songwriters' heirs cannot be expected to be lifetime endowments. If your parents die and leave you an inheritance, that's fine; but at a certain point you're expected

to make your own way . . . But some of the people who control songwriters' estates feel they deserve to maintain control over the parents' royalties indefinitely. I don't agree."

But don't get the book wrong. It



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IRV LICHTMAN

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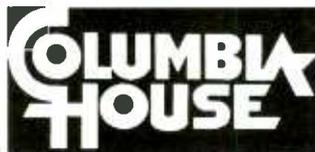
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MOTOWN SET HONORS MARVIN GAYE

(Continued from page 9)

"This isn't a Marvin Gaye album," Bond says. "These are original interpretations by artists who want to give him his proper respect. I hope his fans are open-minded enough to understand."

The diverse interpretations include a sultry reading of "I Want You" by Madonna and Massive Attack; a hypnotic version of "Save The Children" by U2's Bono; the spiritually rich "God Is Love/Mercy Mercy Me" by Sounds Of Blackness; and a roots-textured hip-hop variation of "Marvin, You're The Man," by Dignable Planets. Other artists on the project include Neneh Cherry, Speech from Arrested Development, and Nona Gaye, the late artist's daughter.

Leigh Blake Sebastian, who executive produced the album and the MTV special through her Good Karma production firm, regards the project as more than just a matter of recounting history.

"It would have been easy to just make an R&B album," Blake Sebastian says. "But Motown allowed us to make a multi-genre album, and doing that, we showed that a great song is a great song is a great song."

During his 22-year recording career, Gaye had six top 10 albums on the Bill-

board pop albums chart. He also amassed 18 top-10 hits on the Hot 100, including "I Heard It Through The Grapevine," "Let's Get It On," and "Got To Give It Up"—all of which hit No. 1.

Gaye died in 1984 of a gunshot wound following a domestic dispute with his father. The artist was inducted into the Rock and Roll Hall of Fame in 1987.

The producer lineup for "Inner City Blues" reflects the album's eclectic nature and includes Nellee Hooper, Keith Crouch, and Jimmy Jam and Terry Lewis.

Earle Sebastian, who produced the album, the MTV special, and most of project's music videos, describes his contributions as a labor of love. "Marvin's work was influential in that he could include important things, while keeping it all music-based," he says.

Because the album spans several genres, it presents a unique marketing challenge. Sonya Askew, buyer for the 400-store, North Canton, Ohio-based Camelot Music, says, "The album could end up appealing more to non-Marvin Gaye fans, but it ultimately depends on which way the label tries to market the album."

FETING MILITARY

(Continued from page 44)

opportunity to meet a lot of people. One of them was an agent, Lou Perry, who would bring acts up for screen tests, including Dean Martin.

"We got to be friendly, and one day he asked me, 'How much money do you have?' I had saved about \$400—which was a lot of money in those days. He told me that if I gave it to him, I could become his partner. So there I was, a co-manager of Dean Martin and Alan King. I spent several years with Perry. I never made any money, but I learned a lot."

Military then began a lifelong relationship with Frank Sinatra—and music publishing itself. "I was managing singer Alan Dale. We made a record of a song called 'My Thrill.' I went up to Ben Barton of Barton Music, a publishing firm owned by Barton, Sinatra, and Hank Sanicola, to get some support for the recording. Ben loved it. He wrote it, and other than Sinatra's renditions of songs from the catalog, few others recorded their songs. One day, Sanicola, with whom I had become close, asked me if I had a car. I said yes, and before I knew it I was on my way to meet Sinatra at Columbia's old studios at 799 Seventh Ave.

"Sinatra later offered me a job in California, where I handled his activities, including recordings, movies, and personal appearances."

After several years, Military returned to New York, where he joined Bregman, Voceo and Conn, a major independent music publisher at the time. The company is now owned by Warner/Chappell. There, Military began to amass his many tales of getting hits to be written, as well as recorded. He says, "We had an Errol Garner tune I liked. So, I had Johnny Burke come up to interest him [in writing] a lyric for it. After hearing it, he told me it was a nice tune, but that I'd never get a recording of it. However, he agreed to write the lyric, but said he would buy me three suits if I did get a recording. Al Ham, the Columbia A&R man, liked the song and immediately got in touch with Johnny Mathis to record it. The song was 'Misty,' and I got 15 more recordings of the song before I left Bregman, Voceo and Conn. Besides the suits, I got a huge bonus from the company."

By the '60s, Military was associated

with the late Tommy Valando's music publishing firm, where he first met Jay Morgenstern, who is now executive VP/GM of Warner/Chappell. "For some reason I can't fully explain, Tommy gave me a raise on my first day on the job. Later, we had a song that was being done on the Perry Como show called 'My Coloring Book' by John Kander and Fred Ebb. I made a demo off-the-air of Sandy Stewart's performance and rushed it to Columbia Records for Barbra Streisand. She did it in eventual competition with recordings by Kitty Kallen and Stewart herself."

Military also prides himself in getting Louis Armstrong, through his manager Lou Glazer, to record "What A Wonderful World" by George David Weiss and Bob Thiele. He also had a particularly strong relationship with the late Sammy Cahn and Jule Styne, and, at present, has many others in the areas of musical theater and film.

After 1970, Military and Morgenstern formed their own publishing firm, which handled the catalog of Jimmy Webb and Johnny Rivers. After the company was sold, Military joined Chappell Music, where he was appointed executive VP of print operations. When Warner Bros. acquired Chappell Music in the early '80s, he was named to his current post. Military is on the board of directors of the Songwriters Hall of Fame and is a 1991 recipient, along with Morgenstern, of the Hall's Abe Olman award, which honors publishing figures.

Perhaps Les Bider, chairman/CEO of Warner/Chappell, and Morgenstern best sum up why Military is held in such high regard. Bider says, "This man's life revolves around songs. He's had a great career because he's been associated with great songs and great songwriters." Morgenstern says, "Frank and I have been partners for almost 40 years. I should relate some funny stories about him and our times together. Ours is a unique relationship, so the things that have happened along the way are not to be shared. All that I can say about my best friend is that he is the writer's most energetic advocate, a song's strongest supporter, a singer's biggest booster, and a persistent, unyielding, unflappable, never-take-no-for-an-answer music man."

Bruce Van Langen, purchasing director for the 150-outlet, Owensboro, Ky.-based retailer WaxWorks, views the diversity of "Inner City Blues—The Music Of Marvin Gaye" as a selling point. "A lot of soundtracks these days feature wide-ranging kinds of music and sell really well—so this album has a good chance of performing, especially with all the big names attached. And the MTV special should also help."

The retailer says an added consumer incentive is its price. "With the all-star lineup, Motown could have put it out at a higher cost than its \$16.98 list," Van Langen says. "On sale, it goes for as low as \$11.98 to \$13.98."

Motown also faces a special challenge marketing the set outside the U.S. "To sell it internationally, you need singles rights, which we don't have," says Motown international senior director John Loken. "We have the right to use the Madonna video, which will help because she's popular overseas."

Loken says MTV Europe, MTV Japan, and MTV Latino have all been approached to air the TV special, but no dates were scheduled at press time. "We've also gone to Channel 4 in England, and MuchMusic in Canada," Loken says.

The label will begin its multipronged U.S. campaign for "Inner City Blues—The Music Of Marvin Gaye" with the Oct. 2 premiere on VH1 of the Earle Sebastian-directed videoclip to the Madonna track "I Want You."

The track will also be on Madonna's new Maverick/Warner Bros. album, "Something To Remember," due Nov. 7. At press time, there were no plans to release "I Want You" as a single.

On Oct. 10, Neneh Cherry's interpretation of "Trouble Man" will be released as the first single—serviced initially to college and triple-A formats, with a secondary emphasis on top 40 stations. The single's videoclip, also directed by Sebastian, will premiere on the MTV documentary before being serviced to other national and local programs.

A New York launch party is scheduled for Oct. 16. On Oct. 23, EMI will release a promotional CD of Speech's hip-hop reading of "What's Going On" to triple-A, modern rock, and R&B stations. The single will be in stores Nov. 23.

On Oct. 19, the "Inner City Blues" special will air, having been set up by 70 spots promoting the show. The documentary will be repeated during the holiday season, and Motown is exploring opportunities to air the show on another network in 1996.

A home video version of "Inner City Blues," featuring behind the scenes footage and additional interviews, will be distributed through PolyGram Home Video in January 1996.

The album also will be supported by a substantial, across-the-board press crusade. A PolyGram site on the Internet's World Wide Web, packed with information on Gaye, also will feature music videos and singles.

Following the album's debut, Motown will conduct a college speaking tour with Earle Sebastian and Nona Gaye designed to educate young people about Marvin Gaye's career contributions.

On the album, Nona Gaye interprets her father's "Inner City Blues" with an alternative slant; Me'Shell Ndege'Ocello makes her production debut on the track.

Nona Gaye says the tribute set has been too long in coming. "He's an important artist who people need to know about, not only for his music contributions but for his poignant social commentary, which is as relevant today as it was when he was recording."

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Billboard, Arbitron Score Formats Study Shows Modern Rock Rise Continuing

BY SEAN ROSS
and PHYLLIS STARK

Modern rock continued its rise during the spring book, although its success no longer seemed to come at the expense of album rock stations. Country radio's slippage continued, but its onetime archrival, oldies, was up. The jazz/AC format (aka "smooth jazz") got a boost that seemed to come from R&B radio, and O.J.-mania seemed to be wearing off for news/talk radio.

Those are some of the findings in the Billboard/Arbitron national format study for spring '95. That study combines results for the 94 continuously measured markets to give the only official Arbitron numbers for national format listening.

News/talk radio remained No. 1 among formats but was off 16.2%-15.8% overall. AC, once the format leader, was off slightly, 15.0%-14.9%, followed by country (12.4%-12.1%) and a tie between top 40 and R&B, both off 9.2%-9.1%.

Rounding out the top 10 were album rock (8.1%-8.3%), oldies (7.2%-7.5%), Spanish (5.2%-5.2%), classic rock (3.5%-3.7%), and modern rock (3.2%-3.6%).

MODERN ROCKS! ALBUM STABLE

While modern rock, fueled by a steady stream of new outlets, was up, its album rock rivals, after a spectacularly bad winter, rebounded slightly. This suggests that while album rock—which became noticeably more modern itself this quarter—may not have halted the rise of modern rock, it has at least slowed its own erosion, climbing for the first time since last summer. And that doesn't count the 3.5-3.7% boost for classic rock.

Album rock was up 8.3%-8.4% mornings, 8.2%-8.5% middays, 8.6%-8.9% afternoons, and 7.9%-8.0% at night. The format reclaimed the 18-34 demo lead, up 14.4%-14.9%, and was also up 9.4%-9.7% 25-54. In adult men, album rock went 11.4%-11.5%. With women, it was up 4.8%-5.1%.

As for modern rock, which was able to capitalize on the continued multifor-
mat success of Green Day and the rise

of Alanis Morissette (which began in the final month of the spring book), its nearly across-the-board gains included mornings (2.6%-3.0%), middays (2.7%-3.2%), afternoons (3.6%-4.1%), nights (4.6%-5.0%), 18-34 (5.7%-6.7%), and 25-54 (2.6%-3.1%).

With album rock stable, modern rock's gains seem to have come at the expense of top 40 and country's younger demos. While some country programmers had suggested earlier this year that modern rock would level album rock more than it would impact country, the opposite seems to be the case.

COUNTRY SHARE DROPS

Although it had several of the year's biggest records during the spring, including hits from John Michael Montgomery and Shania Twain, country posted its fourth consecutive down quarter this spring, scoring its lowest audience share since the preboom fall of 1991. It was off in every major demographic group and daypart with the exception of teens, where it inched forward (9.1%-9.2%) from the winter.

The format was uniformly down three-tenths of a share in several key demos and dayparts, including mornings (12.4%-12.1%), middays (12.7%-12.4%), adult men (12.1%-11.8%), and 35-64 (14.1%-13.8%). Also, it lost four-tenths of a share in afternoons (12.7%-12.3%) and among 18- to 34-year-olds (11.7%-11.3%), 25- to 54-year-olds (12.8%-12.4%), and women 18-plus (13.2%-12.8%). Country was also off two-tenths of a share at night (9.9%-9.7%).

In 35-64, country—while still the No. 3 format—is at its lowest point since the fall of 1990, despite the highly publicized efforts of some country stations to go further back with their gold libraries. Meanwhile, oldies, where was thought of as country's competition in the days before most markets had two country stations, rebounded 10.7%-11.0% for fourth place 35-64. As country's loss seems to equal oldies' gain, it is the first time that oldies has been within 3 shares of country in that demo since the beginning of the national format ratings.

O.J. NOT GUILTY OF BOOSTING N/T

During the winter, it was suggested that some of country's erosion might be at the hands of N/T radio and stem from the coverage of the O.J. Simpson trial. But N/T was off this fall. Besides its 16.2%-15.8% drop overall, N/T was off in mornings (20.3%-19.9%), middays (17.2%-16.4%), and afternoons (14.7%-14.4%).

N/T was still up 13.2%-14.3% at night, meaning that it received some benefit from baseball—despite the poststrike backlash—although it was still short of the 15.0% share it had at night in the spring of '94.

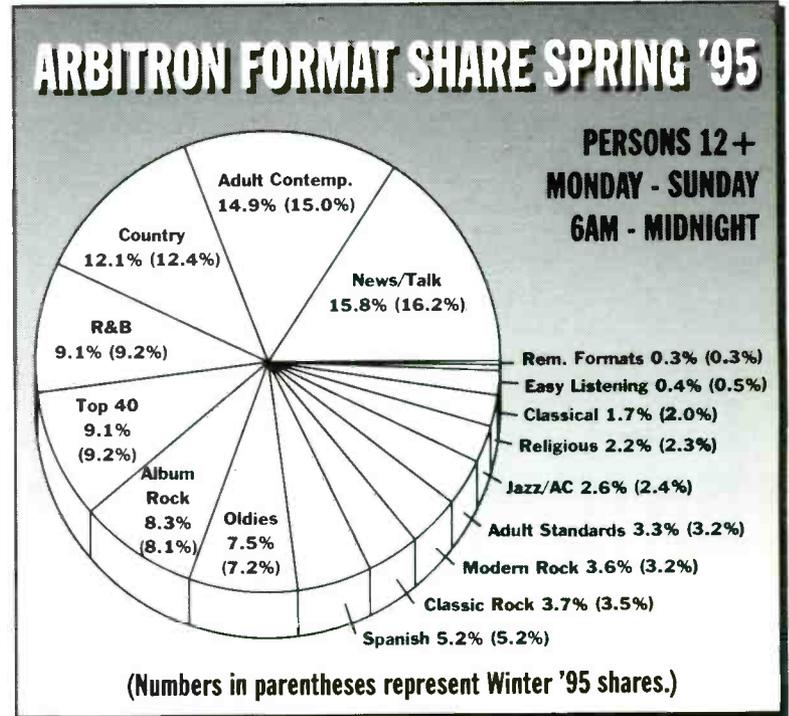
DID SMOOTH JAZZ HURT R&B?

After scoring its highest numbers in three years during the winter book, R&B radio was off slightly during the spring, 9.2%-9.1%. R&B stations were off 7.7%-7.6% in mornings and down sharply at night (14.6%-13.7%), although they were up slightly in middays (7.2%-7.3%) and afternoons (9.0%-9.1%).

In teens, R&B was down 18.9%-18.5%, although it remained the second-place format behind top 40 (which was off 33.8%-33.0%, for its lowest teen share ever). In 18-34, it was off 11.9%-11.4% for fourth place.

In 25-54, R&B was off slightly, 9.4%-9.2%, falling from a tie for fifth place to sixth place, but in 35-64, the format was up 7.5%-7.7%, which would suggest that the overall strength of the R&B adult and R&B oldies formats continues to grow, even though flagship WRKS New York—which seemed responsible for much of that demo's growth during the spring—has started to level slightly.

Then again, the jazz/AC format seems to be making a run at R&B's adult numbers. That format, increasingly driven by such R&B core artists as Luther Vandross, Anita Baker, and Boyz II Men, also had a series of highly publicized format startups during the spring and was up 2.4%-2.6% 12-plus overall. Jazz/AC was up 1.7-1.9 in mornings, 2.6-2.8 middays and afternoons, and flat at 2.9 in nights. In 25-54, it was up 3.2-3.5; in 35-



64, it was up 3.5-3.9.

Those gains come at a time when R&B adult outlets are becoming increasingly oldies- and tempo-driven, and jazz/AC is starting to sound a lot more like a quiet storm program. It's also worth noting that there was an unusual amount of dayparted rap on R&B radio during the spring, including hits from 2Pac, Method Man, and the Notorious B.I.G. R&B radio may also have been hurt by the NBA playoffs during the spring, since the format was down most noticeably in its usual evening stronghold, and those night numbers didn't seem to show up anywhere else.

THE SELENA FACTOR

One format that was expected to get a boost during the spring book was Spanish-language radio, which got tons of unintended free publicity from the murder of core artist Selena and the subsequent buzz around her new album. Such stations as KIIWW McAllen, Texas, continue to run a nightly Selena tribute hour, which began in spring.

Spanish radio overall remained flat, with a 5.2% share. But it soared 4.1%-

4.6% to its highest teen share ever, a seemingly Selena-related development, especially since banda—the other young-end phenomenon in Spanish radio—fell sharply in Los Angeles during the first six months of '95.

AC RELATIVELY STABLE

As top 40 programmers once took heart from falling only one-tenth of a share, AC programmers may feel the same way about their format's 15.0%-14.9% decline, though that 14.9% share is the format's lowest since Billboard's national format tally debuted in spring '89.

AC had mixed results this spring. It was up in mornings (14.4%-14.5%) and nights (12.6-13.0%) but off in middays (17.4%-17.1%) and afternoons (15.5%-15.2%). AC was up in teens (7.6%-7.8%) and 18-34 (14.5%-14.6%) but off in 25-54 (17.3%-17.1%) and 35-64 (17.9%-17.5%), suggesting that the increasingly rock-driven nature of the hot AC end of the format may be bringing in younger listeners and driving out some older ones, perhaps to jazz/AC. That trend didn't reach a fever point until the summer book.

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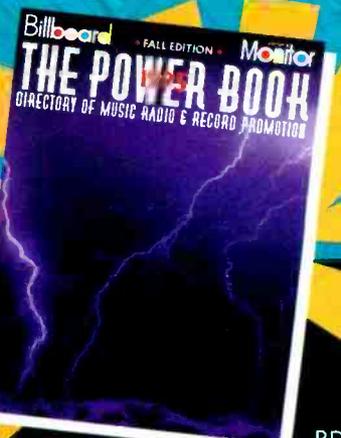
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T. WK.	L. WK.	WKS. IN	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** No. 1 ***	
1	1	16	KISS FROM A ROSE ZTT/SIRE 17836/WARNER BROS.	◆ SEAL 8 weeks at No. 1
2	2	21	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
3	3	13	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
4	5	19	I CAN LOVE YOU LIKE THAT BLITZ 87134/ATLANTIC	◆ ALL-4-ONE
5	4	19	RUN-AROUND A&M 0982	◆ BLUES TRAVELER
6	8	11	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
7	7	10	YOU ARE NOT ALONE EPIC 78002	◆ MICHAEL JACKSON
8	11	6	FANTASY COLUMBIA 78043	◆ MARIAH CAREY
9	13	9	ROLL TO ME A&M 1114	◆ DEL AMITRI
10	6	6	COLORS OF THE WIND HOLLYWOOD 64001	◆ VANESSA WILLIAMS
11	9	9	CAN I TOUCH YOU...THERE? COLUMBIA 77991	◆ MICHAEL BOLTON
12	10	7	I'LL BE THERE FOR YOU EASTWEST 64384/EEG	◆ THE REMBRANDTS
13	15	7	RUNAWAY A&M 1194	◆ JANET JACKSON
14	12	17	I COULD FALL IN LOVE EMI LATIN ALBUM CUT/EMI	◆ SELENA
15	17	14	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
16	21	9	TIL I HEAR IT FROM YOU A&M ALBUM CUT	◆ GIN BLOSSOMS
17	14	14	WALK IN THE SUN RCA 64382	◆ BRUCE HORNSBY
18	20	20	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
			*** AIRPOWER ***	
19	22	6	CARNIVAL ELEKTRA 6413/EEG	◆ NATALIE MERCHANT
20	16	10	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
21	19	13	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
22	24	9	DECEMBER ATLANTIC 87157	◆ COLLECTIVE SOUL
23	25	7	FOREVER TONIGHT RIVER NORTH 3005	◆ PETER CETERA & CRYSTAL BERNARD
24	30	30	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
25	26	6	MEXICO MARGARITAVILLE ALBUM CUT/MCA	JIMMY BUFFETT
26	28	6	LET ME BE THE ONE EMI 58443	◆ BLESSID UNION OF SOULS
27	27	21	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
28	29	11	WATERFALLS LAFACE 2-4107/ARISTA	◆ TLC
29	23	15	KEEPER OF THE FLAME MERCURY 6862	◆ MARTIN PAGE
30	38	2	RUNAWAY 143/LAVA 98133/ATLANTIC	◆ THE CORRS
			*** HOT SHOT DEBUT ***	
31	NEW	1	I'D LIE FOR YOU (AND THAT'S THE TRUTH) MCA 55134	◆ MEAT LOAF
32	32	18	SOMEBODY'S CRYING REPRISE 17872	◆ CHRIS ISAAK
33	31	12	CAN'T CRY ANYMORE A&M 0638	◆ SHERYL CROW
34	33	5	THIS WARNER BROS. 17854	◆ ROD STEWART
35	35	14	SOMEONE TO LOVE Y&B YUM 77895/550 MUSIC	◆ JON B. FEATURING BABYFACE
36	34	22	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
37	36	20	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
38	NEW	1	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
39	37	2	ANTS MARCHING RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
40	NEW	1	GOOD INTENTIONS COLUMBIA ALBUM CUT/REPRISE	TOAD THE WET SPROCKET

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.

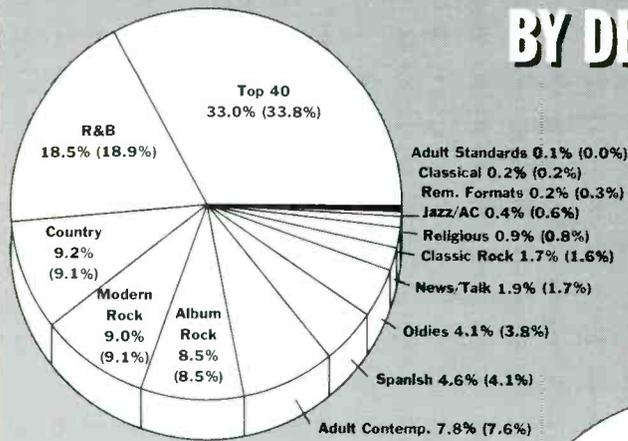
HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	◆ BRYAN ADAMS
2	2	2	7	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
3	1	1	3	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
4	4	3	5	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
5	6	4	7	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
6	3	5	6	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
7	8	7	16	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
8	5	6	31	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
9	10	10	14	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	◆ EAGLES
10	9	—	30	ALL I WANNA DO A&M 0702	◆ SHERYL CROW

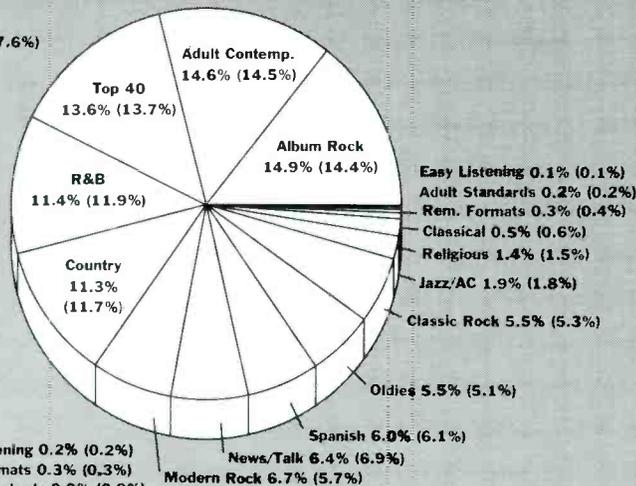
Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

FORMAT SHARE BY DEMOGRAPHIC GROUP SPRING '95 ARBITRONS

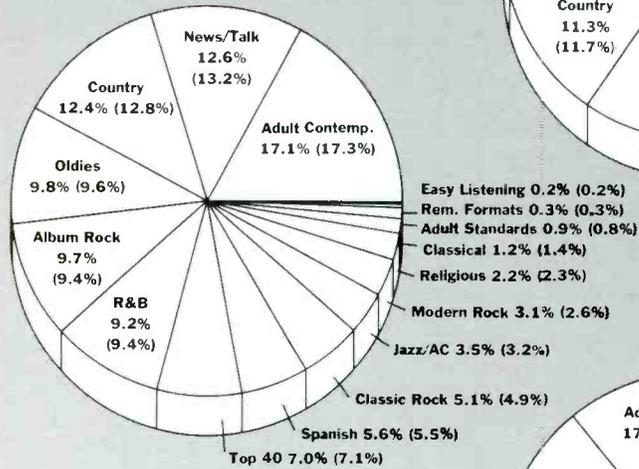
Persons 12-17
Monday-Sunday 6AM-Midnight



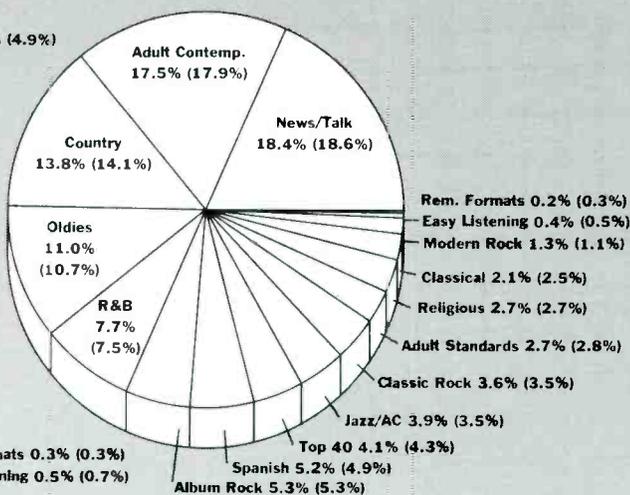
Persons 18-34
Monday-Sunday 6AM-Midnight



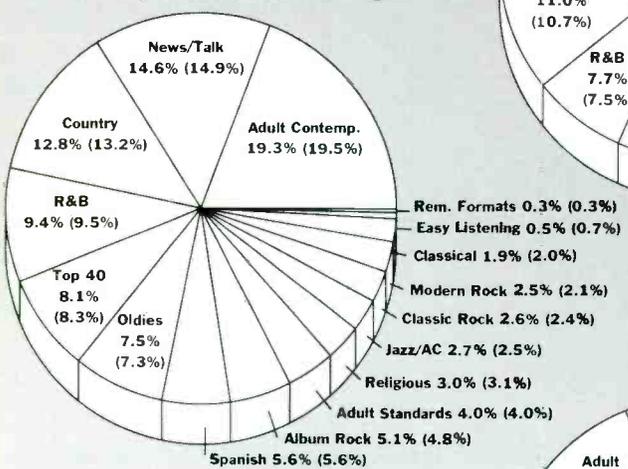
Persons 25-54
Monday-Sunday 6AM-Midnight



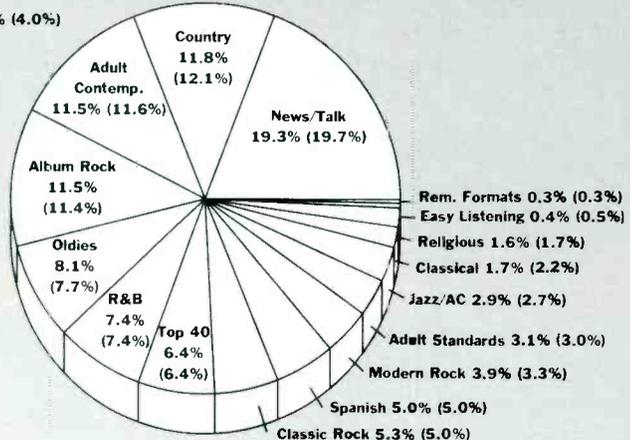
Persons 35-64
Monday-Sunday 6AM-Midnight



Women 18+
Monday-Sunday 6AM-Midnight



Men 18+
Monday-Sunday 6AM-Midnight



Source:
Ratings, the Arbitron Co.,
formats, Billboard magazine
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Billboard magazine.

(Numbers in parentheses
represent Winter '95 shares.)

B93's PD Knows The Power Of 320,000 Watts

Doug Montgomery grew up in Detroit with legendary top 40 CKLW, the 50,000-watt AM powerhouse that gave temperatures for Detroit and Cleveland. Most PDs influenced by CKLW would have a hard time matching its geographic impact with today's FMs, but Montgomery is PD of 320,000-watt WBCT (B93) Grand Rapids, Mich., the most powerful FM in the U.S. and the market's country leader for the last three years.

How big is B93's listening area? So big, says Montgomery, that "some nights we'll have jocks MC'ing two different [club] shows 120 miles from each other." So big that Montgomery targets not the Grand Rapids or Kalamazoo, Mich., metro area—although he covers both—but the larger TV coverage area. So big that, in terms of listener cume, B93 ranks above some big-time successful format players in Pittsburgh, Boston, and Kansas City, Mo.

And it's getting bigger. In the spring Arbitron, WBCT was up 9.5-10.1 12-plus and leading the market, while rival WCUZ-FM was off 5.2-4.9. By the second summer Arbitron, WBCT was up to 11.0, an increase that Montgomery says stemmed from the station's visibility at various fairs and two annual B93 events in particular.

One was morning man Neil Dionne's annual weeklong "roof sit" for the Children's Trust Fund of Michigan, which raised \$550,000 this year. "And there's still money coming in," Montgomery says. "Victoria Shaw came in to answer the phones for a day and did part of the show on the roof. Lari White, who was opening for Alan Jackson, came up to the roof. She said she would match the donations while she was up there and ended up presenting us [with] a check for \$4,175 to cover what we got in a 20-minute period. We had Wade Hayes on the roof and contributions from Sawyer Brown, the Charlie Daniels Band, and Clay Walker."

In previous years, B93's roof sit took place on the station's roof. This year, the station became the duopoly partner of AC WOOD and moved to a seven-story building downtown, so B93 ended up broadcasting live from the roof of a shopping mall.

The station's other annual event is the B93 Birthday Bash, a free listener concert that drew 50,000 people this year for acts including Mark Chesnutt, BlackHawk, Lee Roy Parnell, James House, and Terry Rattigan. "A lot of acts work for us that don't necessarily work anywhere else in the country, but we've established a bond between them and our listeners by bringing in shows that we pay for ourselves.

"Victoria Shaw has been here four or five times in the last few years. She moves a lot of units in Grand Rapids, and we have two of her songs in our

library, including 'Cry Wolf,' which tests power. That's the power of 320,000 watts. James House has been here three or four times in the last year, and we were the leading Sound-Scan market for his 'Days Go By' album. We can take some of these acts that aren't huge nationally and make them huge in West Michigan."

And B93's loyalty to loyal artists is borne out by this p.m. drive monitor: James House, "A Real Good Way"; John Michael Montgomery, "Sold"; Daryle Singletary, "I Let Her Lie"; Reba McEntire, "Fancy"; Travis Tritt, "Sometimes She Forgets"; Confederate Railroad, "Daddy Never Was The Cadillac Kind"; Clint Black, "State Of Mind"; Sawyer Brown, "Wantin' And Havin' It All"; and Boy Howdy, "They Don't Make 'Em Like That Anymore."

When Montgomery arrived at B93 in late 1993 from WGTR Myrtle Beach, S.C., and WGTC South Bend, Ind., he "tightened the music a little bit, to make sure we weren't playing anything fringe." Despite this, B93 still plays 45 currents, "which is a pretty long list these days." B93 bills itself as "Michigan's new country" and creates its image around the 20-in-a-row sweeps that it does six or seven times a day.

Promotionally, Montgomery says, B93 alternates between "straight ahead" and "off center." The relatively straight promotion would be its current trip to see Brooks & Dunn in Las Vegas, with \$10,000 spending cash. (The twist is that listeners can qualify when they hear the rickety-sounding B93 twin turbo prop.)

The off-center promotion would be B93's spring giveaway of "\$50,000 and a cow." "Carol the Cash Cow" was the property of a farmer who lived down the road from Montgomery. The winner decided to take the cash equivalent, and not the bovine, after receiving calls from animal-rights activists. Carol is still with her original owner "and listens every day, because they keep us on in the barn. So the cow was a P1."

B93 goes into the fall book minus two competitors—WCUZ's AM and its duopoly partner, "young country" outlet WAKX, have changed formats—but it faces a renewed push from WCUZ, which recently changed PDs and staff, bringing in Scott Evans from KPLX Dallas. Montgomery allows that WCUZ sounds better now, and that Evans "sounds really good." As for WAKX, "We saw very little impact from their departure. We haven't had a single call from somebody saying, 'Do you know they're not playing country anymore?'"

SEAN ROSS

This profile originally appeared in Country Airplay Monitor.



WKLB Tries To Lure News Audience; Mile-High Juggling Of Rock Tunes, DJs

IN AN UNUSUAL MOVE, WKLB (Boston's Country Club) Boston placed a four-week schedule of spots on non-affiliated crosstown news station WBZ. The 15- and 60-second spots, featuring WKLB morning jocks Loren & Wally, encourage WBZ listeners to tune into the country station after getting their news. WKLB extended a welcome to WBZ, inviting it to buy time in a reciprocal fashion.

PROGRAMMING: MOUNTAIN ROCK

Denver's crowded rock market, stuffed to the gills with six players, saw a major realignment. Twenty-year-plus album rock outlet KBPI dropped Van Halen and Aerosmith for lots of Nine Inch Nails and became "the new music revolution." Sister classic rocker KRFX (the Fox) adds some of that contemporary hard rock at night, now hosted by KBPI vet Steve Cooper, replacing Tom Little, who exits. KBPI PD Bob Richards is accepting T&Rs for Cooper's midday shift, as well as for afternoons, which had been hosted by Heavyman, who exits.

Meanwhile, modern rock KTCL, which operates a joint sales agreement with Jacor's KBPI/KRFX, shifts to a more '80s pop sound.

WGAY Washington, D.C., which revamped its soft AC as Star 99.5 about a month ago, is now Bright 99.5, after a cease and desist from nearby WSMD-FM Mechanicsville, Md.—as in Star 98.3. WGAY has filed with the FCC for new calls that will reflect the most recent change.

WENZ Cleveland PD Phil Manning takes over at WNRQ (formerly WXRQ) Pittsburgh, which recently flipped to modern rock.

KZHT (Hot 94.9) Salt Lake City ups p.m. driver Geronimo to PD. He'll retain assistant PD/music director stripes at sister KUTQ (Q99), under PD Brian deGeus.

Former WOKI Knoxville, Tenn., PD Ray Edwards joins WGKX Memphis as PD, replacing Bill Jones. Edwards most recently was morning man at KBUL Salt Lake City.

KOOL-FM Phoenix goes dual, simulcasting on KOOL-AM. The latter ditched its older-leaning oldies in favor of the former's younger oldies.

KHEY El Paso, Texas, PD/morning man Jim Hays exits. Afternoon jock Mike Daniels is upped to APD and moves to middays. General sales manager Mike Ryan is promoted to station manager. Also, night jock Rick Vasquez heads to mornings, and Chris Elliott moves from middays to afternoons.

Oldies WTKT-FM Lexington, Ky., flips to modern rock under PD Peter Delloro. The new Z-103 has applied for the calls WXZZ. At rock sister WKQQ, Dennis Dillon enters as MD and afternoon drive host. Dillon comes from WKXJ Chattanooga, Tenn., and replaces Keith West.

KVUU Colorado Springs, Colo., PD Bobby Christian exits. Randy Hill, PD of sister oldies outlet KSPZ, has been named operations manager of both FMs.

WAKX Grand Rapids, Mich., flips from country to adult top 40 as "Mix 96," under PD/p.m. driver Dennis Elliott, last with WZPT Pittsburgh. WFBQ Indianapolis duo Bob Kevoian and Tom Griswold are now doing mornings. (They also picked up WTHI-AM Terre Haute,

Ind., and WWWE-AM Cleveland.)

Classic rock KTMN (the Mountain) Albuquerque, N.M., PD Steve Scott confirms that the station is moving toward a triple-A format as the result of crosstown KIOT's recent switch to "Arrow 102.5." Scott brings on board



by Chuck Taylor
with reporting by Eric Boehlert
and Douglas Reece

former KIOT APD Rich Robinson for afternoons.

Former KIOT PD Mike Marrone lands promotion duties at Ryko Records.

At KSBL (K-Lite) Santa Barbara, Calif., Scotty Johnson arrives as the new PD, replacing John Quimby. Johnson comes from KBUS Ventura, Calif., and also takes over the afternoon shift. Also, P/T Courtney Young lands middays.

PEOPLE: STERN'S UPS, DOWNS

A busy week for Howard Stern, who was dropped by his second Chicago outlet, WCKG, following weeks of attacks on WRXC rival Mancow, along with Mancow's father, boss, boss' family, etc. Stern was quickly added on crosstown AM talker WWJD, which moves its morning team of Ed Vrdolyak and Ty Wansley to afternoons, replacing Don & Mike. (Vrdolyak and Wansley left crosstown N/T WLS-AM last year after their simulcast on WLS-FM ended, saying they didn't want to fight to be heard downtown on an AM station during the workday.)

Stern also picks up two new markets, Benchmark modern rock outlets WVGQ Richmond, Va., and WKOC Norfolk, Va. Also, another Stern modern rocker, WNVE Rochester, N.Y., enters a sales agreement (and potential sale) with crosstown WCMF.

Gannett's KIIS-FM Los Angeles MD Tracy Austin adds APD stripes. Austin was formerly APD/MD/air personality at KHFI Austin, Texas. Across town at KYSR (Star 98.7), morning team Jim

& Melissa Sharpe exit.

The parade of non-DJ celebs to radio continues with the addition of producer/artists Nick Ashford & Valerie Simpson to afternoons at R&B adult WRKS New York. Midday host Deborah Rath and p.m. driver Carol Ford get shorter shifts.

After a year of speculation, R&B adult WALR (Kiss 104.7) Atlanta adds ABC's Tom Joyner morning show, beginning Monday (9). Morning man Tony Jackson exits. News director Yolanda Ellis stays.

WSTR (Star 94) Atlanta hires new part-time/swing jock Tracy St. George (WKTI Milwaukee, WZEE Madison, Wis.) from WAZY-FM Lafayette, Ind. Meanwhile, PD Don Benson is flying in night-jock finalists this week.

Top 40/adult WYXR (Star 104.5) Philadelphia needs a night DJ to replace the exiting Walt Seal.

WBZZ (B94) Pittsburgh nabs another WNCI Columbus, Ohio, jock, as WNCI's morning zoo's Dave Calin will be reunited with John Cline on B94's morning show. Calin's Jan. 1 move will displace 14-year vet "Banana" Don Jefferson, who will scoot to start a new morning show on sister '70s gold outlet WZPT (the Point). Current WZPT morning guy Herschel exits; APD/p.m. driver Jay Silvers moves up to cover mornings, as part-timer Ray Walker covers Silvers' shift until Jefferson moves over.

Kevin Pandey, formerly of WDAO Dayton, Ohio, is the new midday person at WRBD Miami, moving Gina Graham into overnights, while Derek Baker segues to evenings from part time at sister WEDR, and Buford "Master B" Ford, also P/T from WEDR, is official midnight-3 a.m.

Sonny Andre, formerly morning man at WWIN-FM Baltimore but most recently production director at WWIN/WERQ, is the new morning man at KPRS Kansas City, Mo., replacing B.J. Barry.

Charmaine Foster, last in middays at WHUR Washington, D.C., joins WXYV (V103) Baltimore for that shift, replacing Lauren Thompson.

PD Jim Shea moves to mornings at WLLD Columbus, Ohio, replacing Deb Foxx. Heidi goes from P/T to the morning show. Production director and veteran jock J.R. Nelson heads for afternoons.

newsline...

KARI JOHNSON WINSTON will assume the role of VP/GM of Bonneville International's Seattle operations, including KIRO-AM-FM/KNWX-AM. Winston previously served as VP/GM of Bonneville's KBIG Los Angeles. Joseph Abel, who had overseen the Seattle role, will move his focus to KIRO-AM News Radio as VP/station manager.

VERNA GREEN has been promoted from VP/GM to president of WJLB/WMXD Detroit. Green continues to manage the station.

STATION SALES: WPTR Albany, N.Y., from Albany Broadcasting Co. to Crawford Broadcasting, for \$700,000. KBIQ Colorado Springs, Colo., KTSL Spokane, Wash., and KLTE Kirksville, Mo., from Word in Music to Hiat Media Inc., for \$2.85 million.

1 9 9 5
Billboard AIRPLAY Monitor

Radio

S e m i n a r
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October 12 - 14
The New York
Marriott Marquis

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You are eligible for special discount fares from American Airlines for travel to New York City, October 10 - 15, 1995. To qualify for these reduced rates, reservations must be booked directly through J.C. Travel at 1-800-547-9420. Please identify yourself as a BILLBOARD RADIO SEMINAR attendee to receive discount.

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REGISTRATION FEES ARE NON-REFUNDABLE!!

I just figured I needed a song about scum," says the Meat Puppets' Curt Kirkwood, describing the band's low-life single, at No. 23 on the Modern Rock Tracks chart. "I had a song [on the new album] about predators and a song about vampires, and I just needed to tie it all together.

"I think it's one of those funny organic things that can be used for euphemisms," the singer says. "And for scum, euphemisms abound, so I just figured it was relevant. Obviously, we've evolved from pond scum, and it just seems like we've probably retained a few of those innate pond-scum qualities.

"The song's supposed to be pleasant. I actually don't mind the fact that I see the human race as a bunch of scum. It actually sends a pleasant chill up my spine—the kind that feels like a little hummingbird floating

up the back of my neck."

Kirkwood insists the song is "more about how it feels to be scum and see scum and so on. It's sort of that forbidden area where you dreamily waltz up to a piece of dog-shit and put it in your mouth and sud-



denly realize it's a human being."

Huh? "No, that's a really cruel indictment of humanity and of my social undertakings, and I take

all that back, but you can still print it. You can print that I tried to take it back but that in struggling with myself I fell off the counter and broke my arm."

If Kirkwood's "Scum" musings seem a bit disjointed, he admits he hasn't reflected much on the song. And right now the guitarist is busy staring down bigger assignments: "I'm still trying to figure out how to do the [guitar] lead in the beginning and middle [of the song] live, because we're getting ready to play it on ["Late Night With Conan O'Brien"] in a couple of days. I just don't remember how I did it [on record], how I made it sound so cool."

But back to scum. "I've been thinking about marketing a line of scum products. Bathing caps designed to be worn in public. Just so your hair doesn't get goo all over it swimming through the mall."

Billboard® FOR WEEK ENDING OCTOBER 14, 1995

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	2	4	HARD AS A ROCK BALLBREAKER	AC/DC EASTWEST/VEEG
2	3	4	10	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
3	1	1	15	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
4	11	15	6	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
5	4	5	7	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
6	7	9	5	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
7	6	8	12	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
8	10	10	9	SMASHING YOUNG MAN COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
★★★ AIRPOWER ★★★					
9	NEW		1	PERRY MASON OZZMOSIS	OZZY OSBOURNE EPIC
10	5	3	16	AND FOOLS SHINE ON SEEDS	BROTHER CANE VIRGIN
11	9	7	10	TIL I HEAR IT FROM YOU EMPIRE RECORDS SOUNDTRACK	GIN BLOSSOMS A&M
12	12	11	8	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
13	15	20	5	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
14	8	6	11	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
15	13	16	19	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
★★★ AIRPOWER ★★★					
16	29		2	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
17	14	13	7	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
★★★ AIRPOWER ★★★					
18	32		2	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
19	17	17	26	DECEMBER COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
★★★ AIRPOWER ★★★					
20	22	28	5	CUMBERSOME AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
★★★ AIRPOWER ★★★					
21	24	33	3	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
22	20	18	20	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
23	18	21	13	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
24	36		2	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
25	19	14	15	IMMORTALITY VITALOGY	PEARL JAM EPIC
26	16	12	11	WHITE, DISCUSSION CRACKED REAR VIEW	LIVE RADIOACTIVE/MCA
27	21	19	19	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
28	26	31	6	SOLITUDE HONOR AMONG THIEVES	EDWIN MCCAIN LAVA/ATLANTIC
29	23	23	23	RUN-AROUND FOUR	BLUES TRAVELER A&M
30	28	36	3	HOOK FOUR	BLUES TRAVELER A&M
31	40		2	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
32	27	30	6	ELECTRIC HEAD PT. 2 (THE ECSTASY) ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
33	NEW		1	RAININ' ROTTING PINATA	SPONGE WORK
34	35	34	4	PEACE AND LOVE MIRROR BALL	NEIL YOUNG REPRISE
35	31	32	24	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
36	NEW		1	DROWNING CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
37	39	38	19	HOLD ME, THRILL ME, KISS ME, KILL ME BATMAN FOREVER SOUNDTRACK	U2 ISLAND/ATLANTIC
38	34	27	15	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
39	38	35	26	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEPHEN
40	NEW		1	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations and 63 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 900 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING OCTOBER 14, 1995

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	4	5	8	HAND IN MY POCKET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
2	2	3	9	LUMP THE PRESIDENTS OF THE UNITED STATES OF AMERICA	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
3	1	2	10	NAME A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
4	3	1	13	COMEDOWN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
5	12		2	GEEK STINK BREATH INSOMNIAC	GREEN DAY REPRISE
6	6	12	7	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
7	7	10	8	A GIRL LIKE YOU GORGEOUS GEORGE	EDWYN COLLINS BAR NONE/A&M
8	5	4	17	TOMORROW FROGSTOMP	SILVERCHAIR EPIC
9	15	34	3	MY FRIENDS ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
10	8	13	8	TIME BOMB AND OUT COME THE WOLVES	RANCID EPITAPH
11	13	22	4	I'LL STICK AROUND FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
12	14	15	5	SIMPLE LESSONS LUCY	CANDLEBOX MAVERICK/WARNER BROS.
13	10	14	7	ROCK AND ROLL IS DEAD CIRCUS	LENNY KRAVITZ VIRGIN
14	17	16	7	WALK THIS WORLD OYSTER	HEATHER NOVA BIG CAT/WORK
15	9	7	11	TIL I HEAR IT FROM YOU "EMPIRE RECORDS" SOUNDTRACK	GIN BLOSSOMS A&M
16	11	6	17	IN THE BLOOD DELUXE	BETTER THAN EZRA ELEKTRA/VEEG
★★★ AIRPOWER ★★★					
17	23	25	4	QUEER GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
18	16	11	10	GALAXIE SOUP	BLIND MELON CAPITOL
19	18	8	7	WARPED ONE HOT MINUTE	RED HOT CHILI PEPPERS WARNER BROS.
20	20	21	5	THE HEARTS FILTHY LESSON OUTSIDE	DAVID BOWIE VIRGIN
21	19	20	6	JUST LIKE ANYONE LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
22	22	18	18	CARNIVAL TIGERLILY	NATALIE MERCHANT ELEKTRA/VEEG
23	25	33	3	SCUM NO JOKE	MEAT PUPPETS LONDON/ISLAND
24	27	29	5	DO YOU SLEEP? TAILS	LISA LOEB & NINE STORIES GEFFEN
25	34		2	MORNING GLORY (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
26	28	26	19	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
27	29	35	4	CAN'T WAIT ONE MINUTE MORE SET YOUR GOALS	CIV LAVA/ATLANTIC
28	38		2	HOOK FOUR	BLUES TRAVELER A&M
29	32	30	23	MOLLY ROTTING PINATA	SPONGE WORK
30	24	19	11	AWAKE WHOLESALE MEATS AND FISH	LETTERS TO CLEO GIANT
31	35	37	3	ONE OF US RELISH	JOAN OSBORNE BLUE GORILLA/MERCURY
32	26	17	18	YOU OUGHTA KNOW JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
33	33	24	16	ANTS MARCHING UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
34	30	31	24	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
35	NEW		1	GOOD INTENTIONS FRIENDS	TOAD THE WET SPROCKET COLUMBIA/REPRISE
36	31	27	12	WHITE, DISCUSSION CRACKED REAR VIEW	LIVE RADIOACTIVE/MCA
37	RE-ENTRY		2	BREAKFAST AT TIFFANY'S HOME	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE
38	NEW		1	START WITH SPANAWAY	SEAWEEED HOLLYWOOD
39	37	32	15	THIS IS A CALL FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL
40	21	9	12	J.A.R. "ANGUS" SOUNDTRACK	GREEN DAY REPRISE



HITS!
IN
TOKIO

Week of September 24, 1995

- ① Rock And Roll Is Dead / Lenny Kravitz
- ② Scatman / Scatman John
- ③ Country House / Blur
- ④ Fantasy / Mariah Carey
- ⑤ Warped / Red Hot Chili Peppers
- ⑥ Runaway / Janet Jackson
- ⑦ 3 Is Family / Dana Dawson
- ⑧ I'll Be There For You / The Rembrandts
- ⑨ Could It Be I'm Fallin' In Love / Regina Belle
- ⑩ Do You Sleep? / Lisa Loeb & Nine Stories
- ⑪ Shy Guy / Diana King
- ⑫ Love Love Love / Dreams Come True
- ⑬ Hey! Get Out Of My Way / Cardigans
- ⑭ I Could Fall In Love / Selena
- ⑮ What's All This About / Linda Lewis
- ⑯ Ground On Down / Ben Harper
- ⑰ Fairground / Simply Red
- ⑱ Funk It Up / Toshi Kubota
- ⑲ Come Into My Life / Gerry DeVaoux
- ⑳ Walk This World / Heather Nova
- ㉑ Rough 'N' Smooth / C. J. Lewis
- ㉒ To Deserve You / Bette Midler
- ㉓ Dh Baby / Great 3
- ㉔ Downtown Venus / P.M. Dawn
- ㉕ Stereotypes / Blur
- ㉖ Checking In, Checking Out / The High Llamas
- ㉗ Let It Go / Maysa Leak
- ㉘ You Are Not Alone / Michael Jackson
- ㉙ Hello, Again / My Little Lover
- ㉚ Caribbean Blue / Big Mountain
- ㉛ Power Of A Million Lights / E.L.O. Part 2
- ㉜ Wolf To The Moon / Ritchie Blackmore's Rainbow
- ㉝ Lucy's Eyes / Papermoon
- ㉞ Affection / Jody Watley
- ㉟ Waterfalls / TLC
- ㊱ Seesaw Game / Mr. Children
- ㊲ Strength / Tohko Furuuchi
- ㊳ Pull Up To The Bumper / Patra
- ㊴ I Hate To Think / Horizontal Ladies Club
- ㊵ Boheme / Deep Forest
- ㊶ Kurayamide Kiss - Kiss In The Darkness / Flying Kids
- ㊷ Kyonoemewa Iiameda / The Chang
- ㊸ Ain't No Body / Diana King
- ㊹ You Used To Love Me / Faith
- ㊺ Near The Black Forest / Vanessa Daou
- ㊻ Psychedelico / Reminiscence Quartet
- ㊼ Forget Me Nots / Randy Crawford
- ㊽ You Dughta Know / Alanis Morissette
- ㊾ It's A Beautiful Day / Carnation
- ㊿ Scatman's World / Scatman John

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Music Video

PROGRAMMING

BET To Launch All-Jazz Channel Programming Will Start In January '96

BY BRETT ATWOOD

LOS ANGELES—Black Entertainment Television is putting the final touches on a new 24-hour sister cable channel devoted exclusively to jazz. BET on Jazz: The Cable Jazz Channel, which launches Jan. 15, 1996, will contain original and classic jazz music programming, including festival performances, music videos, and documentaries.

"We are not interested in presenting only a narrow spectrum of jazz," says Lydia Cole, BET VP of programming. "There are many great developments in jazz—past and present. It's important to note that BET on Jazz is not targeted to only the African-American audience. We will feature the best artists in jazz—regardless of their ethnic background."

BET's existing jazz program "Jazz Central" will become the new channel's flagship original show. However, original episodes of "Jazz Central" will continue to air on BET after the launch of the all-jazz channel.

Among the programs on tap are shows devoted to fusion, Latin jazz, New Orleans jazz, and blues.

"Jazzy Ladies" is a weekly show that will spotlight female jazz performers.

"Jazz Workshop" is a program that is designed to bring an enhanced understanding of the music genre to both children and adults.

"Club Scene" will feature news and performances from jazz clubs around the globe.

Another proposed music program will focus on artists who integrate jazz with contemporary urban, pop, and rap, according to Cole.

In addition, "Video Jazz" will play jazz music videos for at least six hours on Sundays.

Cole says that BET is negotiating

with a top music venue for a new jazz performance series.

BET is also aiming to air archival footage that reveals the historical roots of jazz, according to Cole.

"We're still in the acquisition stage for some of the programming," Cole says. "But, we expect a lot of original



productions. This is a wonderful opportunity for people who love jazz to . . . watch jazz programming anytime."

However ambitious BET on Jazz's programming is, it will face a considerable challenge in being carried by cable systems that have a limited channel capacity.

Joe Lawson, BET VP of market-

ing, says that BET on Jazz has initiated an advertising campaign aimed at building awareness of the channel within the cable industry. Full-page ads in Multichannel News and other cable trade magazines have already appeared.

BET on Jazz has had prominent signage at several prominent jazz festivals, which the cable channel has sponsored.

The channel has also begun a campaign of mailing promotional jazz CDs to select cable operators each month until the January launch.

In addition, BET is airing cross-promotion spots for the channel on "Jazz Central." BET on Jazz will also link with jazz radio stations for further cross-promotional opportunities, according to Lawson.

Lawson declines to say how many cable outlets have signed up to carry the channel at its launch. However, he emphasizes that the new channel will employ many noncable avenues for distribution, such as direct broadcast satellite. BET recently added more than 700,000 households to its potential viewership when it was picked up by DirecTV in September (Billboard, Sept. 30).

PRODUCTION NOTES

LOS ANGELES

The Hughes Brothers shot Isaac Hayes' "Walk On By" clip, the song for which is from the "Dead Presidents" soundtrack. Maryann Tanedo produced.

Das EFX's "Real Hip Hop" was directed by Joseph Kahn. Ed Rubenstein produced.

Director Chip Miller shot Sir Jinx and K-Dee's "The Pic-A-Nic" clip for

Red Hots. Bryan Greenberg directed photography, while Travis Miller produced.

Joseph Kahn is the eye behind Ruffnxxx Sound System's "Stick By Me," Veronica's "Without Love," and Onyx's "Certain Something" for Visages Film. Barry Shapiro produced all three clips.

Native's "Certain Something" video was directed by Cecilia Miniucchi, and Jeffrey Coulter produced.

Paul Boyd directed MN8's "Baby It's You" video for Propaganda Films.

NEW YORK

Director Marty Thomas is the eye behind the new Aaron Hall Featuring Redman video, "Curiosity." The clip, the song for which is on the "Dangerous Minds" soundtrack, was produced by Michael Allen Divic, Taylor Lawrence, and Daniel Zirilli.

Naughty By Nature's "Clap Yo' Hands" video was directed by the rap act's Treach.

OTHER CITIES

Director Marty Thomas recently lensed the new video for Juvenile Style's "The Cavey." Thomas and Wm. "Shaniqua" Maccollum directed photography on the clip, which was produced by Marlon Parry and Michael Allen Divic in Spain.

Robben Ford & the Blue Line's "Rugged Road" video was directed by Jameel Khaja, who also produced the Joshua Tree, Calif., shoot.

Peter McCarthy is the eye behind g/z/r's "Drive Boy, Shooting" clip, which was shot in London.

TLC Video Director Gray Has Waterfalls Of Offers

DIGGIN' IT: A little TLC never hurt anyone. Especially director F. Gary Gray, who gained notoriety for his work on the stunning "Waterfalls" clip by that chart-topping trio earlier this year. After nabbing honors for best music video at this year's MTV Video Music Awards, Gray reteamed with TLC for its latest clip, "Diggin' On You."

"It was a challenge to do, to say the least," says Gray of the live performance clip. "We did it in the middle of their tour, and the venue gave us a hard time. That made it very difficult to shoot, and it placed a lot of limits on me creatively."

In the video, a helicopter lowers TLC into a large arena to a crowd of screaming fans. The clip captures TLC's larger-than-life stance, as the act performs to a frenzied audience. Portions of the performance footage were shot at the MGM Grand Las Vegas and New York's Madison Square Garden.

Gray says that his work on the "Waterfalls" clip has brought him more directing opportunities than he can currently handle.

"After the MTV awards, I got 'offers from both Janet and Michael Jackson to do their next clips," says Gray.

"I honestly don't think that each of them knew the other had even contacted me. It didn't matter, though, because I couldn't do either one of them. I'm in preproduction for my next film, 'Set It Off' for New Line. It's about four female bank robbers, and it stars Jada Pinkett."

Gray made his theatrical film debut earlier this year, with the urban drama "Friday."

NAUGHTY BITS: Tommy Boy is teaming with the CD-ROM digital magazine Launch to promote Naughty By Nature's "Clap Yo' Hands" clip to regional video programmers. Both companies are offering free copies of the digizine to programmers who play the clip and portions of an electronic press kit interview with the rap act.

The promotional copies of Launch, which contain an interactive interview with Naughty By Nature, will be used by the programmers to promote their shows and contest giveaway items, according to Tommy Boy director of video promotion Victor Lee.

The next issue of Launch, which is due by the end of October, contains exclusive footage of Alanis Morissette performing her latest single, "Hand In My Pocket."

Launch associate editor (and for-

mer The Eye columnist) Deborah Russell will moderate a panel that discusses emerging CD-ROM opportunities for the music video community at the Billboard Music Video Conference, to be held Nov. 8-10 at the Santa Monica Loews Hotel in Santa Monica, Calif.

DEAD GIVEAWAY: The Box, Capitol Records, and Circuit City are joining forces for a contest that promotes the soundtrack to the Hughes Brothers-directed film "Dead Presidents." Two grand prize winners will receive \$5,000 each, while runner-up prizes include T-shirts and CDs.

Promotional spots for the contest are running through the end of October on the Box. Contestants can enter by filling out entry forms at participating Circuit City retail outlets.

THE EYE



by Brett Atwood

A NEW FLAME: Many key members of Moxie Music's video department have split to form a new company, known as Bonfire Films of America.

The five directors that join Bonfire are John Flansburgh (Edwyn Collins' "A Girl Like You"), Norwood Cheek (Superchunk's "Hyper Enough"), John Bruce (Scarce's "Freakshadow"), Peyton Reed (Disney's forthcoming remake of "The Love Bug"), and Neil Toussaint (Kevin Salem's "Will").

"Bonfire will give us even more freedom to do all the jobs we want to do, whether it is a low or high budget project," says Bonfire executive producer AJ Schnack.

REEL TALK: The Eye is sorry to hear that Giant director of artist development and video production staffer Chantalle Williams was among those who exited the company in its recent round of restructuring. . . Elizabeth Bailey joins Arista as VP of film and video production, replacing Len Eband, who exits. Eband will continue to work as a consultant to the department.

SUPER BUDGET: Seattle-based indie Sub Pop has released its costliest clip to date. The Supersuckers' "Born With A Tail" video, which was directed by Rocky Schenk, cost about twice as much as any other clip released by the label.

When asked how much the video cost to make, Sub Pop college video promoter Kristen Mayer replied, "I don't know, but it was pretty damn expensive."



Luniz On It. Rap duo Luniz take a break during a recent shoot for the clip "I Got 5 On It" in Los Angeles, which featured an all-star cast. Pictured, from left, are Jive artist E-40, an unidentified video extra, Rubber Sole Clothing Co.'s Brian Wilson, Yukmouth of Luniz, rapper Warren G, and manager AJ. In the foreground, from left, are Numskull of Luniz and Richie Rich of Def Jam.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Groove Theory, Tell Me
- 2 Deborah Cox, Sentimental
- 3 Xscape, Who Can I Run To
- 4 Coolio Feat. L.V., Gangsta's Paradise
- 5 Janet Jackson, Runaway
- 6 Monica, Like This And Like That
- 7 Patra, Pull Up To The Bumper
- 8 Mary J. Blige, (You Make Me Feel Like) A...
- 9 Mariah Carey, Fantasy
- 10 Brandy, Brokenhearted
- 11 Montell Jordan, Somethin' 4 Da Honeyz
- 12 Immature, Feel The Funk
- 13 N.P.G., The Good Life
- 14 Gerald & Eddie Levert, Sr., Already Missing You
- 15 Michael Jackson, You Are Not Alone
- 16 Faith Evans, You Used To Love Me
- 17 Boyz II Men, Vibir'n
- 18 Mokenstef, He's Mine
- 19 Brian McKnight, On The Down Low
- 20 Soul II Soul, Love Enuff
- 21 Buju Banton, Champion
- 22 Blackstreet, Tonight's The Night
- 23 D'Angelo, Brown Sugar
- 24 A Few Good Men, Tonite
- 25 Guru, Watch What You Say
- 26 Diana Ross, Take Me Higher
- 27 Crystal Waters, Relax
- 28 Shaggy, Summertime
- 29 Earth Gyriz, Love Of Mine
- 30 Skee-Lo, I Wish

*** NEW ONS ***

- Stevie Wonder, Treat Myself
 Yolanda Adams, Gotta Have Love
 Will Downing, Sorry, I
 The Jazzhole, Shining Star
 Asante, Look What You've Done



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Collin Raye, One Boy, One Girl
- 2 Junior Brown, Highway Patrol
- 3 Terri Clark, Better Things To Do
- 4 Shania Twain, The Woman In Me
- 5 Sawyer Brown, (This Thing Called) Wantin'...
- 6 Toby Keith, Big Ol' Truck
- 7 Faith Hill, Let's Go To Vegas
- 8 Travis Tritt, Sometimes She Forgets
- 9 Bryan White, Rebecca Lynn
- 10 Tim McGraw, I Like It, I Love It
- 11 Ken Mellons, Rub-A-Dubbin'
- 12 Kenny Chesney, All I Need To Know

- 13 Blackhawk, I'm Not Strong Enough To Say
- 14 Tracy Lawrence, If The World Had A Front...
- 15 Martina McBride, Safe In The Arms Of...
- 16 Alan Jackson, Tall, Tall Trees
- 17 Jeff Carson, The Car t
- 18 Jeff Foxworthy, Party All Night
- 19 Vince Gill, Go Rest High On That Mountain t
- 20 Mark Chesnutt, Trouble t
- 21 John Michael Montgomery, No Man's Land t
- 22 Clay Walker, Who Needs You Baby t
- 23 Brett James, If I Could See Love t
- 24 Ty England, Should've Asked Her Faster
- 25 Rhett Akins, She Said Yes t
- 26 Little Texas, Life Goes On t
- 27 Reba McEntire, On My Own t
- 28 Doug Supernaw, Not Enough Hours In...
- 29 Tracy Byrd, Love Lessons t
- 30 Emilio, It's Not The End Of The World
- 31 Shenandoah, Heaven Bound
- 32 Lee Roy Parnell, When A Woman Loves A Man
- 33 Sammy Kershaw, Your Tattoo
- 34 Bobbie Cyner, I Just Can't Stand To Be... t
- 35 Kim Richey, Those Words We Said t
- 36 Alison Krauss, Baby, Now That I've Found...
- 37 Rob Crosby, The Trouble With
- 38 Billy Ray Cyrus, The Fastest Horse In A...
- 39 Shelby Lynne, I'm Not The One
- 40 Kevin Welch, I Feel Fine Today
- 41 George Ducas, Kisses Don't Lie
- 42 Rick Trevino, Save This One For Me
- 43 Don Williams, Fever
- 44 Confederate Railroad, Bill's Landromat...
- 45 Delevantes, Pockeetful Of Diamonds
- 46 Bellamy Brothers, We Dared The Lightning
- 47 The Mavericks, Here Comes The Rain
- 48 Ron Wallace, I'm Listening Now
- 49 Wesley Dennis, Who's Counting
- 50 James Housh, Anything For Love

t Indicates Hot Shots

*** NEW ONS ***

- Asleep At The Wheel, Lay Down Sally
 Chely Wright, Listenin' To The Radio
 George Strait, Check Yes Or No
 James Bonamy, Dog On A Toolbox
 Kate Wallace, Saving It All For You
 Ty England, Smoke In Her Eyes
 Ty Herndon, Heart Half Empty



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Coolio Feat. L.V., Gangsta's Paradise
- 2 Green Day, Geek Stink Breath
- 3 Bush, Come Down
- 4 Mariah Carey, Fantasy
- 5 Shania Twain, I'll Stick Around
- 6 Foo Fighters, I'll Stick Around
- 7 Silverchair, Tomorrow
- 8 Red Hot Chili Peppers, Warped
- 9 Goo Goo Dolls, Name
- 10 Bon Jovi, Something For The Pain
- 11 Alanis Morissette, You Oughta Know
- 12 Rod Stewart, This

- 13 Hootie & The Blowfish, Only Wanna Be With You
- 14 Presidents Of The United States, Lump
- 15 Salt-N-Pepa, Ain't Nuttin' But A She Thing
- 16 Dave Matthews Band, Ants Marching
- 17 Rancid, Time Bomb
- 18 Skee-Lo, I Wish
- 19 Soul Asylum, Just Like Anyone
- 20 TLC, Waterfalls
- 21 Michael Jackson, You Are Not Alone
- 22 Brandy, Brokenhearted
- 23 Lenny Kravitz, Rock And Roll Is Dead
- 24 Blues Traveler, Run Around
- 25 Lisa Loeb & Nine Stories, Do You Sleep?
- 26 Candlebox, Simple Lessons
- 27 Seal, Kiss From A Rose
- 28 CIV, Can't Wait One Minute More
- 29 Natalie Merchant, Carnival
- 30 Bone Thugs-N-Harmony, 1st Of The Month
- 31 Dr. Dre, Keep Their Heads Ringin'
- 32 P.M. Dawn, Downtown Venus
- 33 Take That, Back For Good
- 34 Naughty By Nature, Feel Me Flow
- 35 David Bowie, The Hearts Filthy Lesson
- 36 AC/DC, Hard As A Rock
- 37 Toadies, Possum Kingdom
- 38 R.E.M., Tongue
- 39 White Zombie, Electric Head Pt. 2
- 40 Shaggy, Boomastic
- 41 Edwin McCain, Solitude
- 42 Garbage, Queer
- 43 Boyz II Men, Vibir'n
- 44 Boyz II Men, Water Runs Dry
- 45 Filter, Dose
- 46 Heather Nova, Walk This World
- 47 Gin Blossoms, Til I Hear It From You
- 48 Coolio, Fantastic Voyage
- 49 Korn, Blind
- 50 Deep Blue Something, Breakfast At Tiffany's

** Indicates MTV Exclusive

*** NEW ONS ***

- Red Hot Chili Peppers, My Friends
 Melissa Etheridge, Your Little Secret
 Madonna With Massive Attack, I Want You
 Radiohead, Just
 Real McCoy, Automatic Lover
 Xscape, Who Can I Run To
 Joan Osborne, One Of Us



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

- 1 Ty England, Should've Asked Her Faster
- 2 Wade Hayes, Don't Stop
- 3 Ken Mellons, Rub-A-Dubbin'
- 4 Junior Brown, Highway Patrol
- 5 Billy Ray Cyrus, The Fastest Horse In A...
- 6 John Michael Montgomery, No Man's Land
- 7 Alison Krauss, Baby, Now That I've Found...
- 8 Red Hot Chili Peppers, Warped
- 9 Goo Goo Dolls, Name
- 10 Bon Jovi, Something For The Pain
- 11 Alanis Morissette, You Oughta Know
- 12 Rod Stewart, This

- 12 Collin Raye, One Boy, One Girl
- 13 Martina McBride, Safe In The Arms Of...
- 14 Blackhawk, I'm Not Strong Enough To Say
- 15 Faith Hill, Let's Go To Vegas
- 16 Tim McGraw, I Like It, I Love It
- 17 Travis Tritt, Sometimes She Forgets
- 18 Little Texas, Life Goes On
- 19 Mark Chesnutt, Trouble
- 20 Reba McEntire, On My Own
- 21 Jeff Carson, The Car
- 22 Shania Twain, The Woman In Me
- 23 Daryle Singletary, I Let Her Lie
- 24 The Mavericks, Here Comes The Rain
- 25 Neal McCoy, If I Was A Drinkin' Man
- 26 Lee Roy Parnell, When A Woman Loves A Man
- 27 Aaron Tippin, That's As Close As I'll Get
- 28 Sammy Kershaw, Your Tattoo
- 29 Tracy Byrd, Love Lessons
- 30 Vince Gill, Go Rest High On That Mountain

*** NEW ONS ***

- Rhett Akins, She Said Yes
 Kim Richey, Those Words We Said
 Bryan White, Rebecca Lynn



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Only Wanna Be With You
- 2 Janet Jackson, Runaway
- 3 TLC, Waterfalls
- 4 Mariah Carey, Fantasy
- 5 Blues Traveler, Run Around
- 6 Seal, Kiss From A Rose
- 7 Sophie B. Hawkins, As I Lay Me Down
- 8 Natalie Merchant, Carnival
- 9 Collective Soul, December
- 10 Gin Blossoms, Til I Hear It From You
- 11 Sheryl Crow, Can't Cry Anymore
- 12 Michael Jackson, You Are Not Alone
- 13 Paula Abdul, Crazy Cool
- 14 Take That, Back For Good
- 15 Melissa Etheridge, I'm The Only One
- 16 Melissa Etheridge, If I Wanted To
- 17 Vanessa Williams, Colors Of The Wind
- 18 R. Kelly, The Most Beautiful Girl In The World
- 19 Blessid Union Of Souls, Let Me Be The One
- 20 The Rembrandts, This House Is Not A Home
- 21 Michael Bolton, Can I Touch You...There?
- 22 Madonna, Vogue
- 23 Madonna, Take A Bow
- 24 Bryan Adams, Have You Ever Really Loved
- 25 Elton John, Believe
- 26 Del Amitri, Roll To Me
- 27 Edwin McCain, Solitude
- 28 Dave Matthews Band, Ants Marching
- 29 Madonna, Like A Prayer
- 30 Hootie & The Blowfish, Hold My Hand

*** NEW ONS ***

- Melissa Etheridge, Your Little Secret
 k.d. lang, If I Were You
 John Hiatt, Cry Love
 Sarah McLachlan, I Will Remember You

VH1 ONLINE TAKES VID NET INTO CYBERSPACE

(Continued from page 9)

Wide Web at <http://www.vh1.com>. VH1 president John Sykes says VH1 Online will eventually be added to other commercial online services.

"We wanted the VH1 Online experience to fit with the look and feel of the channel," says Terri Kennedy, VH1 director of interactive, of the graphics-intensive project. "Music plays the central role on VH1 Online. All of the features revolve around the music. That is what we feel is most important to the audience that is likely to investigate VH1 Online. We want to establish a global electronic source of information on music."

As part of the ambitious effort, VH1 Online is teaming with its fellow Viacom-owned company Blockbuster Music for "CD Shop," which offers an online opportunity to purchase some of the music that is played on the channel. A "hypertext link" will connect computer users to Blockbuster Music's new World Wide Web site, where they can purchase music.

It is expected that MTV Online also will offer an electronic retail link to the Blockbuster Web site.

"We want to examine the process of selling CDs online," says Kennedy, who is the executive producer of the project. "This will give us an opportunity to see what the online market is truly like. However, it is only a test at this point."

Another electronic retail link will be contained in VH1 Online's "Hot List" area, which highlights a select group of artists that it is playing. VH1 Online will also contain online retail opportunities for VH1 merchandise and music accessories.

In addition, Sykes says VH1 Online may eventually offer the opportunity to purchase concert tickets by linking with Ticketmaster Online. Currently, Ticketmaster Online does not sell tickets through its Internet site.

VH1 Online will contain editorial content created specifically for the site, as well as transcripts and audio sound bites from the channel's news segments.

VH1 editorial director Anthony DeCurtis will contribute a weekly column, "Anthony's Music Diary," to VH1 Online, which will serve as a forum for the veteran music journalist to reveal his thoughts on the music industry and on new music releases.

The "Headlines" section of VH1

Online lists the weekly program listings for the channel, including concerts and special events.

"Inside VH1" contains background information on veejays, as well as behind-the-scenes information on the channel. The section also contains VH1's weekly clip playlist, including downloadable samples of the videos it plays.

A "Digital Gallery" section also contains music video samples, as well as downloadable music samples and artist photographs.

"Music Wire" contains news transcripts and sound bites from VH1's news division. In addition, concert listings and artist biographies will be accessible at the site.

Each month, VH1 Online will add a section for its "Artist Of The Month." In October, an audio and text interview with featured artist Natalie Merchant is accessible on the site. In addition, liner notes from Merchant's "Tigerlily" album and biographical information are accessible at the site.

Like its MTV Online counterpart, VH1 Online will eventually contain regularly scheduled online chat sessions that discuss the content of the VH1 programming, according to Kennedy. At launch, VH1 Online visitors will be able to communicate instantly in chat mode in its "Chatter" room. To access this area, computer users must enter the "Connected" forum.

The "Connected" area of VH1 Online contains a "Music Notes" message board, which allows online lurkers to exchange opinions on VH1 programming and the artists it plays. Already booming online are discussions about music directors Spike Jonze and Mark Romanek, as well as pleas from Duran Duran fans to play more clips from the act.

Sykes says that VH1 Online could eventually include regularly scheduled opportunities to interact with its news correspondents, veejays, and critics.

"The online world offers us an excellent opportunity to extend the VH1 brand beyond the television set," says Sykes. "It will offer more insight to our viewers about our programming and artists, and it will tell us more about who is watching. We want to use it to drive viewership and awareness of VH1."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 14, 1994.



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
 Raekwon, Ice Cream
 Coolio Feat. L.V., Gangsta's Paradise
 Xscape, Feels So Good
 2Pac, Temptations
 Bone Thugs-N-Harmony, 1st Of The Month
 Larry Loc, I'm Having Flashbacks
 Immature, Feel The Funk
 Boyz II Men, Vibir'n (Remix)
 Cypress Hill, Throw Your Set In The Air
 Jodeci, Freek'n You
 Take That, Back For Good
 Insane Clown Posse, Chicken Huntin'
 Deborah Cox, Sentimental
 Junior M.A.F.I.A., Player's Anthem
 Brandy, Brokenhearted
 Luniz, I Got 5 On It (Remix)
 Michael Jackson, You Are Not Alone
 Das EFX, Real Hip Hop
 B.G. Knocc Out & Dretha, D.P.G./Killa
 3T, Anything
 Diana Ross, Take Me Higher
 Mack 10, On Them Things
 Mary J. Blige, Natural Woman
 Blackstreet, Tonight's The Night
 Groove Theory, Tell Me
 Patra, Pull Up To... (Remix)
 Los Del Mar, Macarena
 Too Short, Top Down
 Luniz, I Got 5 On It
 Method Man, The Riddler
 Monica, Like This And Like That
 Method Man/Redman, How High

NEW

- Isaac Hayes, Walk On By
 Skunk Anasie, Selling Jesus
 TLC, Diggin' On You



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, Oie Sole Mio
 Terri Clark, Better Things To Do
 Deep Forest, Marta's Song
 George Jones/Tammy Wynette, One
 Natalie Merchant, Carnival
 Selena, I Could Fall In Love
 All-4-One, I Can Love You Like That
 Walter Beasley, Private Time
 Blues Traveler, Run-Around
 Gloria Estefan, It's Too Late
 Bruce Hornsby, Walk In The Sun
 Rod Stewart, This



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Oasis, Morning Glory (new)
 Jann Arden, Good Mother (new)
 Madonna, I Want You (new)
 Rusty, Misogyny (new)
 Sugar Ray, 10 Seconds Down (new)
 Lisa Moorish, I'm Your Man (new)
 Neil Young, Peace And Love (new)
 The Odds, I Would Be Your Man (new)
 Alanis Morissette, Hand In My Pocket
 Gin Blossoms, Til I Hear It From You
 Lenny Kravitz, Rock And Roll Is Dead
 Monica, Don't Take It Personal
 Skydivers, What Do You See
 Coolio Feat. L.V., Gangsta's Paradise
 Shaggy, Boomastic

- Soul Asylum, Just Like Anyone
 Janet Jackson, Runaway
 Barney Bentall, I'm Shattered
 Tom Cochrane, I Wish You Well



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Shaggy, In The Summertime
 Michael Jackson, You Are Not Alone
 La Ley, El Duelo
 Pet Shop Boys, Paninaro '95
 Los Tres, La Espada Y La Pared
 Alanis Morissette, You Oughta Know
 Take That, Back For Good
 Sheryl Crow, Can't Cry Anymore
 Charly Garcia, Rezo Por Vos
 Lenny Kravitz, Rock & Roll...
 Real McCoy, Come And Get Your Love
 Aleks Syntek La Gente Normal, La Fe De Antos
 Wet Wet Wet, Don't Want To Forgive Me
 Carlos Vives, La Tierra Fel Olvido
 Seal, Kiss From A Rose
 Diana Krall, Shy Guy
 Bjork, Isobel
 Natalie Merchant, Carnival
 Boyz II Men, Water Runs Dry
 Mariah Carey, Fantasy



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

- Walter Eugene, I Need You
 Steve Taylor, On The Fritz
 Johnny Q. Public, Body Be
 Bride, Psychedelic Super...
 Jars Of Clay, Flood
 Dakota Motor Co., Stand Up
 Hector Zazou, The Long Voyage
 Audio Adrenaline, We're A Band
 MFR, Wonder Why
 Sophie B. Hawkins, As I Lay Me Down

- Hocus Pick, Sofa Logic
 Rich Mullins, Brother's Keeper
 Whiteheart, Even The Hardest Heart
 John Schlitt, Show Me The Way



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

- Red Hot Chili Peppers, Warped
 Groove Theory, Tell Me
 Boy George, Fun Time
 The Nixons, Happy Song
 Foo Fighters, I'll Stick Around
 The Charlatans U.K., Just Looking
 Marilyn Manson, Dope Hat
 AC/DC, Hard As A Rock
 Lisa Loeb & Nine Stories, Do You Sleep?
 EBN, Homicidal...
 Stevie Wonder, Treat Myself
 PM Dawn, Downtown Venus
 Alison Moyet, Solid World
 Ke\$, Strange World
 Monica, Like This And Like That
 The Innocence Mission, Bright As Yello
 Eve's Plum, Jesus Loves You
 Tonout, Mouth Full Of...
 Twinz, Round And Round
 Pennywise, Same Old Story



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

- Mariah Carey, Fantasy
 Janet Jackson, Runaway
 Immature, Feel The Funk
 Xscape, Who Can I Run To?
 Groove Theory, Tell Me
 Brandy, Best Friend
 AZ, Sugar Hill
 Frost, Eastside Rendezvous
 Faith, You Used To Love Me
 Coolio Feat. L.V., Gangsta's Paradise

MOTOWN'S BOYZ II MEN AIMED AT SPANISH-SPEAKING MARKETS

(Continued from page 9)

Ti), and "I'll Make Love To You" (Yo Te Voy A Amar).

The album, whose Spanish-language tracks were produced by K.C. Porter, the highly regarded helmsman of crossover projects, will ship outside the U.S. and Mexico on Monday (9).

Motown executive VP/GM Oscar Fields says the Spanish-language territories are "certainly viable markets" for Boyz II Men, adding that "PolyGram Latino had sold 250,000 units of the Spanish 'Cooleyhighharmony' before we took it over and sold another 300,000 or 400,000 units."

PolyGram Latino was given the distribution rights for the album from October 1993 to July 1994, when the record was picked up by Motown.

PolyGram Latino GM Salvador Pérez Muñoz says the album's four Spanish-language tracks will help "Yo Te Voy A Amar" surpass the sales tallies realized by the Spanish release of "Cooleyhighharmony."

"With 'Cooleyhighharmony' there was only one Spanish track, and we still sold 250,000 units before giving the record to Motown after only a nine-month period," says Pérez. "Now with four tracks and at least all

of '96 to work the record, I expect the sales to be much higher."

So does Fields, who notes that Motown will work closely with PolyGram Latino at retail via endcaps and listening booths.

Fields points out that "Yo Te Voy A Amar" will be part of a massive holiday campaign featuring three albums—the original "Cooleyhighharmony," "Christmas Interpretations," and the forthcoming "Remixes"—plus the current home video, titled "Vibin"—The Remix."

Carlos Suárez, Latin music buyer at Spec's Music, says "Yo Te Voy A

Amar" will enjoy robust sales because the Philadelphia foursome offers credible renditions in Spanish.

"They have great diction in Spanish, a lot better than Mariah Carey and others who have crossed over into the Latin side," says Suárez. "They can open some doors for other international acts by not just tossing anything into the Latin market."

The linguistic transition was smooth for Boyz II Men, says the group's Shawn Stockman, because they had experience singing in various foreign languages during high school.

Stockman says the group wanted to record in Spanish to introduce themselves to a new audience. "Hopefully these new Spanish songs will help [Latinos] get into our music even more and create a closer personal relationship between us and them," says Stockman.

Fields admits concern that the Boyz II Men holiday retail thrust will create overexposure for an already high-profile act and says the group plans to take a one-year hiatus in 1996.

During that time Pérez and Marya Meyer, director of international artists marketing for PolyGram Latin America, will continue to work "Yo Te Voy A Amar."

The album's leadoff single, "No Dejemos Que Muera El Amor," was serviced three weeks ago to radio in the U.S. and Latin America.

"'Water Runs Dry' is No. 8 in Mex-

ico City, which provides a super lead-in for the Spanish track," says Meyer.

In the U.S., "No Dejemos Que Muera El Amor" is in the top 10 at KBRG-FM San Francisco and KVVA-AM Phoenix, where the song reached No. 1 two weeks ago.

"The song's message is beautiful, and the guys sound good in Spanish," says KVVA PD Gilberto Romo.

"I like the Spanish version better," says KBRG-FM PD Guillermo Prince, "because of the lyrics. It's a song that speaks to you."

Both Meyer and Pérez are launching television campaigns to support the album's release.

Meyer's 20-day TV initiative begins Oct. 18 on MTV Latino. Pérez plans to kick off PolyGram Latino's TV project sometime in the second week of November on Telemundo in the U.S. and WAPA-TV in Puerto Rico.

Meyer says the Spanish version of "Cooleyhighharmony" sold 250,000 units in Latin America. He expects to ship 100,000 units of the new set throughout the region.

Pérez's initial ship-out is expected to be 50,000 units, "but it might end up being 80,000-100,000 units," he says.

Boyz II Men are managed by John Dukakis and Qadree El-Amin for Southpaw Entertainment and are booked by ICM.

Though not expected to tour or promote "Yo Te Voy A Amar," Boyz II Men will appear in videos for "No Dejemos Que Muera El Amor" and the titular follow-up single.

GIANT HAS BIG PLANS FOR SUPERNAW

(Continued from page 9)

Country Singles chart, and "Reno" charted at No. 4, but "State Fair" and "You Never Even Called Me By My Name" only charted at No. 55 and 60, respectively.

The first single from the new album, "Not Enough Hours In The Night," was released to radio Oct. 2. The album's U.S. release is Oct. 24. "It's the best thing he's done vocally," says Giant GM Alan Shapiro. "Not anything against his BNA singles, but I feel like he's really singing his heart out on this one."

The album will be released internationally via BMG on Oct. 23. Details on global marketing plans were unavailable at press time.

Early reaction at radio is positive. "It's great," says Gary Moss, PD at KIKK Houston. "It has a real fresh sound. It's one of the best things Doug has ever done."

The single is being supported by a video that features Supernaw and his wife, Debbie. "The video is probably going to raise some eyebrows because it's very sensual," Supernaw says. In typical Supernaw fashion, the album has its share of radio-oriented tunes, along with a few surprises. One of those is "We're All Here," which on first listen appears to be about an insane asylum because of lines like "We're all here 'cause we're not all there," but is really about men who hang out at a local bar.

Supernaw says he always likes to get in at least one "reflective song." On this album, it is "Roots And Wings," written by Bill Anderson and Skip Ewing.

Shapiro says Giant had really planned "to go for the throat" in January, but after hearing the album, it stepped up its schedule and is aggressively marketing the record this fall with a special 8 x 11 package that Shapiro feels makes a statement. It includes a photo of Supernaw on the cover. Inside, there are other photos along with a bio and a time line that includes pertinent information on the album's key publicity and promotional happenings.

Shapiro says the field staff will use it, and the package is also going to radio, retail, press, and WEA reps.

Debbie Abbott, a buyer for the 232-store Best Buy chain, says she has high expectations for Supernaw's new album because of the strength of his first album and his new relationship with Giant. She says Supernaw's new release is being featured on end caps and on the chain's preview machines, which show 30-second spots of the video.

"I'll be ordering a little more," Abbott says. "I'm going to go with my gut."

Abbott says she ordinarily looks at

sales of the most recent album when placing orders, but in Supernaw's case, she took into consideration the first BNA album's strong sales.

Supernaw feels the second album's poor showing was a reflection of his deteriorating relationship with his former label. He compares the relationship to a high school romance that is on the skids.

"You start doing things to irritate them so they'll leave you because you're just too nice a guy to say, 'I want to leave,'" he says. "That [was] kind of the same deal." (BNA dropped him from its roster.)

When asked if he ever worries about perceptions of him affecting his career, Supernaw says, "I'd be lying to say I didn't, but at the same time, no matter how hard I tried to change, I couldn't. People's perceptions of me definitely influence me, but I think you should just be true to yourself."

Supernaw, who is managed by Simon Renshaw at Senior Management in Nashville, is expected to tour on his own this fall. A package tour is being assembled for spring 1996. He is booked by Buddy Lee Attractions, Nashville.

FRENCH MUSIC FEELING SHOCK WAVES

(Continued from page 1)

Alliance Ethnik has just completed a sold-out tour of Germany, and Virgin Records France reports that the band's album and single remain significant sellers there.

In Sweden, radio and media have been very active against French interests. Possibly the most extreme reaction came from journalist Andres Lokko, who wrote a piece in the daily Svenska Dagbladet on Aug. 18 advocating the public burning of French records.

Lokko wrote, "We must boycott French rock. We all know the importance rock has in France—after all, it is the only country to have appointed a minister of rock."

"During the weekend, artists, producers, and critics will organize with Greenpeace a [ritual burning] of records in front of the French Embassy in Narvagen. We cannot let our passionate love for French rock hinder our ecological principles."

There also have been myriad more subtle protests. Sony Music France reports that airplay for Deep Forest ceased in Norway almost immediately after the testing began, and the company reports other acts are equally affected.

"Sales are down to zero in Norway," says Annick Geisler, head of international promotion for Sony France.

In Australia, a tour by dance DJ Saint Germain was canceled immediately after France announced the tests. Geisler says Australian sales of Deep Forest have not been affected by the anti-French protests, but a promotional tour by the act was postponed during the summer.

Geisler says, "Sony Music there suggested it would be better not to go there and let the things settle," adding that Deep Forest's tour next year is intended to include Australia.

At PolyGram France, Cathy Bitton, international licensing and promotion manager, says releases of French acts have not been affected so far. "Our affiliate in Australia told us about a possible boycott of French products there, but as

we don't have major releases in this country for the moment, it didn't affect us."

Marie-Agnes Beau, international coordinator for the French Export Office in Paris, laments that "the countries more involved in the boycott of French products are those where there they have normally the best visibility," such as Holland or Japan.

In Holland, a music festival due to start on Oct. 6 and run through Sunday (8) in the cities of Amsterdam, Groningen, and Rotterdam, during which Native, Clam's, and Xavier Couture were due to perform, was canceled after strong reaction from the local promoters opposed to French Embassy involvement in the project.

"This situation is about to tear down three years of effort to develop and break French acts in Holland," says Beau.

Virgin France also reports that the release of Etienne Daho in Holland has been frozen, allegedly because of the tests.

In Japan, the Festival Halou, which has been a launch pad for French acts since 1990, has decided it is unlikely to accept further sponsorship from the French government. The festival will be held next year not as a Franco-Japanese event but more as a European project in which a couple of French acts will be present.

"There has been a deliberate political and radical reaction in Japan," says Beau, who hopes that it will not be a long-term trend, as Japan has been one of the most accessible territories for French acts.

Nonetheless, PolyGram's Bitton says that she had no problems with Japanese media who flew to Paris for singer Mylene Farmer. "Nuclear tests can be an easy way out or an excuse to simply not release an album."

Assistance in preparing this story was provided by Steve McClure in Tokyo.

HANCOCK, JONES TO KEYNOTE VID CONFAB

(Continued from page 8)

shop," which will focus on ways to interest advertisers in buying time on local and regional shows.

"Music Marketing Network's Reality Check" will take a probing look at the music video networks and programming through the eyes of young adults. Red Bank, N.J.-based market researcher Music Marketing Network, which provides direct-to-consumer marketing and research services to the record and entertainment industry, will present the results of a music video survey produced exclusively for the conference.

In addition, the conference will contain music video format forums for country, R&B, and rap.

Also on the agenda are several parties and the annual music video awards

dinner and show, which will be hosted by "Baywatch" star David Hasselhoff.

A new feature of this year's conference is the "Meet The Artists" suite, which will be equipped to allow local video programmers to meet and interview artists booked into the suite by their labels. The session provides an important new promotional opportunity for labels and programmers, who will be able to air the taped sessions for their viewers.

Many of the latest multimedia and music video products and services will be on display at the conference's multimedia expo. For information on registration and participation opportunities in the expo and artists suite, contact Maureen Ryan at 212-536-5002.

DELICIOUS VINYL OWNERS SLUG IT OUT

(Continued from page 8)

direct the company's affairs.

In his petition, Ross alleges that beginning in 1992, Dike "began to abdicate responsibility for the management and operation of Delicious Vinyl."

Ross claims that although he "has repeatedly demanded that Dike resume his full responsibilities for Delicious Vinyl, Dike has refused to do so" and has also failed to attend board meetings with Ross and "other critical meetings" pertaining to the label's business.

The action maintains that Delicious Vinyl is currently "experiencing severe cash flow problems" and has "commenced negotiations with potential financial partners to alleviate [its] financial problems."

A well-placed source indicates that Delicious Vinyl—which has been involved in a joint venture with Atlantic Records since 1992 (Billboard, June 20, 1992)—has been discussing a new dis-

tribution arrangement with Capitol.

According to the petition, Dike's alleged dereliction of his duties "has thus far made it impossible for Delicious Vinyl to obtain a financial partner, to exploit its remaining assets . . . and to otherwise conduct its business affairs to advantage."

Unless a provisional director is appointed, the petition claims, Delicious Vinyl will be "further and fatally impaired as a result of the deadlock."

Ross' petition alludes to other pending legal actions launched by the Delicious Vinyl partners: a suit filed in L.A. Superior Court seeking the dissolution of Varry White Records, another label owned jointly by Ross and Dike, and an action lodged in U.S. District Court in L.A. involving the authorship of certain songs released by Delicious Vinyl.

Attorneys for Ross and Dike were unavailable for comment at press time.

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

SOLID AS A ROCK: "Fantasy" by Mariah Carey (Columbia) holds down the No. 1 spot for the third consecutive week with no close challengers in sight. Its tremendous single sales (still more than 200,000 per week) and solid airplay put it well ahead of the competition in overall chart points. On the Hot 100 Airplay chart, "Fantasy" still has room to grow. It stays bulleted at No. 2 behind "Kiss From A Rose" by Seal (ZTT/Sire/Warner Bros.), which has held the No. 1 airplay position for 10 weeks. It is likely that "Fantasy" will reach the top of the airplay chart next week, as it continues to make significant gains at radio. In fact, "Fantasy" is the biggest airplay gainer on the entire chart this week.

AIRPLAY GAINERS: Behind "Fantasy," there are two singles within the top 20 that are tied for the second-biggest airplay gainer. The first, at No. 8, is "As I Lay Me Down" by Sophie B. Hawkins (Columbia). It is No. 1 at seven monitored stations, including WMXV New York and WIOQ Philadelphia. The second, at No. 11, is "Carnival" by Natalie Merchant (Elektra/EEG). It is No. 1 at six monitored stations, including KRBE Houston and WPLY Philadelphia. Although both of these singles continue to make significant increases at radio, they must continue to gain on the sales side if they are to move closer to the top in the weeks ahead. "As I Lay Me Down" is currently No. 25 on the sales chart, while "Carnival" is No. 58. Showing major growth in airplay below the top 20, at No. 72, is the winner of this week's Greatest Gainer/Airplay award, "Danger" by Blahzay Blahzay (Fader/Mercury). It is breaking out of Washington, D.C., where it is No. 6 at WPGC.

SALES GAINERS: The biggest sales gainer on the entire chart and winner of the Greatest Gainer/Sales award, at No. 44, is "Sentimental" by Deborah Cox (Arista). It moves 32-18 on the sales chart, while picking up its strongest airplay at KKKR Las Vegas, where it is No. 9. The second-biggest sales gainer, moving 20-12, is "Tell Me" by Groove Theory (Epic). It moves 14-9 on the sales chart and 27-24 on the airplay chart. "Tell Me" continues to be the most-played single at WQHT (Hot 97) New York. Next in line, leaping 73-60, is the third-biggest sales gainer, "Anything" by 3T (MJJ/550 Music). It debuts at No. 56 in sales and No. 67 in airplay. "Anything" is already No. 7 at KSFM (FM102) Sacramento, Calif.

QUICK CUTS: The Hot Shot Debut, at No. 22, is "Name" by Buffalo, N.Y., band the Goo Goo Dolls (Metal Blade/Warner Bros.). It is the act's first Hot 100 entry and was No. 1 on last week's Modern Rock Tracks chart. "Name" is No. 1 at eight monitored stations so far, including KEDG Las Vegas and WFNX Boston. Also debuting in the 20s is "Who Can I Run To" by Xscape (So So Def/Columbia). It enters at No. 27, already higher than the peak position of the group's previous single, "Feels So Good." "Run" is top five at four monitored stations, including No. 2 at WERQ (92Q) Baltimore and No. 4 at KBXX Houston. . . The Rembrandts' double-sided single, "I'll Be There For You"/"This House Is Not A Home" (EastWest/EEG), keeps its bullet at No. 17, although it is not bulleted on the sales or airplay charts. "This House," which has not yet hit the airplay chart, is making sufficient point gains to balance the point losses of the older track, "I'll Be There For You."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	ALREADY MISSING YOU GERALD & EDDIE LEVERT, SR. (EASTWEST/EEG)	14	12	5	ROBI-ROB'S BORIUCA ANTHEM C+C MUSIC FACTORY (COLUMBIA)
2	—	1	AUTOMATIC LOVER REAL MCCOY (ARISTA)	15	—	1	WE'VE GOT IT GOING ON BACKSTREET BOYS (JIVE)
3	—	1	RUNNIN' THE PHARCYDE (DELICIOUS VINYL/CAPITOL)	16	—	1	EAST SIDE RENDEZVOUS FROST (RUTHLESS/RELATIVITY)
4	6	3	SET U FREE PLANET SOUL (STRICTLY RHYTHM)	17	17	2	JESUS FREAK DC TALK (FOREFRONT/CHORDANT)
5	1	7	(I WANNA TAKE) FOREVER TONIGHT P. CETERA & C. BERNARD (RIVER NORTH)	18	15	6	SOMEONE ELSE'S STAR BRYAN WHITE (ASYLUM)
6	13	3	ON THEM THINGS MACK 10 (PRIORITY)	19	14	8	SULTRY FUNK M.C. HAMMER (GIANT)
7	7	14	DAUGHTER/YELLOW LEDBETTER PEARL JAM (EPIC)	20	9	5	WHERE'S DA PARTY AT? DOUG E. FRESH (GEE STREET/ISLAND)
8	5	4	CLAP YO HANDS NAUGHTY BY NATURE (TOMMY BOY)	21	22	3	TAKE ME HIGHER DIANA ROSS (MOTOWN)
9	—	1	IT'S OH SO QUIET BJORK (ELEKTRA/EEG)	22	23	3	Y'ALL AIN'T READY YET MYSTIKAL (BIG BOY/JIVE)
10	10	10	WHATZ UP, WHATZ UP PLAYA PONCHO (SO SO DEF/COLUMBIA)	23	21	5	THIS ROD STEWART (WARNER BROS.)
11	8	5	I'M NOT STRONG ENOUGH TO SAY NO BLACKHAWK (ARISTA)	24	—	15	IMMORTALITY PEARL JAM (EPIC)
12	—	4	WHAT YOU WANNA DO? KAUSION (LENCH MOB/PRIORITY)	25	11	7	MACARENA LOS DEL MAR (CRITIQUE)
13	16	2	IF I NEVER KNEW YOU JON SECADA & SHANICE (HOLLYWOOD)				

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

CMA AWARDS SURPRISE MANY

(Continued from page 11)

As expected, fiddler Mark O'Connor won as musician of the year for a fifth consecutive year.

In another unforeseen turn, the Mavericks deposited three-year winner Diamond Rio as vocal group of the year. Mavericks lead singer Raul Malo, clearly taken aback, said, "I'm sure you're all as stunned as we are."

When Krauss won the Horizon Award both as a newcomer and as female vocalist of the year, she seemed

shocked. "I feel really weird, you guys," she said. Accepting the award for female vocalist of the year, Krauss exclaimed, "What in the world is going on here, folks? Oh, my!"

When Krauss and Shenandoah won vocal event of the year for "Somewhere In The Vicinity Of The Heart"—surprising all those who thought that George Jones and Tammy Wynette had it locked—Shenandoah lead singer Marty Raybon told Krauss she had said enough. He said, "Alison, we needed your help, and we appreciate it."

The surprises continued when the Tractors seized music video of the year for "Baby Likes To Rock It."

The three-hour show, telecast live by CBS, was produced by 25-year awards-show veteran Walter Miller.

Musically, the telecast represented country's diverse range. Dwight Yoakam performed his unorthodox "Nothing" with string section and

backup singers. The Mavericks re-created their album cover on stage, complete with swimsuit-clad model. And Russ Taff offered a wry song about sucking up to radio.

There were approximately 24 well-staged performances, including some interesting duets: Reba McEntire and Trisha Yearwood, McBride and Linda Wood, Jones and Wynette, Gill with Faith Hill and Shelby Lynne, and Gill and Dolly Parton.

Former CMA executive director Jo Walker-Meador and the late Roger Miller were inducted into the Country Music Hall of Fame. Parton, Yoakam, Willie Nelson, Marty Stuart, and Merle Haggard joined in a heartfelt tribute to Miller, whose widow, Mary, received the award.

Assistance in preparing this story was provided by Deborah Evans Price.

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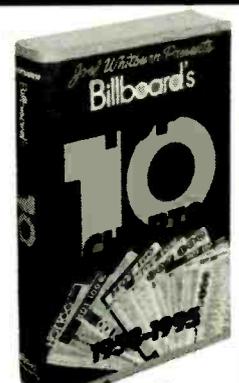
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Sample chart

TW	LW	WKS	Billboard	Artist	Label
1	1	10	Have You Ever Really Loved A Woman?	Bryan Adams	A&M 1028
2	4	8	Water Runs Dry	Boyz II Men	Motown 0358
3	12	2	Total Eclipse Of The Heart	Nicki French	Critique 15539
4	5	8	Don't Take It Personal (just one of dem days)	Monica	Rowdy 35040
5	—	1	Scream/Childhood	Michael Jackson & Janet Jackson	Epic 78000
6	2	17	This Is How We Do It	Montell Jordan	PMP/RAL 851468
7	6	7	I'll Be There For You/You're All I Need To Get By	Method Man featuring Mary J. Blige	Def Jam/RAL 1878
8	7	19	Freak Like Me	Adina Howard	Mecca Don/EastWest 64484
9	18	1	I Believe	Blessid Union Of Souls	EMI 58320
10	15	1	Let Her Cry	Hoote & The Blowfish	Atlantic 87231
★ HIGHEST DEBUT ★ POS 5			★ BIGGEST MOVER ★ 39 to 12		
Scream/Childhood			Michael Jackson & Janet Jackson		
Waterfalls			TLC		

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THE Billboard 200

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FOR WEEK ENDING
OCTOBER 14, 1995

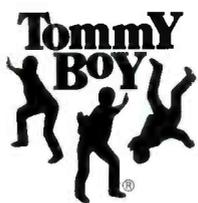
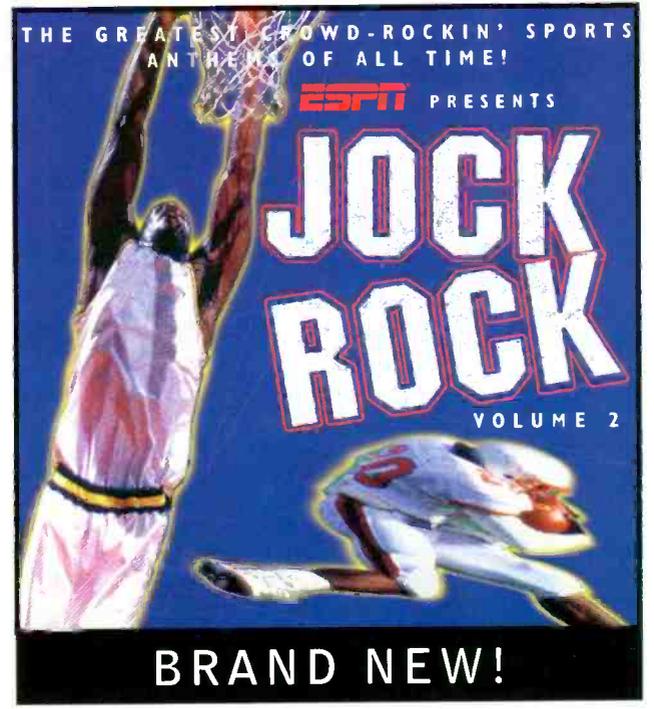
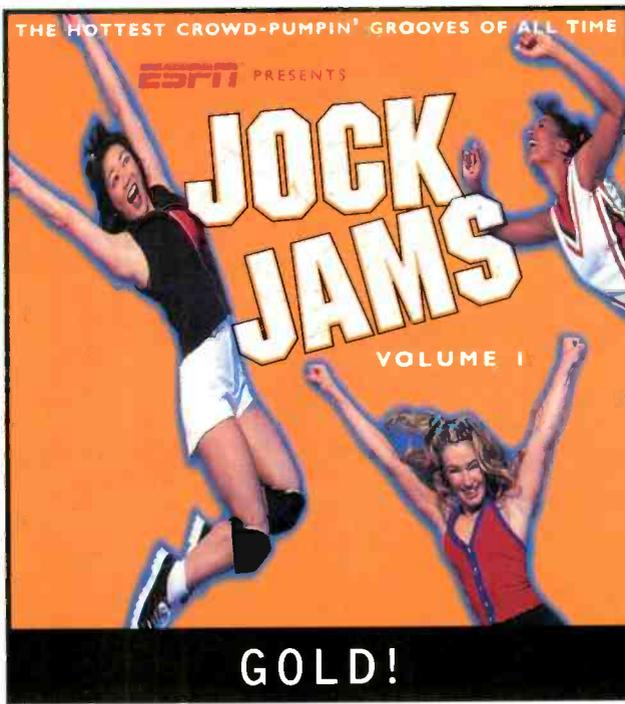
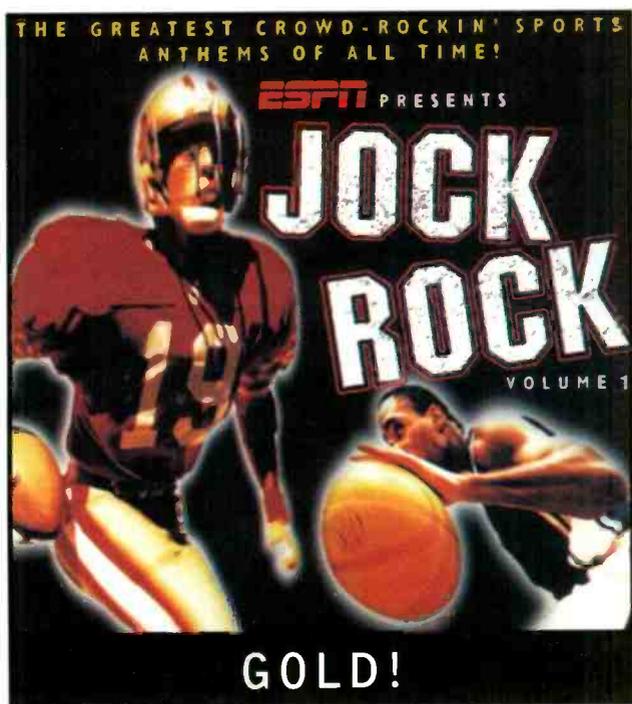


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	3	16	ALANIS MORISSETTE ▲ ² MAVERICK/REPRISE 45901/WARNER BROS. (10.98/15.98) HS	JAGGED LITTLE PILL	1
2	2	2	10	SOUNDTRACK ▲ ² MCA 11228* (10.98/17.98)	DANGEROUS MINDS	1
3	3	1	64	HOOTIE & THE BLOWFISH ▲ ⁶ ATLANTIC 82613/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
				*** Hot Shot Debut ***		
4	NEW ▶		1	AC/DC EASTWEST 61780/EEG (10.98/16.98)	BALLBREAKER	4
5	4	—	2	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	4
6	NEW ▶		1	♀ NPG 45999/WARNER BROS. (10.98/16.98)	THE GOLD EXPERIENCE	6
7	5	—	2	MICHAEL BOLTON COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
8	7	5	46	TLC ▲ ⁶ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
9	8	6	10	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
10	6	4	3	RED HOT CHILI PEPPERS WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
11	10	7	31	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
12	9	9	14	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/15.98) HS	FROGSTOMP	9
13	13	16	15	NATALIE MERCHANT ● ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
14	11	8	7	SOUNDTRACK DEF JAM/RAL 529021*/ISLAND (10.98/16.98)	THE SHOW	4
15	12	12	6	SOUNDTRACK TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
16	15	13	44	BLUES TRAVELER ▲ ² A&M 540265 (9.98/15.98)	FOUR	8
17	14	11	11	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
18	19	20	38	BUSH ▲ TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	17
19	16	18	52	DAVE MATTHEWS BAND ▲ ² RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
20	NEW ▶		1	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
21	NEW ▶		1	DAVID BOWIE VIRGIN 40711 (10.98/16.98)	OUTSIDE	21
22	NEW ▶		1	DAS EFX EASTWEST 61829*/EEG (10.98/15.98)	HOLD IT DOWN	22
23	18	17	65	SEAL ▲ ² ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
24	NEW ▶		1	KOOL G RAP COLD CHILLIN'/EPIC STREET 57808*/EPIC (10.98 EQ/15.98)	4, 5, 6	24
25	17	14	75	LIVE ▲ ⁵ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
26	NEW ▶		1	GRATEFUL DEAD GDR 14020/ARISTA (13.98/20.98)	HUNDRED YEAR HALL	26
27	20	15	11	SELENA EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
28	25	28	11	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	25
29	23	21	3	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
30	26	31	5	FAITH EVANS BAD BOY 73003/ARISTA (10.98/15.98)	FAITH	22
31	22	19	15	MICHAEL JACKSON ▲ ⁵ EPIC 59000* (23.98 EQ/32.98)	HISTORY: PAST, PRESENT AND FUTURE BOOK 1	1
32	24	22	3	BLACKHAWK ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
				*** Greatest Gainer ***		
33	38	49	7	THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA 67291 (7.98 EQ/11.98) HS	THE PRESIDENTS OF THE UNITED STATES	33
34	27	23	5	JUNIOR M.A.F.I.A. UNDEAS/BIG BEAT 92614/AG (10.98/15.98)	CONSPIRACY	8
35	NEW ▶		1	LISA LOEB & NINE STORIES GEFLEN 24734 (10.98/16.98)	TAILS	35
36	21	10	3	LENNY KRAVITZ VIRGIN 40696 (10.98/16.98)	CIRCUS	10
37	28	27	25	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
38	29	26	42	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
39	30	33	13	FOO FIGHTERS ● ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
40	37	52	51	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
41	36	34	10	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
42	31	29	27	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
43	35	32	57	BOYZ II MEN ▲ ⁹ MOTOWN 0323 (10.98/16.98)	II	1
44	32	24	18	SOUNDTRACK ▲ ³ WALT DISNEY 60874 (10.98/16.98)	POCAHONTAS	1
45	33	30	11	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
46	NEW ▶		1	SOUNDTRACK REPRISE 46008/WARNER BROS. (10.98/16.98)	FRIENDS	46
47	41	42	9	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINX...	4
48	34	25	17	SOUNDTRACK ▲ ATLANTIC B2759/AG (10.98/17.98)	BATMAN FOREVER	5
49	39	37	8	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/15.98)	I REMEMBER YOU	22
50	44	35	3	MANNHEIM STEAMROLLER AMERICAN GEMAPHONE 1995 (11.98/17.98)	CHRISTMAS IN THE AIRE	35
51	40	39	12	SHAGGY ● VIRGIN 40158* (10.98/15.98)	BOOMBASTIC	34

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
52	60	74	6	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	52
53	45	46	13	D'ANGELO EMI 33629 (9.98/13.98)	BROWN SUGAR	42
54	43	45	13	LUNIZ ● NOO TRYBE 40523 (9.98/13.98)	OPERATION STACKOLA	20
55	55	50	11	MONICA ● ROWDY 37006/ARISTA (10.98/15.98)	MISS THANG	36
56	64	70	10	TOADIES INTERSCOPE 922402/AG (10.98/15.98) HS	RUBBERNECK	56
57	42	43	29	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
58	NEW ▶		1	SONIC YOUTH DGC 24825*/GEFFEN (10.98/16.98)	WASHING MACHINE	58
59	46	44	29	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
60	61	57	34	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
61	NEW ▶		1	THE MAVERICKS DECCA 11257*/MCA (10.98/15.98)	MUSIC FOR ALL OCCASIONS	61
62	NEW ▶		1	RBX PREMEDITATED 45866/WARNER BROS. (9.98/15.98)	THE RBX FILES	62
63	48	51	47	EAGLES ▲ ³ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
64	63	68	6	SOUNDTRACK A&M 540384 (10.98/16.98)	EMPIRE RECORDS	63
65	52	40	17	ALL-4-ONE ● BLITZZ/ATLANTIC 82746/AG (10.98/16.98)	AND THE MUSIC SPEAKS	27
66	50	38	6	MICHAEL W. SMITH REUNION 0106/ARISTA (10.98/17.98)	I'LL LEAD YOU HOME	16
67	NEW ▶		1	GLORIA ESTEFAN EPIC 67284 (8.98 EQ/16.98)	ABRIENDO PUERTAS	67
68	53	47	6	COLLIN RAYE EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
69	49	54	52	THE CRANBERRIES ▲ ⁴ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
70	51	55	24	RUSTED ROOT ● MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	51
71	47	36	9	JIMMY BUFFETT ● MARGARITAVILLE 11247/MCA (10.98/16.98)	BAROMETER SOUP	6
72	54	41	5	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	36
73	62	58	6	RANCID EPITAPH 86444* (8.98/13.98)	AND OUT COME THE WOLVES	45
74	56	48	60	WEEZER ▲ ² DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
75	59	56	26	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	35
76	NEW ▶		1	SOUNDTRACK CAPITOL 32438 (9.98/13.98)	DEAD PRESIDENTS	76
77	72	84	8	SOPHIE B. HAWKINS COLUMBIA 53300 (10.98 EQ/16.98)	WHALER	72
78	65	60	86	GREEN DAY ▲ ⁸ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
79	67	72	3	SOLO PERSPECTIVE 549017/A&M	SOLO	67
80	66	59	14	BON JOVI ▲ MERCURY 528181 (10.98 EQ/16.98)	THESE DAYS	9
81	75	89	8	DAVID LEE MURPHY MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	75
82	NEW ▶		1	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	82
83	70	63	3	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	63
84	78	79	53	BRANDY ▲ ² ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
85	84	91	5	DOLLY PARTON COLUMBIA 67140 (9.98 EQ/15.98)	SOMETHING SPECIAL	80
86	69	65	83	SHERYL CROW ▲ ² A&M 540126 (10.98/16.98) HS	TUESDAY NIGHT MUSIC CLUB	3
87	76	86	80	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
88	73	—	2	SOUNDTRACK UPTOWN 11342/MCA (10.98/17.98)	NEW YORK UNDERCOVER	73
89	NEW ▶		1	MARTINA MCBRIDE RCA 66509 (9.98/15.98)	WILD ANGEL	89
90	74	64	14	SKEE-LO SUNSHINE 75486/SCOTTI BROS. (9.98/15.98)	I WISH	53
91	NEW ▶		1	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	91
92	68	53	26	MONTELL JORDAN ▲ PMP/RAL 527179*/ISLAND (10.98/16.98)	THIS IS HOW WE DO IT	12
93	80	80	27	REAL MCCOY ▲ ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
94	NEW ▶		1	EMMYLOU HARRIS ASYLUM 61854/EEG (10.98/15.98)	WRECKING BALL	94
95	98	90	6	FOURPLAY WARNER BROS. 45988 (10.98/16.98)	ELIXIR	90
96	71	61	17	SOUL ASYLUM ▲ COLUMBIA 57616* (10.98 EQ/16.98)	LET YOUR DIM LIGHT SHINE	6
97	79	67	11	AFTER 7 VIRGIN 40547 (10.98/16.98)	REFLECTIONS	40
98	87	88	72	OFFSPRING ▲ ³ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
99	57	—	2	DOWN EASTWEST 61830/EEG (10.98/15.98)	NOLA	57
100	77	69	19	CHRIS ISAAK ● REPRISE 45845/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
101	89	98	216	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
102	81	62	14	LORRIE MORGAN ● BNA 66508 (10.98/15.98)	GREATEST HITS	46
103	95	111	82	NINE INCH NAILS ▲ ² NOTHING/TVT/INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
104	99	109	8	KORN IMMORTAL 66633/EPIC (9.98 EQ/15.98) HS	KORN	99
105	90	85	15	MACK 10 PRIORITY 53938 (9.98/14.98) HS	MACK 10	33
106	92	94	55	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
107	91	92	49	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
108	94	96	29	2PAC ▲ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1

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

ALL JOCKS ROCK GOLD!



Billboard 200 continued

FOR WEEK ENDING OCTOBER 14, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
109	82	73	60	JEFF FOXWORTHY ▲ ²	YOU MIGHT BE A REDNECK IF...	38
110	83	78	6	TWINZ DEF JAM/RAL 527883*/ISLAND (10.98/15.98)	CONVERSATION	36
(111)	110	130	6	DEEP BLUE SOMETHING RAINMAKER/INTERSCOPE 92606/AG (10.98/15.98) HS	HOME	110
112	86	81	25	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
113	88	71	6	SOUNDTRACK EPIC SOUNDTRAX 67294 (10.98 EQ/16.98)	DESPERADO	53
(114) NEW ►			1	DIANA ROSS MOTOWN 530586 (10.98/16.98)	TAKE ME HIGHER	114
(115)	133	124	4	REGINA BELLE COLUMBIA 66813 (10.98 EQ/16.98)	REACHIN' BACK	115
116	104	136	3	VARIOUS ARTISTS RCA VICTOR 62641 (3.98 CD)	IDIOT'S GUIDE TO CLASSICAL MUSIC	104
117	58	—	2	DREAM THEATER EASTWEST 61842/EEG (7.98/11.98)	CHANGE OF SEASONS	58
118	114	141	6	JOAN OSBORNE BLUE GORILLA 526699/MERCURY (10.98 EQ/15.98) HS	RELISH	114
119	109	99	106	MELISSA ETHERIDGE ▲ ² ISLAND 848660 (10.98/16.98)	YES I AM	15
120	100	93	17	PINK FLOYD ▲ ² COLUMBIA 67065 (19.98 EQ/34.98)	PULSE	1
(121)	119	143	63	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
122	102	100	36	VAN HALEN ▲ ² WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
123	103	102	70	SOUNDTRACK ▲ ³ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
124	85	76	19	THE REMBRANDTS ● EASTWEST 61752/EEG (10.98/15.98)	LP	23
125	115	87	5	HEART CAPITOL 30489 (10.98/15.98)	THE ROAD HOME	87
126	108	107	16	BJORK ELEKTRA 61740/EEG (10.98/16.98)	POST	32
127	97	83	7	BLIND MELON CAPITOL 28732* (10.98/16.98)	SOUP	28
128	106	103	23	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	59
(129) NEW ►			1	URGE OVERKILL GEFEN 24818* (10.98/16.98) HS	EXIT THE DRAGON	129
130	101	77	5	SAWYER BROWN CURB 77785 (10.98/15.98)	WANTIN' AND HAVIN' IT ALL	77
131	113	105	65	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 66323/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
132	118	118	6	VARIOUS ARTISTS WORD 0604/EPIC (9.98 EQ/15.98)	MY UTMOST FOR HIS HIGHEST	99
133	107	101	6	THE DOVE SHACK DEF JAM/RAL 527933*/ISLAND (10.98/15.98)	THIS IS THE SHACK	68
134	93	82	17	PRIMUS ● INTERSCOPE 92553*/AG (10.98/16.98)	TALES FROM THE PUNCH BOWL	8
135	117	128	64	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
136	127	137	5	TAKE THAT ARISTA 18800 (9.98/15.98) HS	NOBODY ELSE	127
137	112	116	98	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
(138)	140	125	7	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	101
139	125	131	150	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
140	131	178	3	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	HITS, CHAPTER ONE	131
141	96	110	3	SOUNDTRACK REPRISE 45960/WARNER BROS. (10.98/15.98)	ANGUS	96
142	124	113	27	SOUL FOR REAL ▲ UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
143	141	127	9	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	127
(144)	150	151	7	EDWIN MCCAIN LAVA 92609/AG (10.98/15.98) HS	HONOR AMONG THIEVES	107
145	111	75	11	BRUCE HORNSBY RCA 66584 (10.98/16.98)	HOT HOUSE	68
146	120	123	48	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
147	105	97	11	CYNDI LAUPER EPIC 66100 (10.98 EQ/16.98)	12 DEADLY CYNS...AND THEN SOME	81
148	116	95	66	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
149	130	132	198	PEARL JAM ▲ ³ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
(150) NEW ►			1	BLUR VIRGIN 40855 (10.98 EQ/15.98) HS	THE GREAT ESCAPE	150
151	147	148	26	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	78
★ ★ ★ PACESETTER ★ ★ ★						
(152)	200	—	2	VARIOUS ARTISTS COLD FRONT 6186 (8.98/14.98)	CLUB MIX '95 VOLUME II	152
153	136	138	47	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
154	148	157	18	NINE INCH NAILS NOTHING/TVT/INTERSCOPE 95811/AG (7.98 CD)	FURTHER DOWN THE SPIRAL (EP)	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
155	132	115	48	TOM PETTY ▲ ³ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
(156)	182	193	3	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	156
157	139	133	45	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
158	129	126	83	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
159	137	121	16	PAULA ABDUL CAPTIVE 40525/VIRGIN (10.98/16.98)	HEAD OVER HEELS	18
160	143	140	85	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
161	153	155	118	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
162	157	163	241	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
163	154	150	35	SPONGE ● WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
164	144	145	53	BROOKS & DUNN ▲ ² ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
165	128	134	53	R.E.M. ▲ ⁴ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
(166)	169	162	24	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
167	155	167	293	ORIGINAL LONDON CAST ▲ ³ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
168	135	120	11	TRACY BYRD MCA 11242 (10.98/15.98)	LOVE LESSONS	44
169	146	161	11	BETTE MIDLER ATLANTIC 82823/AG (10.98/16.98)	BETTE OF ROSES	67
170	161	156	44	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
171	134	106	12	PERFECT STRANGER CURB 77799 (9.98/15.98) HS	YOU HAVE THE RIGHT TO REMAIN SILENT	68
(172) NEW ►			1	HOLE CAROLINE 1470* (7.98/10.98)	ASK FOR IT	172
173	168	152	19	JON B. YAB YUM/550 MUSIC 66436/EPIC (9.98 EQ/15.98) HS	BONAFIDE	79
174	138	129	13	TRIPPING DAISY ISLAND 524112 (10.98/15.98) HS	I AM AN ELASTIC FIRECRACKER	95
175	121	—	2	RICKIE LEE JONES REPRISE 45950/WARNER BROS. (10.98/16.98)	NAKED SONGS	121
176	145	146	55	ABBA ▲ POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
177	151	—	2	TRACY LAWRENCE ATLANTIC 82847/AG	TRACY LAWRENCE LIVE	151
178	176	179	99	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
179	142	104	15	VAN MORRISON POLYDOR 527307/A&M (10.98/16.98)	DAYS LIKE THIS	33
180	174	183	204	NIRVANA ▲ ² DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
181	183	182	8	DEL AMITRI A&M 311 (9.98/15.98)	TWISTED	170
182	163	144	75	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
183	180	180	4	TERRI CLARK MERCURY NASHVILLE 526991* (10.98 EQ/15.98) HS	TERRI CLARK	180
184	165	147	69	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
185	152	117	6	PETRA WORD 67302/EPIC (10.98 EQ/15.98) HS	NO DOUBT	91
186	162	149	31	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
187	126	108	4	SOUNDTRACK MCA 11231 (10.98/17.98)	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR	108
(188)	193	186	66	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	5
189	149	166	4	STYX A&M 540387 (10.98/15.98)	GREATEST HITS	138
190	173	169	159	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
191	159	122	28	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
192	156	119	3	M.C. HAMMER GIANT 24637/WARNER BROS. (10.98/16.98)	INSIDE OUT	119
193	181	181	99	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
194	188	174	50	BON JOVI ▲ ³ MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
195	160	153	14	PHISH ELEKTRA 61777/EEG (14.98/19.98)	A LIVE ONE	18
196	164	142	9	BRYAN WHITE ASYLUM 616122 (9.98/15.98) HS	BRYAN WHITE	120
197	171	158	81	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
(198) NEW ►			1	VARIOUS ARTISTS A&M 540259 (9.98/15.98)	TOWER OF SONG: THE SONGS OF LEONARD COHEN	198
199	179	154	18	NAUGHTY BY NATURE TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	3
200	158	112	11	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49

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After 7 97	Collective Soul 59	Green Day 78	Cyndi Lauper 147	Naughty By Nature 199	Collin Raye 68	Dangerous Minds 2	Twins 110
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BUDGET STUDIO GEAR OPENS DOOR TO ACTS

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worked in the business [from the mid-'70s to the mid-'80s], the cost went from an average of \$75,000 to \$250,000. But in the last decade, we have seen it hold."

Hamby attributes that stability in budgets to the proliferation of modular digital multitracks and other low-cost recording options.

"Aside from the convenience factor of these machines," he says, "their overall effect has been to bring the quality of demos closer to—or in some cases as good as—masters and to keep the average ceiling on recording costs constant related to everything else in the world."

A major-label A&R source who declines to be identified says the average album project currently ranges from \$175,000-\$250,000. He bases the estimate on a survey of 10 projects currently in the works at his label.

However, alternative rock success stories, such as PJ Harvey, Better Than Ezra, Liz Phair, and Letters To Cleo, have cut breakthrough albums for substantially less, riding on a do-it-yourself philosophy reminiscent of the '70s punk revolt.

Independent labels are also profiting from the technological boom. Zero Hour Records, a New York indie that has launched such bands as 22 Brides and the Cucumbers, does most of its work at Ground Zero, an in-house studio featuring five Adats and Mackie's top-of-the-line 32-input board.

Ground Zero chief engineer Joe Lambert says, "The Adats are great because they're affordable. Our bands don't have the budgets to spend \$130 for tape. Also, this allows them to work bit by bit. Because we have five machines, if one of our bands needs to take one home, they can."

A representative at Caroline Records says label artist Adrian Belew does all his work in his home Adat studio. "If he didn't have the studio, we couldn't afford to put out his records," she says.

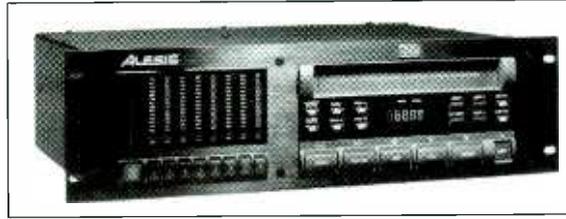
The Knitting Factory, a New York avant-garde club that operates a label, tapes most of its shows through a Mackie console onto DA-88s, according to club owner Michael Dorf, who says the setup has allowed him to put out high-quality live recordings that would otherwise be prohibitively expensive.

For top studios that were once the de facto home for all professional recording sessions, the effect of hi-tech budget gear has been considerable, according to industry observers.

Says marketing consultant D.K. Sweet, whose clients include Mackie and Neumann, "In the old days, a top band would block a room at a studio for \$1,000 a day and look at each other and say, 'OK, let's start writing songs.' Today, the financial reality is that this technology allows projects to get done substantially more affordably, because you're not having to go into a big studio for every step of the recording."

Scott Garside, a self-described "market research guy" at Mackie Designs of Woodinville, Wash., says "For the top studios, either the impact is negative in that they lose business, or the impact is positive in that they can open B, C, and D rooms. The aggressive studios looked at this trend and took advantage of it."

Says Buddy Brundo, owner of Conway Recording in Hollywood, Calif., and an outspoken critic of the home-studio movement, "We're having our best year ever, so obviously the major artists are coming in. It's still pretty difficult to mix something in a home environment and make it work. It's difficult to have a 70- or 80-channel console in your house without going in the illegal direction and offering your house for hire."



Shown, from left, are the Mackie CR-1604 mixer, a 16-channel unit that retails for approximately \$900 and is credited for spearheading the move toward high-quality home recording; the Neumann TLM-193 microphone, a unit that offers state-of-the-art quality at a list price of \$1,495; and the \$3,000 Alesis Adat, the modular 8-track digital recording system that put virtually unlimited multitracking capabilities into the hands of budget-minded users.

Brundo notes that the industry sector most affected by the '90s technology has been midsized studios.

"I offer an exceptional facility in which I'm able to record artists for whom budget isn't the biggest concern, but the midrange studios that have to compete with the home guys—they're dead," he says.

Sweet estimates that 90% of the mid-level studio owners who specialized in music recording 10 years ago have either moved into TV and video post-production or gone out of business.

But Conway and other top studios have adjusted to the new technology trend by incorporating Mackies, Adats, Tascam DA-88s, and other low-cost machines into their mixes. In fact, it is rare these days to walk into a full-service facility that does not keep a Mackie mixer as a utility board or a stack of modular digital multitracks on hand for projects that are brought in on those formats.

Artists who show up at big studios with a partially completed project on any number of affordable professional formats are increasingly interested in eliminating the process of "chasing the demo," according to Sweet. In other words, rather than rerecord the songs that have already been demoed, musicians are keeping the tracks they recorded at home and building upon

them in the pro studio.

"If an artist gets a demo that could be a master, we want to use it," says Michael Frondelli, director of Capitol Recording Studios in Los Angeles. "Before, we couldn't use demos, because the recording media were terrible—distortion was way too high. We want to put tools in the hands of artists that they will be able to use."

Among recent or current projects that are employing this new generation of gear are albums by Quincy Jones, k.d. lang, Metallica, Lionel Richie, Def Leopard, Bryan Adams, Queensryche, Tom Petty, Phil Collins, Warren G, and Loeb—who broke ground last year by becoming the first artist to score a No. 1 pop hit with an Adat-recorded track (Billboard, Aug. 20, 1994).

Warren G topped the rap chart with his breakthrough single, "Regulate," illustrating the impact that low-cost gear has had on the hip-hop, dance, and remix communities, where modular digital multitracks are the format of choice. Fred Jorio, a remix engineer who has scored club hits with Madonna and Staxx Of Joy, among others, mixes exclusively on Mackie boards in his apartment studio (Billboard, Aug. 5).

Since budgets are not a big issue for top artists, their albums usually wind up in high-end facilities at some point—

usually at the mixing stage, where the acoustics and monitoring capabilities of the control room are critical, or whenever such acoustically sensitive instruments as drums and strings enter the picture.

"The new technology doesn't stop us from mixing in the big studios," says RCA senior VP of A&R Dave Novik, who notes that the label's recent Ké album was recorded primarily on Adat but transferred to a fully professional multitrack format and mixed at New York's Electric Lady Studios by RCA staff producer/A&R executive Brian Malouf.

"We still utilize the big studios for work," adds Novik. "In fact, I never considered the impact this technology might have on the studios, because even though you can do a lot of experimenting on Adat, you still do a lot of the project in the big rooms."

Similarly, Geffen's Barber says, "Adat could not replace the drum sound we got at RPM and Electric Lady on the Lisa Loeb album, and the small console we used didn't have the recall [features] we had on the Solid State Logic console at Battery Sound."

TECHNOLOGICAL 'PARADIGM SHIFT'

The technological "paradigm shift," as people in the recording industry call

WARNER MUSIC'S FUCHS PLEDGES GREATER SCRUTINY

(Continued from page 1)

Billboard, Fuchs says he has no intention of applying standards to the recordings released by his labels.

Warner Music announced Sept. 29 that it was selling its 50% stake in the controversial rap and rock label Interscope (Billboard, Oct. 7).

"We never said that we were going to develop standards," says Fuchs. "We talked about process, in which each record label would do it differently depending on their culture and the people involved. We have always said we would trust the judgment of our executives."

Fuchs says that each label could form a group that includes "an A&R person, a label head, possibly a business affairs person or someone in legal" to judge the acceptability of its releases. These label groups would "pay closer scrutiny to lyrics."

Fuchs adds, "There will be a more active process in place. The only guidelines, which are rather loose guidelines, are some real sensitivity to elevating violence, celebrating violence, or condoning violence."

Fuchs dismisses the general perception that Time Warner had bowed to political pressure in selling its Interscope stake. "We didn't have to hear from [activist] C. DeLores Tucker or [conservative politician] William Bennett to know that this was an issue. It was an issue at Time Warner with Ice-T. There were distractions inside this company that prevented this issue from getting the kind of attention it should.

It happened and exploded when I was three days into the job. It's unfortunate that it confronted us, rather than our dealing with it in our own way."

Although Fuchs says Time Warner did not knuckle under to political pressure, he indicates that it was aware of political reality. "If we don't show responsibility and attention in this environment," he says, "then the government will be more emboldened to come in, and that will be a disaster."

But it is clear that the Interscope venture will not be the way Warner does business in the future. "Interscope was our only deal in which we really didn't have the ability to talk about the content or anything, to anticipate it, to deal with it."

Fuchs continues, "It's happened in the past where we call up an artist or a manager and we say, 'Listen we don't like this in the video—it's problematic,' or 'The artwork is problematic,' or 'The song is problematic.' You have fights, you have conversations, you have dialogues. But we didn't even have the ability to do that. We're not announcing that from now on we're ruling on our artists and their music. That is completely not the case. But we're not ashamed to say to anyone that we can have an intelligent dialogue occasionally. Anyone who's not aware that the atmosphere is a little more charged has been off somewhere in New Zealand."

Observers note that the risk in taking a strong stand on lyrical content is in the message that it sends to artists.

But Fuchs maintains that he received widespread support on Interscope. "I was concerned about this decision. To anyone I spoke to—managers, artists, whoever—I said, 'What is your feeling? Give me some help on this.' And I got a very interesting cross-section. Without being specific, I got enough of a mother-in-law survey to make me feel we were actually moving in the right direction. Although artists may not come right out and say, 'We think this is fine,' quite a few people would candidly say to me, 'Listen we think something has to be done.'"

Fuchs says he had read the lyrics to some of the controversial releases but claimed that it was "difficult to take these lyrics out of the context and out of the song."

But Fuchs adds, "I'm quite surprised with the level of misogyny in a lot of the music, and that women have not been more active. When Michael Jackson had a song with lyrics that people intimidated or suspected were a slight on Jews, Jewish organizations jumped right up on the table. Maybe women feel, 'My God, it's coming on every song, it's all over, where do we start to fight?' That was most surprising to me."

Fuchs says he read and heard lyrics to one song from the upcoming Interscope album "Dogg Food" by the rap group Tha Dogg Pound, which Warner will not distribute, but he emphasizes that his personal tastes had nothing to do with business decisions. Until its deal expires next March, Warner will

it, began with the nearly simultaneous introduction five years ago of the Mackie CR-1604, a low-cost, high-quality 16-channel mixer that lists for \$900, and the Alesis Adat 8-track digital recorder, which was introduced at \$4,000 and now lists for \$3,000.

Both the Mackie CR-1604 and the Alesis Adat have reached sales levels of 70,000 units since their introduction, according to their manufacturers, and Alesis and Mackie have supplemented their core products with complementary units (see story, page 45).

Other pieces of gear that have successfully bridged the gap between the home-recording arena and blue-chip recording studios include the Tascam DA-88, a modular digital 8-track akin to Alesis' Adat; Sony's PCM-900, a higher-end version of the DA-88; Fostex's digital 8-track, which operates on the Adat platform; Yamaha's ProMix 01, a powerful, compact digital mixer that retails for less than \$2,000; hard-disc recording systems from such leading manufacturers as Yamaha, Otari, Akai, and Roland; sequencing and editing software from such makers as Opcode, Steinberg Jones, Mark of the Unicorn, and Digidesign; and Neumann's TLM-193 and KM-184 microphones—lower-priced versions of the German company's venerated models.

"With a Neumann TLM-193, Adat, and any of the Mackies, you can record anything at a quality level that can't be criticized in terms of sonics," says Sweet.

Ultimately, though, even the makers of this new technology agree that it is not the gear that makes the music.

"The actual machines in the studio are never the thing that made hit records," says Jim Mack, director of marketing at Los Angeles-based Alesis. "It's the creativity of the people behind them."

rule on a "record by record" basis which Interscope albums to release.

In addition to concerns about content, Warner's decision to end the Interscope deal was influenced by profit considerations.

Fuchs said the music group would continue to look for potential acquisitions and label deals, but he said they might take on "a slightly different kind of structure, one that is more financially beneficial to Warner Music than what has been done in the past, in which I include Interscope. There hasn't been a terrific track record of a lot of financial success in the joint ventures."

Nonetheless, Warner Bros. recently extended a joint venture with Irving Azoff's Giant Records for more than five years.

The controversy over lyrics and Interscope Records was only one of many conflicts Warner Music has faced in the past year.

The music group has lost a chairman (Robert Morgado), the head of its domestic music operations (Doug Morris), Elektra label chief Robert Krasnow, and three Warner Bros. label chiefs (Mo Ostin, Lenny Waronker, and Danny Goldberg); some were forced out, some fired (Billboard, July 1). This welter has led industry observers to speculate that the fallout may include the defection of artists and executives and eventually a decline in Warner's leading market share.

"The talk of there being turmoil in this

(Continued on next page)

ISLAND TARGETING ETHERIDGE ABROAD

(Continued from page 1)

of the new album's life, Etheridge will concentrate almost exclusively on markets outside America. In the U.S., "Yes I Am" has sold 3.3 million units, according to SoundScan.

"Her career has focused on America, and we're not totally dismayed that, outside of a few territories, Europe and the rest of the world haven't totally embraced her the way people have here," says Hooman Majd, Island Records' executive VP. "We should afford her that opportunity [of breaking worldwide] instead of making her pound the album home here."

Etheridge is already on the road pushing "Your Little Secret," which comes out Nov. 14 in the U.S. and Nov. 6 in the rest of the world. She spent the first week of October in Australia making promotional appearances. She returns to the U.S. to plug the album before heading for Europe Saturday (14).

Tying in with the album's title, Island, to whom she is signed worldwide, plans secret club and theater gigs that will be announced three days in advance throughout Europe.

"What we're looking for here, in addition to the unannounced showcases, is major television [exposure]," says Faisel Durrani, Island's director of international marketing. "She's always been a press darling [outside of the U.S.]. Our challenge now is to get her to the same stature as she [has] in America."

WARNER'S FUCHS

(Continued from preceding page)

group and of our being vulnerable with artists leaving is fast disappearing," says Fuchs. "Quite honestly, the fact that everyone wants our people and artists is obviously a compliment."

Asked how he reassured executives, artists, and managers that the bleeding had stopped, Fuchs says, "First of all, after certain changes were made here, I tried to indicate to people that that's the end of the significant change. No. 2, I'm staying here." There have been rumors that he would leave the music group.

Regarding Warner Bros., Fuchs adds, "The appointment of Russ Thyret [as chairman] has gone a long, long way to bring it back to a feeling that it used to have about itself, that it was a very special place." Thyret, who replaced Goldberg, is a 24-year veteran of the label.

Asked whether he would appoint a new head of domestic operations, Fuchs says, "Right now, there's no intent to do that. That layer has been taken out. If there was someone who would improve this organization, that would be fine; I'm open to anything. I've enjoyed working with label heads, and I think it's an important step for them to get to know me."

Fuchs says that by the end of his first year in office, the music group "will be viewed as a smarter, tougher, more stable, more aggressive place."

There has been speculation that Fuchs, who is also chairman of HBO, will leave the music unit to take a role at Turner Broadcasting System, which Time Warner is acquiring. Although he did not rule out a role in Turner, possibly serving on a committee (he is now a Turner board member), he emphasized that he was not giving up music.

Fuchs also apparently has no immediate plans to give up the chairmanship of HBO. "As long as HBO needs me, I'd like to participate," he says, adding that he spends "a heavy, heavy part of my schedule in music" and most of his time at the company's music headquarters in Rockefeller Center rather than at his spacious HBO office closer to Times Square.

Although Etheridge has built up a following in Germany, Holland, Australia, and Canada, she has yet to break through in the U.K., but that may be changing.

"We think Melissa's made the right record [for the U.K. market] for the first time," says Island U.K. managing director Marc Marot. He notes that Etheridge has a core audience of approximately 17,000-20,000 people in the U.K., but "until we have her here and can get radio more excited about her, it's terribly difficult to go beyond that fan base."

In mid-November, Etheridge will begin a monthlong tour of Australia and New Zealand opening for the Eagles. That will be followed by a promotional trek in the Far East.

She will return to Europe at the end of January to co-headline a tour that will keep her in Europe and Latin America through spring. A U.S. tour isn't planned until next summer. Etheridge is booked worldwide by Monterey Peninsula Artists and managed by Bill Leopold.

'LIBERATED' BY SUCCESS

"Your Little Secret," her first record on a new contract with Island, reunites Etheridge with "Yes I Am" producer Hugh Padgham. "On the last album, both of us were getting to know each other, but going into this album, it was so smooth," says Etheridge. "I knew that he was English, and he's not ever going to jump up and down and go, 'God, that was so great!' He's going to say, [calmly], 'Right, that was great,' and he really means it was fantastic."

Although one would assume that the success of "Yes I Am" would create anxiety within Etheridge to match that album's status, she says instead she feels liberated by its performance.

Etheridge recalls, "There was a point right as 'Yes I Am' was being released that I thought, 'You know what? I missed it. I'm not trendy. I'm not a part of any scene. How am I ever going to reach a different level?' But 'Yes I Am' totally proved me wrong, and I'm never going to think like that again."

In making "Your Little Secret," Etheridge traced the same road map that guided her through "Yes I Am," one that pointed her toward following her instincts. "It was so great [to realize] that there's not some magic wand that some person has to wave over the record to make it great; I can just do what I love and feel and hopefully that's what people want to hear."

Thematically, "Your Little Secret" mines the familiar territory of passion, love, and desire traveled by Etheridge on past releases. This time, though, the songs have a crisper, sparer sound that Etheridge attributes to testing most of the songs on tour before cutting them, as well as recording with her entire band instead of using studio musicians to supplement her regular drummer and bassist.

The first single, the sparse, rocking title track, goes to radio Monday (9).

"Melissa Etheridge is one of the best examples of pop music that we have," says Dave Robbins, PD at Columbus, Ohio, top 40 outlet WNCI. "Her last album definitely helped establish her at top 40; she's now a very valuable player in the top 40 marketplace."

With "Your Little Secret," Island wants to expand Etheridge's audience at modern rock, which has yet to embrace her. According to Bill Gamble, PD at Chicago modern rock outlet WKQX, the timing may be right.

"Modern rock is becoming more and more song driven," says Gamble. "And

Melissa's new song is a great song. It's a hit record. With this record, alternative stations who have never dealt with her before are going to deal with her... We, as a format, can't let great sounding records go to other people, or we'll be back to being too hip for the room."

The provocative, black and white video for "Your Little Secret," directed by David Hogan, splices live footage, much of it seen through a keyhole, with a woman climbing a wall of bodies, and includes men and women caressing each other, as well as two women kissing.

"I've shown the video to VH1 and MTV, and they're both doing back flips they're so excited about it," says Steve Leeds, Island Records VP of video and alternative radio. At press time, the clip had yet to go through the channels' standards departments, but Leeds says, "I got no indication from anyone that it would be a problem. But then again, it is a Bob Dole world, isn't it?"

The keyhole theme runs through the video, album cover, and marketing campaign for the project.

The record cover is metallic with the keyhole cut out. Instead of the traditional bound CD booklet, the first million units of the U.S. release and first 100,000 of the worldwide release will contain six different images of Etheridge that can be viewed through the keyhole to create six separate album covers.

Additionally, a limited edition bonus CD with four live tracks will be included in the international release outside the U.S.

'WE'RE ALL ROOTING FOR HER'

Island distributor, PolyGram Group Distribution, has already begun its push for the album in the States, according to PGD president/CEO Jim Caparro, with Island management touring PGD's branches to introduce the record to its sales team in September.

Now branch employees are servicing retailers with material to start a teaser campaign. "We have a full accompaniment of tools that are going to scream loud and clear that the new record is here... It's all targeted to explode on Nov. 14."

Which is not a moment too soon for retailers. "She's got a high profile, and she's coming off a record that had really strong legs," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "It's just really nice to see a woman succeed in rock'n'roll. We're all rooting for her."

Adds Beth Fath, manager of purchasing for Miami-based Spec's chain, "Unless you've been in a cave the last two years, you know who Melissa Etheridge is. With the success of 'Yes I Am,' people look at her and say, 'There's Melissa Etheridge,' instead of 'Who's that? She's really good.' I expect good things from this one."

A large-scale advertising campaign is also in the works. In addition to a print campaign that begins in early November, a massive television push is slated for mid-December. A national campaign featuring ads on a number of cable outlets will be supplemented with TV ads in the top 10 markets during such hot shows as "Late Show With David Letterman," "The Tonight Show," "Beverly Hills 90210," and "Seinfeld."

"The amount of TV [advertising] that we're doing is unusual for Island," says Majd, "but her fan base is all over America, and in order to reach the nation, one has to go to mass-market media."

Although the music speaks for itself, all those involved with Etheridge's career agree that her success is due in no small part to her willingness to promote her records and to what Majd calls her

"down-to-earth" attitude.

For much of 1994 and 1995, it was simply impossible to ignore Etheridge. If she wasn't on tour, she was performing at Woodstock or being honored by VH1 for her charity work or playing another benefit.

According to Etheridge, her omnipresence was by coincidence rather than by design. "As the opportunities came along, we took them, and I was everywhere at everything," she says. "[Also] in my own heart, I have feelings about causes that affect me. AIDS is definitely one of them, because I've lost

many friends to it; women's issues; of course, gay rights and all that stuff, because it affects me personally. So I'm going to offer my time and energy to [those]. It just sort of all melded together last year with the work and the personal stuff, and it was very visible."

Her activity caused "Yes I Am" to grow stronger throughout its second year of release (Billboard, Jan. 14, 1995). The record just passed the two-year mark on the Billboard 200.

Assistance in preparing this story provided by Adam White in London.



by Geoff Mayfield

PILL BOX: Last week, Alanis Morissette's "Jagged Little Pill" moved to No. 1 despite selling fewer units than it had in the previous week. Although the title's sales drop slightly again (142,000 units, down 4.5% from last week's sum), the Canadian rookie retains command of The Billboard 200. Morissette actually manages to pad her lead over the rest of the field, because the No. 2 soundtrack from "Dangerous Minds" sees an even larger slide (135,000 units, down 8%). Consequently, the margin has grown from last week's slight 1% gap to the neighborhood of 5%.

HIGH-WATER MARK: You'll notice the word "new" peppers The Billboard 200, as the week sees 23 titles make their first appearance on the chart. That is more than in any week since Billboard began using SoundScan data in May 1991 and more than in any other week in the '90s. You have to go back to the July 23, 1988, Billboard to find as many album chart debuts. The rock-era record for The Billboard 200 is Aug. 16, 1969, when 28 new titles hit print.

AC/DC leads this week's charge at No. 4 with 121,000 units, followed by the artist formerly known as Prince at No. 6 with 91,000 units.

The only other AC/DC albums that charted in the SoundScan era are the two live albums—one a double-set, the other a single-disc condensation—that hit the chart in November 1992 with combined sales of 59,000 (the single entered at No. 26, the twofer at No. 34). For the former Prince, it is his highest album debut since the No. 5 bow of his 1992 set, which was titled with the symbol that would soon become his name. That album opened with 109,500 units, while 1991's "Diamonds & Pearls," which also bowed at No. 5, had first-week sales of 172,500.

SHOOTING THE RAPIDS: The torrent of new titles contributes to a weird and wacky chart that sports a whopping eight backward bullets, a phenomenon that occurs when an album sees enough growth to merit a bullet but gets displaced when other albums either debut high or leapfrog ahead with even larger gains.

In most places, the going is choppy on this week's Billboard 200, but in a few spots, the waters are calm. Bluegrass Alison Krauss is one of the lucky ones, as she manages to move up one place to No. 60 with just a 3% gain. By contrast, Sophie B. Hawkins gets pushed back five places, to No. 77, despite posting a 10% gain. Similarly, with all the debuts, most albums that see even a tiny decline from prior-week sales get pushed down to lower ranks. During many weeks, titles with small losses might hold steady or even move up a slot or two.

CONGESTED TRAFFIC: Two weeks ago, Red Hot Chili Peppers (No. 10) and Lenny Kravitz (No. 36) each debuted in the top 10, but each saw severe second-week declines on last week's chart, with the former seeing a 39% drop and the latter a 43.5% plunge. This week, each of them see 26% declines. Morrissey, whose new album debuted at No. 66 the same week that the Peppers and Kravitz bowed, is already off the chart. These three albums point to one of the hazards of so many sets flooding stores during the last four months of the year: New titles contribute healthy numbers when they debut but have trouble holding their ground when the next batch of albums hit the market. One cannot help but wonder whether some of this season's releases would have an easier time sustaining sales had they been released earlier in the year.

The trend continues this week to a lesser extent, as last week's highest charters—by country sophomore Tim McGraw (No. 5, 103,000 units) and pop-meister Michael Bolton (No. 7, 84,000 units) each see declines. But, because these artists attract older demographics, their declines are not as steep as those seen by the rockers. McGraw experiences a 6% dip, while Bolton, with a 1.3% erosion, is practically flat with his opening-week sales.

WHERE THEY ARE NOW: Three seasoned acts fare better than when they last hit the chart. In light of the attention accorded Jerry Garcia's recent death, the live Grateful Dead set—recorded in 1971—may look modest at No. 26, but this is much higher than the No. 119 debut by 1992's "Two From The Vault." The new David Bowie album comes in at No. 21, while 1993's "Black Tie White Noise" entered at No. 39. Diana Ross' 1991 album, "Force Behind The Power," entered at No. 102, higher than this week's No. 114 showing, but her first-week sales are 4% higher this time.

WARNER ALUMNI JOIN DREAMWORKS

(Continued from page 1)

Bros. executives are partners in the two music labels, DreamWorks Records and SKG Records, and have a financial stake in DreamWorks SKG.

Although the executives do not have formal titles in their new positions, Mo Ostin is functioning in a CEO capacity, while Waronker and Michael Ostin are acting as "co-heads" of the label. All three will be involved in various aspects of the labels' business.

Mo Ostin says Geffen also will be heavily involved in the labels. "There are no titles at DreamWorks at all," Ostin told Billboard. "That's one of the things that is so attractive about being with this organization. It's not a big corporation with the kind of corporate control one encounters and corporate managers who are not record people. This is a company where you have truly creative executives involved."

Geffen compares the start-up of DreamWorks SKG Music to that of Geffen Records, whose West Hollywood, Calif., offices will serve as a temporary home to DreamWorks SKG Music.

"Geffen Records started as a partnership with Warner Bros.," Geffen says. "This time we will be partners with [Mo Ostin and Waronker], and they will be partners with us. It's a level playing field, and we are playing on the same side for the first time, really. Geffen Records and Warner Bros. were always competing, so it is fun to not be competing with Mo and Lenny and Michael."

The jump of the Ostins and Waronker to DreamWorks comes after months of speculation following the senior Ostin's resignation as chairman/CEO of Warner Bros. (Billboard, Aug. 27, 1994) and former Warner president/CEO Waronker's decision to leave after being chosen as Ostin's successor (Billboard, Nov. 5, 1994).

Although Ostin, 68, officially left Warner Bros. Dec. 31, 1994, he continued as a senior consultant to Time Warner chairman Gerald Levin through Aug. 3. Waronker, 53, and Michael Ostin, 40, officially resigned from Warner Bros. on Sept. 30.

Although the deal was expected to close weeks ago, Mo Ostin says it was a "complicated agreement," and he and his colleagues needed time to make the right decisions.

During that period, Mo Ostin says he was approached about returning to the

Time Warner fold, but DreamWorks "seemed to be the best choice for us." He adds that he was courted by several labels but did not have any "serious negotiations" with any others aside from DreamWorks.

The relationship between Mo Ostin and Geffen dates back to the late '60s, when Geffen co-managed such artists as 1995 Billboard Century Award honoree Joni Mitchell and Neil Young, who were signed to the Ostin-led Reprise label.

The association continued after Geffen founded his first label, Asylum, which eventually merged with Elektra and became part of the Warner fold with the creation of WEA Corp.

After a four-year hiatus in the late '70s, Geffen re-emerged with Geffen Records, created as a partnership with Warner Bros., which the senior Ostin headed since 1970.

When Geffen was launched in 1980, former Warner Bros. executive Ed Rosenblatt was named president. The veteran executive was named chairman/CEO of Geffen Records, following the departure of its namesake (Billboard, April 22).

SKG Records and its sister soundtrack label DreamWorks will be marketed and promoted through Geffen and distributed by Uni in the U.S. In other territories, its products will be marketed and promoted by MCA Music Entertainment International and distributed by BMG International.

Rosenblatt, one of several Warner alumni on the Geffen staff, applauds the opportunity to once again work with the

Ostins and Waronker.

"These are my best friends in the world, and they also happen to be as good record executives as you can get," Rosenblatt says. "They are very talented and fun people to do business with and still have a lot of good work ahead of them."



worlds."

Just as Geffen Records began in 1980 with a staff of three, the DreamWorks SKG music trio does not have immediate plans to add staffing.

Mo Ostin says, "We're just in the process of getting ourselves rolling. Obviously, we are going to look for the very best people we can to build the strongest organization we know how. We know how important people have always been to all of us. We've always believed if you surround yourself with strength, you make yourself that much stronger."

Michael Ostin says Geffen's involvement was "a big attraction" to the trio's move to DreamWorks. "He'll be playing a very active role with the three of us in terms of building the company."

Before the trio signed on, Geffen sealed a deal to bring George Michael to DreamWorks as its first signing (Billboard, July 22). SKG Records will make

its debut with the release of the Michael single "Jesus To A Child" in December, followed by a full album in February 1996.

"[Geffen] will be involved in every aspect of the record operation," says Mo Ostin. "He won't be the CEO the way he was at Geffen Records, but he will perform many of the same functions. He will be involved in policy making, strategic planning, acquisitions, the signing of artists, all of the many intangible things that David Geffen can bring to a record operation."

Other artists said to be interested in going to DreamWorks include Janet Jackson and R.E.M., whose Warner Bros. contract expires with its next release. R.E.M.'s front man Michael Stipe said Ostin was one of the reasons the band signed with Warner Bros.

According to Mo Ostin, key factors that led the trio to DreamWorks include the autonomy they will be given to run the labels, adequate capital, and "a commitment on an emotional level to make this record company successful."

Mo Ostin says the labels will have access to "whatever resources are available in terms of the entire DreamWorks operation, whether it be for films or soundtracks, television, or interactive."

Both Waronker and Michael Ostin say they missed the team spirit that Warner Bros. had when the elder Ostin was at the helm and that is why they opted to leave the label. "The decision to try to maintain the team was obviously the right decision," Waronker says.

BMG INTERNATIONAL GIVES ELVIS TIDIER CATALOG, BOXED SETS

(Continued from page 9)

being given a new polish and some new jewels. In addition, BMG International is also promising to rid his legacy of the pirate releases that have lowered the standing of the king's court.

Presley would have been 60 Jan. 8, 1995, and the anniversary has been marked by a year of activities by BMG International. Those activities are being overseen by a committee encompassing RCA Records in the U.S., BMG International, and the producers of BMG's new Presley releases.

The committee was formed in 1989 with an aim toward complete restoration of Presley's masters, according to RCA Records co-producer and Presley consultant Roger Semon. "The commitment was to restore the entire recorded legacy of Elvis Presley," Semon says.

BMG International's representative on the committee, VP of strategic marketing Klaus Schmalenbach, says one of his first acts in the Presley project was to delete the overwhelming majority of titles available on BMG and its affiliates.

"When we started, we had 1,100 records in the market," he says. "I deleted 1,000 records, to bring it down to less than 100. That 100 are all the original albums, along with the albums we designed and some local releases, such as TV-advertised product—but that's it. We're also doing almost no licensing because we want to keep it really clean."

BMG is adding to the total, though, with a trilogy of Presley boxed sets. The latest, "Walk A Mile In My Shoes—The Essential '70s Masters," will be released worldwide Monday (9) and in the U.S. Tuesday (10). This five-CD set completes the series that includes "The King Of Rock'n'Roll—The Complete '50s Masters" and "From Nashville To Memphis—The Essential '60s Masters."

Schmalenbach says that the '50s and '60s sets have sold a combined 1.5 million

units worldwide since their release at the beginning of the year and that he is anticipating a further million units sold of all three titles between now and Christmas.

To assist that goal, the latest release will be backed in all major record-buying territories by "extensive consumer advertising," point-of-sale material, and what Schmalenbach describes as "the first brand-new, official Elvis single release since 1977."

Released worldwide outside North America Oct. 2, the single is an informal recording of "The Twelfth Of Never" that was cut Aug. 16, 1974, while Presley was rehearsing for a show at the Las Vegas Hilton. Schmalenbach says the track came to light during research for the '70s box.

The single is not planned for release in North America at this time, according to a BMG spokeswoman.

U.S. marketing plans for the Oct. 10 release include "heavy" co-op and consumer advertising, including select cable TV buys, according to Frankie Pezzella, RCA Records' manager of strategic marketing.

RCA also is planning merchandising materials, including a 12x36 double-sided streamer for stores. A sampler has been created for in-store play, press, and key retail buyers with a letter from noted journalist Dave Marsh, who wrote the liner notes for the '70s box. The sampler also will be serviced to AC, easy listening, and country radio.

Schmalenbach says that with its new releases, BMG is determined to restore the prestige of Presley recordings; he feels the King's standing has been lowered by the volume and dubious legal and artistic merits of some of the records on the market.

For the new sets, all the original session tapes in the RCA vault were tran-

scribed, says Semon. "By that process we were able to eliminate any substandard or poor-quality masters, as well as remaster or improve all of the Elvis Presley catalog."

Presley signed with RCA in November 1955 in a deal that included the rights to his Sun recordings.

"We have the honor of having the most successful artist of all time," says Schmalenbach. "That demands a special focus. If you look at the history of Presley releases, you see that RCA has been through different hands in the last few decades. A lot of people [at BMG] treated Elvis as just a money maker. When they had a problem, they just put out another Elvis record, which was very bad for his career development."

To guide Presley back toward his throne, Schmalenbach says BMG's new releases will go hand-in-hand with an anti-piracy campaign in conjunction with international labels body IFPI and the Recording Industry Assn. of America.

Schmalenbach acknowledges, though, the difficulty in eradicating all unlicensed releases, because much Presley material is in the public domain in several parts of the world. However, he says that BMG should set new standards in the market: "We can't compete with the budget product, and we don't want to compete with that budget product because they don't pay any royalties."

BMG is carrying the campaign into next year, when it plans to release an audio-visual project to mark the 40th anniversary of "Heartbreak Hotel."

Schmalenbach says the project will be a rock album tied in with a video. The contents of the album will be determined by what film footage can be obtained.

Assistance in preparing this story was provided by Terri Horak in New York.



ASIA PACIFIC II

Manufacturing

ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

HEALTH & FITNESS/ SPECIAL INTEREST

ISSUE DATE: OCTOBER 28
AD CLOSE: OCTOBER 3

DEF JAM'S

10th Anniversary

ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

RIAA - ENHANCED CD

ISSUE DATE: NOVEMBER 4
AD CLOSE: OCTOBER 10

MIDEM

30th Anniversary

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

ENTER*ACTIVE FILES IV

ISSUE DATE: NOVEMBER 11
AD CLOSE: OCTOBER 17

GSA

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

WORLDWIDE DANCE

ISSUE DATE: NOVEMBER 18
AD CLOSE: OCTOBER 24

RAP MUSIC

ISSUE DATE: NOVEMBER 25
AD CLOSE: OCTOBER 31

BRAZIL

ISSUE DATE: DECEMBER 9
AD CLOSE: NOVEMBER 14

ARGENTINA & CHILE

ISSUE DATE: DECEMBER 16
AD CLOSE: NOVEMBER 21

SWEDEN

ISSUE DATE: DECEMBER 16
AD CLOSE: NOVEMBER 21

YEAR IN MUSIC

ISSUE DATE: DECEMBER 23
AD CLOSE: NOVEMBER 28

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Fruit Of The Loom Ripens Plans For CountryFest Gig

Fruit of the Loom is planning a country music concert that it says will be the largest one-day ticketed concert ever. It is scheduled for Saturday, July 13, 1996, with an expected crowd of more than 200,000, at the Atlanta Motor Speedway.

Titled the Fruit of the Loom All-Star CountryFest, the event will feature Alan Jackson, Alabama, Patty Loveless, and Pam Tillis as headliners. Other performers already booked include Lee Roy Parnell, the Charlie Daniels Band, Tracey Byrd, and Hank Williams Jr.

Tickets for the show will be available through the purchase of Fruit of the Loom products, in special promotions beginning in January.

The first promotion will offer a limited-edition CD featuring tracks by the four headliners, to be available with pur-

chase in mass merchandise stores. Inside each CD will be an order form for two free tickets to the concert.

Additional promotions will include the four headlining acts in a radio special, on in-store displays, on TV spots, and on limited-edition promotional items.

Fruit of the Loom had already committed to sponsoring Jackson and Alabama on the 1996 Fruit of the Loom Country Comfort Music Series and has now added Loveless and Tillis to the roster.

The series and CountryFest are produced by Warner/Avalon. Additional attractions at CountryFest will include on-site camping facilities, an arts and crafts fair, a carnival area for children, and a merchandise mart.

CHET FLIPPO

NEW-MEDIA FIRM LAUNCHED BY GRP LABEL VETS

(Continued from page 9)

ry of jazz," a featured-artist spotlight, suggested listening from jazz artists, bulletin boards and artist chat areas, and "Jazz Destinations," which spotlights live music that can be found on any given day in any given city.

Plans are to expand the fast-growing site—which features an opening theme composed by Grusin and a train-station interface—to the Internet's World Wide Web by early next year. By then, the Jazz Central Station-based "Jazz Market" will be open for business, selling albums, T-shirts, videos, books, and other jazz-themed items online. GRD will contract an outside distributor for order fulfillment, Diamond says.

N2K also was hired by Grusin and Rosen, in their former roles as heads of GRP, to develop "The GRP Collection On CD-ROM," a multimedia musical guide to the best of jazz.

The CD-ROM—spanning 50 years of jazz and containing material from the catalogs of the Decca, Impulse, Chess, and GRP labels and more than 30 minutes of video—is due by year's end from GRP. (Grusin and Rosen sold GRP to MCA in 1990, with a just-expired provision to stay on for five years.)

"We're just seeing the first signs of a dramatic change that is going to happen to the music industry in the future, and our idea is to be there at the beginning," says Rosen.

According to Rosen, it's an out-front approach that worked well for GRP Records, which was launched as "the digital master company" in 1982, on the cusp of the CD's ascent.

IMMORTAL/EPIC'S KORN SPROUTS

(Continued from page 87)

hardcore rockers, your regular rockers, and now it's sparked interest in alternative [fans] because it's something different."

Modern rock radio came onboard after KROQ Los Angeles started playing "Blind" in August.

Rennie says he told KROQ PD Kevin Weatherly that he "did us a huge favor [not playing the song] earlier because you single-handedly convinced everyone that we can break a band without KROQ."

Likewise, Immortal owner Happy Walters prides the label for being able to bring Korn this far without much aid from MTV.

"It's taken Immortal and Epic a year to get people to listen to this. Once they do, they grasp the group," says Wal-

ters. "MTV just doesn't get the group still. I hope they will."

The second single, "Shoots And Ladders," which features Korn singer Jonathan Davis playing the bagpipes, will be serviced to album rock and modern rock radio in late October.

The delayed support from radio and minimal support from MTV is not a surprise to Korn drummer David Silveria, who has a very pragmatic view of the music industry.

"People need to see the show to get it, and if they don't get it the first time, they need to check it out again," says the 23-year-old. "Obviously, our path to success will be longer than a band that is really radio-friendly. Any band that is somewhat original takes longer."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	474,084,000	473,472,000 (DN 0.1%)
ALBUMS	401,111,000	403,102,000 (UP 5%)
SINGLES	72,973,000	70,370,000 (DN 3.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	233,323,000	259,850,000 (UP 11.4%)
CASSETTE	167,356,000	142,660,000 (DN 14.8%)
OTHER	432,000	592,000 (UP 37%)

OVERALL UNIT SALES THIS WEEK

11,476,000

LAST WEEK

11,426,000

CHANGE

UP 4.4%

THIS WEEK 1994

12,431,000

CHANGE

DOWN 7.7%

ALBUM SALES THIS WEEK

9,485,000

LAST WEEK

9,335,000

CHANGE

UP 1.6%

THIS WEEK 1994

10,594,000

CHANGE

DOWN 10.5%

SINGLES SALES THIS WEEK

1,991,000

LAST WEEK

2,091,000

CHANGE

DOWN 4.8%

THIS WEEK 1994

1,837,000

CHANGE

DOWN 8.4%

DISTRIBUTORS' TOTAL MARKET SHARE (9/4/95-10/1/95)

WEA	INDIES	SONY	PGD	BMG	UNI	CEMA
24.1%	18.2%	14.1%	13.2%	10.7%	10.6%	9.2%

ROUNDED FIGURES

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

SoundScan®

Alanis & Her Canadian Chart Sisters

ALANIS MORISSETTE gets a second week of Northern exposure, as "Jagged Little Pill" remains on top of The Billboard 200. Thanks to Peter Howell, rock critic for The Toronto Star, for noting that Morissette is the first Canadian female artist to have a No. 1 album in America. Joni Mitchell has visited the runner-up position twice: "Court And Spark" was No. 2 for four weeks in 1974, and "Miles Of Aisles" matched that peak position the following year. Anne Murray's most successful chart album was "Let's Keep It That Way," which reached No. 12 in 1978. A third Canadian female with the initials A.M. peaked at No. 5: Alannah Myles did it with her self-titled debut in 1990.

Morissette may be the first solo Canadian female to lead the chart, but she's not the only one in the top 20 this week. Shania Twain moves 10-11 with her Mercury country crossover release, "The Woman In Me."

"Jagged Little Pill" is the first No. 1 album for a Canadian artist since Bryan Adams topped the list with "Reckless" for two weeks in August 1985. Adams was the only Canadian artist to peak at No. 1 in the '80s. His immediate predecessors were Bachman-Turner Overdrive with "Not Fragile" and Gordon Lightfoot with "Sundown," both in 1974.

DEBUTANTES: There's a big changeover on The Billboard 200, with 23 debuts. The record for new entries was set Aug. 16, 1969, when 28 albums bowed and one re-entered (see Between The Bullets, page 92). Three artists on this week's album chart were also on that record-setting list.

Diana Ross, who stretches her chart span to 25 years and three months as a solo artist (and 31 years and one month overall), debuts this week at No. 114 with her new

Motown album, "Take Me Higher." With the Supremes, she was No. 68 with "Let The Sunshine In" and No. 150 with "T.C.B." on the August '69 chart.

The Grateful Dead are new at No. 26 with "Hundred Year Hall" on GDR/Arista; the band was No. 125 on the August '69 chart with "Aoxomoxoa." Dolly Parton is bulletted at No. 85 with "Something Special," while 26 years ago she was one of those 28 new entries with "Always Always," a duet album with Porter Wagoner.

Honorable mention to Isaac Hayes, whose recording of "Walk On By" graces Capitol's "Dead Presidents" soundtrack, new at No. 76. He was on that record-setting '69 chart at No. 25 with his classic "Hot Buttered Soul," which included his reworking of the Dionne Warwick track.



by Fred Bronson

LA BELLE ET LE BEAT: There was so much chart news last week

that there was no room to acknowledge a female trio that hadn't charted for almost 20 years but reached the top of the Hot Dance Music: Club Play chart. There's a reason that LaBelle hadn't charted in so long: Patti LaBelle, Sarah Dash, and Nona Hendryx went their separate ways a long time ago. But they reunited to record "Turn It Out" for the soundtrack for "To Wong Foo, Thanks For Everything! Julie Newmar." The success of the single may lead to more new material from the threesome, starting with an EP.

12T: William Simpson of Los Angeles says that with Michael Jackson's nephews moving up the Hot 100 as 3T with "Anything," 12 members of the Jackson family have charted. That doesn't include Jermaine Jackson's former brother-in-law, Rockwell (Kennedy Gordy), or Michael's late father-in-law.

A black and white photograph of a mummy-like figure, possibly a Steely Dan band member, with a woman's face superimposed on its body. The figure is wrapped in bandages, and the woman's face is shown in profile, looking upwards. The background is dark.

For Steely Dan fans,
it's been an eternity.

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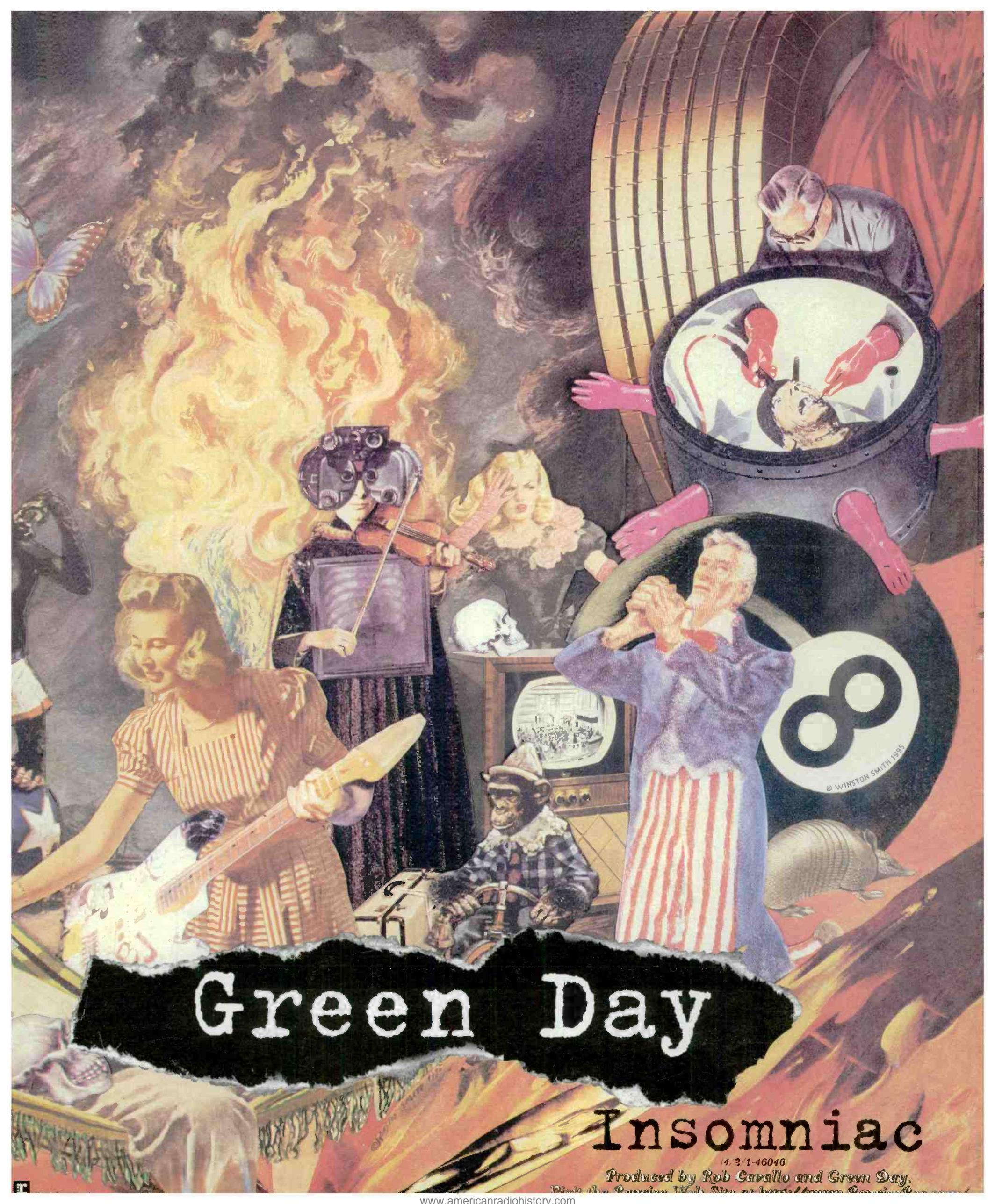
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